

HERE LOVERS OF PLAY AND PHOTOPLAY MAY FIND ENTERTAINMENT IN WORD AND PICTURE

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...

At the Fairmount on Monday Francis X. Bushman and Beverly Bayne head the cast of "The Great Secret..."

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

What's in a name? does not matter as long as Clara Kimball Young remains unchanged in her part in "Hearts in Exile..."

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 organization at the Frankford that is a real must..."

A man walking along the street at night attracted a crowd by his illuminated shirt front reading "Satanic Pictures—Always in Front..."

Feature films of unusual excellence comprise the program arranged for next week at the Imperial, Vanessa Surett, star of the speaking stage...

PHOTOPLAYS

The Stanley Booking Company. The following theatres obtain their pictures through the STANLEY Booking Company...

- ALHAMBRA 12th, Market & Fairbanks Aves. Frank McIntyre in "THE TRAVELING SALESMAN"
APOLLO 82d and Thompson Douglas Fairbanks in "THE MATHMANIAK"
ARCADIA Chestnut St. Frank Keenan in "THE BRIDE OF HATE"
BELMONT 82d and Market Douglas Fairbanks in "FLYING WITH FATE"
BLUEBIRD Broad and Susquehanna Aves. Cleo Ridgely and Wallace Reid in "THE YELLOW FAWN"
CEDAR 90th and Cedar Aves. Bessie Barriscale in "A SIBYL OF SIX"
FAIRMOUNT 20th and Girard Avenues. Dustin Farnum in "A SON OF ERIN"
56TH ST. Theatre. Lenore Ulrich in "THE ROAD TO LOVE"
FRANKFORD 4th Frankford Avenue. Dustin Farnum in "A SON OF ERIN"
GREAT NORTHERN Broad St. William S. Hart in "TRUTHFUL TULLIVER"
IMPERIAL 60th and Walnut Sts. Alice Brady in "A WOMAN ALONE"
LEADER Forty-first and Arch Avenues. Lenore Ulrich in "THE ROAD TO LOVE"
LIBERTY Broad and Columbia Robert Warwick in "THE MAN WHO FORGOT"



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



His master's voice? No, just Griffith's, of "Intolerance," at the Chestnut.



"It's a dog's life," says Frances Pritchard to Vivienne Segal, as she takes her hoe in hand to oblige Mr. Davenport, press expert of "The Blue Paradise" at the Lyric.



Mrs. Castle's Mr. Castle may be watching the steps of the Teutons from an Allied aeroplane, but the star of the International's serial "Patria," on view at Keith's, doesn't hesitate to own a German police dog.



Here we have House Peters and Myrtle Stedman riding round in a car 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 further out in the Morocco studio's canine mascot, Smootch.



Following its engagement at the Stanley this week, with the tremendous demand to see Mary Pickford in "The Tenth Commandment," and in order to give the many friends of this charming star an opportunity to judge of the praise that has been bestowed upon this play, the management of the Palace Theatre announces that the picture will be the main attraction at the regular prices, presenting it at every performance during next week.



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.

BLIND VIOLINIST HAD FAIRY-TALE LIFE

Abram Haitovitch, the blind Russian violinist who recently made his debut in America at Brooklyn and has since played in other States, will give a recital this evening at Witherspoon Hall here.

Paurel's Amusing Recipes

LEO DITRICHSTEIN, in the character of Jean Paurel, opera star, in "The Great Lover," gives two recipes which are exceedingly amusing. One touches on the cocktail, and is as follows: "Your ladies—elles sont ravissantes; but the cocktails—they are like your nation—a very funny mixture. You put in bitters to make it hot, ice to make it cold, whiskey 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 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 beggarman's coat, the scrapings from a thief's nails, a chip from a shipwrecked vessel and a little piece of a rabbit's tail."

SMILES AND TEARS



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

EXCITEMENT IS MISS PRITCHARD'S MIDDLE NAME

In the play "Experience," which ran so long at the Adelphi Theatre this season, there was a pretty young woman character called Excitement. She, of course, was of the exaggerated type, more excitable than human being in the ordinary affairs of the world. However, Frances Pritchard, the clever and petite dancer appearing in "The Blue Paradise" at the Lyric Theatre now, is a striking possessor of excitement for truly she does on the very word. Excitement, in fact, is devising some new excitement for herself.

"THE BLESSED DAMOZEL" TO BE PLAYED

French music of various schools, with Debussy's "Blessed Damsel" as the feature, marks the program for the concert of the Philadelphia Orchestra on Friday afternoon and Saturday evening next. The women who form part of the Philadelphia Orchestra Chorus, organized last year for the production of Mahler's Eighth Symphony and now a permanent adjunct of the orchestra, will take part in "The Blessed Damsel," a lyric poem by the French impressionist for chorus of women, soprano solo 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 solo soprano.

Having won the Prix de Rome with his "Enfant Prodigue," Debussy sent as first fruit of his year in Italy, "The Blessed Damsel," 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 Debussy's work and "The Blessed Damsel" has had performances in all the great music centers.

The Duties of Criticism

By GEORGE JEAN NATHAN. The duties of dramatic criticism are 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 souls, and of ladies who, outside their stage antics, 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) a criticism of both the book and myself, the which perfectly just criticism, upon subsequent reading, impressed me as exceedingly harsh and unfriendly—if not, indeed, positively vicious.—Smart Set.

SIR HERBERT TREE MUSES UPON THE FATE OF KINGS

"American audiences are marvellous," says Sir Herbert Tree, who is to be seen at the Garrick Theatre Monday, January 23, with Edith Wynne Mathison and Lita Harding in Shakespeare's "Henry VIII." "more like the Dublin audiences than any other I have played to. Berlin audiences are a bit like them—at least the Shakespearean audiences—for they know their Shakespeare. You can tell that as you play. I shall never forget my farewell to Berlin. I was playing Falstaff in 'The Merry Wives of Windsor,' and after the performance they called on me for a special I spoke and then went around to the Crown Prince's box to pay my respects. I stood talking with him in the box for twenty minutes by the clock the audience remained applauding. At last the Crown Prince said, 'You must address them again; 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 facing 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 death of kings my imagination ran away with me, and I addressed the speech to the Kaiser in the royal box. After the performance the Kaiser came to see me. He was forceful, vital, impulsive and I must say a likeable fellow. He spoke perfect English."

"Shakespeare was a great figure," he said vigorously, "a dramatic figure." "It was great because he was dramatic," I replied, "and dramatic because he was great. All great events are dramatic because they are dramatic. And I might say the same thing about individuals." The Kaiser laughed.

"That was nine years ago and even then the anti-English feeling was strong. The opening night the stage hands struck and we had to handle things back stage ourselves. It was like that all through our engagement, but I kept it from the newspapers, and not until we were ready to leave did I tell our Ambassador so that he might know the truth if the story leaked out later."

WASHLADY THOUGHT KATE WAS A MAN

Kate Elinore, who will be at the Walnut next week in "My Aunt From Utah," nearly collapsed in Indianapolis a short time ago while playing an engagement at the Park Theatre. Just before the opening matinee a colored woman, who does washing for members of the different companies, called upon the star and wanted to know if she had any laundry work she wanted done. The colored woman immediately informed Miss Elinore that she could wash men's shirts "better in niggers" than any colored lady in town. With a look of astonishment upon her face, Kate asked, "Why men's shirts?" The colored woman replied, "You sho' doan mean to say that you'll do a woman; for de Lawd's sakes, man, doan you think I know a man when I sees one? Well, I sho' does." Whereupon Kate immediately collapsed and had to be revived in order to go ahead with the performance.

CLOSE-UPS

ALICE DOVEY. Born on a ranch near Plattsmouth, Neb. On leaving school came to Chicago to study music. Eminent 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 associated with the La Salle Theatre Company in Chicago, playing leading roles in "A Stubborn Cinderella," "The Girl Question" and "Honeycomb Trail." Made her first big New York hit in "The Pink Lady." Went to Europe to study for grand opera, but her diminutive physique was found unsuited to such work. Returned to America two years ago. Made her first New York reappearance as the tiny bride in "Very Good Eddie," which she played for a year in New York, five months in Boston and in which she is now playing at the Adelphi.



DANCING

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