

NEXT WEEK: NOTHING BUT THE TRUTH, LYRIC; 'RAINBOW GIRL,' FORREST; 'POLLYANNA'



NOT since Sothorn and Marlowe presented Percy Macchay's "Jeanne d'Arc" more than a decade ago at the Lyric Theatre have supernatural scenes been so skillfully handled as in the current production of "Peter Ibbetson" on the stage of the same playhouse.

It has been otherwise with the majority stage productions that looked beyond their mundane life. The ghosts in "Hamlet," "Richard III" and "Julius Caesar," the witches in "Macbeth," have often been fully revealed. But important as they are, to the unfolding of the dramatic motives, other considerations preserved the plays for Shakespeare's posterity.

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HUNTER WELSH This excellent Philadelphia pianist is billed for a recital at Witherspoon Hall on December 10.

most obvious and shabby trickery Henry Irving submitted "The Helms" season after season. Mankind's sensibility for the grim and terrible is easily stimulated. Green lights atoned for a multitude of technical sins. No such easy means of theatrical effectiveness was available for "Peter Ibbetson" as was available for "The Helms".

NEW YORK'S wisdom—questioned on this page last week—turned down Somerset Maugham's "Caroline" seems to have had a very definite basis. Atry notes in comedy can at times be keenly delicate, but sheer silliness and inanity are hard to champion.

COUPLED with the demands which "Peter Ibbetson" makes on the nicest and most exquisite taste in stage management are historic requirements, indifference to which would surely have been fatal. As in all of Du Maurier's writings, this tale has property speaking, no plot. The dramatization is inevitably a series of episodes whose appeal is dependent on "atmosphere" and a delicate adjustment of character values.

In at least two instances the exigent art of portraiture has been developed to express never realized in "Tribby." Wilton Lackaye's Svenstal, Burr McIntosh's Tuffy and Virginia Harned's and Blanche Walsh's "Tribby" were certainly superb, but not really theatrical. Too liberal an application of that quality to "Ibbetson" would convert the whole play into a lamentable exhibit of extravagant nonsense.

Tales of the luxuriant expansion of "Jack" Barrymore's art have been widely current for several years. Evidence of this development was drafted fortunately not forthcoming in Philadelphia. Our playgoers recalled his amusing satirical role in Barrie's "Ages-Sit-by-the-Fire," his rollicking but rather rough-drollery in "Teddies," his engagingly comical in "The Fortune Hunter." These performances proclaimed him an agreeable young actor, well equipped with personality, but careless in technique and strikingly uneven in speech.

Margaret Anglin's performance is, as usual, authoritative and sound. The scope of her abilities, however, is scantily touched in the title character. During her present highly interesting engagement she has given us something of her profound emotional resources in "A Woman of No Importance" and a glimpse of her most charming comedy manner in "Lonely Soldiers." Both of these plays, the former not the best of Wilde, yet often informed with much brilliancy, and the latter a masterpiece of his breezy, satirical type—will be revived at the Lyric Theatre next week. In December the indefatigable star will offer an entirely new play by Hubs/Pooter, entitled "The Open Fire." Here's hoping that she will at last find a vehicle commensurate with the stature of her unswerving histrionic genius. R. T. G.

SONGBIRDS AND VIRTUOSI TO GRACE THE MUSIC WORLD



Claudia Muzio (top left) will be heard in the first of the morning musical series at the Bellevue-Stratford on Monday. Nellie Melba (bottom left) will be the soloist at the Boston Symphony's concert in the Academy on Monday night. Geraldine Farrar and Giovanni Martinelli (top right) will sing the respective roles of Marguerite and Faust in the revival of Gounod's opera at the Metropolitan on Tuesday evening. John McCormack (bottom right) will give a recital at the Metropolitan on Friday night.

'FAUST' TO BE REVIVED IN UNCUT VERSION

Metropolitan Company to Give Gounod's Opera Tuesday With Walpurgis Scene Restored

MANY CONCERTS LISTED

To describe the forthcoming performance of "Faust" at the Metropolitan as a "revival" is to emphasize the sweeping changes that have come over the operatic repertory in less than two decades. Twenty years ago it would have been impossible to "revive" Gounod's work merely because this opera was far too much alive to warrant suggestion of resurrection. "Faust" was never absent from any opera season in those days. It usually began the regular series of lyric drama at the Academy of Music. It was familiar but beloved and almost invariably well sung with Melba or Calve as Marguerite, Jean De Bosque as Faust, Edouard, as Mephistopheles, Giuseppe Campanari as Valentine, and generally by the very serviceable Baumeister as Mephistopheles.

Next Week's Music

MONDAY—Morning musicale, with Claudia Muzio, Bellevue-Stratford, 11 a. m. Boston Symphony, with Nellie Melba, Academy of Music, 8:15 p. m.

TUESDAY—"Faust," Metropolitan Opera House, 8 p. m.

FRIDAY—Philadelphia Orchestra, with Jacques Thibaud, Academy of Music, 8:15 p. m.

SATURDAY—Philadelphia Orchestra, Academy of Music, 8:15 p. m.

will be Claudia Muzio, the Italian dramatic soprano of the Metropolitan Opera Company, and Paul Heines, who will be remembered for his delightful "some interpretations" last season. The concert begins promptly at 11 o'clock and lasts about an hour and a half. The overseas committee of the Emergency Aid will receive the net profits from the series.

THEATRICAL INDICATOR FOR THE COMING WEEK

William Collier Will Try to Be Honest Throughout a Farcical Evening—New Musical Comedy With Billy Van—"Glad" Play to Return

ADDELPHI—"Nothing But the Truth," farce by James Montgomery. William Collier has the leading role of a young man who struggles amusingly to avoid mendacity for twenty-four hours. Play is derived from a novel by Frederick Isham. Auxiliary actors include Ripley Holmes, New Sparks, Charles Walton, Betty Wales, Mary Harper, Lillian Lawrence.

FORREST—"The Rainbow Girl," new musical play, with book by Renold Wolf and music by Louis A. Hirsch. The piece is in three acts, with scenes laid in a London theatre and on an English estate. The staging is by Julian Mitchell and Herbert Gresham, and the settings by Joseph Urban. Billy Van has the leading comedy role. Dorothy Follis, Henry Clive and Rene Parker also in the cast.

BROAD—"Pollyanna," Catherine Chisholm Cushing's dramatization of Eleanor H. Porter's widely read story. As on its original presentation here, the play reveals Patricia Collinge in the title character, who lives by a perennial code of "gladness." The excellent supporting company includes Oswald Yorke, Beatrice Morgan, Joseph Jefferson, Maude Granger and Helen Weatherly.

LITTLE THEATRE—Margaret Anglin in two plays of her repertory that have lately won favor here. Oscar Wilde's "A Woman of No Importance" will be given on Monday, Tuesday and Wednesday nights. At the Thursday matinee and during the balance of the week, the star will revive Jesse and Harwood's charming comedy, "Lonely Soldiers."

CONTINUING ATTRACTIONS LYRIC—"Peter Ibbetson," adaptation of Du Maurier's touching romance. Character and beauty of the book have been preserved with remarkable fidelity by the dramatist, John N. Raphael. The three principal roles are interpreted by John Barrymore, Lionel Barrymore and Constance Collier, who contribute portraits of compelling artistry.

GARRICK—"The Boomerang," Winchell Smith and Victor Jaffe's delicious treatment of the whittled-away of human affections. The "love-cure" doctor is engagingly played by Arthur Byron. Equally good in their important roles are William F. Ziegler, Ruth Schuyler, Martha Hedman and Margaret Keyes.

CHESTNUT STREET OPERA HOUSE—Arthur Hammerstein's production of the light and tuneful musical comedy, "Vandora in Love." The melodious score was composed by Rudolph Friml. The cast of singers, dancers and comedians includes Clarence Nordstrom, Mrs. Gardiner Crane, May Thompson and Marie Flynn.

AT POPULAR PRICES ORPHEUM—"Which One Shall I Marry?" described as a novelty in footlight offerings. After a series of dramatic situations the question is said to be satisfactorily answered. Edward W. Rowland and Lorin J. Howard make the production. Gertrude Ritchie enacts the puzzled heroine.

VAUDEVILLE KEITH'S—Bessie Clayton, premiere danseuse, in a "Dance Revue of 1917," directed by Faldes, Noon and the Kosont Brothers; "The Bonfire of Old Empire," a one-act play by Marion Craig Wentworth, with Geraldine O'Brien in the leading role; Mr. and Mrs. Jimmy Barry in "The Burglar"; Lyons and Yocco, Catherine Dana, in a novelty entitled "Fantasia Luminaria"; "Sports in the Alps," an acrobatic act by Alexander O'Neill and Sexton, Venita Goud, Valentine and Bell.

GLOBE—"The Breakers," a tabloid musical play; Fisher, Lucky and Gordon, Bruce, and company, "The Working Man's Club," one-act musical comedy; Sam Rein and company, Edna Luby, the "Down Home Choir," "Eisenhower," the "Rain Tree Inn," Kate and Wladimir.

CHERRY KEYS—"The Polka Berger Revue," Devote and Moratis, Gibson and Demott, Hoyt, Hyams and Ray, Bobby and Nelson, Lowando's circus; first half of week, "The Luck Show," Steiner's circus; Ashton and Lees, Morgan and Parker, Murray Bennett, "Goldstein's Wedding," a farce; latter half of week.

BROADWAY—"The Isle of Innocence," musical comedy; Murray Bennett, Brown and Taylor, Steiner's circus, "Aladdin and His Wonderful Lamp," photoplay; first half of week, "Polka Berger Revue," Margaret Dawson in a dramatic play, "The Test," Mabel Bern, Arthur Fry, Devote and Morallo, and "The Clever Mrs. Carfax," photoplay; latter half of week.

WILLIAM PENN—"The Midnight Bolshoi," the Klone Brothers, the Berken Sisters, Frankie Carpenter and company, and "The Spy," photoplay; first half of week, The Maxwell Quartet, Barney Williams and company, Koberly and Arnold, Charles and Gliese, and "The Adopted Son," photoplay; latter half of week.

GRAND—"The Children of Confucius," a Chinese specialty, introducing Miss Dong T'ing Que and Harry Hua; "The Young Man," a comedy; Al and Fanny Steinhilf, Wood, Melville and Phillips, Martin and Maximilian and Cassell's pets.

COLONIAL—Volant and his flying piano, Loney Haskill, Martha Hamlyn and company, Edmunds and Leeson, La Belle Summers and company, the Duffe-Hedacy Troupe, aerial artists, and "The Hungry Heart," photoplay.

NIXON—George Rosener, character impersonator, Jeannette Allen and company, in "The Scout"; Wheeler and Mickey, the "Clown Seal," Frances and Ross, and "Jack and Jill," photoplay.

STANLEY—"The Secret of the Storm Country," with Norma Talmadge in the principal role. Select production. All week.

PALACE—"Draft 258," a photoplay of wartime America. Mabel Talford will be the star actress. Metro production. An additional feature will be "The Country Hero," with "Ratus" Arbuckle. All week.

ARCADIA—"Camille," the first showings here of the new film version of the young opera's celebrated play. Theda Bara will be the star. Fox production. All week.

VICTORIA—"The Wild Girl," with Eva Tanguay, the eccentric comedienne, recruited from the vaudeville stage. Select production. All week.

REGENT—"The Grell Mystery," with Earle Williams, Monday and Tuesday; "The Eternal Mother," with Ethel Barrymore, Wednesday and Thursday; "Sunshine Alley," with Mae Marsh, Friday and Saturday.

LODEST—"The Little Princess," a screen adaptation of Frances Hodgson Burnett's well-known tale, "Sara Crewe." Mary Pickford will be the stellar film player. All week.

Elks' Memorial Service at the Grand Beginning at 2 o'clock tomorrow afternoon in Nixon's Grand Opera House, the members of the Philadelphia Lodge No. 3, Benevolent and Protective Order of Elks, will hold a memorial service in remembrance of those members who died during the past year. The service was originally announced for the Grand Theatre. In addition to a memorial address by Hon. Woods N. Carr, of Philadelphia, Pa., there will be an appropriate program.

Long Meter Lamentation

WHEN the theatre band strikes up the "Star Spangled Banner," Beginning patriotically, but rather badly, We rise more to applaud significance than manner. Indorsing the spirit promptly and always gladly Until the tip end of the first stanza is sounded; And then in dire discomfiture we start to quiver, Lest too rash cornetist, in his zeal unbounded, With nauseous tenor trampetings may make us shiver By giving "land of the free" another syllable. "Free-hee!" he blows in accents most deplorable. Time may be beaten and music's ever killable By tactics so offensively unadorable. Why should he thus distort the rhythm of the verses? Were music's realm not overwhelmed now with bicentennial? We might let loose another hurricane of curses And say that extra "high-hee!" was the cause.

REPRESENTATIVES OF THE FAIR SEX IN COMING FILMS



Mabel Taliaferro, who will be revealed in "Draft 258," at the Palace next week. Theda Bara (top left) will be seen as "Camille" at the Arcadia. Miriam Miles (top right) is booked for the Regent in "The Grell Mystery." Eva Tanguay (bottom left) will make a colorful appearance in "The Wild Girl" at the Victoria, and Norma Talmadge (bottom right) will be the attraction at the Stanley in "The Secret of the Storm Country."



LOUISE HOMER, SOPRANO Daughter of Louise Homer, contralto. The younger artist will be heard at the Academy of Music on December 12.

BESSIE CLAYTON WAS HONORED BY FRANCE

It is the boast of Bessie Clayton that she is the only premiere danseuse from this country who has ever been engaged by contract by the French Government. Miss Clayton has spent a great part of her brilliant career among the European countries and is almost as well known on the other side of the Atlantic as in her native land. She is now in vaudeville and comes to Keith's Theatre next week in what she terms an "Intimate Revue of 1917," in which she will be assisted by Palmyre Noon and Charles and Louisa Mosconi. The latter two are Philadelphians. Miss Clayton, too, is a native of this city. Miss Clayton began her dancing at a very early age, and when quite a small child learned her first lessons of the art in Carpenter's Academy in this city. After having appeared as an amateur, she made her first professional appearance at a vaudeville performance at Cape May in honor of the President of the United States, Benjamin Harrison. Her dancing was such a success on this occasion that she was booked to appear throughout this country and later went abroad. It was while all Paris was discussing her art at the Olympia that the Government commission, operating the Theatre Gaite-Lyrique of that city, made Miss Clayton such a flattering offer that she made a contract with the French Government for a term of years. The Paris management was very liberal with its stage favorites, and for that reason Miss Clayton was allowed special leaves of absence, during which time she appeared in other European cities and paid regular visits to America. Although few who have watched the little artist know it, Miss Clayton is the only woman dancer not of French birth who is allowed to wear the ribbons of the Legion of Honor.