NEXT WEEK: "COURAGE" AT THE LITTLE THEATRE; KITTY GORDON AT KEITH'S



Billie Burke. It is criminally easy.

Billie Burke. It is criminally easy.
Even the management can do it. Vide
three excerpts from the theatrical dictionary with which her press department
has honored the Evening Ledger.
Billieburke. Noun. A girl, on the
stage or off, who has reddish hair
and gets herself up to look as much
like the actress as nature will let her.
To billieburke. Verb. To display the
cuts little mannerisms and kittenish
ways that the actress has made familiways that the actress has made famil-far to playgoers.

Billieburkish. Adjective. A "billie-

burkish" part is one that the average theatre-goer will recognize at once as being admirably suited to Miss Burke-one that she would "simply eat up," as a user of slang would express it.

Of course, it is all this "billieburkishness" which tempts the critic to "lay for" a young lady who really does her own fob very well indeed, and pleases the public quite extravagantly. Perhaps, as he tips his pen with vitriol, he thinks of actresses like Dorothy Donnelly, denied the public of the line of actresses. stardom even after years of sterling

The Charm of Billie Burke

All this is vastly unfair to Miss Burke. us drama, but carried to succ her beauty. She is not content to be an insipidly protty little ingenue star. The condemnation that falls on her head is

condemnation that falls on her head is the result of her very earnest young ef-forts to be amusing, to give the public as rich a personality as she can. And the public responds. They are getting what they want. In "Jerry," for Instance, they are seeing a rictous kid of 18 and every one likes a rictous kid of 18 especially with the footlights as of Is aspecially with the footlights as protection. Miss Burke has youth and vigor and freshness. If her gurgle is an affectation, it is at any rate novel and amusing. If there are no depths, no touches of "the God in the child," at least there are no sickly, feeble pretences at it. Miss Burke succeeds because she gives the public a sense of kittenish vigor that they like and that no one clse has at her command.

The pity of it is that Miss Burke's amusing little talents should make her a star in a touring system instead of a well-liked player in a well-disciplined resident company.

Scenery of Various Sorts

Charles Frohman's scenery is always good, illusory stuff, the usual thing well handled. It is very seldom, indeed, that one of his rooms is done in that style of isthmian architecture that flournishes of inthmian architecture that flournishes in the drawing room of "Jerry," at the Broad. There at the back is a great French window. In the left wall is another and smaller window. Between the two at one corner is a stairway leading above, and at the opposite a door to the front of the house. The drawing room is one of those missing links in the architectural world which make theatrical life so hard.

In "The Peasant Girl" at the Lyric the spenery of the first are has one completious wirtue and one conspicuous fault.

apicuous virtue and one conspicuous fault. The side walls, roof and arch at the back are as distinctive a conception as any-

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TIS a very easy thing to make fun of thing in operetta these two years, baris of a spacious arbor relieved and lightened by glimpses of fresh bright walls between greenery. Right behind the arch at the back, however, comes a terrible example of the ordinary, scenic studio botching—a flat drop painted in impossible perspective with those blue and white pillars and writhing cornices that are supposed to adorn ballrooms. A simple flat green wall would be a thousand times better.

Songs Without Tunes

operettas haven't got them-"The Peasant Girl," for example. And yet these pieces

never touch

is mainly on something else, and on some-thing just as interesting. The crowd at the Lyric isn't whistling-not for a day or two, when the melodies sink in-but they are enjoying themselves just the

ing intrigue; if they could they'd write farce and make more money. All the same a great many of them take themmodern comedians so often lack. Lillian Russell was always on the edge of a nervous collapse when she found herself on the stage alone with Pete Dailey, the possible victim of any question "not in

FRANKLIN AND GIRARD AVE Matinee Every Day This Week Next Week-The Event of the Season VICTOR HUGO'S MASTERPIECE, THE



MARIE DRESSLER "Tillie's Punctured Romance"

MACK SENNETT

Where are the tunes of yesteryear? The Girl," for example. And yet these pieces are just as delightful for all that. Perhaps they are much more interesting because of the fact that the score isn't finging itself at the audiences' heads with hand-made melodies. The beauty of such orchestration as Mr. Nedbays in "The Peasant Girl," is instantly apparent. Its richness takes quick hold of the ear. The luxuriant variety of measure the ear. The luxuriant variety of measure

the ear. The luxuriant variety of measure and voice satisfies a craving for move-ment and feeling that one-finger tunes Sometimes these continental composers give us melodies as well—"The Merry Widow" and "Sari," for example. Not even, of course, in "The Peasant Girl" are they quite lacking. But the emphasis

Clifton Crawford's Lost Opportunity

Clifton Crawford confesses to a dead past. A very dead past. In fact, it never was. He almost achieved it a year or two ago, but fate foiled him. In other words, Mr. Crawford ought to

have been a member of that rare company that made Weber & Fields' Music Hall what it was; and the nearest he got to what it was; and the nearest he got to it was as a stop-gap in that ill-fated revival two seasons ago when he replaced Jack Norworth (and Nora Bayes) at the theatre that Weber & Fields tried to make another music hall.

Among Willie Collier, De Wolf Hopper, David Warfield, Pete Dailey and Fay Tempicton he would have shone for just that quality of the impromptu which modern comedians so often lack. Lillian



BILLIE BURKE

THE BROAD

the book" that he might take a notion to fling at her. In those circumstances how Mr. Crawford would have enjoyed

himself. No librettist to get in the way. Nothing to do but be as funny as he

Librettists are a curious breed. Vanity

walks with incompetence in most of them. They can't turn out a really amus-

These Strange Librettists

pleased.

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" Self-Building Demonstration Lesson by Silas S. Neff, Ph. D. ich he will above how the awakening of powers and Algher development are accepted and as a result ground succession and as a

GARRICK LAND TODAY & WHITE POTASH & PERLMUTTER

selves so seriously-Mr. Crawford has found this true in America as well as England-that a comedian needs a sworn permit to change any of the verbiage for something better.

KITTY GORDON

AT KEITH'S

In the light of the sort of thing that makes the average musical comedy book,

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KINGS OF THE FORESTS AND DESERTS

good plece of work, too yet his name doesn't decorate the first page of the Garrick's program. Over at the lyric, oh, how different! After the names of the man who wrote the original libretto, the nin who translated it and the man who did over the songs, comes the announce-ment that Harold Atteridge wrote the verses for additional numbers. Who on earth-besides Mr. Atteridge-cares? Chauncey Olcott Towns

Among theatrical business men there Among theatrical obsiness men there has grown up a very expressive term—
"the Olcott route." For a score of seasons, since Chauncey Olcott first returned to this country after his two years in London with Sir Charles Wyndom, Olcott has played a certain route each season. This route is booked for him at least year in advance and is always the

Each season Mr. Olcott rehearses his ompany at his beautiful "Inniscarra Cottage" home at Saratoga, and plays a night there at the "town hall," the name which still clings to the old theatre at the Springs. From Saratoga he jumps West for a fortnight in St. Paul and Minneapolls for the State fair weeks. Then he goes to Milwaukee for the Wisconsin State Fair. Omaha and Kansas City come next, and Thanksgiving week finds him at Detroit, where he has played the same week for many years. Rochester and Syracuse and the larger cities in Northern New York see him always be-fore Christmas, and for the holidays he goes to the Walnut Street Theatre in Philadelphia.

An extended engagement at the Grand Opera House in New York before Lent and an after Easter engagement of four weeks in Chicago are regular features of the tour. Usually Mr. Olcott gives his company a couple of weeks rest after Unicago and then goes directly from Chicago to Salt Lake City, where he starts a tour of the Pacific coast, which lasts well into July.

THE PLAYWRIGHT'S PROBLEM Last acts are troublesome things. The history of playwriting is a succession of affecting pictures of dramatists tearing their hair in their efforts to evolve a finale both natural as a product of the acts preceding and in itself dramatically effective and interesting.—New York Times.

HARRY BREEN

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LITTLE THEATRE—"Courage," with Mrs. Jay's excellent company. An anti-play by A. M. Richardson, an English playwright, produced here for the time on any stage. It deals with the present conflict in an antagonistic re showing the tragedy and misery of war and belittling its glories.

RECAD—"Jerry," with Miss Billie Burke.
Recording the descent of an obstreperous young lady from Chicago upon a quiet Philadelphia suburb. By various wiles, including pink pajamas and mannish riding breaches, she wins a bashful husband—from her aunt. Amusing.

ADELPHI—"Suzi," 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. Last week.

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

GARRICK — "Potash and Perlmutter,"
Montague Glass' popular stories of the
clothing trade made over into the sea-son's most heartly amusing comedy.
Last week.

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

WALNUT — "The Heart of Paddy Whack," with Chauncey Olcott. A new Irish comedy by Rachel Crothers, in which Mr. Olcott plays a country lawyer, who falls heir to a young and bewitching ward. Attempting to marry her off to the prepare young man, her her off to the proper young man, he finds himself in cupid's snares. Last

KEITH'S-Kitty Gordon in a comedy Jack Lait, "Alma's Return"; Flo Irwin in "The Lady of the Press," by Edgar Allen Woolf; Marie Nordstrom in "Bits of Acting"; Richard Havemann's "Kings of the Forest," animal act; Harry Breen, singing comedian; Angelo Patricolo, pianist; the Meyako Sisters, Japanese acrobats and singers; Corelli and Gillette, scrobats; Paul Sundberg and Angela Renee, dancers, Sundberg and Angela Renee, dancers and Hearst-Selig News.

RAND-"Making the Movies," a trav-PAND—"Making the Movies," a trav-tsty by the Van and Carrie Every Players: Stravitz and Stratner, musi-cians; Val Trainor and Miss Helen in "Be Happy"; Hazel Moran with the lasso; Lewis and Norton; the La France Brothers, equilibrists, in "The Upsidedown Family."

GLOBE—Harry Rapf in "The Buyer From Pittsburgh"; Kaufman Brothers, comedians; Dolly and Mack, the musicians; Cooper and Ricardo in song and comedy; Sutton, McIntyre and Sut-ton in "The Pumpkin Girl"; Gibson and Dyso; Robbins' Elephants; the Velde Trio and the "Loop the Loop Does"

WILLIAM PENN-Sammy Burns Alice Fulton, dancers; Bert Levy, ist-entertainer; George W. Cooper Chris Smith in "Hotel Gossip"; odon Eldrid and Company in "Won a Leg"; the Sully Trio and others. CROSS REYS (First half of week)

J. Curtis in "Good by, Boys";
Oxford Four: John Hyman & Co.
"Twice a Week"; Billy Harrison blackface; "Visions de Art." posin the Yokohama Japs and others. MERICAN—"The Hunchback of No Dame," with the resident compar Victor Hugo's famous old play of thunchback who fights with the highlaced villain for the herdine's puri

BURLESQUE. EMPIRE—Charles Waldron's Trocader Burlesquers, with Frank Finney, George S. Banks, Minnie Burke and Dorota Clark in "The Legend of the Ring," by Mr. Finney.

COMING.

COMING.

JANUARY II.

GARRICK—"The Miracle Man," win George Nash, Gall Kane and W. H.

Thompson. George M. Cohan's etirely serious dramatization of M.

Packard's novel of a faith healer with converted a band of crooks bent exploiting the public through him Fresh from a New York run.

FORREST—"The Girl of Girls," win Frank Pollock, Natchie Alt and Alex.

Frank Pollock, Natchie Alt and Ales ander Clarke. A musical comedy b Edward Paulton and Oreste Vessela with Novellis conducting.

DELPHI—"The Belle of Bond Street with Sam Bernard. The amusing de "Rich Mr. Hoggenheimer" done over. YRIC-"The Lilac Domino." A Vie ness operetta, produced with con mate skill by Andreas Dippel.

WALNUT—"A Fool, His Money and the Girl," with Hap Ward and Lucy Day A variegated musical comedy, giving Mr. Ward opportunity for travesting as well as his tramp impersonation. KEITH'S-Mr. and Mrs. Carter de Hava Pat Rooney and Marion Bent and the marvelous Manchurians.

AMERICAN - "The Little Lost Sister the familiar play of "white slavery." JANUARY 18. BROAD—"The Legend of Leonora"

"The Ladies' Shakespeare." will Maude Adams. Two typical Barri plays. The first and more substants deals with the amazing mock trial s a lady who was supposed to he thrown a passenger out of a meri-train because he threatened her child health with open windows. The second is a little burlesque of "The Taming" the Shrew."

"ORREST-"The Girl From Utah." wi Julia Sanderson, Donald Brian as Joseph Cawthorne. Paul Rubens' Ens lish musical comedy of Mormons, of and young, in London. Well sung as acted. Produced in New York earl this season.

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