BARRIE'S FANCY AGAIN AT FLOOD

"Kiss for Cinderella" Is a Play of Infinite Charm

MAUDE ADAMS SHINES IN CHARACTER PART

Play Mostly of the Stuff of Which Dreams Are Made

By HEYWOOD BROUN

"A Kiss for Cinderella," a whimsy play by J. M. Barrie, with Maude Adams, at the Empire Theatre, presented by Charles Frohman.

THE CAST

Mr. Bodie	Martin Sellers
Gov. Pollemus	Norman Trevor
Miss Thing (Cinderella)	Maude Adams
Man with a Beard	David Torrence
Man with a Coat	Wallace Jackson
Mrs. Malone	Ada Boshell
A Lover	Robert Peyton Carter
Maid Theresa	Theodora Cowell
Gladys	Yolanda White
Turpine	Edith Amor
Gordon	Eleanor Davies
A Counsellor	Sophie Green
Dr. Bodie	Raymond Hitchcock
Diana	Dallas Anderson
Lady Charlotte Warrender, a lover	Mattie Lessie

CINDERELLA'S DREAM

A Jew	Man with a Beard
A Queen	Mrs. Malone
A Prince	Gov. Pollemus
Lord Mayor	Man with a Coat
Lord Times	A Lover
First Beauty	Girl with a Broken Pitcher
Second Beauty	Duchess of Devonshire
Third Beauty	Mona Lisa
Fourth Beauty	Girl with the Muff
Fifth Beauty	Carmencita

Barrie always dreams, but it is only the deeply layered ones which are set forth confessedly as dreams. Those that lie close to the surface of the thinly woven batting between sleep and waking he calls life. It is an excellent plan, for it saves his heroines all the trouble of pinching themselves or rubbing their eyes.

This rubbing the eyes is a horrid habit. What if a person is asleep? Barrie can see a host of things with his eyes tight shut and see them beautifully. He could even snore you a play.

"A Kiss for Cinderella" is a whimsy seen in many shapes. Now it is misty and perhaps a bit fantastic. Then again the figures and action grow clearer. There is even a rumble of the big guns and just the faintest suggestion of the whirr of a Zeppelin. We are close to the batting now, but we never break through into a wrong world which is less beautiful and much less humorous than the one which Barrie has created and is even yet embellishing.

Of all the sentimentalists he is the most persuasive and the most dangerous, for he comes to you smiling, as much as to say: "Don't mind this little bit here; I mean it only in fun." But once his grip is on you there is no escaping the realization that you have been tricked. Back of that smile there are tears and all sorts of things.

"A Kiss for Cinderella" is much in the mood of "Peter Pan." It is less bountifully endowed with incident and not so closely knit as the earlier success, but the ball scene is Barrie at his generous best. This is deep in the dream mood. Yet the love scene of the last act, which is almost in a waking spirit, is rarely charming. We are not sure that we don't like this best. Nor can we neglect the first act, rich in humor; perhaps this is the best of all. That's the trouble with Barrie. He never lets you feel sure.

And so it is with Maude Adams. As Cinderella you may never mark a line and say: "At this I shall always weep, and here invariably I shall laugh." As a matter of fact, most of the time you are inclined to do both and gurgle somewhat after the manner of Miss Adams herself in her tight-voiced moments. However, this is no time for the introduction of the totally irrelevant heresy that Maude Adams's voice is not always beautiful.

To play Cinderella in consistently silky tones would be abominable. Cinderella of the play is a slavey and essentially a character part. Queenly graces are not for her. Even the celebrated charm is held in abeyance, so that when released at the proper moment it sweeps upon the audience with all the vigor of a nascent force.

The chit who has dreamed of the ball comes to it in all the finery of her fancy. For the space of one minute and thirty-two seconds last night Maude Adams looked beautiful. After that she was charming and all that, you know, but that is quite a different thing from beauty. Of course, it may have been a beautifully timed entrance, or the gorgeous set adapted from a painting by Maxfield Parrish, or the glorious costume designed by Mrs. John W. Alexander, or perhaps it was the art of Maude Adams. No, on mature deliberation, it was because Cinderella wanted to look beautiful, and no one, not even an audience, would have denied her anything on her night of nights.

Naturally, we shall not tell what the play is about. It would be clumsy and tedious for us to explain why the bridal pair were married by a penguin, or why Cinderella looked at the Venus of Meles almost pityingly at the end of the first act. Here it might be permissible to give a hint. "What Every Woman Knows" was about the funny-bone. We've forgotten, but you know what Little Mary was. Well, "A Kiss for Cinderella" is about feet. It is the story of a waif who dreams of a prince and finds him in the uniform of a policeman.

Still, it would hardly be fair not to relate the fact that in the middle of the King's speech at the ball Lord Times walks over and says sharply, "Less talk," whereupon the King subsides with "Certainly." Possibly this is a bit too local. Here we know no power of "The Times." Something must be said, as well, about the infinitely charming love scene between the policeman and Cinderella in the last scene. It is here that she exacts the solemn promise that he will propose twice, for, as she explains, "I want you to let me have the satisfaction of refusing you once." But we almost forgot how the Prince, called upon to decide the supreme beauty among all those at court, hands out placards labelled "second" and "third" and waits for Cinderella.

The honors of a most enjoyable performance belong to Miss Adams, but excellent support was accorded by Norman Trevor as the policeman, Robert Peyton Carter as Lord Times was another effective member of the company, and others who did well were David Torrence, Wallace Jackson and Ada Boshell.

KEITH POLICY PLEASES AT RIVERSIDE THEATRE

Excellent Bill Given at Opening of Vaudeville Playhouse

The S. R. O. sign went out early last night at Keith's new Riverside Theatre, at Ninety-sixth Street. This may have been an indorsement of the move which will mean first class vaudeville in an erstwhile motion picture house; it may have been on account of the holiday or perhaps it was on account of the excellence of the bill presented. At any rate, the immense theatre was packed and many were turned away.

William Rock and the charming little Frances White were the headliners. They did their usual songs and dances in their unusually clever way and received a dozen encores.

Melville Ellis and Irene Bordoni were another pair who pleased. Mr. Ellis furnished all of the music and the stage settings and Miss Bordoni the songs. Cecil Cunningham gave a repertory of new songs, which included Irving Berlin's "Childhood," "Reuben's Courtship," "Vaudeville Training" and "The History of the U. S. A." In none of Miss Cunningham's songs was there any reference to a Hula girl or a "Wicki, Wacki, Woo" syncopation.

Harry Green presented his popular sketch, "The Cherry Tree"; another amusing skit was "Rubeville," featuring Felix Rush and Jere Delaney.

Others on the bill were the Five of Clubs in "A Pierrot's Dream," Phina and company and Aveling and Lloyd in amusing patter.

BIG BILL AT THE COLONIAL

Clark and Bergman in an Amusing Song Revue Head the Programme

Clark and Bergman, whose Christian names are Gladys and Henry, head the bill at the Colonial this week. With Cliff Hess at the piano, they do an amusing song revue, which includes "Yaddie Kaddie Kiddie Kaddie Koo," "Pink Pajamas," "When They Grow Older They Grow Bolder," "From Here to Shanghai" and "By the Sad Luana Shore." The cue for the first number, as delivered by Mr. Bergman, is "I'm sure there is something between he and she." Miss Clark sings and dances charmingly and is decidedly good to look at.

Laura Burt presented a clean playlet called "Lady Gossip." Miss Burt plays her part with rare humor and charm.

Charles Olcott offered his original travesty, "A Comic Opera in Ten Minutes," which was enthusiastically received. Marion Weeks, a dainty little girl with a decidedly good coloratura voice, sang "Voci di Primavera" and touched high G without disturbing a hair of her perfect coiffure. Others on the programme were Julia and Pat Levolos, Patsie de Forest and Allen Kearns, in "You Can't Believe Them"; Miriam and Irene Marmein, in pantomime and decorative dances; "The Night Boat," a one-act comedy, and the "Act Beautiful," which featured some unusually clever dogs and horses.

German Musical Play Given

"Sadie from Riverside Drive," a musical comedy written and acted by Adolf Philipp, was played for the first time last night at the Yorkville German Theatre. It will be reviewed in The Tribune to-morrow.

The "boy who came home for Christmas."

This is his week.

Our stocks are ample to care for every need.

Clothes without frills.

Styles that pass muster at the great universities.

Suits, overcoats, hats, shoes and fixings.

Hockey outfits.
Baseball equipments.
Skis, ski-poles.
Everything for every Winter sport—Sporting Goods in all stores.

ROGERS PEET COMPANY

Broadway at 13th St. | "The Four Corners" | Broadway at 34th St.
Broadway at Warren | | Fifth Ave. at 41st St.

Bowling Alley, Billiard & Pool Table Mfrs. Repairs. Supplies. Mark Hoe. 25 Union Square

ACTRESSES WHO VOLUNTEER TO HELP ORPHANS

A quartet of film stars who will assist with the ushering at The Tribune benefit at the Strand. Being, from left to right, Evelyn Greeley, Lucille Lee Stewart, Evelyn Brent and Ruby de Reimer.

2,000 Orphans, Tribune Guests, to See Strand Show on Friday

Special Little Folks' Entertainment To Be Given for Them—Film Stars Will Act as Ushers

Everything is complete for the entertainment of the little orphans who will be the guests of The Tribune at the Strand Theatre on Friday morning, except an adequate number of motor cars. The management of the Strand will furnish the entertainment. The Tribune will furnish the children and the ushers, and friends of both have agreed to furnish the conveyances.

A special programme has been arranged which is calculated to delight the childish heart. Marguerite Clark will be seen on the screen in an adaptation of her stage success, "Snow White. She herself will greet the children as they enter the theatre and will be accompanied by the seven dwarfs. All will wear the costumes in which they appear in the photoplay.

Will Give Riley Pieces

Little Sally Hamlin, the ten-year-old "Riley Girl," will give "Little Orphant Annie" and "The Raggedy Man."

The pictorial entertainment will include "oddities in film form," a chapter from "Ditmar's Book of Nature" and a comedy cartoon. An added feature will be "Master Curley's Adventure."

Two thousand children have been invited to participate in the Christmas party. They come from the Hebrew Orphan Asylum, the Fifty-third Street School for Orphans, the West Side School, the American Sunshine Society, the Henrietta School, the Charity Organization Society, the Faith Church House, St. Joseph's Day Nursery, St. Catherine's Convent, Home for Destitute Children and the Howard Mission.

The theatre will be divided into sections to accommodate the different schools by vari-colored ribbons, and the children will be identified by wearing badges the color of their school.

Screen Stars to Aid

Some of the most beautiful screen stars in the world will act as ushers. Among them are Alice Brady, Evelyn Greeley, who is a granddaughter of Horace Greeley; Ruby de Reimer, the good little girl in "Enlighten Thy Daughter"; Valentine Grant, the bonnie colleen; Mae Marsh, the "girl of a thousand faces"; Helen Arnold, who was chosen as the most beautiful girl in Kentucky; Lucille Lee Stewart, of "Ninety and Nine" fame; Muriel Ostriche, Evelyn Brent, Corene Uzzell and Zena Keefe, the bad little girl in "Enlighten Thy Daughter."

Among those who have offered the use of cars for the day are D. Bennett Seman, the Chevrolet Motor Company, Homer Walter Myre, R. Schlesinger, R. & L. Baker Company, Hon. Henry C. Ide, W. Bourke Cockran, Colt-Stratton Company, the Twentieth Street Garage Company, Morton W. Smith Company, Adele Seckendorf, Florence Jacobs, Stutz Motor Company, Charlotte Melville, Maxwell Motor Company, Mrs. Francis Paterno, Ida Wolf, Beulah Levy, the Lowe Motor Company, the International Motor Company, Murtha & Schmohl Company, E. Callan, the Kelly-Springfield Motor Company, the Firestone Tire Company, the United States Tire Company, the Studebaker Corporation, the Town Taxi Company, the Club Cab Company and the Black and White Company.

AUTO OWNERS ASKED TO ASSIST ORPHANS

Readers of The Tribune who are willing to lend automobiles or motor trucks to carry children to The Tribune Christmas party at the Strand Theatre on December 29 are invited to do so. Upon notifying The Tribune of the type of car and the number of children it will accommodate, each will be notified of the exact time it will be needed and at what institution it is to call.

PERSHING'S MEN CHOKED BY DUST

The Mexican Expedition's Xmas Celebration Ruined by Wind Storm

Field Headquarters Punitive Expedition in Mexico, Dec. 25.—Dust smothered the great Christmas celebration at the field headquarters of the American punitive expedition. A terrific gale from the southwest drove officers into their quarters and soldiers into their little shelters, gasping for breath. Swirling down the chimneys of the adobe shacks, it sent the occupants into the open air until the fires in the grates could be extinguished, the smoke cleared out and the shelters rendered habitable.

Tents were flattened, adobe houses and offices unroofed and kitchen fires blown out.

Orderlies Lost in Dust

Because of the gale every man not on guard duty was allowed to seek shelter from the dust. Orderlies sent out with messages were lost within the limits of the camp and took an hour to walk a thousand yards. Travel without dust goggles was impossible. Hundreds of men are hatless who, not realizing the force of the wind, ventured into the open to see their headgear swept away over the mesa. The headquarters camp appeared as a great blur.

Although the day was cloudless, hardly a ray of sunlight pierced the enveloping dust.

Most of the offices were lighted by gasolene and lanterns. The wind rose Christmas Eve and increased in violence steadily. By daylight the music of the bands, which played carols instead of buglers sounding reveille, was heard only in snatches.

Headquarters in Danger

General G. J. Pershing directed the effort of a score of orderlies to save his living quarters from blowing away. It was impossible to see more than three feet in any direction for hours at a time. Two artillerymen were injured by falling adobe walls. One had a leg broken; the other a hip.

El Paso, Tex., Dec. 25.—A windstorm marred the Christmas celebrations in the army camps in this district to-day. blew sand over the Christmas dinners at noon in the mess houses and prevented many of the band concerts and outdoor celebrations from being held.

THE FARE AT THE PALACE

Established Performers Top a Programme of Medium Interest

A satisfactory but not conspicuously good programme at the Palace Theatre is ruled this week almost entirely by old favorites. There is the perplexing Mr. Houdini, repeating his various tricks; Stella Mayhew, ever entertaining; Emma Carus, in whose work it is becoming possible to trace the influence of Marie Dressler, and the hilarious Johnny Dooley—performers all who are too well known to patrons and to vaudeville fans to require extended comment.

The only touch of novelty on the programme is supplied by Blossom Seeley, who dishes up a potpourri of ragtime in something resembling new style. Rounding out the bill are Smith and Austin, Scarpioff and Varvara, Fauchon and Marco and some dogs which appear to know a great deal.

Carnegie Hall, Fri., Dec. 29th, at 8:30 P. M.
Christian Leden
EXPLORER
Lecture—Great Eskimo Films and Music
First time here.
Maud Allan
THE WORLD'S PREMIER CLASSIC DANCER
MME. Alys Larreyne
SOPRANO, GRAND OPERA, PARIS
Isolde Menges
BRILLIANT YOUNG ENGLISH VIOLINISTE
Sergeant Major Robert Middlemis's Marvellous War Pictures
FOR B. F. B. PERMANENT BLIND RELIEF WAR FUND
Tickets now on sale at Carnegie Hall Box Office. 50c to $2.00. Boxes $15 and $18.

METROPOLITAN OPERA HOUSE
Wed. at 8:15. Tosca. Music. Perini; Botta, Cecchi, Matzenauer, Rossi, Cond. Polacco.
Thurs. at 8. Francesca da Rimini. Aida. Mason; Martinelli, Amato, Rossi, Cond. Polacco.
Fri. at 8:15. Iphigenia. Kurt, Sundelius; Sembrich, Well, Braun, Cond. Bodanzky.
Sat. at 2. L'Elisir d'Amore. Hempel, Sparkes; Caruso, Scotti, Dinh, Cond. Papi.
Sat., 7:45 (Tos to $3). Lohengrin. Rappold, Ober; Crimi, Well, Rothstein, Leonhardt. Cond. Bodansky.
New Year's Day, Mon., Mat. at 1. Parsifal. Kurt; Crimi, Braun, Well, Gentle, Rothstein. Cond. Bodansky.
Eve. at 8:15. Madama Butterfly. Farrar; Fornia; Martinelli, Scotti, Reiss. Cond. Polacco.
Tues. Eve. Jan. 2, at Brooklyn Academy of Music. Aida. Rappold, Homer; Caruso, De Luca, Didur. Cond. Papi.
HARDMAN PIANO USED.

CARNEGIE HALL. This Aft'n at 3
SCHELLING
Piano Recital. Tickets purchased for Nov. 25 can be exchanged. Steinway Piano.

HIPPODROME Nights at 8:15 TWICE DAILY
MAT. TO-DAY BEST SEATS $1.00
"THE BIG SHOW"
With ANNA PAVLOWA, New Ice Ballet—1000 People. Biggest Show—Lowest Prices. Sund. Night Spec'l New Year's Eve. Concert.

Maxine Elliott Theatre, 39th St. nr. B'way.
YVETTE GUILBERT
Friday Next, Dec. 29, at 3.
SPECIAL CHRISTMAS PROGRAM.
Sun. Eve., Dec. 31—FAREWELL RECITAL.
Dir. Cath. A. Bamman. Knabe Piano.

ICELAND ICE SKATING
Sundays 10:30-12:30-8:30. Every Sunday Mon., Tues., Wed. Afternoon—Skating, Instruction, Luncheon and Supper.
BROADWAY AT 52ND ST.

YORKVILLE GERMAN THEATRE.
Eve. at 8:15. Tr. Lex. Av. Tel. Lenox 5512.
Tr. Fri. 8:15. ADOLPH PHILIPP in his Musical Comedy Hit.
Sat. Mat. 2:15. Sadie from Riverside Drive & Mlle. Mitzi Gold & Great Cast.

RIALTO B'way at 42d. DOUGLAS FAIRBANKS
In "The American."
ALL-STAR BILL. NO ADVANCE IN PRICES.

PUNCH & JUDY, 49th, E. of B'way. Only More Weeks TREASURE ISLAND
282ND TIME. Evenings 8:30. Matinees Tri. & Sat. 2:30. Circle 1564.
Special Mats. To-m'w, Thurs. & Jan. 1st. Prices $1.00, $1.50, $2.00 & $2.50.

B. F. KEITH'S RIVERSIDE B'WAY & 96 ST.
ALL HEADLINERS BILL
ROCK & WHITE. ELLIS & BOROON!
CECIL CUNNINGHAM. HARRY GREEN & CO. Aveling & Lloyd, others.
To-day & Every Day. Mats. 2:15. Nights 8:15.

Carnegie Hall, Sunday Aft., Dec. 31, at 3.
KREISLER Assisted by the distinguished pianist Carl Friedberg
Seats 75c. to $2. Boxes $15 and $18. Now at Box Office. Direction C. A. Ellis. Steinway Piano Used.

Aeolian Hall, Tues. Aft., January 2, at 3.
PIANO RECITAL
George F. Boyle
Mat. Haensel & Jonet. Steinway Piano.

ELSIE FERGUSON HERE IN COMEDY

"Shirley Kaye" a Reflection of Things as They Are Not

HULBERT FOOTNER BEING THE AUTHOR

An Agreeable Performance of a Shallow and Conventional Piece

"Shirley Kaye," a comedy in four acts, by Hulbert Footner. With Elsie Ferguson. Presented by Klaw & Erlanger at the Hudson Theatre.

THE CAST

T. J. Magee	William Hodge
John Rawson	Lee Baker
Stubbles	William Lemoyne
Mrs. Magee	Mrs. Jacques Martin
Daisy Magee	Kitty Brown
Paul D'Andide	Victor Benoit
Shirley Kaye	Elsie Ferguson
Egerton Kaye	George Backus
Mr. Dingwell	Douglas Patterson
Mrs. Davis	Ethel Whitbrap
Cosgrove	Lawrence Wood
The Earl of Bossmin	Ronald Bryan
Carol Vallon	Corinne Barker
Mabel	Helen Erskine

Doubtless many thousands of dramatists in the years to come will write plays in which a woman, unskilled though she is in financial matters, dares to pit her wits against those of a man in a transaction involving millions—and perhaps there will eventually be one of them who will dare to let the man win out. There may even arise a superdramatist who will deny his financier the privilege of rolling an unlighted cigar around in his mouth as matters approach a third-act climax, although it is admitted that that is a great deal to ask.

"Shirley Kaye," the comedy in which Elsie Ferguson returned to these parts at the Hudson Theatre last evening, pays obeisance to the conventional in more ways than the foregoing. It is the work of a new playwright, Hulbert Footner, who, if he strayed out of the theatre at all in concocting his comedy, did so only that he might buy Harold MacGrath's latest novel. The piece, in fact, is reminiscent of countless plays and best sellers, and might be set down as "The Lion and the Mouse" as it would be rewritten by George Barr McCutcheon.

The formula which Mr. Footner follows permits him, however, to evolve several situations which are no less amusing merely because they happen to have been used many times before. The familiar expedient of the juxtaposition of persons from widely separated social strata, together with the ingenuousness of the person from the lower stratum, is employed to excellent advantage. One's interest also will be held after a fashion by the main story, although it must be admitted that it has its silly moments. The influence of a woman upon the business affairs of a man dare not be questioned, but it is a bit inconceivable that a crying spell, however prolonged, could settle the election of a railroad president.

This little piece, of course, never would have been produced at all if it had not been that Miss Ferguson required a "vehicle." It has, in truth, all the familiar vehicular aspects, but if you like your Elsie Ferguson, willy nilly, you will probably like "Shirley Kaye." Miss Ferguson has done better things than her Shirley Kaye; she gives, nevertheless, a vivacious and pleasing performance. A clearer enunciation might make it, in addition, audible to persons in the rear of the auditorium, which it could not have been last night. Miss Ferguson, as a member of high society, treated her words contemptuously, as though conscious of the fact that they are the same words used by ordinary mortals.

The supporting company is in all cases thoroughly satisfactory, and in two instances considerably above that. Lee Baker, in the leading male role, presents a manly figure and gives a performance vibrant with personality. A cry having been raised concerning the scarcity of good leading men, it is a bit strange that Mr. Baker has been permitted to remain so long out of New York. He is the man who played here for a time the role created by the late Lewis Waller in "The Garden of Allah," but if he has played any other parts hereabouts in the interim they have escaped the eye of the casual observer.

The second performance of unusual excellence is that of Mrs. Jacques Martin, from whom performances of that sort are always expected.

FRENCH PLAYERS GIVE "PATACHON" AT GARRICK

Yvonne Garrick Returns—Honors Go to Claude Benedict

It is the dramatists' ingenuity and not the character of the dramatis personæ which motivates "Patachon," a four-act comedy by Maurice Hennequin and Felix Duquesnet, played at the Garrick Theatre last night by the French company. It is perfectly conceivable that there should be in life, real or unreal, such a divided family as the play sets forth: A father, nicknamed Patachon, the talk of all Paris for his gayety and amours, a paragon of all the vices; a mother, devoted to prayer and charity, royalist and papist, much influenced by a Tartuffe-like hypocrite whom she provides with a study and all comforts in her mansion. But it is hardly likely that their daughter, who has been spending part of the year with each of them, should not vow to marry her fiance until her parents should have been reconciled.

That is where the dramatists lost their humanity in their ingenuity. From there, the play is amusing farce, especially in the sudden conversion of the father, who pretends an attack of religiosity that his wife shall be reconciled to him and his daughter may marry. The conclusion of the play is weak; the marriage has taken place before the modernized Tartuffe can intervene, and his attempt to have it annulled is met by the consummation of the nuptials in Romeo and Juliet fashion.

The best scene of the play is laid in the mansion of the mother, Mme. Clothilde Du Tilloy, who is shown with her two ugly and provincial friends completely under the domination of the papist friend, horror-struck at mention of the gayeties of Paris, intent on good work and dulness. Jenny Diska entered excellently into the spirit of her part and played the lachrymose mother with gusto.

Yvonne Garrick, who returned to the French company from adventurings in English, played the daughter, Lucienne, with simplicity and freshness. The honors of the evening went largely to Claude Benedict, in the title role, and to Paul Leyssac as the young husband. Marc Lomon also deserves mention for his sanctimonious realism and M. Bellon for his presentation of the insufferable cleric's insufferable young nephew.

"Yellow Jacket" at the Harris

"The Yellow Jacket," following several weeks of more or less sporadic matinee existence at the Cort Theatre, opened at the Harris yesterday with two holiday performances and will continue as the theatre's regular attraction. The production is that made by Mr. and Mrs. Coburn and includes several players from the cast which originally appeared in the piece at the Fulton Theatre.

Margaret Illington in Films

An arrangement by which Margaret Illington deserts the stage for the motion picture screen was consummated yesterday by Jesse L. Lasky, who announced that Miss Illington had signed a long-term contract with his company. Her first picture will be a picturization of "The Inner Shrine," Basil King's novel.

BROADWAY THEATRE, B'way at 41st St.
Direction of Stanley V. Mastbaum
TAKE THE CHILDREN THIS WEEK TO SEE
THE UNIVERSAL FILM MANUFACTURING CO.'S CINEMA MASTERPIECE
Based on JULES VERNE'S WONDERFULLY FASCINATING NOVEL
20,000 LEAGUES UNDER THE SEA
ENTHRALLING! THRILLING! DELIGHTFULLY INSTRUCTIVE
Special Daily Matinee at 4:30
Regular Matinee at 2:15
TIMES: "Novel and entertaining; will win wide favor." WORLD: "A remarkable illustration of a remarkable book. Something worth while." TRIBUNE: "Marvellous achievement." AMERICAN: "Thrilling, unusual, fine masterpiece. The wonder of wonders." HERALD: "Amazing."
THREE TIMES DAILY THIS WEEK 2:15, 4:30 & 8:15
MATINEES 25 and 50c.
Evenings, 25c, 50c, 75c, $1.00
Augmented Symphony Orchestra. JASON G. BRADFORD, Conductor.
SEATS ON SALE THREE WEEKS IN ADVANCE

B. F. KEITH'S PALACE B'WAY & 47 ST. Daily Mat. 25c-$1.
STELLA MAYHEW & Billie Taylor, EMMA CARUS & Larry Comer, DOOLEY & RUGEL, BLOSSOM SEELEY, others, and HOUDINI

COLUMBIA HIP HIP HOORAY GIRLS
B'way | Twice Daily | Popular & 47th St. 2:15 & 8:15 Prices.

ST. NICHOLAS RINK, 69 West 66 St. ICE SKATING 2 Sessions Daily. Beginners Taught. Admission, 50c. THIS AFTERNOON at 3. EXHIBITION OF CONTINENTAL SKATING BROR MEYER and ULRICH BALCHOW

STRAND B'way & 47 St. 11:00 to 11:30. MARGUERITE CLARK in "Snow White." Strand Quartette, Grace Hoffman. Mats. 15-25-50. Evs. 15-25-35-50. Special Children's Performances 10 A. M. Daily.

AMUSEMENTS

Maxine Elliott's 39th, nr. B'way. Evgs. 8:30. Mat. To-m'w, 50c to $1.50. GERTRUDE KINGSTON AND HER CO. in The Season's 3 Most Unusual Plays: "The Iron of Perpetuity," Bernard Shaw's "Great Catherine" and Dunsany's "Queen's Enemies." Direct from The Neighborhood Playhouse.

CASINO B'way & 39 St. Evgs. 8:15. Mat. To-morrow, 2:15. ANNA HELD in FOLLOW ME

ASTOR THEA. 45th and B'way. Evgs. 8:15. Matinees To-morrow, Fri. and Sat. Clifton Crawford—Her Soldier Boy. John Charles Thomas—Adele Rowland. "His Eye Doll's eye."—Dunton, Eve. World.

CORT West 48th Street. Evenings 8:20. Mats. Wed., Sat. & New Year's, 2:20. Oliver Morosco's Great Laughing Success. UPSTAIRS AND DOWN

STANDARD B'way & 50 St. Evgs. 25c to $1. Matinee TO-DAY, 25c & 50c. THE HOUSE OF GLASS with MARY RYAN and Original Cast.

LONGACRE WEST 48 ST. To-night, 8:30. EVERY MAT. TO-MORW. 2:30. WM. COLLIER in the greatest of all farces NOTHING BUT THE TRUTH

Theatre Francais des Etats-Unis
TEL. 6221 GREELEY New Garrick 35 St. & B'way.
YVONNE GARRICK IN "PATACHON"
Mats. Thurs. & Sat. at 2:20. Evs. 8:20. Mt. Tu., Dec. 26, Miquette et Sa Mere. Mt. Fri., 3 P. M.—L'Abbe Constantin. Punch & Judy Show, Wed. & Sat. 10:30a.m.

BOOTH Thea., 45, W. of B'way. Evs. 8:15. Matinees To-morrow and Sat., 2:15. EXTRA MAT. FRI., DEC. 29. WILLIAM FAVERSHAM Presenting and appearing in SHAW'S GETTING MARRIED, with HENRIETTA CROSMAN, Charles Cherry and Hilda Spong.

AMUSEMENTS

"LITTLE WOMEN" MATINEES DAILY. PARK THEATRE, 39th St. and B'way. Col. 2500. 400 Good Orchestra Seats, $1.

Absorbing! THE MAN WHO CAME BACK. Playhouse Matinee To-morrow. Matinees Wed., Fri., Sat., New Year's.

48TH ST. Thea., E. of B'way. Evgs. 8:20. Mats. Wed., Thurs., Sat. & New Year's. EXTRA POP. PRICE MAT. WEDNESDAY. THE 13TH CHAIR by Bayard Veiller. "Twelve and a half times as good as 'While the Law.'"—Heywood Brown, N. Y. Tribune.

PRINCESS Stuart Walker's PORTMANTEAU. "Put It On Your List."—Times. Same cast & same bills as last week. Prices 50c to $2. DUNSANY'S KING ARGIMENES and the UNKNOWN WARRIOR. Mighty play.—Tribune. OSCAR WILDE'S BIRTHDAY INFANTA. Charming.—Times. GAMMER GURTON'S NEEDLE. Turbulent laughter.—Eve. Sun.

WASHINGTON SQ. PLAYERS. Boxhide & 2 oth. plays. COMEDY, West 41st. Mats. Thurs., Sat., New Year's. Evgs., 8:45. TO-NIGHT, 8:45, 129th Time. PIERROT THE PRODIGAL.

LITTLE THEATRE, W. 44th St. Matinees To-morrow, Fri. and Sat., 2:30. EXTRA MAT. FRI., DEC. 29. SHUBERT Thea., 44th, W. of B'way. Evs. 8:15. $1.50 Mat. To-morrow, 2:15. Oliver Morosco's SO LONG LETTY. Musical Farce. with CHARLOTTE GREENWOOD.

39TH ST. THEA., E. of B'way. Evgs. 8:20. $1.50 Mat. To-morrow, 2:25. EMMA DUNN in "Old Lady 31"

Their Shouts Were Heard on Broadway!

Packed to the last seat by a brilliant first night audience, the 44th Street Theatre last night reverberated with cheers.

NEW YORK HAS FOUND A NEW SENSATION IN JESSE L. LASKY'S presentation of GERALDINE FARRAR as the immortal JOAN OF ARC in CECIL B. DeMILLE'S CINEMA MASTERPIECE 'JOAN THE WOMAN'

ACCLAIMED BY THE PRESS

"Farrar Triumphs—most spectacular cinema ever seen in New York."—Sun.
"More than a motion picture."—Herald.
"A wonderful picture play."—Tribune.
"Touches a genuine note of spiritual exaltation."—World.

—NOW AT THE—
44th STREET THEATRE JUST WEST OF B'WAY.
FIRST MATINEE at 2:10 TO-DAY, 25c-50c-75c-1.00-1.50
NIGHTS AT 8:10. PRICES—25, 50, 75c, 1.00, 1.50 & $2.

NEW YORK'S LEADING THEATRES AND SUCCESSES

EMPIRE B'way & 40 St. Evs. 8:20. Mats. To-morrow, Sat. and New Year's. FIRST MATINEE TO-MORROW. MAUDE ADAMS in J. M. BARRIE'S New Comedy A KISS FOR CINDERELLA

HUDSON Theatre, W. 44 St. Evs. 8:15. Mats. To-m'w & Sat., 2:15. KLAW and ERLANGER present Elsie Ferguson in "Shirley Kaye"

GEO. COHAN'S THEATRE, B'way, 43 St. Evs. 8:20. Tel. 392 Bryant. M. Mats. To-morrow, Sat. & New Year's, 2:20. Ruth Chatterton and company, incl. BRUCE McRAE, in Come Out of the Kitchen. "One of the most delightful evenings of the year."—Sun.

Laurette Taylor "One of the great ladies of our time."—Times. in J. HARTLEY MANNERS' play The Harp of Life. Globe B'way, 46 St. Evs. 8:20. Mts. To-m'w, Sat. & Mon.

LAUGH AND FOOL THE DOCTOR. CAPTAIN KIDD, JR. COHAN & HARRIS. Evgs. 8:20. Mats. Wed., Sat. & New Year's, 2:20. HOLIDAY MATINEES FOR CHILDREN. "Merry Christmas, Daddy," TO-DAY, Dec. 26-29, and "The Travelling Man," TO-DAY, Dec. 26-29, Jan. 2, 4 & 5, 2:45. Dec. 30, Jan. 6, 10:45 A. M.

BELASCO W. 44 St. Evs. 8:30. Mats. Thur., Fri. & Sat., 2:30. 3 MATINEES THIS WEEK | THURSDAY FRIDAY SATURDAY. "MISS STARR CHARMS."—Times. FRANCES STARR in the Comedy Little Lady in Blue

KNICKERBOCKER B'way, 38th St. Evs. at 8:15. Matinee To-morrow and Sat., 2:15. DAVID BELASCO presents DAVID WARFIELD in THE MUSIC MASTER. Seats on Sale 6 Weeks Ahead.

CENTURY B'way, 62d St., Central Park W. POPULAR PRICE MAT. TO-MORROW (WED.), 2:15. Eve. 8:20. Reg. Mat. Sat., 2:15. Extra New Year's Eve. Performance Next Sunday Night at 8:20. Spec'l Mat. New Year's Day. Reg. Prices—Seats 8 Weeks Ahead. Box Office to 10 P. M. Dillingham—Ziegfeld THE CENTURY GIRL

NEW AMSTERDAM THEATRE, WEST 42D ST. Nights, 8:15. Mats. TO-MORROW & Sat., 2:15. Most Delightful Musical Entertainment in New York! Klaw & Erlanger's Supreme Success. MISS SPRINGTIME. Music by KALMAN. Book by BOLTON. AFTER THE PLAY VISIT ZIEGFELD MIDNIGHT FROLIC STOP THIS THEATER

FULTON THEATRE, 46 St., W. of B'way. Evs. 8:20. Mats. To-m'w, Sat. & New Year's. ARNOLD DALY in "The Master" "Go to the Fulton Theatre if you want to see one of the best plays of the season."—Eve. Telegram.

HARRIS West 42d St. NIGHTS AT 8:30. Mats. To-m'w, Thurs., Sat. & New Year's, 2:30. THE YELLOW JACKET. "By all odds best play in New York."—Eve. Sun.

LYCEUM WEST 45th St. Evs. 8:20. Mats. Thurs., Sat. & New Year's, 2:20. OLIVER MOROSCO presents MILE-A-MINUTE KENDALL. THE LAUGH-A-MINUTE SUCCESS. Turn TO THE Right!

GAIETY THEATRE, B'way, 46 St. Evs. 8:20. Mats. TO-MORROW & Sat., 2:20. EXTRA MATINEE FRIDAY.

LIBERTY WEST 42D ST. Twice Daily Incl. Sund., 2:15 & 8:15 P.M. LAST TWO WEEKS. D. W. GRIFFITH'S COLOSSAL SPECTACLE INTOLERANCE. ORCHESTRA OF 50 & 30 VOICES. FRI. EVE., PERFORMANCE DEC. 29. BENEFIT FLORENCE CRITTENTON LEAGUE.

CRITERION Broadway, 44th St. Evs. 8:20. Mats. To-m'w & Sat. at 2:20. JOHN DREW Last 2 Times in MAJOR PENDENNIS. MONDAY, JAN. 1ST. SEATS NOW. JULIA ARTHUR in William Lindsey's Romance of old France, "SEREMONDA"

MANHATTAN OPERA HOUSE. 34th W. of B'way. Evs. 8. Mats. To-m'w, Sat. & New Year's at 2. Klaw & Erlanger's Gigantic Production. BEN-HUR. 350 Living People. 20 Living Horses. First Time at These Prices. 25c, 50c, 75c, $1.00

ELTINGE THEATRE, WEST 42d ST. Mats. Wed., Sat. CHEATING CHEATERS. The Talk of the Town! NORA BAYES in 2 Hours of Song. FIRST MATINEE TO-DAY at 3. Also Thurs. & Fri. Afternoons at 3.

MIRTH! Good Gracious Annabelle MAGIC! REPUBLIC W. 42 St. Evs. 8:30. Mats. To-m'w, Sat. & Mon., 2:30.