

PLAYHOUSE ANNOUNCEMENTS

In the NEW YORK THEATRES

BY EMORY B. CALVERT.



BILLY ALLEN
OF THE CENTURY



ARNOLD DALY
IN "THE MASTER"
FULTON THEATRE

CLIFTON CRAWFORD & BETH LYDY
IN "THE SOLDIER BOY"
ASTOR THEATRE

AUDITORIUM

A number of favorite screen stars will be seen at the Auditorium this week including that attractive little player, June Caprice in her latest production, "The Mischief Maker," a story of a college girl's life. June portrays a mischievous girl who gets all her school companions into no end of scrapes. She gets herself in trouble too, by falling in love with a friend of her art teacher, and marries him. In the supporting cast is Harry Benham, a former Goshen boy and well known here. This picture is booked for Wednesday.

Bessie Barriscale and Charley Ray will be seen on Friday in a comedy drama called "A Corner in Colleens," a romance of old Ireland in which Miss Barriscale is seen as a young lass who is up to all manner of "devilment" and makes life miserable for her American suitors.

Thursday brings Harold Lockwood and May Allison, two of the best looking and most popular of all the silent players. They will be seen in a new Metro production entitled "Big Tremaine," a story of love, money and politics. The hero is accused of a crime committed by his own brother and the only one who stands by him and believes him innocent, is his sweetheart, who despite the shadow hanging over him, helps him to enter congress. Earle Williams will be seen on the same day in "The Gold Cigaret Case."

Monday Francis Bushman and Beverly Bayne come back in their magnificent production of "Romeo and Juliet" in which they made such an impression last week. Both Mr. Bushman and Miss Bayne are handsome people and very clever artists and they have a big following in the motion picture world.

Tuesday Louise Glaum, who has only been seen here a few times, will appear in a Triangle production called "Somewhere in France," a picturization of the late Richard Harding Davis' story of the same name, which created quite a furor in literary circles when it was published in the Metropolitan Magazine. It is a gripping narrative of intrigue in the European war, Miss Glaum taking the part of a spy, Helen Holmes will be Saturday's chief attraction, appearing in "A Lass of the Lumberlands" her latest serial story. Some of the most magnificent scenery of the great northwest is shown in this release.

The Selig Tribune weekly will be shown as usual and a number of other pictures, comedies, dramas, travel pictures, etc., will be shown during the week.

ORPHEUM

Starting at the Orpheum today a musical tabloid with pretty girls, enchanting music and a beautiful story will be shown. "The Girl Worth While" is the name of this show and it is presented by a capable cast headed by Arthur Conrad and Primrose Semon. "The Girl Worth While" is written by John P. Mulgrew and Boyle Woolfolk who also wrote the "Junior Palace" and other successful musicals. The music is said to be especially good and among the song hits are the following: "Every Town Has a Postoffice and a Wise Wise Girl," "The Traveling Man" and "Why I Went on the Stage." Miss Semon gives a splendid impersonation of both Eva Tanguay and Eddie Foy which is said to be one of the hits of the production. The two principals are assisted by a chorus of 12 girls who make the song numbers stand out prominently.

Featured for the last half of the week will be Tilford and company in a comedy sketch entitled "Abe Stabbible." Fills Family, high school, dancing and jumping horses, featuring Mike, the ball room dancer, Bell and Fredo, the musical laborers, the Victoria Four, vaudeville's foremost entertainers, and Two Storrs in singing, dancing and musical numbers.

AT THE OLIVER

OLIVER STOCK COMPANY.
Some of the plays to be presented by the Oliver Stock company during their engagement at the Oliver theater Christmas week are "The Misleading Lady," the opening bill, "Too Many Cooks," "The Common Law," "Today," "Under Cover," "Married Life," "The Lure" and "Call of the Heart" or "A Corner in Coffee." A different production will be given each day with all special scenery and effects. Daily matinees will also be given during the entire engagement.

"A FULL HOUSE" COMING.
"A Full House" will be seen at the Oliver theater Friday of this week. It is an out and out farce, original in its story, and with most ingeniously contrived situations. It has, besides, a pleasant love element to help along the development of the plot. But it is, above all, a farce and intended purely to make men and women forget their troubles and laugh in unrestrained glee.

Frances Starr, now on tour, will return to the city around the Christmas holidays in a new comedy by Horace Hodges and T. Wigney Percival, entitled "Little Lady in Blue." The new play, which is by the authors of "Grumpy" will follow "Seven Chances" at the Belasco theater.

THE AUDITORIUM

HARRY G. SOMMERS AND GEORGE H. HINES, MANAGERS

We don't guess—we analyze; in the white-hot crucible of criticism our pictures prove 100% efficient. "As Good as Gold." "As White as Snow." "As Fine as Silk." "There's a Reason."

Week Starting Today—Matinee at 1:30

OUR DAILY OFFERINGS PUBLISHED BELOW

THE DELUXE MOTION PICTURE DIRECTORY

RUNNING DAILY FROM 11 A. M. TO 11 P. M.

TODAY—"THE HEART OF A FOOL," three-reel Vitagraph drama; "THE BOGUS BOOK AGENT," one of those "HAM" and "BUD" comedies; "THE MAN FROM YUKON," fourth episode of "GRANT, POLICE REPORTER" series; "THE FRAME UP," a Pokes and Jabs comedy.

MONDAY—

FRANCIS X. BUSHMAN and BEVERLY BAYNE

In a return booking of their magnificent production of

'Romeo and Juliet'

In 8 reels, which they made such an impression last week. Don't miss this golden opportunity this time.



BEVERLY BAYNE



FRANCIS X. BUSHMAN

TUESDAY—TRIANGLE-KEYSTONE DAY—Presenting

LOUISE GLAUM

In a Picturization of Richard Harding Davis' Story

"Somewhere in France"

The subject is heralded as one of the most stirring dramas ever made at the Triangle plant. "SOMEWHERE IN FRANCE" created a furor in literary circles some months ago when it was published in the Metropolitan Magazine. It is a gripping narrative of intrigue in the European war. "HIS LAST CENT," a two-reel Keystone comedy with FRED MACE is also on the bill. "THE GREAT TRUTH—TUBERCULOSIS PICTURE."



Louise Glaum

WEDNESDAY—WILLIAM FOX Presents the Clever Little Player

June Caprice

In Her Latest Production

"The Mischief Maker"

Comedy Drama

A story of a college girl's life. June portrays a mischievous girl, who gets all her boarding-school companions into no end of scrapes, also herself, but she has a good time just the same. Miss Caprice has an exceptionally good supporting company including Harry Benham, a former Goshen boy, who is well known here. THE SELIG-TRIBUNE WEEKLY OF CURRENT EVENTS will also be shown.



THURSDAY—METRO-EARLE WILLIAMS DAY—

"BIG TREMAINE"

A Stupendous Metro Wonderplay Featuring Those Two Popular Players

Handsome Harold Lockwood & May Allison

The story deals with love, money and politics. The hero is accused of a crime committed by his own brother, even his mother thinks him guilty, but his sweetheart believes in him and aids him to work his way into congress despite the shadows surrounding his life. EARLE WILLIAMS will be seen in "THE GOLD CIGARETTE CASE," one of the short stories under the general title of "THE SCARLET RUNNER."



HAROLD LOCKWOOD

FRIDAY—OUR SOCIETY DAY—When We Present That Winsome Little Star

BESSIE BARRISCALE

'A Corner in Colleens'

Comedy drama, a romance of old Ireland. Charley Ray is again Miss Barriscale's leading man. Miss Barriscale is seen as a young lass who is up to all manner of "DEVILMENT" and makes life miserable for her American suitors. Other offerings are MR. AND MRS. MAX FIGMAN in a single reel comedy, and a fine METRO TRAVELOGUE.



Bessie Barriscale



Charley Ray

SATURDAY

HELEN HOLMES

In Two Reels of Her Attractive Serial

"A LASS OF THE LUMBERLANDS"

Showing some of the most beautiful scenery of the great northwest; SELIG-TRIBUNE WEEKLY; the funny TRAINED MONKEYS booked especially for the children; "THE GATE OF DEATH," a sensational railroad drama, featuring HELEN ROSE GIBSON; "THE TUG ROMEO," a two-reel Keystone comedy with Chester Conklin.



Helen Holmes

SEE THE PICTURES HERE THAT MAKE THE PEOPLE TALK

NEW YORK, Dec. 9.—I thought I had become hardened to the sensations of the present theatrical season to such an extent that nothing would surprise me, but I'll have to admit that the "Bohemians" of Greenwich Village have landed on my ribs for the full count.

These enterprising youngsters are as full of ideas as a watch is of ticks, and at this time they have come forward with one so far ahead of the times that it has thrown the "Old Guard" producers into a condition closely resembling a panic.

The latest stunt is no less than a theater to be used for the production of one-act musical comedies, which are to be composed by our younger Wagner-Berlins and acted by a company of aspiring vocalists. It will not only afford the unknown composers, librettists and costume designers a chance to show what they can do, but will also be the means of giving a practical musical comedy schooling to those who feel that a professional chorus is not the proper point to start a career.

The bill will consist of three one-act musical comedies, none of which is to be over an hour in length, and it is the idea of the promoters to secure the services of artists who have not yet been seen in professional productions.

In other words, the idea is to have entirely new blood from the first scratch of the composer's pen to the smallest "pony" in the chorus. Enterprising art students will design the scenery and costumes. Musicians studying the complicated counter harmonies will arrange the music, and even the orchestra will be composed of students.

The novelty of the idea will appeal to the public, for no one who has been forced to sit through three hours of alleged musical comedies can fail to appreciate the advantages of the new project.

It will tend to promote rivalry of the keenest sort among composers who have an ambition to do something really worth while, and it may be the means of uncovering many a genius who otherwise might be forced by the "What have you done before?" policy of the Broadway producers, to remain in obscurity.

Undoubtedly it will attract clever amateurs to the professional stage, for there are many who would be willing to enter the theatrical field, especially in musical comedy, if they could eliminate the preliminary training via the chorus route. The class of men and women who form the casts of the Washington Square players and the Greenwich Village players is undoubtedly above the average, and it is brains, ability, education and finish that the producers of the new venture are counting on. These attributes, coupled with the unquenchable enthusiasm of youth, bid fair to make the new enterprise one of distinction. There is room for the budding composer, and the whole world loves "Youth."

SARAH BERNHARDT'S RETURN.
Despite her recent indisposition, which it was feared might prevent her from carrying out her plans, Sarah Bernhardt made her 35th annual New York debut at the Empire theater Monday night before a host of loyal old friends, who tendered her an ovation probably without peer in theatrical history.

After the aged actress had gracefully acknowledged the thundering applause and the cheers of her audience, she ceased to be "The Divine Sarah" and in a flash transformed herself into the ancient Egyptian, Cleopatra.

Luxuriant was the lady, as became her rank and age, but she could spring to her feet quickly enough when occasion demanded an imperious gesture of command. She could soothe her lover, cry out in fear of the conqueror and die with a sob and a smile as befitting a queen, in other words, she may have imagined other Cleopatras, but hereafter there will be for us no queen of Egypt but Bernhardt.

After the curtain went down on the first play there was a great

demonstration for the actress, and Rose Coghlan came on the stage and read a little message of cheer and appreciation signed by all the prominent players of this country. Miss Coghlan tried to touch her lips to the hand of Bernhardt, but Sarah would have no such formal demonstration, and throwing her arms about the neck of her visitor gave her a hug and a kiss.

It was in "Du Theatre au Champ d'Honneur," the death scene of the wounded color bearer, that the audience was most richly rewarded.

The scene was a war-torn forest somewhere in France. You saw the dying standard-bearer groping desperately for his colors, chanting fragments of half-remembered verse, and at the end, transported in a vision of victory. Out of the text—in respect for our neutrality—had come the war song with its refrain, "Ne leur pardonnez pas, ils savent ce qu'ils font," and in its place was Victor Hugo's "Patria," superbly spoken. This was the great moment of the evening.

A little French comedy, "La Paix Chez Soi," served as an interlude between the second and third appearances of Mme. Bernhardt. Before each of her plays Margaret Mower played the part of chorus, and glowered curiously in the process. There was a large and unimpressive retinue of players—with efficient support given by Jean Angelo, son of the actor who played with her on her first tour to this country. But after all, the evening was all Bernhardt.

Admiration and wonder at her gallantry filled all the evening, an emotion deepened as now and again a phrase took on a special significance. Cleopatra would die a queen—"encore et toujours Reine." And the dying actor on the field of honor caught his colors to his breast and sighed: "C'est mon dernier role!" And richer in meaning than ever before, the Bernhardt motto in letters of gold on the velvet curtain, "S. B.—Quand Meme."

"ARSENE LUPIN."
"Arsene Lupin," the melodrama by de Croisset and Le Blanc, presented by Lucien Bonheur's company of French players several



JUNE CAPRICE
DIRECTION WILLIAM FOX

June Caprice in "The Mischief Maker" Auditorium Wednesday.