NEXT WEEK: BILLIE BURKE AT THE BROAD; CHAUNCEY OLCOTT AT THE WALNUT



NELLIE V. NICHOLS

bodied spirits and abstract principles, and

with some 500 pages of printed text,

doesn't seem a very promising sort of

war play, even if Thomas Hardy is the

author. But Granville Barker, England's

most enterprising manager and most ar-tistic producer, has taken that monu-mental curiosity of the libraries, "The

Dynasts," and put some of it on the

stage in London to answer patriotic de-

mand.

The review of the London Daily Telegraph describes the result as "history in glimpses, a set of colored illustrations to history." He writes of the fragments presented: "What Mr. Barker has taken

and that little not wholly typical. They are represented by two gray-robed ladles seated on either side of the stage, who give us antiphonically from time to time

the gentler and simpler poetry of the drama. In the middle, in front of the stage and below, Mr. Henry Ainley sits at a reading-deak to expound to us the scheme of things and give us Mr. Hardy's elaborate stage directions, which are, of

Philadelphia's Newest Playhouse

mand.

AT KEITHS



With a gentleman named Sneer in "The Critic," Sheridan needn't have gone to the trouble of making Puff both press agent and reviewer, as well as playwright. But there are plenty of such sites nowadays, just as there were in the days of the good King George. There are gentlemen of the pressthough perhaps not in Philadelphia-who find their friendship for a dramatist a great labor-saver when it comes to writing their reviews. Puff at the Little

Theatre tells us the recipe: The day before it is to be performed The day before it is to be performed I write an account of the manner in which it was received. I have the plot from the author, and only add, "Characters strongly drawn-highly colored-hand of a master-fund of genuine humor-mine of invention-nest dialogue—attic salt!"

The Eternal Cliche

That little specimen-like all the rest of "The Critic"-is as true to the present day as to the time when "Sherry" flourished at Old Drury and was a great gure in Parile Those tiresome routine remarks might new piece. Of course, we make our own itions to the list. "Compelling." "At at a play!" "Sure success," "Mastery the exception. sechnizus," "Red blood" and, above

"Punch"-that is the modern sign Imaguage by which the public must learn whether a play is really enjoyable or not. With such exact information at hand, is it any wonder that Puff should be so nearly right when he says: "The number of those who undergo the fatigue of judging for themselves is very small indeed."

matic tag, is not an easy thing to and sharp. The temptation to haul out one of the familiar labels is only bal-smed by the predilection to be colorless

Confessions of a Critic

In the case of a not very pleasing piece, new often the critic finds himself in a cui de sac. A "roast"—say and cheapmay lay him open to all sorts of personal altercations, ranging from friends who deagree to managers who are aggrieved at the loss of some thousands of dollars in capital. It is no easy thing to accept responsibility—year very partial responsresponsibility—even very partial responsibility—for the failure of a play upon which a great deal of labor and thought and a good many dollars have been spent. Moreover, after a reviewer has written about the theatre for a half domes years, his artistic sensibilities are dosest years, his artistic sensibilities are apt to become so calloused that a mediocre place seems nothing but the ordinary run of his work. There are plenty of ex-

run of his work. There are planty of excurses for laniency.

But what about the playgoer's side of
it? At least once a month a dramatic
critic needs to remember that the average
uses pays good cold cash for his entertainment. He doesn't go to the theatre
on passes. He doesn't me play affer play
as a matter of earning his daily bread.
The playgoer's appedition means anywhere from a deliar to six or seven. The

BROAD-Last Matinee & Night CHARLES PROJEMAN Presents MALLIAM MARIE Gillette Bates Doro

In Sardon's Masterplete, "DIPLOMACY" Nazz West SKATS NOW SELLING Miss BILLIE BURKE "JEHRY" Mate Wet, New Years Hay and Sainthay FORREST-Tonight at 8 Sharp Matines Tolay, Butro Matines New Year's

BEN-HUR Prices, 50c, \$1.00 and \$1.50

GARRICK This & Start We. Mygs., 8:45 POTASH & PERLMUTTER Amela State Smilling Sax Style Long's Want

DUMONTS BUMBER AND STREET EMPIRE American Squation

spoils somebody's expectations of a good evening and let's him waste hard-earned money on it, too.

Styles in Stars

There are fashions in footlight favorites just as in everything else. Nowhere perhaps so much as in musical comedy. Two players here this week are living testimonials-Tom McNaughton and Clifton Crawford.

In the '96s "comic opera," as they called those disquisitions on tropical geography, usually sported a comedian as the gentleman with his name in the electric bulbs and his hands on all the good lines of the piece. Occasionally some lady with a soprano voice and a couple of far bet-ter developed talents, got her name on the billboards by slipping into the shoes of the fairy prince or the dashing cava-lier. But the comedian was king; De Wolf Hopper. Frank Daniels, Jefferson

de Angelis, Francis Wilson, Jerome Sykes

-then later, Raymond Hitchcock.

The invention of American musical comedy rocked the king's throne a bit. The advent of "The Merry Widow" and Vienna shook it badly. Up cropped Donald Brian, Julia Sanderson and other and that little not wholly typical. They Those tiresome routine remarks might ald Brian, Julia Sanderson and other young men and women who could sing dramatic critics of America receive a and dance, and carry off the romance that was now the chief motif of operetta. An all-round cast, with retired stars as come-dians, has become more the rule than

Clifton Crawford and Tom McNaugh-ton? In the nineties the comedian of "Suzi" would have been a comic opera elaborate stage directions, which are, of course, essentially a succinct history of the period.

"Upon the stage, with no more scenery than the simplest suggestion, we have a swift procession of animated pictures, almost all of real moments. After glimpses of the Wessex rustics at Weymouth we are at Trafalgar. To Villeneuve's quarterdeck succeeds Nelson's. We owe Mr. Barker many thanks, no doubt, for sparing us the old-fashioned stage battle, with its lurid colored fire and its hesdaches of bangs. But we do not know that the new style is much more impressive. When Trafalgar is fought without smoke or sound, when we behold Nelson smitten atar of the first magnitude. Clifton Crawford would have his name in the lights all by himself if he weren't too amusing for the Prince Danilo "stuff."

"Serpent Nile" Why are stage Egyptians-female sexso wicked? Probably Cleopatra set the habit. At any rate Shakespeare gave her resp. The newspaper reviewer has the column of space to contend with, and he a running start, and Dryden, rewriting the reader wants the werdict short. Shakespeare, fastened the "serpent Nile" upon our stage. All Egyptian women are evil, just as all "adventuresses" are from Paris. Though Aids is as proper a miss as opera can tolerate and still draw au-diences, Amneria, plotting her destruc-tion, makes up for any gleam of kindil-

nose that the slave girl manages to slip into our mental picture of Egypt.

When Sardou and Shaw tried their hands at Cleopatra they did very little to lighten her guilt, while Robert Hich-ens plunged the Egyptian still deeper in infamy when he furnished Mme. Nazimove with the chance to give her limita-tion of the famous queen in "Bella Donna." And now here is "Ben Hur" with Iras leading young Ben astray. Even without Turkey joining the remains of the Triple Alliance here is planty of casus belli for Egypt.

Staging the Impossible

Enid May Jackson

MYSTIC BIRD?

OCAL NUMBERS BY THE COMPANY

And a Surprise Feature

The Hunchback of Notre Dame

CLOBE



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Motion Pictures of the European War INCHIDENCE MONDAY Takes by Paralasian Beigher Gergelment Coming Hall The Christian METROPOLITAN OPERA CO. NEW YORK mar timber Madama Butterfly

from an invisible ship by a noiseless shot, we remain cold."

Potash and Perlmutterings on Buyers One way to tip off a buyer where he could see a stronger line than you're carrying, Mawruss, is to let him hear you knock a competitor, ain't it?

One-eye Felgenbaum was up to see Sammett Brothers' line last week, Maw-ruse, and right away they blew him to a glass of elegant schnappe and a 30-cent cigar. Felgenbaum told 'em if they ever open a cafe he would give 'em a fine recommendation, Mawruss, and then he come away and bought his goods

Don't get sore at an out-of-town buyer,
Abe, if he wouldn't be stuck on your
up-to-the-minute Paris styles. His store
probably ain't located on no bullyvard.
Abe, and there's plenty towns on trunk
line railroads, understand me, where even dolmans ain't classed as stickers exactly.

A buyer which considers price before quality, Mawruss, would also consider terms before price.

Seemingly, Abe, some concerns per-suades a buyer to take what he don't want, understand me, just for the pleas-ure of receiving cancellations and having a lot of stickers left on his hands. Close buyers usually don't got to ask extensions from nobody, Mawruss.

Trentini and "Spaghet" When Mme. Trentini comes to town spaghetti is not featured on the menu of the leading hotels. She has just departed bag and baggage from one of New York's leading hostelries, leaving after a stormy interview with the management, because they christened a new

the indorsement of her name,
"I have had flowers named for me,
yes," she declared, "and ice cream, yes,

and even salad, yes. But spaghetti—NO. It is not lovely. It is not good for the digestion. And it is very, very bad for the voice. You have given me the insult.

Her chief injunction to her manager "Spaghetti, I do not like it. Spaghetti, will not eat it. Tell everybody." What Trentini adores above everything

else is alligator pear salad, and if it is a at all, bad year for this luxury, it is a bad year ance if for the little star. Next to the alligator throat."

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ROBINS

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B. F. KEITH'S PALACE THEATRE, 47th St. and Broadway

A. ROLFE'S NEWEST MUSICAL COMBDY

Friends who would win her heart should approach her, not with a bouquet of flowers, but with an artichoke in one hand and a camembert cheese in the other. Then she would feel that they truly appreciated her art, for these are "good for the voice like medicine."

Trumpeting as a Fine Art Marie Tempest has brought over to America for her present tour in "At the Barn" and other pieces a young lady who appears to be an artist in the gentle feat of blowing the nose loudly and, therefore, humorously. Kate Serjeantson has been good enough to confess to a reporter just how she accomplishes the miraculous hullabaloo and who serves as her model.

"Reviewers and others have frequently "Reviewers and others have frequently paid me the doubtful compliment of saying that I could blow my nose like a fishwife." says Miss Serjeantson. "The same people would be surprised to know that my model, so far from being a fishwife, was nothing more nor less than her Royal Highness the venerable Printers of the late Kins of her Royal Highness the venerable Princess Mathilde, sister of the late King of
Saxony. Any one familiar with Dresden
25 or 30 years ago will remember the
spectacle presented by this excellent
Princess at concert and opera, at both
of which she was a devoted attendant,
and where never a bar of music was
played until the little old lady sitting on
a dais or ensconced in the royal box had
dived into the depths of her skirt, produced a voluminous handkerchief and dived into the depths of her skirt, pro-duced a voluminous handkerchief and blown her nose until the auditorium re-verberated with the royal noise. When she had finished and the handkerchief wariety of spaghetti after her.

Though the prima donna is almost volcanic in her patriotic outbursts, she does not like spaghetti and refuses to give it and one heard no more from the Prima and the handkerchief was restored to the cavernous depths of her pocket the conductor lifted his baton, and the handkerchief was restored to the cavernous depths of her pocket the conductor lifted his baton, and the handkerchief was restored to the cavernous depths of her pocket the conductor lifted his baton, and the handkerchief was restored to the cavernous depths of her pocket the conductor lifted his baton, and the handkerchief was restored to the cavernous depths of her pocket the conductor lifted his baton, and the handkerchief was restored to the cavernous depths of her pocket the conductor lifted his baton, and the handkerchief was restored to the cavernous depths of her pocket the conductor lifted his baton. cess until the intermission, whole proceeding was repeat with the utmost gravity and respect. "How the Princess blew her nose through all those years in that violent fashion without bursting a blood vessel has always been a marvel to me, as to any one clee who ever saw or heard it," laughed Miss Serjeantson, "For hers was the genuine article; mine is only an imitation. It is giving away one of the tricks of the trade, but I really don't make all that horrid noise with my nose at all. I'd never survive one perform-ance if I did. I do it entirely with my

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NICHOLS



THE NEW WEEK

BROAD-"Jerry," with Miss Billie Burke. A comedy by Catherine Chisholm Co recording the descent of an obstreperous young lady from Chicago upon a Philadelphia suburb. By various wiles, including pink pajamas and man riding breeches, she wins a bashful husband-from her aunt. Miss Burks its the girl; Shelley Hull, the man. The cast also includes Selene John Alice Johns. Two weeks only.

WALNUT-"The Heart of Paddy Whack," with Chauncey Olcott. A new to comedy by Rachel Crothers, in which Mr. Olcott plays a country lawren. falls heir to a young and bewitching ward. Attempting to marry her of marry proper young man, he finds himself in Cupid's snares. Edith Lucket the supporting company. Two weeks only.

CONTINUING.

ADELPHI—"Susi," with Jose Collins and Tom McNaughton and an excellent cast. A musical comedy of Viennese origin. More tuneful than brilliant, but well acted and pleasing. The story concerns the courting of a young prima donna by the son of a colonel of hussars. forms by the son of a cotone of markers.

FORREST — "Ben-Hur." The familiar spectacle of the persecuted Jew, from Lew Wallace's novel. The chariot race remains its "big scene." Richard Buhler leads in acting honors.

GARRICK-"Potash and Perlmutter," Montague Glass' popular stories of the clothing trade made over into the senson's most heartily amusing comedy LITTLE THEATRE—"The Critic," Sheri-day's satire on things theatrical in his day and ours. A very amusing perform-ance of this tragedy within a comedy.

LYRIC-"The Peasant Girl," with Emma Trentini and Clifton Crawford. A Continental operatta recording the capture of a "milk-fed tenor" and "chicken-hawk" by Miss Trentini. The music is excellent and Mr. Crawford most amus-

VAUDEVILLE.

KEITH'S—B. A. Rolfe's musical comedy, "The Lonesome Lassies," by Will M. Hough; Neelle Nichols, songstress and Hough; Neelle Nichols, songstress and comedian; George Whiting and Sadie Burt, in "Songsayings"; Hartman & Vadady, European dancers; the Toyo Troupe of Oriental Acrobats; Robins, imitator of musical instruments; Walter Shannon and Marie Annis, in "A Sine Flirtation"; Ford & Truly, comedian and dog; Rice, Sully and Scott, acrobats; and movies.

LOBE — How and Lee, comedians;

GLOBE — Hoey and Lee, comedians; James McCormack and Eleanor Irving in "Between Decks"; Gordon Eldrid & Co. in "Won by a Leg"; Captain Treat's Trained Seals, the Melody Trio, William Friend and Amy Lesser. "He, She and a Piano," and "Tilton."

GRAND-Mme. Makarencko in "A Dream of the Orient"; George Nagel & Co., in "Georgie, the Fixer"; Howard and Chase, Jessie Standish, Haney and Long, comedians; Perlot and Scofleid, in "A Little of Everything," and

VICTORIA-"The Three Minstrel Boys, "The Musical Seminoles," Vivian and Dagmar, the Flying Erfords, Ethel Golden and Adams and Adams.

AMERICAN — "Madame Sherry." The resident company with the addition of a new leading lady, Enid Mae Jackson, and a chorus in the melodious and diverting musical comedy of the danc-ing professor and "Every Little Move

BURLESQUE. EMPIRE—"The Ginger Girls," win a Lee Wrothe, under the management Joe Hurtig, in burlesque and water

JANUARY 4. LITTLE THEATRE—"Courage," anti-war play by A. M. Richardson, English playwright, produced here the first time on any stage. It is with the present conflict.

AMERICAN—"The Hunchback of beneather tragedy of the wronged hunches from which "Rigoletto" is taken KEITH'S-Kitty Gordon & Co., Fig tree & Co., and Marie Nordstrem.

& Co., and Marie Nordstrom.

JANUARY 11.

GARRICK.—'The Miracle Man,"
George Nash, Gall Kane and W. I.
Thompson. George M. Cohars
tirely serious dramatization of the
Packard's novel of a faith bears
converted a band of crooks bear
exploiting the public through the
Fresh from a New York run.

BROAD—"The Girl of Girls," with Feat Pollock, Natchie Alt and Alexander Clarke. A musical comedy by Edward Paulton and Oreste Vessels, with Novellis conducting.

ADELPHI—"The Bells of Bond Breet With Carry Bernard." with Sam Bernard. The amuning LYRIC-"The Lilac Domine." A Vie

nese operetta, produced with communication mate skill by Andreas Dippel. WALNUT—"A Fool, His Money and on Girl," with Hap Ward and Lucy De-A variegated musical comedy, give Mr. Ward opportunity for transies as well as his tramp impersonate.

KEITH'S-Mr. and Mrs. Carter de Baye. Pat Rooney and Marion Bent and the marvelous Manchurians. JANUARY 18.

JANUARY 18.

BROAD—"The Legend of Leonora" res
"The Ladles' Shakespeare," will
Maude Adams. Two typical Baroplays. The first and more substantial
deals with the amazing mock trial a
lady who was supposed to have
thrown a passenger out of a movetrain because he threatened her child's
health with open windows. The second
is a little burlesque of "The Taming of
the Shrew." the Shrew.'

FORREST—"The Girl From Utah," will Julia Sanderson, Donald Brian as Joseph Cawthorne. Paul Rubens Su lish musical comedy of Mormona, is and young, in London. Well sung so acted. Produced in New York early the

WALNUT—"September Morn," A "cago show" that achieved some polarity in the West a season ago.

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