

BARRIE AT HIS BEST IN HIS LATEST PLAY

The Old Barrie of 'Dear Brutus' is There, but a New and Deeper Barrie as Well

—Every boy and every girl that's been to the world alive, to either a school or a playhouse, has at least a little conservative "W. S. Gilbert's philosophic sentry of "Iolanthe" made that sage remark, and although it seems like a long journey from Gilbert and Sullivan light opera to James Matthew Barrie's latest play, the fact remains that the sentry could have gone on to say that every one is either pro or anti-Barrie.

Therefore to some "Mary Rose" was just "another of those inconceivable things of Barrie's," while to others it had all the beauty and wonder that "Dear Brutus" had, and all the others of the long string of the Scottish dramatist's works. So all that can be done is to treat it from one angle and let it go at that.

Instead of the forest of "what might have been" of "Dear Brutus," "Mary Rose" has its "island that likes to be visited," a lonely spot in the Hebrides. It is a place where the "hazy, hazy" fancy to roam—but make no mistake, "Mary Rose" is not fancy.

More and more is Barrie getting away from after whimsy in defining "Iolanthe" and here he has taken on a struggle with as much difficulty as beauty—the return of our loved ones believed dead. Mary Rose disappears one day while the other is hidden in the island that likes to be visited, and vanishes in the thin air. Twenty-five years later she returns to her family.

The tragedy is that "Mary Rose" is unchanged, while the rest has aged. They love her still, but there is a difference. She had become a memory to them; she had become a part of their lives. They were to know how to take her, to know the feeling that she brought, to know the pathos and wonder of that scene of "Mary Rose's" disappearance; the tragedy of her return, perplexed, seeking.

There were few dry eyes in the Broad last night, just as there were few after the scene between Mr. Gillette and Miss Bellamy in the "Forest that likes to be visited." To many it seemed that Barrie achieved his greatest effect in that disappearance of Mary Rose in the second act scene. At all events, he definitely succeeded in what would have been the most cruel scene of all the meeting of Mary and her son, whom she thinks of as a baby, but who has grown up as a man, as a roughened, almost crude soldier and wanderer.

Instead, the playwright delayed that meeting until after Mary Rose would see and return to "Iolanthe" and "Dear Brutus" her son. They indeed, she meets him, but knows him not, knows only that her search is over and that she can go on once more to her "lovely, lovely place." Perhaps, after all, it was kinder and, certainly, happier so.

Miss Ruth Chatterton, forever "come out of the kitchen and freed of moonlight and honey-moon," was a wonderfully beautiful and spiritual Mary. She rose to her great chance in the last act as her best friend would have desired. Surely, Barrie would have wished his character so.

The others were all so good that it would be a shame to burden them with the word "limiting." Especially did Tom Nesbitt bring poetry and imagination to those remarkable lines of Barrie's lines which have maintained the charm of the old Barrie and added a depth and significance of an entirely new Barrie.

'ENTER MADAME' WINS BY ITS KEEN COMEDY Delightful Satire, With Gilda Varesi as Author and Star, Pleases Audience

—Madame Varesi last night in the person of Gilda Varesi and worked her charms upon an appreciative audience as successfully as Lisa Della Robbia worked them upon her recent husband.

"Enter Madame," which Miss Varesi wrote with Dolly Byrne, is a study in feminine arts and a demonstration that the woman with dramatic training can outplay the woman without it when it comes to holding the love of a man.

Madame Della Robbia is an opera singer, whose husband has grown weary of traveling around the world with her and who, as she has been absent in Europe for five years, has decided to divorce her and marry a widow who lives in the same apartment house with him. He writes his wife of her intentions and she takes the first steamer home. On her arrival the battle begins. It is treated in the comedy spirit and with the subtlety of the French dramatists. Miss Varesi acts the opera singer with a lightness and grace which are charming. She plays on the emotions of her husband, who has always loved her, and plays them so successfully that she triumphs over the widow. The two women have an interview which might be called "atish" if it had not been so skillfully managed. Jane Meredith, who was the widow in the original New York cast, was in the first act at the comfortable dramatic creature that she has been, and in the second act she was the indignant, defeated rival, and she was dramatically satisfactory in both roles.

Continuing Shows 'MECCA' AN ELABORATE, COLORFUL SPECTACLE

Beautiful Dances a Feature of Latest Big Extravaganza

Shubert—If they are going to make their musical spectacles any more elaborate and spectacular than "Mecca" is, they'll have to enlarge their stages; if they try to crowd any more into an evening's entertainment, they'll have to enlarge their evenings. Not that "Mecca" hits any particular high spots as a work of art, nor that it is particularly satisfying as entertainment; but for sheer size and massed effects and dazzling color schemes and the handling of stage crowds, it goes about as far as the present linear dimensions of the theatre permit.

Of course, there's one of those near-oriental, make-believe stories strung through to hold the scenes together, but, in spectacle, the story is only an excuse, and the big dances and the songs and the specialties are the real things. In these "New" spectacles, if there's a story, it's less a story and more an attempt to make them seem real, the result would be much better. As it is, it's about the shattering spectacle that goes on, the less the story, the more the variety and the more the variety, the more the variety, the more the variety, the more the variety.

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DONALD BRIAN HEADS BILL OF SHUBERT VAUDEVILLE Sings, Dances and Tells Stories That Win Every One—Other Acts

—Shubert vaudeville scored another all-star bill this week, with Donald Brian as a headliner—the inimitable Donald with his repertoire of songs and dances, which has won him so many friends and such a huge welcome everywhere he goes. Good old Irish wit is woven into jokes which convulsed his audience, songs of charm and mirth, and a kick-off with the feet which seem to speed on wings of air. He sang a good old Irish tune, "Grandfather's Sunday Dinner," recited a poem, "It Takes a Lot of Loving in a House to Make It Home," and introduced a new song, "My Darling," for his ebullient number. Miss Peggy Byrnan was at the piano.

George Price scored a success with songs and parodies on "Boots, Boots, Boots" and "The Killing of Dan McGraw," and sent the audience into paroxysms of mirth with an impersonation of Harry Carey and company presented a skit entitled "The Celar," the name of which explains a great deal. Jack Conway does a clever and funny "drunk" scene, in which he makes the most grotesque of faces. The Donald Sisters, hand balancers; Jack McKay, a Scotch comedian with his babbles; and Emily Darrell, in "Lads for Boys," were the other acts. Other acts scored. "The World's Greatest" were Henry Regal and Simon Moore and company in a sketch "The Carnival," where Miss Sigurd, did real live skating with the aid of some of the musical vaudeville stunts. Miss Varesi was the opera singer with a lightness and grace which are charming. She plays on the emotions of her husband, who has always loved her, and plays them so successfully that she triumphs over the widow. The two women have an interview which might be called "atish" if it had not been so skillfully managed. Jane Meredith, who was the widow in the original New York cast, was in the first act at the comfortable dramatic creature that she has been, and in the second act she was the indignant, defeated rival, and she was dramatically satisfactory in both roles.

DESMOND IN 'OVER THE HILL' Stock Players Give Graphic Production of 'Mother-Love' Theme

—Metropolitan Opera House—Last week Desmond played the role of Madge, the pretty and plucky young heroine of "Old Kentucky." This week she shows her dramatic scope of her versatility by taking the part of the aging mother in "Over the Hill to the Poorhouse" and making that character just as vivid and just as lovable as the many young ones she has played. This adaptation of the poem of Will E. Carleton has been well produced by the Francis Fielder players. Mr. Fielder himself plays the son of the mother in the act, and his playing of the son of the mother, Frank Camp, Eleanor Brent and Jay Mulvey do their bits well.

"Over the Hill" at Orpheum

Opportunity—"Over the Hill to the Poorhouse" won a crowded house last night, and the favorite of the evening many have seldom made a better impression. Ruth Robinson was excellent as Lillian Clark, and Dwight L. Hawks played a bit as Dick Sanders, while Neddie Davenport, as Ma Sanders, was a most appealing figure. Harry Wilgus and Molly Fisher also did fine work.

NEW TROADERO SHOW Troadero—"The Jolly Giel" tickled everybody's fancy last night. Music, fun and pretty girls are all well represented, and Miss Morita, a foreign artist, had a few new dances, which were quite out of the ordinary. Among the fun makers are Lew Gordon, Harry Stratton, Eddie Miller and Pearl Lang.

'THE MERRY WIDOW' STILL ALLURING IN HIS LATEST FILM

Revival Has Splendid Cast and Freshened Comedy—Music Varied and Lovely

Forrest—Score as big a hit for the revival "Merry Widow" as for "The Merry Widow" in premiere production! An enormous house and one enormously enthusiastic gave emphatic testimony to this effect in the first Philadelphia performance of the revival last night. And Philadelphia's verdict has been waited with interest by the management, for it was here that the famed opera of all the European capitals had its American metropolitan premiere more than a decade ago at the Chestnut Street Opera House, with Ethel Jackson as the arch villain and Charles Clum as the hero. An enormous house and one enormously enthusiastic gave emphatic testimony to this effect in the first Philadelphia performance of the revival last night. And Philadelphia's verdict has been waited with interest by the management, for it was here that the famed opera of all the European capitals had its American metropolitan premiere more than a decade ago at the Chestnut Street Opera House, with Ethel Jackson as the arch villain and Charles Clum as the hero.

Somewhat has said that Berthold's recent symphony is the "apothecary of the dance." Certainly, Franz Lehár's score for "The Merry Widow," by the same token, is the apotheosis of the waltz. The film and sweep and abandon and exuberant grace of the varied and lovely Viennese values capture the ear and quicken the pulses as of yore. And the other numbers, the "Marschner" folk dances, the beautiful and expert part-writing of the famous sextet "Women" (which was unexpectedly sung as a part of the score), Danilo's recitativo "Max," the "Natalie" and "Chumil's" touching duet, the "Oh, My No More," and the remarkably melodious choruses—how wonderful they all were, and how wonderfully well they were over the past few years.

The comedy has been freshened for the revival, but wisely no attempt has been made to improve on the original characterization, which were-believe-it or not—more believingly than any conventional puppets. An atmosphere and imagination mark the entire production, which is in external rich and detail.

The new cast is splendid, all around and in detailed personnel. Lydia Lipkowska, of the Petrograd Imperial Opera and formerly of the Boston Opera Company (she sang a good Gilda here several years ago, in Hammerstein's regime), did not efface memories of Ethel Jackson, because while she was rollicking and seductive company, she would be the modern world she did not miss Jackson's subtle abandon. But she was, if anything, better vocally. Reginald Pasch, of the Rembrandt Theatre, Amsterdam, who took the part of Donald Brian (who, interestingly enough, by way of coincidence, was headlining a vaudeville bill at the house in which he created the role of the prince at the premiere) had Brian, though not such graceful and nimble legs. But he danced well and sang very well. Dorothy Francis, of the Chicago Opera, was fine as Natalie, the Ambassador's wife, and Raymond Crane made a typical figure of the prying diplomat, interested in the wealthy widow. Jeff De Angelis brought his adroit and sure comedy methods to the buffo role of Mr. Niska, with the most laughable results, and the other members of the large cast were worthy to play the principals company.

HOUSE JOINS IN SINGING WITH SIR HARRY LAUDER

—Scotland Gets Rousing Welcome and Has to Add Old Songs to New

—Walter—It's hardly fair to call Harry Lauder an institution—for few institutions are humorous. "Go ahead, lads—take the roof of the house—it no belongs to me," he told the crowd that jammed the theatre when they began to sing his rollicking songs. They fairly did that. In the solid construction of the old Walter in his beautiful new dress saved it. They laughed and they clapped and they cheered. They found it as easy to laugh with Sir Harry and sing with Sir Harry, bawdy legs and roving blue eyes and all, as ever they did in the days when he was plain "Harry."

The years seem only to enhance the Scot's finished art of mimicry; to mellow the humor that millions love; to give to his voice that can be humorous and tender almost in a breath. It takes no prophet, of course, to say that Harry Lauder will "pack 'em in" whenever he comes to town. His visits are only too frequent.

He has come to Philadelphia with a new repertoire of songs, not as he told his hearers when they insisted on a Scotch rick he does not love the ones better, but because if he hadn't some new ones his audience would feel they were getting less than their money's worth. "Sing 'I Love the Ladies," urged one of his fair auditors. "You love a laddie, you mean," said Harry. He brought tears to the eyes that had been used with mirth and merriment when he sang "Wee Hoose Among the Heather."

As wonderful as his singing are his characterizations—the sailor lad who sings "There Is Somebody Waiting for Me," the ancient with his cough and his snuff bottle and his reminiscence "When I Was Twenty-One," and funniest and most finished of all, the sniveling scoundrel who is the "Safest of the Family."

The members of the Caladontan Club were there in full uniform with their wives, and they made Harry a member of the clan. Some one sent him a vase of chrysanthemums almost as tall as himself. Sir Harry had a good time—and so did every one else.

Photoplays Elsewhere

STANTON—"Over the Hill" taken from Will E. Carleton's poems.

PALACE—"The Sign on the Door," with Norma Talmadge.

ALHAMBRA—"The Little Fool," a screen adaptation of Jack London story.

GREAT NORTHERN—"The Sign on the Door," with Norma Talmadge.

MARLBOROUGH—"Cappy Ricks," with Norma Talmadge.

LIBERTY—"The Affair of Anatol," from the novel by Anatole France.

MOSCOW FAMILY GIVEN WARM RECEPTION HERE

Philadelphia Head Bill at Keith's and Applause Stops Their Act

Keith's—The popularity of the Moscow Family, of this city, was easily discerned when, at the opening of their act, the audience clapped and cheered so long that they had to stop a moment to show their appreciation.

Their unique opening, showing the trades usually taken up by Italian immigrants, led up to a remark their father had discovered all their brains were in their feet, hence their dancing. Of course, he had been a great dancer in his day, but now having reached sixty-four, he had retired. Father belittled this remark by appearing from the rear of the house and dancing with his children.

Conroy and Yates provided more than adequate amusement with a blackface sketch with a new twist to such entertainment. It meant a laugh a minute for the audience all the time they were on the stage.

Sharkey, Roth and Witt, in their first appearance in Philadelphia in a triple alliance of song, music and fun, got a reception which shows their fun will be more than welcome.

Aside from the fun and popular song angle, there were two acts to provide entertainment for true music lovers: Craig Campbell, the American tenor, who sang the "Crown Song" from "Pagliacci," and Ruby Norton, who, among her other songs, gave the aria from "Madame Butterfly."

Nixon—Solid merit from start to finish tells the story of the show which is headed by Mrs. Gene Hughes and company. They offer a good comedy sketch, which overflows with solid laughter. Adler and Dunbar in a travesty skit keep the audience in good humor. Other on the bill are Sully and Thomas in "Snappicks of 1921"; Harvey Devoe Trio, in "The Melody Shop," and the Weiss Troupe, acrobats de luxe. Tom Moore in "Made in Heaven" is the photoplay attraction.

Walton Roof—Many picturesque and novel dances are offered by Fay White and Howard Mills. Their act is virtually an international revue telling the story of the dance in various countries. The incidental music is excellent. A number of other singing and dancing acts were included in the entertaining program.

Globe—The Pet Four Dancers held the position of honor with a splendid offering of nimble-footedness, and Eddie Clark, song writer, appeared in person with his own company in a song and dance revue. Jane O'Rourke and company presented a comedy sketch called "Merely Married." Brown and Howards presented with fifteen minutes of syncope and Annette and company offered a number of new songs. Other acts which complete a well-balanced bill include Billy Edwards and company in a comedy called "Antonio Bambio," Jack Eddy with song bits, Florence Martine and company in an aerobic stunts, Corinne Arbuckle "The Broadway Country Girl," and Laygo and Benjamin.

Alleghe—Lovers of motion pictures had an unusual treat with Charley Chaplin in his latest comedy, "The Idle Class," and Thomas Meighan, in "Cappy Ricks." "Getting It Over" was a big soldier-boy offering, which struck a popular and patriotic note. Other appreciated numbers on the bill were Amanda Gilbert and Her Boys; Harry Ward and Harriet Raymond, in an amusing skit, called "Oh, Hello," and the Four Bonolisettes, equilibrist.

Broadway—Chase and Latour, with their comedy skit, won first honors. "Step Lively" is the name of it. Goldie and Thorn and their character songs made a decided hit. "The Idle Class," featuring Charlie Chaplin, and "The March Hare," featuring Bobe Daniels, rounded out the bill of merit.

Cross Keys—"Man and Wife," a comedy skit with Bobby Connolly and Barbara Sabin, screen performers, headed the bill. "The Cinderella Review" scored exactly. Other such pleased were Arnold and Mantion, comedians; Frances and Daugherty, comedy and songs, and the Vanderbil Brothers, in a high-class athletic turn.

William Penn—Of course, the feature is Charlie Chaplin's "The Idle Class," but the vaudeville is overflowing with good entertainment. Bobby Jarvis and company win laughs in a sketch. W. S. Jones and Elyth Cavanaugh score in songs and comedy, while Fern Biglow and King also keep the laughs moving. As an extra film attraction there is Constance Binney in "The Case of Becky."

Keystone—"Century Girls," a miniature musical comedy, headed the bill, which was timed and varied. Mary Spoons and Parsons offered a diversity of dances; Leo Haley convulsed his audience with songs and stories. Others who helped provide pleasant entertainment were Lou and Jean Archer, in a novel skit, and Cabill and Romine, in a comedy mix-up. The feature film was Chapter VIII of "Hurricane Hutz."

Nixon's Grand—Remarkable feats are performed by Shireen, known as the "Girl with the X-ray eyes." After double and triple bandages are placed over her eyes she is able to describe all sorts of objects held before her. "Amabelle," a musical vaudeville in several scenes and presented by a very capable cast, scored a hit. Other good acts include Rolis and Royce, exceptional dancers; Rucker and Winford, comedians, and Tip, the educated dog.

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Table with 3 columns: Capital, Deposits Over, Surplus

Woodrow Wilson Revealed in Talks With His Secretary On Himself: "It is no compliment to have it said that I am only a highly developed intellectual machine. Good God, there is more to me than that!" On Theodore Roosevelt: "Yes, he's a great big boy. I was indeed charmed by his personality. There is a sweetness about him that is very compelling. You can't resist the man. I can easily understand why his followers are so fond of him." On the Irish-American Delegation: "I have tried to help in the Irish matter, but the extraordinary indiscretion of the American delegation over here (in Paris) has almost completely blocked everything." As an indication of the news value of the Tumulty story, The New York Times has paid for the exclusive newspaper rights in the Middle Atlantic States the highest price ever paid for such a publication. The New York Times BEGINNING NEXT SUNDAY, OCTOBER 30th WARNING! Newspapers cannot return unsold copies of The New York Times, so their orders are adjusted strictly to their regular demand. Newsdealers are always short when there is an unusual call for The Times. Take warning—place your order at once with your dealer if you want the Tumulty articles. Back numbers will not be available. You will not wish to miss a chapter of the Tumulty story of Woodrow Wilson. It is starting in disclosures, historical in data, and entertaining in contents and style. It reviews the most important incidents of your time and reveals history in its making. Friends and critics of Woodrow Wilson will have to discuss the stories told by Mr. Tumulty, for they will be the topic of conversation everywhere. In the PHILADELPHIA TERRITORY the Tumulty Story will be obtainable ONLY in THE NEW YORK TIMES