NEXT WEEK: MAUDE ADAMS, MARIE TEMPEST, "THE GIRL FROM UTAH"





ONE of the astonishingly good things out a line, while the insection that the stage management. It is about everything that popular superstition has not attributed to the productions of Messrs. | the "book" writer's cranium. It is the Cohan and Harris. A play that Mr. Cohan staged has always been supposed to be one long howl-from the actors as heaven. Mr. Bernard takes the excellent well as the audience. His drama at the precaution of blowing out the eye of the needle-three or four times. And when Garrick, on the contrary, is a model in subtlety and restraint, so far as the spoken word and the movements of the

players go.

Mr. Cohan unquestionably began life as
the prophet of the vociferous. He
screeched himself into fame with "Little
Johnny Jones." The comedies that he put Johnny Jones." The comedies that he put on later were notable for the raucous. roaring tones in which conversation was carried on, Mr. Cohan's method was what might be called the New Ranting. He applied it to farce and comedy, inatead of tragedy, and got just the result he wanted. The audience usually made as much noise as the actors before the evening was done.

Here is "The Miracle Man," however, staged as effectively and yet as restrainedly as any producer in America could dience.

The effect of Dallas Anderson's enstage it. The effect of almost every monatural as those two excellent country in-

teriors that set the first and last acts.

Is it a contradiction, this difference between the old Cohan and the new? Nothing of the kind; at most, a development. When he was producing farue he used what seemed the most effective method. When he came to a serious play by which he set much store, he took the right course to get the best results. The next time Mr. Cohan does a comedy we may and that he has learned something from "The Miracle Man." Comedy can profit just as much from absolute naturalism.

Pity the Poor Librettist

"The Girl of Girls" has not lived-and perhaps died-in vain if it rubbed into its scanty audiences at the Forrest this week some realization of how povertystricken the American stage is in the matter of librettists. Mr. Paulton's drivelings may have been worse than some, but not much worse. Almost all our musical comedy "books" are the nearest thing to madhouse maunderings that intalifgent men produce. The only exceptions seem to be the cases where the librettist has a first-class farce to work upon—"The Pink Lady" and "Oh, oh, Del-

and On, on, Delegine, 'for instance.

Aside from the absence of witty lines, as trouble with American libratics is tight there; they lack any sort of real dramatic construction. 'The Girl of Girls,' for instance, has all the materials for a comic narrative. But they are arranged with no sense of the theatre and to sense of the Power little while while no sense of fun. Every little while, when the chorus has been cleared off the stage, something happens. But the incidents lack all logical dramatic connection. There is no building up of interest, no suspense and climax. It takes just as good a playwright to

turn cut a good musical comedy "book" as a good farce. The fact that there is muore money in writing pieces without a mitorus on the salary list is probably the basic reason for such things as "The Girl of Girls."

Comedian vs. Author

Of course the American libreitist is nulled out of most of his holes by the comedian. Our Merry Andrews are nothing if not inventive. Otherwise their engagements would be brief, indeed. Where, for instance, would "The Peasant Giri" have been without Clifton Crawford to put acrous such lines as "They keep liquor in the cabinet. They don't in the navy "?" Even Angio-American combinations like "The Belle of Bond Street" require first aid. That's Sam Bernard's business in life.

comedian often gets his laugh with-



of the astonishingly good things | out a line, while the librettist can't get effort of Mr. Bernard to thread a needle. There are not only the usual evolutions common to rich men practicing for he has approached the problem fruitless-ly from every known angle, he invents a method of his own. He holds the needle horizontally and endeavors to lower the thread into it by a grip on the

necessary to make up for such deadly serious lines as "Why, sir, you make a mistake. Mine is not the lot of pleasure." Bringing the War Home

The last 10 days have brought two surprises to the Little Theatre. One is the popularity of Sheridan's "Critic," which goes back into the bill beginning Thursday matinee. The other is the vivid surprise with which "Courage" brings the war home to every person in the au-

ment of the piece is exactly the effect of from the front is very different from the front is very different from anything in the vein of war that our stage has seen. We have had a little suffering, but mostly heroism, glory, tright of tune, nothing forced, everything as umph. Our "Shenandoahs" have been the stage has seen. The case of the stage has seen. We have had a little suffering, but mostly heroism, glory, tright of tune, nothing forced, everything as one long cheer. Moreover, this is probone long cheer. Moreover, this is probably the first time that a play has shown the grim and terrible face of war when the war was actually going forward. There were military plays during the Spanish War, but they were all cheery, heroic affairs, and we wanted that sort of thing. Now were of thing. Now we are watching a world drama with which we have no sympathy, only disgust. Down upon such a mental state crashes this fearful scene at the Little Theatre. It is almost like seeing a flesh-and-blood victim of the great war. The thrill of horror is akin to that.

"The Critic" Invades New York The future of the Little Theatre is nothing if not varied and interesting. At the end of the coming week Mr. Payne's company will hie itself to New York to give "The Critic" at the tiny Princess

Theatre under the direction of the Messis. Shubert. Upon its return to Philadelphia — which, of course, depends for its date upon the success encountered on Broadway—the company will be seen in "Morals," a German satire, by Ludwig Thoma, adapted by Charles Recht.

The remaining bills of the server will be the server with the company will be seen in "Morals," a German satire, by Ludwig Thoma, adapted by Charles Recht.

adapted by Charles Recht.

The remaining bills of the season will be chosen from the following interesting array of possibilities: "Rich Man, Poor Man," a comedy by Porter Emerson Brown; "Rose Bernd," by Haupimann; Congreve's "Way of the World," "The Sea Gull," by Tchekoff; Mollere's "Imaginary Invalid," been's "Wild Duck," "The Gauntlet," Bjørnson's powerful fem-

Continued on Page Five.



5 OTHER STAR ACTS 5 SHORT, INTERESTING PHOTOPLAYS DAILY at 2 10c FVENINGS 1 AND 9 10c. 15c. 20c

HARI-KARI

MAWSON, SIR DOUGLAS NEXON'S GRAND TODAY, 2:15

PHILADELPHIA Tonight at 8:15 ORCHESTRA Symphony, Op. 14

DUMONT'S DUMONT'S MINSTRE WITH AND ARCH STR MATINES TODAY, 10c, 20c CASINO THEATRE Metion Tols



EMMA CARUS AT KEITHS

Henry Arthur Jones,

Author and Critic, Too It isn't often that a playwright may be trusted to write fairly about the star of his play. Henry Arthur Jones, author of "Mary Goes First," which Marie Tempest brings to the Lyric Monday, is, however, too eminent a dramatist and too good a critic to be questioned when he writes so warmly about Marie Tempest in the introduction to the printed play: 'Dear Marie Tempest:

"An author who has spent many months in the perplexing business of constructing watching the play, I find an increasing

pleasure in watching your performance. author has conceived and written if it is not vitalized by the actor. It is only that part of a play, or that part of a character. which is thus vitalized by the acting-it only this which counts with an audi-

"How wonderfully you have vitalized every moment of Mary Whichello! How right is every accent, how clearly cut every gesture, how significant every movement, every glance, every look! What a



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Mais. Today & Wed. at 2:15
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The Miracle Man Wednasday Mathree
Best Seats, 81:50

THEATER "COURAGE THEATER"

THEATER "COURAGE TO THE THEATER TO THE THEATER TO THEATER T

happy vivacity of mischlef, what a fasmining, busy energy there is about it all, like that of some pretty butterfly suddenly recome industrious!

"You seem to have a perpetual enjoyent in your art. It isn't work; it is just pleasurable activity, which infects all be watch it. "HENRY ARTHUR JONES."

IN 515 HOPKINS

AT THE WALNUT

How Barrie Edits "The

cretly know that they are themselves the

Such is the whimsical contention of the ever whimsical J. M. Barrie in "The Ladies' Shakespeare," which, preceded by "The Legend of Leonora, is to be brought to the Broad by Miss Maude Adams. The Scotch dramatist terms the first named "One woman's reading of a notorious work called 'The Taming of the Shrew, 'edited' by J. M. Barrie,' Prior to the enactment of each of its three scenes Katherine (played by Miss Adams) and Baptista appear before the curtain and, taking the dience into their confidence, impart the long-suppressed truth. fidence, impart the long-suppressed truth of what actually happened in the case of

MARIE TEMPEST & W. GRAHAM BROWNE IN THE MARRIAGE OF KITTY"- AT THE LYRIC

Katherine and Petruchio. Here Baptista, prompted by Barrie, prefaces the "edited" version of the well-known tale;

"'The Taming of tre Shrew' was first performed before one Sly, a tinker, who, being drunk, entirely mistook its purport: Taming of the Shrew the mission of the Shrew to the wisest of women have their through the eyes of sly until women come into their own and do me the honor of reading my tale aright. In short, my daughter, Katherine, never was a shrew yet feeling that they are the conquered ones, when they secretly know that they are themselves the victors?

Such is the whimsical contention of the ever whimsical J. M. Barrie in "The roared before us what valignt kind he

Continued on Page Five.



ED VINTON And His Wenderful Dog "BUSTER"

JOHN AND

WINNIE HENNINGS the Kill Kare Kouple

JOE COOK

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CLARA THROPP BOBER & TUNISON Scats Week in Advance

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The Girl of Girls Vessella's Musical Consedy Successe NEXT WEEK-BEATS NOW SELLING CHARLES FROMMAN POSSESS THE OREAT THREE-STAR COMBINATION

JULIA SANDERSON DONALD BRIAN JOSEPH CAWTHORN in THE GIRL FROM UTAH



THE NEW WEEK

THE NEW WEEK

BROAD—"The Legend of Leonora" and "The Ladies" Shakespeare," with Mande Adams. Two typical Barrie plays. The first and more substantial deals with the amazing mock trial of a lady who is supposed to have thrown a passenge out of a moving train because he threatened her child's health with open wisdows. The second is a little buriesque of "The Taming of the Shrew" At the matiness Miss Adams will revive "Quality Street," one of the earliest and most charming of Barrie's comedies. One week only,

LYRIC—"Mary Goes First" (Monday, Tuesday and Wednesday), with Marie Tespest, the high-spirited, expert and amusing English comedienne. A comer by Henry Arthur Jones, in which Miss Tempest plays a young society woman who battles for precedence in an English provincial town. The balance of the week Miss Tempest will revive "The Marriage of Kitty," a familiar and amusing plece, with a curtain-raiser, "The Dumb and the Blind." One week only,

FORREST—"The Girl From Utah," with Julia Sanderson, Donald Brian and Josek Cawthorne, Paul Rubens' English musical comedy of Mormons, old and young in London. Well sung and acted. Miss Sanderson dances and sings in her usual polite and delightful way, well matched by Mr. Brian. Produced is New York early this season.

WALNUT—"Sis Hopkins," with Rose Meiville. A revival of the popular old comely of the eccentric country girl, her difficulties and triumphs. One week only.

LITTLE (Wednesday) — The French Players of New York, headed by Madasa Yoraka, for a third visit. In the afternoon they will give "La Poudre sur Yeux," by Labiche; in the evening, "Le Danseur Inconnu."

ADELPHI—"The Belle of Bond Street."
with Sam Bernard, Mollie King and
Minerva Coverdale. "The Girl From
Kay's," revamped. Mr. Bernard is just
as amusing as ever in his impersonation of "Piggy" Hoggenheimer, the

GARRICK—"The Miracle Man," with George Nash, W. H. Thompson and Gall Kane. George Cohan's comedy-drama of the crooks who try to ex-ploit a patriarchial healer and end as converts. A skilful handling of a dif-ficult subject. Very well acted, even down to the smallest parts.

LITTLE-"Courage." The first produc tion of an Englishman's play against war. A fine-spirited piece with a start-lingly dramatic ending. In addition, an amusing little curtain-raiser, "Lone-some Like," Beginning Thursday afternoon, Sheridan's "Critic" will go back into the bill. into the bill.

VAUDEVILLE.

KEITH'S—Gus Edwards in his "New Song 1914-15 Song Review"; Emma Carus, prima donna; Vaughn Comfort and John King, minstrels, in "Coon Town Divorcons"; Ed Vinton and his dog "Buster"; John and Winnie Hennings; Joe Cook, comedian; Vandihoff and Louie, lightning artists, and movies of the news.

the news.

GRAND—George Fellx and the Barry Sisters in "The Boy Next Door"; "Onnip," manipulating a plane in mid-air; Potts Bros. & Co. in "A Double's Troubles"; Joe Flynn, "The Man With the Book"; Grace Falke and Bob Adams, singers and dancers; Miller and Tempost in "Kiy and Triv" and Tempest in "Kix and Trix," and

GLOBE—Arthur McWatters and Grace Tymon in their "Revue of 1915"; T. W. and Emma Eckett in "Blossoms," a Japanese operetta; Fred Force and Mildred Williams in "Much Ado About

Nothing": the Nikko Troupe; Reberand Tunison; Clara Thropp, and the Cavano Duo, gymnasts.

Cavano Duo, gymnasts,

WILLIAM PENN — The Werner-Amorea
Company: Frank Wilton and the De
Long Sisters in "The Terminal": Marie
Eline, the "Thanhouser Kid": Lew and
Molly Hunting: Tudor. Cameron and
Jay O'Connor in "Hired. Then Fired."
and Mary Ellen, "Elephantine Comedienne."

TICTORIA-"The Southern Beauties" in "The Widow Green," a tabloid musical comedy: the Fiske Players in "Pars Pension": John Kniff in "Nearly a Ma-sician": Hibbitt and Meyers and "After Her Millions," photoplay comedy. Her Millions, photopiay comeny, CROSS KEVS (first half of week) — Dana, Cooper & Co. in "Harl-Karr; Alexi and Scholl; The Hartmans; E. I. Moore, magician; Von Kline and Gh-bons, comedians, and photoplays.

STOCK. AMERICAN—"The Confession," with the resident company. A drama dealing with the problem facing a priest whose brother is accused of a murder and who has learned the secret of the real.

with The Prize Winners, including Des Barclay, Rose De Mar, Hal Skelly, San Hyams and Leo Hoyt. COMING.

JANUARY 25, LYRIC - "Grumpy," with Cyril Maula The best of English comedians in a detective play of suspense and amwe-ment, which narrates the exploits at # of an old criminal lawyer who finds a crime committed in his household. BROAD-"The Phantom Rival," with Lee-Ditrichstein. David Belasco's produc-tion of Ference Molnar's comedy of

Continued on Page Fig.

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"THE DUMB AND THE BLIND" By HAROLD CHAPIN

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