SIRIUS REFLECTIONS ON STARS AND DOG STARS

Philadelphia Photoplay Paragraphs

Notes Here and There Concerning the Coming Films and Players

"God Bless Our Home"—a motto that has more sentiment attached to it than almost any other—is now tern in two, trampled upon and disconsolate in a corner of the manager's effice of the Ridge Avenue Theatre. The cashler, unders and other attaches are all wearing a depressed look. They are ready to burst forth in saline tears at the mention of Jay Emannel. Dead? No, indeed; he is very much alive So much so, in fact, that he has purchased an intrest in the Park and Jefferson Theatres and will leave the Ridge to take active management of them on Mouday.

Many proposed changes at his new theatres are expected to "bring in the change." Nothing very protentious will be assured the best fim plays that can be secured from the trudies of Paramount, Pathe, World, Metro, Art Dramas, Bluebird, Selanick, McClure and many others. The Park will show the serial "Pairla" and the Jefferson will prosent "The Secret Kingdom."

Special musical noveliles will be introduced from the cRy's best talent. Other novel features will be provided for the patrons comfort, and courtesy of the attendants will be assured.

At the Fairmount on Monday Francis X.

At the Fairmount on Monday Francis X. Bushman and Beverly Bayne head the cust of "The Great Secret," Metro's serial, in a prelogue and fifteen chapters, which is one of the big releases of the season. Mr. Bush of the big releases of the season. Mr. Blan-man and Miss Bayne have attained their positions because of their fitness for their work and because they have shown vital interest in it from the very start. Both are devoted to athletics and systematically go through strentous exercises to keep them-selves in physical trim.

Jack Delmar has left the Jefferson and Park Theatres to become associated with the Stanley Company.

Earl Sweigert will be in charge of Stan-ley Maybaum's new exchange for the dis-tribution of special productions. It is

B. H. Stearn is now a special representative of the McClure pictures.

What's in a name? does not matter as long as Clara Kimball Young remains un-changed in her part in "Hearts in Exile." It will be known as "Hearts Afre" and shown at the Bluebird on Monday.

Excellent locations are used in Sothern's "A Man of Mystery," to be shown on Monday at the Liberty.

C. Stamper, managing director, in an editorial on the back of the Frankford program has this to say, in part: "We have selected an organist at the Frankford that is a real musician, and one that we pride ourselves upon. Mr. Bach has an excellent regulation in Philadelphia, and, in fact, throughout the East. For two to three years he was chief organist at the Stanley Theatre here in this city, and his experience made him invaluable as a photoplay organist. Enough that we secured him for the Frankford. One of the the things we want to tell you—one of the unexpected pleasures is that the first Monday of every month will be known as the Musical Feature Night. On that night we want our pairons to feel that they can request air. Bach to play any number for them."



nut street next with an "Intelerence" and on it. At the Athambra next week will be Frank Keenan, the eminent character actor, in "The fittide of Hate" In the cast will be found that pleasing actress, Margery Wil-sen, If be one of the best dramas in which

Mr. Keenan has ever appeared. When "Kick In" is shown for the first time on any screen at the Regent on Monday and Theselay beat, the patrons will witness \$\pi\$ picturnation of one of the successful plays produced on the stage. It played to his business in New York and was followed by runs in Chicago, Boston and other large eities, including London. It was written by Willard Mack and produced by A. H. Woods for the speaking stage. George Fitzmatrice, intrusted to turn it into reliufold form, selected a cast headed by Willam Courtenay as Chick, Mollie King as Molly and Richard Clugaton, Suganne Willa, John Boyle and Richard Tabor.

Leo Ditrichstein is a Great Lover of Man's First Friend. Ask Wal-lace Munro, who puts pieces in the papers for the Garrick's star.

One of the most important adjuncts in consection with the entertainment at the Great Northern, aside from the merit of the shows themselves, is the fact that every photoplay presented there is shown exclu-sively and for the first time in that section of the city.

of the city. A man walking along the street at night attracted a crowd by his illuminated shirt front reading "Selznick Fictures—always in front."

We'll see a charlot dashing down Chest-

PHOTOPLAYS

PHOTOPLAYS

Hanley Booking Company

THE following theatres obtain their pictures through the STANLEY Booking Campany, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY BOOKING COMPANY.

ALHAMBRA 12th, Morris & Piengrunk Ave. LOCUST 52D AND LOCUST Paramount Pletures. Frank McIntyre to "THE TRAVELING SALESMAN"

APOLLO SED AND THOMPSON MATINES DAILS DOUGLAS FAIRBANKS in

ARCADIA CHERTNUT FRANK KEENAN in

BELMONT 52D AND MARKET DOUGLAS FAIRBANKS in

BLUEBIRD BUSQUEHANNA AVE. Cleo Ridgley and Wallace Reid in

CEDAR NOTE AND CEDAR AVE. BESSIE BARRISCALE in

FAIRMOUNT SUTH AND SURARD AVENUE DUSTIN FARNUM in

56TH ST, THEATRE MAT. DAILY Evgs. 7 to 11. LENORE ULRICH in

FRANKFORD ITH FRANKFORD AVENUE DUSTIN FARNUM in

GREAT NORTHERN Broad St. at Eric Ave. WILLIAM S. HART in

IMPERIAL GOTH and WALNUT STS.
Mate. 2 30. Evgs. Y & ALICE BRADY in

LEADER FORTY-FIRST AND LENORE ULRICH, in

LIBERTY BROAD AND COLUMBIA

ROBERT WARWICK in

WEST PHILADELPHIA

EUREKA WIH & MARKET STS. WILLIAM S. HART in "The Devil's Double"

SOUTH PHILADELPHIA OLYMPIA BROAD AND BALMBRIDGE Gretchen Hartman and Alen Dale in "The Love Thief"

1. H SOTHERN SEE CHARLOTTE IVES

Market St. Theatre STREET DOROTHY DALTON in

OVERBROOK "HOLE - I ALVERDORD BY ALL OFFILE ORRIN JOHNSON in

PALACE 1214 MARRIET STREET MME. NAZIMOVA in

PRINCESS 1018 MARKET H.GLAS FAIRHANKS in "MATHIMANIA: mine Poss, Jon. 25" The Grat Secret atoring F. N. Hashman and Baserly Buyn REGENT 1654 MARKET STREET HUMAN VOICE ORGAN Harold Lockwood & Mae Allison

RIALTO GERMANTOWN AVE. LENORE ULRICH in

RUBY MARKET STREET STREET ETHEL BARRYMORE in

SAVOY RIL MARKET Emmy Wehlen "VANITY" STANLEY MARKET ABOVE 19TH MARY PICKFORD in

GERMANTOWN AVENUE DOROTHY BERNARD in

TIOGA ATTH AND VENANGO STR. PAULINE FREDERICK in

VICTORIA MARKET ST. ABOVE NEWTH "CIVILIZATION"

NORTH PHILADELPHIA

RIDGE AVENUE ITS RIDGE AVE PEGGY HYLAND in "The Enemy"

"PHIL AND DELPHINE" The EVENING LEDGES
Frize-Wicning Sories
De Stown as an Added Pa

Mrs. Castle's Mr. Castle may be watching the steps of the Teutons from an Allied aero-plane, but the star of the In-ternational's serial "Patria," on view at Keith's, doesn't hesitate to own a German police dog. the sort of picture that gives Mr. Hart an

opportunity to appear at his nest in every

Following its engagement at the Stanley this week, with the tremendous demand to see Mary Pickford in "The Pride of the Clan," and in order to give the many friends of this charming star an opporfinity to judge of the praise that has been beatowed upon this play, the manage-ment of the Palace Theatre announces that the picture will be the main attraction at the regular prices, preventing it at every performance during next week.

prise the program arranged for next week at the Imperial. Valeska Suratt, star of the speaking stage, will appear Monday and Tuesday in "The Victim," a powerful por-trayal of a woman's redemption. Gail Kane trayal of a woman's redemption. Gail Kafle and Carlyle Blackwell will be shown Wednesday and Thursday in "On Dangerous Ground." a film adaptation of "Little Comrade." Burton E. Stevenson's novel. The closing days of the week the acreen will be occupied by "The Ninety and Nine." a Vitagraph, Blue Bibbon feature, in five-parts.

First showings in Germantown of Triangle ucers, are features of the weekly program at his house. The coming week, five stars in five of the best and latest photo-

Paurel's Amusing Recipes TEO DITRICHSTEIN, in the char-Lacter of Jean Paurel, opera star, in "The Great Lover," gives two recipes which are exceedingly amusing. One touches on the cock-

tail, and is as follows: Your ladies-elles sont ravisantes; but the cocktails-they are like your nation—a very funny mix-ture. You put in bitters to make it hot, ice to make it cold, whishy to make it strong, water to make it weak, lemon to make it sour, sugar to make it sweet—then you say, 'Here is to you,' and you drink him yourself."

The other describes the Calamita, the Italian word for a lucky charm that is worn suspended from a cord, or a ribbon, about the neck. It is or a ribbon, about the neck. It is supposed to safeguard the wearer against every possible calamity. The Calamita is usually a small, flat, disk-shaped bag containing seven substances. Jean Paurel describes the contents of the one used in "The Great Lover" as follows: "The claw of an owl, a viper's fang, a lock of hair from a suicide, a shred from a biggarman's coat, the scrapings from a thief's nails, a chip from a ship-wrecked vessel and a little piece of a rabbit's tail."

Myrtle Stedman riding round in a car during the taking of "The Hapcar during the taking of "The Happiness of Three Women," which comes to the Stanley Monday. The car is just outside the circle; and even a little farther out is the Morosco studio's canine mascot, Smootch.

Here we have House Peters and

BLIND VIOLINIST HAD FAIRY-TALE LIFE

Abram Haitovitch, the blind Russian vio-linist who recently made his debut in Amer-ca at Brooklyn and has since played in other States, will give a testal this evening at Witherspoon Hall here. In spite of the handcap (he has been oright) hind since the age of two). Haito-citch, now twenty-four, has touched renown it this musical world. The story of the coing refugee, who, by the way, won the idmiration of the Czarina, reads like a airy tale.

vas born in the segregated section of the was born in the segregated section of the small town of Ekaternslaw, in southern Russia. An accidental tow upon the head caused hopeless paralysis of the option across it was about two years later that the child first displayed a strong inclination for music, encouraged as much as possible by his parents. At school his musica, tendencies were fortered by a felicidal to make the content were fortered by a felicidal content. sible by his parents. At school his musical tendencies were fostered by a friendly manter, who taught the boy the rudingents of musical knowledge and eventually aided him in winning a scholarship to the Imperial School of Music at Charcow. It was there that he made his final choice of the violin ha the instrument that best suited his talents, and also aroused the interest of Professor. Hirschang.

his talents, and also aroused the interest of Professor Hirschmann, a famous eye specialist during one of his visits.

He had reached the age of neventeen when he graduated with high honors from the Charcow Conservatory. With his scholarship admitting him to the highest music school in Russia, he made for the Imperial Conservatory of Petrograd. There, under the tutelage of Leopold Auer, Halitovitch matured rapidly in his playing.

The name of Halitovitch and his record with Auer had penetrated through the walls of the conservatory and it created ne surprise when the Czarina commanded his appearance before her at a royal bansar at Petrograd. Immediately after he was engaged as soloist with the Odersa Symphony Occhestic.

gaged as soloist with the Odersa Symphony Occhestra.





SMILES AND TEARS

Mollie King, Pathe star, tries her hand at comparative histrionica. You can see her doing it at the Regent Monday in "Kick In."



Horsewoman as well as dog-lover is Clara Kimball Young, star of the Selznick picture, "The Foolish Virgin," which comes to the Victoria next week.

EXCITEMENT IS MISS PRITCHARD'S MIDDLE NAME

In the play "Experience," which ran so long at the Adelphia Theatre this season there was a pretty young woman character called Excitement. She, of course, was of human being in the ordinary affairs of the world. However, Francis Pritchard, the clever and petite dancer appearing in "The Blue Paradise" at the Lore Theatre now, is a striking personification of exclount for truly she dotes on the tory word "or ther worry, in fact, is devising some new excitement for herself ...

sales.

She detests, so her press agent acus, to ride in an automobile that logs along, but she is enthralized when the car is racing at breakness speed, dodging disaster by a hair's breadth. To her this is fun. She despices the usual quiet and safe ball-room dancing, considering it duli, stupid and uneventful, but if she has a partner who can execute precarious leaps and dixy gyrations she has a world of pleasure, because she realities she might fall any because she realises she might the accident moment and the battle against the accident interests her. She simply cannot endure to sit down quietly and converse in the usual calm channels. She must be on her feet

calm channels. She must be on her feet moving about while she chats.

Miss Pritchard has been on the stage just four years, but in that time she has succeeded in getting squarely into the limelight. She made her debut and first hit in "The Peasant Girl," in which she appeared at the Lyric with Emma Trentini, Clifton Crawford and John Charles Thomas. Prior to her advent up the footlight was to her advent into the footlight world she danced for one year at Bustomaby's, in New York. It was there that she was dis-covered by the Messrs. Shubert.

The Duties of Criticism

By GEORGE JEAN NATHAN THE duties of dramatic criticism Lare not altogether pleasant. It is not a particularly jolly profession which calls upon its practitioner to prick the artistic pretenses of gentlemen who, outside their labors, are doubtless excellent and convivial doubtless excellent and convivial souls, and of ladies who, outside their stage antickings, are doubtless good wives and mothers. But the critic has naught to do with such meditations. I myself, for example, am personally not at all a bad sort of fellow. Really. Yet having on one occasion published a book which failed to satisfy my own critical demands, I felt honestly compelled to write and print (under a pseudonym) write and print (under a pseudonym) a criticism of both the book and my-self, the which perfectly just criticism, upon subsequent reading, impressed me as exceedingly harsh and unfriendly—if not, indeed, positively vicious—Smart Set.

"THE BLESSED DAMOZEL" TO BE PLAYED

French music of various schools, with Debussy's "Blessed Damozel" as the feature, marks the program for the concerts of the Philadelphia Orchestra on Friday the exaggerated type, more excitable than afternoon and Saturday evening next. The women who form part of the Philadelphia Orchestra Chorus, organized last year for Orchestra Chorus, organized last year for the production of Mahler's Eighth Sym-phony and now a permanent atjunct of the Orchestra, will take part in "The Blessed Damozel," a lyric posm by the French Im-pressionist for chorus of women, soprano sole and orchestra. Mabel Garrison, of the Metropolitan Opera. Company, remembered for her work as first soprano in several of the performances of Mahler's symphony, will sing the part of the sole soprano. Having won the Prix de Borne with his

will sing the part of the solo soprano.

Having won the Prix de Rome with his "Enfant Prodigue," Debussy sent as first fruit of his year in Haly, "The Blessed Damozel," in which he utilizes a part of Rossetti's well-known poem for the text, it was rejected by the Beaux Arts Section of the Institute because of its excessive modernity. This was in 1884; since that time audiences have learned to know and enjoy the delicate exotic beauty of Dabussy's work and "The Blessed Damozel" has had performances in all the great music centers.

The concert opens with Cesar Franck's ymphonic poem, "Redemption," part of the ratorio of the same name by the French overto.



MIMI AND HER CANDLE It will throw its beam in the naughty world of Puccini's "Bo-heme" at the Metropolitan Tuesday night, when Camso and Frances Alda (pictured above) sing that

SIR HERBERT TREE MUSES UPON THE FATE OF KINGS

"American audiences are marvelous" says Sir Herbert Tree, who is to be seen at the Garrick Theatre Monday, January 29, with Edith Wynne Matthion and Lon Harding in Shakespeare's "Henry Ving "more like the Dublin audiences than auother I have played to. Berlin audience are a bit like them—at least the Shabe spearcan audiences-for they know their Shakespeare. You can tell that as you play. I shall never forget my farence to Berlin. I was playing Falstaff in The Merry Wives of Windsor, and after the performance they called on me for a speed spoke and then went around to the Crown Prince's box to pay my respects stood talking with him in the box and for twenty minutes by the clock the audience remained applauding. At last the Cross Prince said, You must address them agus) so I stepped to the front of the box and spoke to them. There stood the audience with their backs to the stage and I faces the stage, speaking to them. Wasn't that

an odd situation? "One night we played Richard II and when I came to the speech about the dun of kings my imagination ran away and me, and I addressed the speech to the Kalser in the royal box, After the poformance the Kalser came to see me. In was forceful, vital, impulsive and I man say a likeable fellow. He spoke perhet English.

" 'Shakespeare was a great figure,' he mu digorously, 'a dramatic figure.' " 'He was great because he was dramatic' He was great because he was dramatic I replied, and dramatic because he was great. All great events are dramatic because they are great and great because they are dramatic. And I might say the same thing about individuals. The Kaise laughed.

"That was nine years ago and even the the anti-English feeling was strong. To opening night the stage hands struck as we had to handle things back stage on selves. It was like that all through or engagement, but I kept it from the averapapers, and not until we were ready it leave did I tell our Ambassastor so that he might know the treatment. might know the truth if the story leaked

out later.

out later.

"The death of kings," mused Sir Hebert, grown guddenly more serious. "At the ond of this war we may well say the death of kings." Then indeed will come the dehacle; then will there be great drams! "Great drams on the stage, too?"

He was thoughtful a moment, and his ble eyes, kindly, intelligent, blue eyes the "kill with looks" in many a performance though by nature made to smille, gazed into the inscrutable future. And then, bamed he said, "Will there be debauch of spea bouffe or a golden era of mighty drams! Who can say what the reaction from the greatest of all drams will be?"

WASHLADY THOUGHT KATE WAS A MAN

Kate Elinere, who will be at the Walmit next week in "My Aunt From Utah," nearly collapsed in Indianapolis a short time asy white playing an engagement at the Park Theatre. Just before the opening maline a colored woman, who does washing for members of the different companies, called upon the star and wanted to know if the had any laundry work she wanted does. The colored woman immediately informed Miss Elinore that she could wash ment shirts "better 'n nicer" than any colored lady in town. With a look of astonishness upon her face, Kate asked, "Why ment shirts?" The colored woman replied, "You sho' doan' mean to say that you-all is a woman; for de Lawd's sakes, man, doar' you think I knows a man when I sees ons! Well, I sho' does." Whereupon Kate immediately collapsed and had to be revived to order to go ahead with the performance.

The last time Kate Elinore was accessed of being a man was at the Palace Theatra London, when King Edward, then Prizes of Wales, remarked, that 'he' was diver. After the performance Miss Elinore had the honor of being presented to the Princ, and he was highly amused to think that be ask mistaken Kate for a man.

mistaken Kate for a man

CLOSE-UPS

ALICE DOVEY. Born on a ranch ing school came to Chicago to study Entered chorus of "The

Strollers" at the age of sixteen and sang a principal role before the close of her first season. Next season she sang an important part in "Miss Bob White." For the next two years she was ated with the La Salle Theatre Salle Theatre
Company in Chicago, playing
leading roles in
"A Stubborn Cinderella," "The
Girl Question" a
Trail." Made he
Vork hit in "The I

and "Honeymon Trail." Made her first big New York hit in "The Pink Lady." West to Europe to study for grand operabut her diminutive physique found unsuited to such work. turned to America two years ago, Made her first New York reappear ance as the tiny bride in "Very Good Eddie," which she played for a year in New York, five months in Bosts and in which she is now playing at the Adelphi.

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