"PETER IBBETSON," LYRIC; "YOU'RE IN LOVE," OPERA HOUSE; "CAROLINE," LITTLE THEATRE



once confessed in a moment of humility. "I think nothing of them, but if you only knew how amusing they are:"
"Most of them," he added, "are the results of bets!" Thus adroitly focusing his own vision on his own art, it is conceivable that the dramatist, if alive today, would estimate the worth of "A Woman of No Impormate the worth of "A Woman of No Impormance of the plays are in wholly unifavorable artistic light in Miss wholly unifavorable a mate the worth of "A Woman of No Importance" from very much the same angle as our contemporary public. The quest of amusement has undoubtedly inspired the excellent patronage with which Margaret Anglin's efforts at the Little Theatre have been rewarded this week.

"Scratch Bernard Shaw," runs a popular verdict, "and you will find Whistler and Wilde." Naturally also the repute of "The Gentle Art of Making Enemies" and the highly admired Shavian banter have prompted playsoers with a taste for "original sources" to trace the beginnings of a favorite type of footlight persifiage. Strict comparison of Wilde, however, with the famous American artist of the past, with whom he so delightfully fenced, or with Mr. Shaw, who supposedly lights the lamp of brilliant paradox in each one of his now very numerous stage offerings, should dom-onstate the unreliability of favorite snap judgments. For all his assumption of irresponsible incisiveness, Oscar Wilde, in most of his writings, was seldom bitter as Whistler was, and never a propagandist as Shaw invariably is. The author of "Can-dida" and "Androcles" can no more resist pointing a moral than he can writing an explanatory preface.

Wilde, at his best, notably in "The Importance of Being Earnest," is deliciously and airily unmoral. When he does develop a thesis it is usually trite or else so typical of current problems of his day that only a technique superior to that at his command could prevent his opinions from grow-ing stale. The condition of affairs is strikingly manifested in "A Woman of No Im-

At the time of its original production— 1893—the conviction that there should not be "one moral law for men and another for be "one moral law for men and another to women" possessed the souls of several lead-ing playwrights. Pinero expounded it with magnificent sincerity and power in "The Second Mrs. Tanqueray." Today the merit of that play survives, not because of the novelty or radicalism of its viewpoint— theatre patrons, indeed, have long been bored with the overfamiliar theme—but be-cause the expertness of the dramaturgy has

This is untrue of the Little Theatre's current bill. The piece is a curious mixture of Wilde's best and worst characteristics. "strong" scenes are mostly claptran. Mrs. Arbuthnot's repudlation of her be-trayer savors of creaky, old-fashioned melodrama. The craftsmanship is clumsy and it is hard to disabuse oneself of the belief that Wilde employed his thesis mainly cause it was a popular topic of his period. But the old Oscar charmingly shines forth in the lighter passages. His verbal fire-works are of an emphatically distinctive type. Occasionally the manner recalls the ngreve of "The Way of the World," but

Perhaps the leading feature of Wilde's colloquy is not so much flashing brilliancy as it is an unbridled comic nonchalance, an almost lazy humor, a polished but seemingly indifferent sophistication that evokes mental ripples of nerriment rather than outward manifestations. No one but Wilde could have written this passage:

What a pity that the gay spirit of such a stake did not inspire the whole of the play!

role of Mrs. Arbuthnot she brings a rich emotional equipment that lends authority to scenes requiring the most expert handling.

The footlight version used has been ef-The rootinght version used has been effectively arranged. Wildo's loquacity sometimes ran away with him. The first act of "A Woman of No Importance" is as motionless as Shaw's "Getting Married." Condensation could unquestionably have bettered that socalled play. But cutting G. B. S. is certain to raise ructions with the peppery, propa-gandist. Superficially, at least, Wilde was less paternal with his bet-born brain chil-It is highly likely that he would have indersed Miss Anglin's complete elimination of the character of Mr. Kelvil, elimination of the character with his now antiquated reflections on British politics. The line describing American novels as "American dry goods" has also been excised. It used to win laughs in London. Baiting Uncle Sam is not so popular in civilized Europe now as once

Rose Leclercq in the original English public are assuredly due. tion is said to have scored a served triumph as the chatty and sweetly cynical Lady Hunstanton, by far the best written part in the play. It is not easy to imagine how her interpretation could have surpassed that now submitted by the delightful veteran actress, Fanny Addison Pitt. Her reading of the character is pre-cisely in the best Wildean vein.

To the task of vitalizing the wholly un convincing Lord Illingworth Edward Emery contributes intelligence and taste, but the part still refuses to adjust itself to life. It quite got the best of Beerbohm Tree.



Soldiers' are largely in obscurity.

Miss Anglin's wisdom in confining the play to a single week's engagement is very evident. The revival is attractive as a chapter in stage history as well as for the still animate comedy scenes. But its appeal in a repertory season is apt to be rather special. What is heralded as a rather special. What is heralded as a more conscientious specimen of playwriting will be revealed next week at the Little Theatre when the star produces for the first time here Somerset Maugham's mod-ern comedy of "Caroline," The piece scored a substantial hit in London two seasons ago. New York proved rather cold to the bright dialogue and cleverly contrived situa-tions set forth by the fast developing and once overprolific author of "our Betters. Our playgoers have long evinced a liberal appreciation of light comedy. The "punch" is less craved here than on Broadway. It eems probable that our playgoers will in-orse London's verdict and repudiate Gotham's.

A MONG THOSE PRESENT" is a draplays, trick melodramas, have deluxed our stage for several seasons. Possibly were "Seven Keys to Baldpate" now new, its necess would be problematical. George M. Cohan feels the public pulse with unerring judgment. Messrs, Evans and Percival, who compounded the Broad's present offering, are laggards.

Plays inferior to "Among Those Present" have triumphed because they filled the popular demand of the minute. On the other hand the new piece is not good enough to overcome the handleap of merely echong dramatic notes that have passed their

The authors are palpably novices in tagecraft. Their sense of effective melo-irama is well enough evidenced when the wheels are once in motion. But there i a deal of "stalling" in the opening scenes. The club window episode virtually leads nowhere. Its substance could be condensed in a few lines. Rumor has it that the first act was written in great haste. Cre st act was written in great haste. Cre-nce of that statement involves no mental strain. Shelley Eull, the featured player, start

lingly reminiscent of William Faversham in his younger days, is a competent and facile artist, but he is as yet more to be missed as an ingraflating "leading man" than to be welcomed in semi-stellar efful-gence. His withdrawal from the cast of "The Willow Tree" unquestionably les-sened the appeal of that delicate product, as revealed here earlier in the season. "Supports" of big-typed actors are often so emphatically minumed that the defection mphatically misnamed that the defection of so admirable a re-enforcement as Mr. S.

Plenty of time is left for his stellar hon-rs. Indisputably nothing like the full measure of his ability has yet been developed. Experience is the best husbandman for the seed of talent, When Mr. Hull, through actual intercourse with the stage, knows as much about his art as Arthur oftener the flavor is wholly personal and Byron does, it will be time enough to onsider "bold-face" program mention.

Hull is rather regrettable.

In this connection it may be recalled that Mr. Byron himself, who is not a star in the refreshingly unstellar and superbly played "Boomerang," once entertained am-bitions to head a production. This was Mrs. Alienby—We are only going to look at he stars. Lady Hunstanton.
Lady Hunstanton—You will find a great many.

All gens like the above that still make

The stars are great many.

It is gens like the above that still make "A Woman of No Importance" glitter after the lapse of a quarter century. It is the fun of hearing such lines that renders never reached Philadelphia—Mr. Byron's worth while Margaret Anglin's interesting stellar hopes were frustrated. Since that date he has portrayed almost every sort comedy "on a bet" is altogether engaging. of part in the dramatic gallery, not as a Caruso as Des Grieux, Antonio Scotti as star, but as a sterling player, whose pres-ence lent substance and dignity to any cast. The choice between sound repute and MISS ANGLIN'S presentation of the plece has many virtues. To the stagy

THE restoration of the Chestnut Street A Opera House to the category of first class theatres, scheduled to take place on Monday night, awakens the same sort of affectionate sentiment that would be inspired by a resuscitation of New York's Daly's or the London Lyceum. There is this difference, however, in the present situation. The other two houses are now un-favorably located. But Tenth and Chestnut streets is still an admirable spot for a theatre of real distinction. The playa theatre of real distinction. The play-house should never have slipped from its old honorable estate. This opinion was clearly registered by the public, which refused to sanction the unwise vaudeville, stock company and moving-picture experi-ments. Managerial mix-ups alone, not loss of patronage for worthy offerings, brought about the temporary eclipse.

To the theatre's new pilot, Lawrence Shu-

bert Isaacs, who succeeds to the high dis-tinction so long held by J. Fred Zimmer-man, the best wishes of a theatre-loving

RECOGNITION FOR HIGH MUSICAL GIFTS

Stokowski Will Award Medal for Artistic Ability of Philadelphia Candidates

Leopold Stokowski will award a medal annually for the encouragement of dis-tinguished musical talent. Through the courtesy of the Philadelphia Orchestra Ascourtesy of the Philadelphia Orchestra As-sociation this medal also gives the suc-cessful competitor the assurance of an en-gagement at the regular symphony concerts in the season following the award of the medal. The candidates must give evidence of extraordinary talent, adequate ability, resourceful repertoire and distinct person-

The competition is limited to candidates under thirty-five years of age who reside in or near Philadelphia and who have received at least a large share of their musical

at least a large share of their musical education in this city.

Applications and names of candidates, whose identity will be kept secret, should be sent to any member of their respective committees. At the trial candidates will be known to the committee by numbers only. There will be two hearings, in the first of which the names of immature candidates will be eliminated. It having been decided that vocal and instrumental candidates shall not apply in the same year, the forthcoming contest will be for planists, violinists and cellists only.

Members of the piano committee are Ethel Altemus, 312 South Fifteenth street; Ethel Altemus, 312 South Fifteenth street; Luther Conradi. 2225 Spruce street; Ossip Gabrilowitsch, Bryn Mawr, Pa.; Ellis Clark Hammann. 823 South Forty-eighth street; Maurits Leefson, Weightman Building; Wassii, Leps, the Powelton; Harold Eason, 1712 Chestnut street; C. Von Sternberg, 10 South Eighteenth street, and D. Hendrik Ezerman, chairman. Members of the violin and cello committee are Marthus Van Gelder, 4516 Carlisle street; Frank Cittelson, 1017 Spruce street; Frederick Hahn, 1617 Spruce street; Hans Kindler, 1918 Arch street; Thaddeus Rich, FiftyA QUINTET OF ESTABLISHED PHOTOPLAY FAVORITES



Barrymore, who will be

pictured in "The Eternal Mother"

in the coming bill at the Victoria.

inor, Liegt's Polonnise in 15 fl. it, Chopin's

on aria from Gounod's "Sappho" and Heder by Schubert, Brahms and other composers

Wednesday evening. Bounet, the eminent French organist, will give his second re-

The Me Crawn,

"MANON LESCAUT" TO **BRING BACK CARUSO**

S. Hart (left) will be the screen magnet at the Arcadia in "The Silent Man."

Puccini's Opera Listed for Tuesday-Stokowski and Damrosch Concerts

The Abbe Prevost's touching and classic tale of feminine frailty will be musically set forth at the Metropolitan on Tuesday evening, when Mr. Gatti-Casazza's singers will interpret Puccini's opera, "Manon Lescaut." Five musical versions of the famous story are extant. Halevy's three-set ballet on this theme was performed at the Paris opera house in 1830. Balfe's opera followed four years later in the same European capital. Auber's three-act opera was produced at the Paris Opera Comique in 1856. Massenet's "Manon" had its first hearing in the same temple of lyric drama n 1884. Puccini's "Manon Lescaut" was given its premiere 1893. Philadelphions first heard the opera under the Hinrichs banner. For several years afterward it banner. For several years afterward it dropped out of the repertery. Within the last decade it was revived by the New York Metropolitan Company and also by the Philadelphia-Chicago organization.

Massener's freatment of the subject is fore exquisite than the younger composer's more distinctively Gallic and symmathetically attimed to the spirit of Prevost's eighteenth century masterpiece. Pucchi's work, on the other hand, has moments of signal framatic power and follows much more closely than the French "Manon" the ac-ual incidents of the tale. Massenet's librettist ends his action with the journey of risoners to Havre. Puccini's presents the death of the heroine on the "prairies" of louisiana in faithful accordance with the

Louisiana in faithful accordance with the original narrative.

To obviate confusion concerning these two operas, both of them illustrative of fine inspiration, it should be emphasized that Massenet's music drama is entitled simply "Manon." "Manon Lescaut" is the correct title of Puccini's work. In certain respects this opera as worthily represents the composer's ability as any of his better-known products. With the tenderness of known products. With the tenderness of "La Boheme," the tragic force of "Madame Butterfly" and the vivid melodrama of "Tosca" is combined a sincerity of m characterization that Puccini has seldom surpassed.

Lescaut and Frances Alda as Manon. Gennaro Papi will conduct.

After a week's tour of the Middle West the concerts of the Philadelphia Orchestra will be resumed on next Friday aftermon and Saturday evening. These concerts are in the nature of musical events, for they mark the appearance on one program of three of the most distinguished planists in the musical world. Mms Olga Samaroff. Harold Bauer and Ossap Gabrilowitsch. Bauer and Gabrilowitsch will play the E. flat concerto of Mozart. Mme. Samaroff. Bauer and Gabrilowitsch will perform the seldom-heard C major concerto of Bach for three pianos.

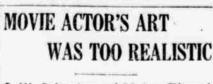
The purely orchestral works will be the first symphony of Haydn, which begins the concert, and the "Leonore" Overture of Beethoven. The symphony, which curiously enough, has never before been played by the Orchestra, is the one commonly known as the symphony "with the drumroll." as the symphony "with the drumroll," as it begins with a pause with a long roll of kettledrums. It is not to be confounded with the "Surprise" symphony, which is often entitled "with the drumstroke." The entire program, it will be noted is made up

Waiter Domrosch's admirable New York Symphony Orchestra will begin its series of concerts here with an attractive Tschaiof concerts here with an attractive reconst-kowsky program on Wednesday afternoon of next week in the Academy of Music. The Pathetique Symphony will be played. The soloist will be Percy Grainger, the eminent emposer-planist, whose laudable patriotism as recently given him almost as much publicity as his fine art. Mr. Grainger enlisted last summer as an oboe player, and hence a private, in the Fifteenth New York Coast Artillery Band at Fort Hamilton. He will be heard on Wednesday in Tschaikewsky's superb plane concerto in B flat major.

The twelfth season of the Philadelphia Operatic Society will open next Wednesday night in the Academy of Music with Verdi's "Alda." Base hospitals organized in Phila-delphia will be the beneficiaries of the per-formance. A dress rehearsal of all the 160 participants will be held in the Academy of Music on Monday night, when Conductor Wassill Leps will put the finishing touches on the performance.

The east of principals includes several newcomers, notably the dramatic soprano Lillian May Ginrich, who will fill the title role of Alda, and Winnifred Gross, who will be the Amneris. George Rothermel will be the Radames; Horace N. Hood, the Amonasro; William O. Miller, the King. role of Alda, and Winnifred Gra Twenty-five members of the Philadelphia Orchestra will be under Mr. Leps's baton. The concert master will be Emil Schmidt.

Margaret Ashmead Mitchell will give a recital for the benefit of the French Anesthetic Fund in Witherspoon Hall on Tuesthetic Fund in Witnerspoon and day evening. Her program will include numbers by Spohr, Haydn, Handel, John A. Carnester, Edward MacDowell, Cyril Scott Carpenter, Edward MacDowell, Cyril Scott and Sidney Homer. Edwain Evans will play the accompaniments. The Orpheus Club will be heard in its first concert of the season in the Academy of Music tonight. Among the choral numbers listed are Max Bruch's "War Song." from the "Cross of Fire"; "Songs of the Fleet," a setting of Newbolt's poems by C. Villiers Stanford and Turner Hail's "Land of Freedom," George B. Nevin's setting of Tennyson's "Ring Out. Wild Belis" will also be a feature. Madame Boye-Jenson, contraito, and Louiss Le Bei Jensen, pianiat, will give a recital of Fitherpoon Eall on Month.



J. W. Johnston, of Metro, Played a Tramp Embarrassingly

J. W. Johnston, who plays the role of Winch, in support of Ethel Barrymore in The Eternal Mother" a Metro film, adapted by Mary Murillo from Sidney McCall's nove "Red Horse Hill," to be the bill at the Victoria Theatre the first three days of next week, had his troubles because of his ability to keep "in character" for his part. Johnston depicts the gradual degeneration of Winch from a prosperous gentleman to degraded outcast. So well did he go into" his character that he grew the griz-Nocturns in F will be among the num-bers played. Miss Le Bel Jensen will sing zly beard needed in the latter stages of Winch's downfall. This in itself was not particularly unusual, but Johnston's sys-

by Schubert, Brahms and other composers. The third Sunday afternoon free concert in the Academy of the Fine Arts will be given tomorrow afternoon. Special features of the program will be works by the Phila-To keep his heard just the right length for his characterization, he figured that he defolia composers, Camille W. Zeckwer and Philip H. Goepp. Abraham Haltovitch, the blind Russian violinist, will be heard in a recital at the Graphic Sketch Club on must have just three days' growth. He got shaved every Saturday night and to mote him, he 'lived and ate in comfort for few days." By Wednesday his beard reached a serious degree of density. Then for the rest of the week he suffered morti-fication. For example, at noon one day, Johnston went into a popular restaurant on cital in St. James's Church on the same Columbus Circle near the Metro studio, dressed as Winch. With this make-up he appeared to be a down and out wreck. The Forthcoming musical events include the first of the Monday morning musicales, with Claudio Muzio as the specially engaged soloist, in the Believue-Stratford on December 3.1 a profit by Light McCompany restaurant was crowded, but Johnston spied soloist, in the Believue-Stratford on December 3; a recital by John McCormack, the very popular tenor, in the Academy on the evening of December 7; a recital by Hunter Welsh, the gifted Philadelphia pianist, in Witherspoon Hall on December 19, and the Boston Symphony's second concert, with Doctor Muck conducting, in the Academy on December 3. Nellie Melba will be the soloist on that occasion. a vacant scat at a table occupied by two women. He went over and sat down. Im-mediately the women got up and left the

THIS IS THE NOTE THAT BARRIE WROTE

The cotherneum

law education remains

J.m. Banu

Ever sincerely,

J. M. BARRIE

The Athenaeum, London, S. W., Nov. 6, 1917.

un & want Mr. Eng Musith

and said to my of which and and house of how in the stand of the stand

THIS IS THE KEY OF HIS DECREE

George Meredith once said to me of W. E. Henley: "He puts a laurel

leaf on my brow with one hand and buffets me in the stomach

All right, I shall publish the plays, or some of them, some day, tho I shy at rereading them in cold blood.

AND HERE'S THE WHY OF HIS REPLY

(From the Evening Ledger of October 6, 1917.)

An Open Letter to Sir J. M. Barrie

KNIGHTED BARRIE: We address you, not to criticize your art, which inspires us to bless you from the bottom of our heart. "Peter Panning" is delightful, "Leonora" is the same; so do not regard us spiteful if we find it deserves a hearty scolding from a public far and wide printed copies of your treasures, published texts of what you write. Why deny us bookish read a volume captioned thus, "Whimsies Just as They Were Acted"? Why all this embarrassed fuss over doing what Pinero, Barker, Jones and Bernard Shaw, keen to have each precious hero copyrighted by the law, do so freely with elation? We can read each play they pen. If we miss a bright quotation, their ways? Why on earth, J. Matthew Barrie, don't you real ways?

with the other."

Dear Mr. Craven-Your admonition reminds me of what Mr.

tem for doing it was new.

THEATRICAL INDICATOR

FOR THE COMING WEEK

Return of Chestnut Street Opera House to High Estate Stage Version of Du Maurier Dream Tale and "Caroline," Chief Events

NEW ATTRACTIONS

LYRIC—"Peter Ibbetson," John N. Raphael's skillful and deeply moving dramaths. VRIC-"Peter Ibbetson, John N. Raphael S. Production is of signal artistic in-tion of George Du Maurier's unique dream tale. Production is of signal artistic intion of George Du Maurier's unique discrimination, includes John Barrymore, Lional port. The cast, selected with fine discrimination, includes John Barrymore, Lional port. CHESTNUT STREET OPERA HOUSE—"You're in Love," operatia by Oscar H

HESTNUT STREET OPERA HOUSE. To the cast are Marie Flynn, May merstein. Tuneful score is by Rudolph Friml. In the cast are Marie Flynn, May merstein. Tuneful score is by Rudolph Clarence Nordstrom and Al Thompson, Mrs. Gardner Crane, Carl McCullough, Clarence Nordstrom and Al Roberts. Modernized, reconstructed and refurnished, the theatre will reopen at Monday night as a nome of modern comedy by W. Somerset Maugham, author LITTLE THEATRE—"Caroline," modern comedy by W. Somerset Maugham, author admirable plays. Margaret Apalia

of "Our Betters" and numerous other admirable plays. Margaret Anglin make of "Our Betters" and numerous other repertory season. Auxiliary players and the production as the third feature of her repertory season. Auxiliary players and the production as the third feature of her repertory season. Auxiliary players and the production as the third feature of her repertory season. Auxiliary players and the production as the third feature of her repertory season. Auxiliary players and the production as the third feature of her repertory season. Auxiliary players and the production as the third feature of her repertory season. Auxiliary players and the production as the third feature of her repertory season. Edward Emery, Langdon Bruce, Phyllis Birkett and Saxon Kling.

CONTINUING ATTRACTIONS

FORREST—"Rambler Rose," musical com-edy with Joseph Cawthorn as chief fun-maker and Julia Sanderson in the leading feminine role. Libretto is a version of the French play, "The Rumaway." Ada Meade, John Goldsworthy and George E. Mack are in the support. Last week Mack are in the support. Last week ADELPHI - "Good! Gracious!! Anna-belle!!" well-liked farce by Clare Kun-

Principal roles are in the hands of Lola Fisher, Edwin Nicander, Robert Middleclass, Harry Sothern and Mae Ma-comber. Arthur Hopkins makes the production. Stage settings by Robert Ed-mund Jones. Last week here, 7ARRICK-"The Boomerang," which at-tains the distinction of being one of the

most enjoyable light comedies of the season. Polished acting adorns the footligh material devised by Winchell Smith and Victor Mapes. Prominent in the cast are Arthur Byron, Wallace Eddinger, Martha Hedman, Ruth Shepley and Margaret

BROAD—"Among Those Present." "crook" meledrama involving numerous surprising climaxes contrived by Larry Evans and Walter Percival. Shelley Hull, a talented young actor, is the featured player. Also in the company are George Howell, Eric Snowden, Gertrude Hitz and Sidney Toler,

AT POPULAR PRICES

ORPHEI M-"The Story of the Rosary," de-icribed as "a melodrama of love and war." Play is in four acts and twelve scenes. The leading roles are assumed by Victor Harvey, Jack Ragan, Katherine McHugh, Charles W. Guthrie, Ward Mc-Allister and Princess Bryant,

WALNUT-"Her Unborn Child." Return engagement of this play.

VAUDEVILLE

KEITH'S-"The Choir Rehearsal," a play by Clare Kummer, introducing Sallie Fisher in a stellar role: "His Real Trou-ble," with Wildred Clarke in the chief comedy part; Derkin's European animal novelty, Al Lydell and Bob Higgins, comedians; Mubel and Dora Ford, assisted by Henry I. Marshall, Jim and Marion Harkins, James T. O'Neal and Frank M. Walmsley, Joyce, West and Moran, Wil liam Ferry, convertionist.

ACADEMY OF MUSIC-Nora Bayes, the popular of MUSIC—Nora Bayes, the popular song interpreter, in a repertory of special features, including George M. Cohan's "Over There." Irving Fisher will assist in her two acts on the bill. A varied program of vaudeville acts will also be given. Thanksgiving matinee and might only.

TLOBE-"Mr. Chaser," musical comedy act; the Begany Troure, the Lunatic Bakers, Hart and Clark, Stone and Mc-Avoy, Franceppi Sisters, acrobats, George Reeyes, Barry and Mildred, Three Tivoli Girts, Gould and Gold.

CROSS KEYS—Ted Reilly and Jim Maning, in "Inspiration"; the Dayton Family, acrobats; Fischer, Luckie and Gardon, Rome and Bager, Folsom and Brown, Gertie Falls; first half of week. "On the Banks of the Rio Grande," musical comedy; the Chic Family, Jarro, magician; Hoyt, Hyams and Ray, Connors and Edna Ernesto Sisters; latter half of week.

BROADWAY—Al B. White and Myrtle Young, "Butch" McDevitt, Ernesto Sis-ters, and "Intolerance," motion picture; first half of week, "Motoring With Death," Fischer, Luckie and Gordon, Mr. and Mrs. Cortez. Gertle Falls, and "Sun shine Alley," photoplay; latter half of

COLONIAL-Ameros Sisters and company in a dancing act, the clown seal, Frances and Ross, Sullivan and Mason, Bevan and Fint, and "Rearing Llons and Wedding Bells" and "The Slacker," photoplays. MXON-Dong Fong Gue and Harry Haw, in "The Children of Confusion," inin "The Children of Confusion," in-volving a novel Chinese conception of

COLLEGE BOY MADE NEW SLIPPER SCENE Enthusiasm Over Marie Flynn's Foot-

gear Creates Permanent Hit in Hammerstein Operetta

new story is being told at the expense of Marie Flynn, the dainty prima donna of the "You're In Love" company, which will shy at recording them in wes than reopen the Chestnut Street Opera House on Monday night. The tale concerns her astonishment at the evening performance in New Haven. Thanksgiving Day, 1916, when some of the collegians, as she swung out over the audience in the ship boom scene singing the lilting Frimi me'ody "I Am Dreaming," fliched the deli-cately tinted boudoir slippers from her number two extremities.

It all came about this way. Miss Flynn was recining—supposedly slumbering—at the end of the stage ship's boom, which swept out over the first five rows of chairs. She let her foot drop down from its resting place, when, quick as a flash, one of the sophomores stood up, reached up and removed the foot-gear. The shock of this and the disinclination not to break up the dream scene, caused a look of astonishment. scene, caused a look of astonishment on her face that was perceived by the audience and resulted in intense applause at her ap-parent discomfort. Forgetting herself, at this unexpected mark of appreciation, she let the other foot down too and a young woman in the audience nabbed the other slipper. Miss Flynn was piqued. As she finished the song and came off the scene, she happened to meet the agent of the attraction.

"I want my slippers." "Why, Miss Flynn, I hardly think it pos-sible that you will ever get them back

"I can't afford to lose a pair of those high-priced slippers every performance." "That's just what you will have to do This is one of the hits of the play."

"I'll see Mr. Hammerstein. Oh, here s! Can't the agent get my slippers be is! Can't the age Mr. Hammerstein?

Mr. Hammerstein?"

"Yes. See that they come back to Miss Plynn," turning to the agent.

"I'd have a terrible job among those collegians to try and discover the one who fliched the first. Why don't you buy a hundred pair and then let the scene go as it did this afternoon. It was the "knock-out" in the play, and every man and woman who gets one of those slippers will take home the sowehir and show it to their take home the souvenir and show it to their

The agent states that he has discovered slippers in San Francisco, British Colum-bia, up in Athabasca, near the Go.d Fields of Alaska, has heard of them on the Meni-can booker.

American songs and dances; Volant as his "flying plano"; Barry and Wolfer parodists and vocalists; Karl Emma trained dogs, and "The Blood of the Father," photoplay

Father," photoplay.

WILLIAM PENN—George F. Mursky, a "The Food Inspector": the Gallerini atters, Luiu Sutton, Earry and Layton, see "More Truth Than Poetry," photosky first half of week. "Mr. Busybod, musical comedy; the Four Swords, with trained pigs, and "When a Man See Red," photoplay; latter half of week.

GRAND—Three Hickey Brother. GRAND — Three Hickey Brothers, Misses Durkin, Noack, equilibrist; Osley and Webb, in "A Tangle of Tundu Fun"; Stanley and Burns and Teschor trained cats.

FEATURE FILMS

STANLEY—"Reaching for the Moon" win Douglas Fa'rbanks in the leading roa. The production is by Arteratt All with PALACE — "Sunshine Alley," with Marsh and Bobby Harron; Goldwyn production, first half of week, "The Secret Game," with Sessue Hayakawa; Panmount production; latter half of week ARCADIA—"The Silent Man," with William S. Hart. Arteraft picture, product by Thomas H. Ince. All week.

VICTORIA—"The Eternal Mother," win Ethel Barrymore, first half of week, "Stranded in Arcady," with Mrs. Vering Castle, latter half of week. REGENT-"The Corespondent," with Elath Hammerstein, Monday and Tuesday:
"The Voice of Conscience," with Bushman and Bayne, Wednezday and Turnday: "Molly Entangled," with Vivian Martin, Friday and Saturday.

STRAND—"The Little Princets," with Mary Pickford, first half of week, "Jack and Jill," with Jack Pickford and Louis Huff, latter half of week.

LOCUST—"The Hungry Heart" with Pauline Frederick, first half of week. "The Clever Mrs. Carfax," with Julian Eltinge, latter half of week. BURLESQUE

CASINO—"The Step Lively Girls" in a potpourri of musical comedy specialties and vaudeville features. Emphasia is laid on the Jacoling contributions. The company includes Rich McAllister, Ethel Vernon, Harry T. Shannon and Dotsen, the "Midnight Stepper."

TROCADERO The Big Review of 1918." melarge of fun, music and dance, Harry (Hickey) Levan is the chief comedian Frank B. Lansing, Helen Stuart, Halle Dean ire coworkers "Diana" will offer a classic dance specialty.

COMING ATTRACTIONS DECEMBER 3-ADELPHI-"Nothing But the Truth." with

William Collier FORREST-"The Rainbow Girl," with Billy

FOREEST.—"The Music Master," with David Warfield.

Arnold Daly, Edmund Breese Ernest Lawford.

SALLIE FISHER'S NEW FEATURE WELL CAST

Dillingham Has Surrounded Star of

"Choir Rehearsal" With Sterling Players Sallie Fisher, who for several seasons

has been identified solely with musical pro-

ductions and has won a place for herself w a star of light opera, is now winning much popularity as a star of the "two-a-day." She will present a one-act play by Clare Kummer, called "The Choir Rehearest." & story of New England character, at Kelth's Theatre next week. Charles Dillingham arranged for Min

Fisher's re-entry to stageland and he provided the effective staging and suitable can which has made "The Choir Rehearsal" a vaudeville feature. Every part is said is be considerately treated by players of ex-

John Hogan, who is the young parea, was recently in "Bunker Bean" and before that he distinguished himself in "Ben Hur" and in "Rebecca of Sunnybrook Fam." May Ellison, who enacts the village spiter, has heretofore distinguished hereil as a dancer and singer in some of Mi Dillingham's musical comedies, particularly "Watch Your Step" and "The Century

John F. Ryan, who plays the organ, is an excellent musician as well as a capable actor and has many successes to his credit John Keefe is an authoritative "Down East Vankee" character actor. The same I true of Al Stuart, who portrays the your country boy. The stage direction was n-trusted to Edwin T. Emery, of Mr. Dilling ham's staff, who was for ten years associacted with the Alcazar stock company is Los Angeles and has been connected with numerous stage successes.

