RUTH ROLAND'S OWN BALL TEAM



Star of "The Red Circle" (Balboa-Pathe) organized a team of ball

THEATRICAL BAEDEKER

Shaw's "Lion" Arrives in Philadelphia-Gillette as "Sherlock Holmes"-Variety in Our Theatrical Offerings-New Feature Films

NEW PLAYS

ADELPHI—"Androcles and the Lion." by G. Bernard Shaw, and "The Man Who Married a Dumb Wife," by Anatole France, with O. F. Heggie, Mary Forbes and Edward Sillward. Granville Barker's production of two very clever comedies seen and well liked in New York last year. Shaw's play is a falle of the Christian who plucked a thorn from the lion that he met in the forest and who afterward encountered the same animal in the Roman arens, much to his advantage. The France playlet is a comedy based on Rabelais. Both plays are set in the new manner.

BROAD—"Sherlock Holmes," with William Gillette. A dramatization of Conan Doyle's famous detective. An episode in his fight against Moriarty, the great

criminal.

LYRIC.—'Maid in America,' with Mile Dazie, Florence Maore, George Schiller,
Swore and Mack, Minerya Coverdale, John Adams and John G. Sparks. A New
York Winter Garden show of the usual supendous dimensions, with travesties
on current plays, elaborate chorus evolutions, plenty of ragtime and all the usual

"The Bear," by Anton Tchekhov, and "The Carrier Pigeon," by Philpotts, are new, while "Overruled," by Bernard Shaw, will be continued. A program of diversified

CONTINUING PLAYS

FORREST—"Watch Your Step," with
Mrs. Vernon Castle, Frank Tinney,
Bernard Granville and Elizabeth Brice.
Tinney fun, Castle grace, Berlin rags
and a Dillingham production.

GARRICK—"On Trial," with Frederick
Perry and a great rags.

Perry and a good cast. An exciting story of crime, written backward in the form of a trial. Novel and entertaining. WALNUT-"The Irish Dragoon," with Andrew Mack. Reopening of the playhouse for popular-price plays.

PHOTOPLAYS

CHESTNUT STREET OPERA HOUSE-All week, "Madame X," with Dorothy Donnelly, a Pathe Gold Rooster Film. BTANLEY—Monday, Tuesday and Wed-nesday, "The Foundling," with Mary Pickford, a photoplay in which Miss Pickford begins as a poor orphan, but ends as a charming, happy and marriageable heroine. Thursday, Friday and Saturday, "Lydia Gilmore," with Pauline Frederick.

ARCADIA-Monday, Tuesday and Wed-

day, Friday and Saturday, "Let Katy
Do It," with Jane Grey.

RHGENT—Monday and Tuesday, "The
Green-eyed Monster," with Robert Mantell; Wednesday and Thursday, "What
Will People Say," with Petrova; Friday and Saturday, "The King's
Game," with Pearl White.

**Palladelphia Orchestra, with
Palladelphia Orchestra, with
Palladelphia Orchestra, with
Palladelphia Orchestra, with
Palladelphia Orchestra, with PALACE-All week, "The Cheat," with

Fanny Ward and Sessue Hamakaya.

KEITH'S.—Phyllis Neilson-Terry, in scenes from Shakespeare: Manuel Qui-roga, violinist: Beatrice Herford, mono-

COLONIAL-Hatkos' Midnight Rollickers in "Dancing Around"; Icelanders; Nor-ris' Baboons, an annual act; The Wild Moors, Sellers and North, Spencer and Williams, Nelson Waring, "Cigarette," Patricola and Myers, Soretty and Antoinette.

RAND—The Rigoletter Twins, "At the Party," Wood, Melville and Phillips, anging and dancing; Rockwell and Ti, Wood, Adelaine Francis, Phonograph Girl; Tom Kuma, contortionist.

TOSS KEYS—Edmund Hayes and com-pany, in "The Plano Movers"; Klein's Minstrels, Brieren and King, Louise Mayo, Jergen and Hamilton, Edward Brothers, Ogden Four, Betty Rae, Harria and Nagle and Zara Trio.

STOCK

AMERICAN—"Broadway Jones." The Ar-vine Players in George M. Cohan's play. vine Players in George M. Cohan's Riternell Indian Lament Gypay Song Radio Region Polenale in D minor...

Nine," the Knickerbocker Players in a problem play.

BURLESQUE DUMONT'S-Dumont's Minstrels, in bur-lesque and travesties of the times.

Musical Glasses

SATURDAY, JANUARY I The Boston Opera Company and Pavlowa Ballet Russie. Afternoon at 2 o'clock, Ballet Divertisonment, with Pavlowa and Vollaine, and at 8 o'clock. Parifacel, with Maggle Cyrie, Zenatello and Fatshanoff, followed by Propping

TUESDAY, JANUARY 1 Historiate I mission | alk, "The Symphony Orchestra and its instruments," by Legard Symphony and Instruments, by Legard Mentrice Plant Collins in restant at the Addine Hete, under the auspices of the Philadelphia Music Club,

Philadelphia Orchestra, with Gabrilowitsch, planist, as soloist, at the Academy of Music. The program:

Fantasy in C major, C III. Carrietto Iamentoso

Spanish Dance Grandos-Kreis Viennese Popular Song Art. by Kreis Tambourin Chinols Kreis Philadelphia Orchestra at the Academy Music. at 8:15. Program as above.

The third concert of the Rich Quartet in Witherspoon Hall, with Leefson, plantst, and Kindler, ceillet, as soloists.

WEDNESDAY, JANUARY 12

THURSDAY, JANUARY 13

John McCormack in recital, at the Academy of Music, 8 o'clock

Herman Sandby in recital, at Witherspoon Hall, at 8.15. The program.

Senata in E minor.

Concerto in D major . Herman Sandby Romance R. Schumann Fre Sussex Mummer's Carol . Percy Grainger Ritorbell . C. Sinding Indian Lament . A Dyorak Gypsy Song . A Dyorak Gypsy Song . A Dyorak Romaise in D minor . D Popper THURSDAY, JANUARY 13

ETERNAL "LITTLE MARY"



With charm und'minished, Mary Pickford is looking forward to harming the audicores of the Stauley next week in "The Foundling," a Paramount picture. This is one of her newest portraits.

"THE DANCE IS AS OLD AS TIME"

Mlle. Dazie, Premier Danseuse, Talks of the Art of the Dance, of Herself and Gives Us a Little Philosophy

prophet is without honor in his own country," and there are many luminous career, Mile. Dazle, the dancer of "Mald n America," believed that the maxim applied to her, but today she refutes it | ceremonies. by her own actual experiences. Still, she,

T HAS been iterated and reiterated un-til the adage is moss-grown, that "a dialogue. "Primeval man was able to dance - e-fore he could even speak, and in the per-

country," and there are many luminous formance of rude terpsichorean cadences precedents to prove that the assertion is indicated his joy or sorrow. Indeed, all not a fallacy. In the beginning of her carliest times, and in days immemorial even the priests danced vigorously dur-ing certain portions of their religious

by her own actual experiences. Still, she, a Missourian by birth, is steadfastly convinced that the whole American public is speaking in the vernacular, from Missouri, and, therefore, "must be shown."

Dancing is to prose gesture what singing is to the instinctive exclamation of feeling. Regarded as the outlet of expression of strong emotion, it sustains but does not excite the flow of feeling. The voice, infiscles and many of the organs are affected at the same time and the result is a high state of vitality, which, in the costatic worship of Bacchus and the Cybeles, amounted to some-"The modern ballet, however, owes its



Pickford begins as a poor orphan, but ends as a charming, happy and marriageable heroine. Thursday, Friday and Saturday, "Lydia Gilmore," with Pauline Frederick.

RCADIA—Monday, Tuesday and Wednesday and Tuesday and Wednesday and Saturday, "Let Katy Do It." with Jane Grey.

REGENT—Monday and Tuesday, "The Beckoning Flame," with Job It." with Jane Grey.

REGENT—Monday and Tuesday, "The Megenta in John of the Charteline of the composition was first broaden in the respectors of the time stays and the same of the composition was first broaden and after a lapse of some sea.

REGENT—Monday and Tuesday, "The Germany of the composition was first broaden, and after a lapse of some sea.

REGENT—Monday and Tuesday, "The Green-eyed Monater," with Robert Manutelli; Wednesday and Thursday, "What Will People Say," with Petrova; Friday and Saturday, "The King's Corpella" of the composition was first broaden and the composition of the modern posturing ballet, and, as in the famous statue of Mercury on tipote, which are composed with long rises and falls in the degree of muscular excitements of muscular excitements of more more of the stay of the composition was first broaden and the composition in the case of the developed, b it is essential to the beautiful effect of the picture. It is, however, only one condition of graceful dancing and if it be the main consideration the dancer will sions of other people. That is the pantomime dance, the dance in which Dazie ex-cels all other American dancers.

"No. I never had any professional ex-

"But you must have had some guid-

"Oh. yes, I read all the plays I can get

"I mean, don't you think it's impossible

to tell you what not to do-what pitfalls to avoid."

"I read William Archer's book and Brander Matthew's. I even tackled Frey-tag. They're all good, sound writers, and when you finish with them you say en-thusiastically: 'So that's how they do it. I'll do it myself.' But by the time you've

rustled out your paper and pencil you've forgotten what it is you were told to do."

"But haven't you had some experience in writing moving-picture scenario?" This is evidently a sore point.

"Why, why." demanded the boy pite-ously. "Why do they insist that since I could hold a pencil I have been writing moving pictures? That was in the news-

moving pictures? That was in the newspapers the next morning. Also that I
was said to be a newspaper reporter from
the West. I've never written anything
for moving pictures and den't intend to.
I've never been west of Hoboken."
"Yes, just for practice."
"This young playwright's watchword
seems to be "practice."
"I want to try a lot of different things,
farce, comedy, melodrams—just experi-

"I want to try a lot of different things, farce, comedy, melodrama-just experiment. I've stopped trying to be a lawyer now and am going to give all my time to playwriting. If I have got anything to any eventually-maybe I haven't, but I can only hope I have-I want to be as well prepared for it as possible."

"What sort of play do you propose to write finally?"

"A sociological play."

write finally?

"A sociological play."

"A play with a purpose?"

Mr. Reizenstein refused to be frightened out of the assertion.

"Yes, a play with a sermon in it, a moral to it. I know that's a risky thing to try. But it seems to me that gradually the stage is going to replace the pulpit. That has been said a good many times, but I believe the tendency is pronounced."

"It may be a tendency toward good morals, but won't it make very bad plays in the long run?"

"Not necessarily. I don't believe in letting the purpose run away with the play, but it can run parallel with it. I think 'Kindling' was a good play with a purpose. It was crude. It made a good many concessions to popular tasts, but for all that it was a good play.

"Are you a Social t?"

"Yea"

"What have you read?" This a little "Most all I could find," rejoined he,

Continued from Page One

way to write plays?"

ance?"

perience. I'm an amateur."

remarkable as ever.
"In Russia children are trained for the ballet at a very early age," she said, "and the Petrograd teachers are excellent; Fanny Ward and Sessue Hamakaya.

The program:

VAUDEVILLE

KEITH'S—Phyllis Neilson-Terry, in Benner Conserved in Eminor Conserved in the dancer with sacrifice art to mere acrobative, in the fullest sense, dancing includes three things—the spontaneous activity of the muscles under some strong emotion, such as social joy or religious exhitation; definite combination of graceful movements as social joy or religious exhitation; definite combination of graceful movements in "And the Petrograd teachers are excellent; so are those of lialy. Personally, I have fullest sense, dancing includes three things—the spontaneous activity of the muscles under some strong emotion, such as social joy or religious exhitation; definite combination of graceful movements performed for the ancer with sacrifice art to mere acrobative, in the fullest sense, dancing includes three things—the spontaneous activity of the muscles under some strong emotion, such as social joy or religious exhitation; definite combination of graceful movements performed for the ancer with sacrifice art to mere acrobative, in the fullest sense, dancing in the dancing is acrifice art to mere acrobative, and the Petrograd teachers are excellent; so are those of lialy. Personally, I have things—the spontaneous activity of the muscles under some strong emotion, such as social joy or religious exhitation; definite combination of graceful movements the fullest sense, dancing is acrifice art to mere acrobative of the fullest sense, dancing is acrifice art to mere acrobative of the fullest sense, dancing is acrifice art to mere acrobative of the fullest sense, dancing is acrifice art to mere acrobative of the fullest sense, dancing is acrifice art to mere acrobations of the fullest sense, danci guage is a tongue which few can speak, but which, when properly spoken, is ca-pable of being entirely comprehended by "In my estimation," says Dazie, "pantomime is the highest expression of dramatic art, that is, the pantomime of dancing. These may be considered twin arts.

They are certainly kindred in conveying without words mental impressions, and

On Bernard Shaw I believe with what is almost a 42-centimeter imbecility that poor George Shaw is our most talented living playwright,-Seorge Jean Nathan

express some thought, some emotion

which, if the dancer be a real artist, the spectator must feel.

gets a prodigious amount of enjoyment out of the highest forms of the premiere's art. No audience in the world is quicker to recognize merit than an American audience, and every responsive bit of en-thusiastic encouragement that the dancer receives spurs her on to still more am-bitious efforts."

"I believe that the American public is now educated up to the point where it

MAN WHO WROTE "Shall you write a socialistic play?"
"I'm afraid I shall. But not right away. A PLAY BACKWARD want to practice a great deal first, but take my time."

"Practice on the poor public, Mr. Rei-

"I'm afraid that's what I'm doing in 'On Trial." "Then you don't think 'On Trial' is a good play?"

zenstein?"

"Not especially, Technically it's pretty good. And there's no doubt, I guess, that its a successful play. Arthur Hopkins is largely responsible for that—he's a genius in his way. But that doesn't mean that it's a good play. Few successful plays are good ones. When a man combines a good play with my hands on and go to see all the plays I can. Don't you think that's the only to be taught to write a play? All that the books and the professors and even the playwrights themselves can do is good play with a successful one, then he's a genius."

"But there's nothing beyond the technique and the ingenuity of idea in my play that is especially commendable. It doesn't have any theme, you see. It doesn't get much of anywhere. It's just a novelty and entertainment."

The newspaper man dropped in at the office of George Cohan and Sam Harris.
"Nothing happening in here," said Eddie Dunn, general press representative.
"No marriages, no births, no deaths."
Mr. Dunn tapped three times on the wooden surface of his desk.
"Which are you tapping for" came the query, "marriages, births or deaths?"
"Why fear death?" quoth Eddie,



RUTH ROBINSON ring at the American The-ith the Arvine Stock Com-y in "Broadway Jones"

GRUMPY WANDERS IN MOVIELAND

Continued from Page One

Do you register well? I keep wondering how they like the look of their faces on the screen, most of them, or whether they loathe them as much as I do mine when I see it flickering past me, and keep wishing that God had made my chin a little less long or my nose a little bit longer.

Everywhere there is enthusiasm among the Yellow Faces, enthusiasm and great interest in their approaching fates. What may they not have to do after lunch and in this their last one? Jealousy there is, too, among the Yellow Faces, not so too, among the Yellow Faces, not so much of each other (though I did catch sight of an old gentleman with such an interesting face looking sourly at me as much as to say in a very kindly sort of way, "What the — is this old bloke doing here!") but jealousy of one firm for another and loyal jealousy of Yellow Faces working for one firm about the other firm possibly having a greater success than their firm!
"Wa've had a wonderful time this

"We've had a wonderful time this morning" says a horrible-looking ruffian who passes our table; "we wanted two old women to appear in a fright in a crewd and we got two fearful-looking old harridans out of the street close by, and act—didn't they act? Sarah Bernhardt wouldn't have been in it! They were simply terrified!"

He introduces us to apather responses

were simply terrified!"

He introduces us to another man (they are, I believe, both dear good fellows at home and go to church very regularly, but now, even armed capapie, I would not go home with either in the dark), and this new-found discreputable-looking Y. F. bursts at once into long descriptions of perfectly blood-curdling scenarios he has conceived and placed advantageously for himself but to the possible detriment or possible destruction of many a movie actor and actress and the cortain terror of many a child for all time. Hear one, about the crocodiles that begin to nibble at the opposite ends of a hero at the same time when he is bound with cords to the villain he has succeeded at last in causing to go off into a dead faint by forcing his thumbs into the other's eyes after learning that he (the villain) had seduced in the early eighties his (the hero's) sainted mother—fade away—and then * * *

But, no. I can't bear it after lunch. So I will merely end like the French novelist does when things got a bit, well, pass pour les jeunes filles, with and a few more . . .

MUSICAL

CARL TSCHOPP Corner Pork and MANDOLIN BANDO, GUITAR ZITHER

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