THE PLAYGOER'S WEEKLY TALK

THE outstanding event of the new theatrical week beginning today is likely also to be the notable event of the season, namely, the restoration of the Walnut, after many vicissitudes during the eleven decades of theatrical history to drama. Not the least of the temporal mutations were the experiences of the last several years, during which it ceased to be rated among the "first-class houses" of the city and pursued a course of stock, "popular price" and "combination" bookings.

That now is all changed with tonight's rededication of the house to "the legit," under its new regime, with the civic-spirited Mr. Beury as owner-director and Mr. Wanamaker, an experienced theatrical and newspaper man, as general manager.

Here's a happy and prosperous New Year for the dear old Walnut, modernized and remodeled, to add to the century of olden years that have fled past Ninth and Walnut streets.

THE Walnut's readvent and rejuvenescence will be through the medium of "The Green Goddess," by the distinguished English dramatic critic, traveler and author, William Archer, with an actor of equal distinction, George Arliss, in the leading role.

But this will not be the only opening for tonight. There are novelties to suit all tastes, we'd venture. George Hobart's "Buddies," a musical romance of doughboys in Brittany, at the Lyric; "East Is West," a Sino-American fantasy (there's a new hyphenate), the tender and droll story of which shifts the Chestnut Street Opera House from moviedom to the "spoken stage," they say; and "Ed Wynn's Carnival," with Philadelphia's own "perfect fool" (the only one who admits it, at any rate), at the Metropolitan Opera House, a premature 1921 edition of one of the most delightful of last seasons revues, freshened and refurbished for this occasion.

THE exotic coloring and picturesqueness of unknown Central Asia will undoubtedly be experienced by those lovers of the theatre who repair to the remodeled Walnut to see Mr. Arliss in Mr. Archer's "The Green Goddess," under the management of Winthrop Ames. The producers of Mr. Arliss and the characterizations of Mr. Arliss have in the past been unidivorced and that much may with certainty be expected from a "modern play of adventure" in the presentation of which they are concerned.

Mr. Archer's play is said to partake more of the qualities that he associated with Stevenson as a writer of "more mated thrillers" than with that Norwegian master-dramatist with whose name Mr. Archer's reputation in this country has hitherto been most closely linked, through his translations and criticisms. The place is an "out-of-all," all of which are located in the small mountain kingdom of Rokh, ruled by a rajah who has studied western civilization and travels at Geneva, the great seats of learning. This results in a veneer of culture the depths and conditions of his native country, of which he professes to be free, are dormant, and the arrival of nine Europeans in his kingdom bring them to the fore.

It is the role of the rajah, needless to say, that Mr. Arliss will interpret. It is said to be quite different from any of which theatregoers have hitherto seen him and one which the stars is confident will be ranked with the best that he has achieved. Mr. Ames has selected a strong supporting cast, notable among whom are Guy Wyndham, Cyril Keightley, Lionel Sinnett and Herbert Winning. The costumes are from designs by Roshanara, who has for several years been interpreting eastern dances to the American public.

THE romantic comedy "East Is West," will bring more novelty to the Chestnut. Fay Bainter, one of the most charming and talented of the younger actresses on the American stage, is the star. The comedy begins with a prologue representing a "love boat" on a Chinese river. Here are displayed the surplus daughters of the poor Chinese for sale to the highest bidder. Among these is Ming Toy, a charming young girl, oh, at the request of a young American, is bought by a San Francisco merchant, and the scenes are changed to this city. After a great many vicissitudes the East, in the person of Ming Toy, succeeds in winning in the West, in the person of Billy Benson. Miss Bainter, as Ming Toy, is described as "as charming and clever as she was in 'The Willow Tree.'"

THE Buddies, around whom Mr. Hobart has woven his play, worked their way into the hearts of New Yorkers for twelve consecutive weeks at the Selwyn Theatre. They are a human group of young Americans, matched, as one book them, against the romantic, a peasant [illegible] Norman [illegible] well be surprised that the sweet maid of France falls in love with one of their number or that another is her [illegible] and [illegible] fine his personal high [illegible] youthful [illegible] of a regular [illegible] story, is an [illegible] as described in advance.

Peggy Wood [illegible] delightful rendition of [illegible] temperamental songs [illegible] which [illegible] and Brian [illegible] feels [illegible] Morgan is [illegible].

LAST spring [illegible] of musical entertainments [illegible] magnificent "Sho[illegible]" [illegible] company have been playing long engagements [illegible] the new arrival arriving [illegible] here in the spring [illegible] the Metropolitan [illegible] Chicago [illegible] engagement.

In addition to [illegible] Ed Wynn [illegible] Carnival [illegible] Fred Stone [illegible] Eddie Cantor [illegible] Bert Lahr [illegible] Ed Wynn [illegible] Bert Lahr [illegible] Mae Murray [illegible] Brian [illegible] Morgan [illegible] Bobbe [illegible] Carnival [illegible] Ed Wynn [illegible] Carnival [illegible] Ed Wynn [illegible] Carnival [illegible] Ed Wynn