

PHOTOGRAPHS AND PARAGRAPHS THAT TELL THE TALE OF AMUSEMENTS HERE AND THERE

HELENE LACKAYE AND WHO SHE IS

The first presentation of "Overtones" at Keith's next week brings another recruit to the vaudeville ranks in the person of Helene Lackaye. Alton Gerstenberg's "Overtones," a play of dual personalities, which was successfully produced by the Washington Square Players in New York, and also mounted by our own stage society, was chosen as the vehicle for Miss Lackaye because its peculiar qualities fitted her talents.

Miss Lackaye comes honestly by her histrionic talent. She is the youngest sister of the character actor and raconteur, Wilton Lackaye, and of James Lackaye, familiar throughout the country for his Simon Peter Martin in "Over State Poker" and more recently for his clever characterizations in moving pictures. Miss Lackaye is a Washingtonian. She received during her girlhood the educational advantages of the Holy Cross convent, a college which numbers among its alumnae of the last hundred years many brilliant women. Miss Lackaye also had the advantage of having tutored from her earliest girlhood to take up a stage career, an intention at first bitterly opposed by her parents and brothers.

After graduating from college she made her debut and secured an instantaneous success in "The Ninety and Nine" at the Academy of Music. New York city she was next engaged as ingenue with the Amelita Bingham all-star cast, which supported that actress in a series of plays. Then she played the part of Hippolyte in Nat O. Goodwin's production of "A Midsummer Night's Dream" and appeared with him at the New Amsterdam Theatre, New York. Miss Lackaye then became leading comedienne with "The Gallopers" in "The Galloper," and when that play was turned into a musical comedy she was leading woman with "The Gallopers" in "The Hele in the Hele." After two seasons with that play she appeared with Dustin Farnum in "The Virginian" during the long run of that play in New York. More recently Miss Lackaye was leading woman with Henry E. Dancy in "Mary Jane's Pa," and in John Rice's production of "The Fox." Her last season in New York she was selected for the role of Light in Matherlinck's "The Blue Bird" at the Century. New York next engaged her with "Bought and Paid For" (the Chicago company), and two years later she was under the Colman & Harris banner. During this time Miss Lackaye created the role of Mrs. Frank in "The Gallopers" and played during the long run in New York, and that of Mrs. "Riviera" in the Chicago company playing "Riviera" to Philadelphia.

WHAT THE WAR HAS MEANT TO ANNA HELD

In Paris—if we believe Anna Held's press agent, and a great many Philadelphians would do no less for Sir H. Brown, once resident at the Adelphi—the war has meant modern Jeanne d'Arc. Anna Held's "Follow Me" is the story of a young woman who, during the last two years, has been in the front lines of the war, doing her duty in giving benefits, working at charity bazaars, collecting and raising money in various ways for the aid of the wounded and the assistance of the widows and orphans, for whom her heart bleeds. Last summer she organized a little volunteer troupe and gave performances in the hospitals and at the front, even risking the fire of the enemy guns to provide cheer for her adored poilus.

"I have grown a hundred years younger," declares Anna Held. "Before the war I had worries that were beginning to tell on me, which tended to wrinkle my brow and implant what you Americans call 'grey feet' at the corners of my eyes. But since the outbreak of the war my petty annoyances have disappeared before the agonies of my people. I no longer think of such trifles as narrow gowns, powder puffs and milk baths. I want the world to know that I am no more the Anna Held of old, but a new woman—a woman with a mission and serious motives. It is not easy for me to show this in a musical comedy, and if I were not the slave of the public, who insist upon my appearing in frivolous parts, I would appear in nothing but dramatic and emotional roles, for I feel that I could move you to tears should I make the attempt."

"It takes very little to make me happy now—less than I dreamed possible, and I find many of the extravaganzas which formerly delighted me have now become repugnant. At Havre last summer I had an experience which will illustrate what I mean. A wealthy family residing there gave a splendid dinner to the Belgian nobility, and I was one of the guests. The dinner service was of solid gold plate—think of it! The idea of such luxury in the midst of starving war refugees, want and misery sickened me, and I simply could not eat the delicious pate de foie gras and roast quail while starving women and children clamored outside for a morsel of food. Overcome by my emotions, I pushed back my chair, rose from the table and left the room. The hostess rushed after me, asking what the trouble was, and I told her the simple truth, which—I am happy to state—excellent results, for the lady was most kindhearted and immediately ordered a plentiful supply of food to be distributed among the needy."

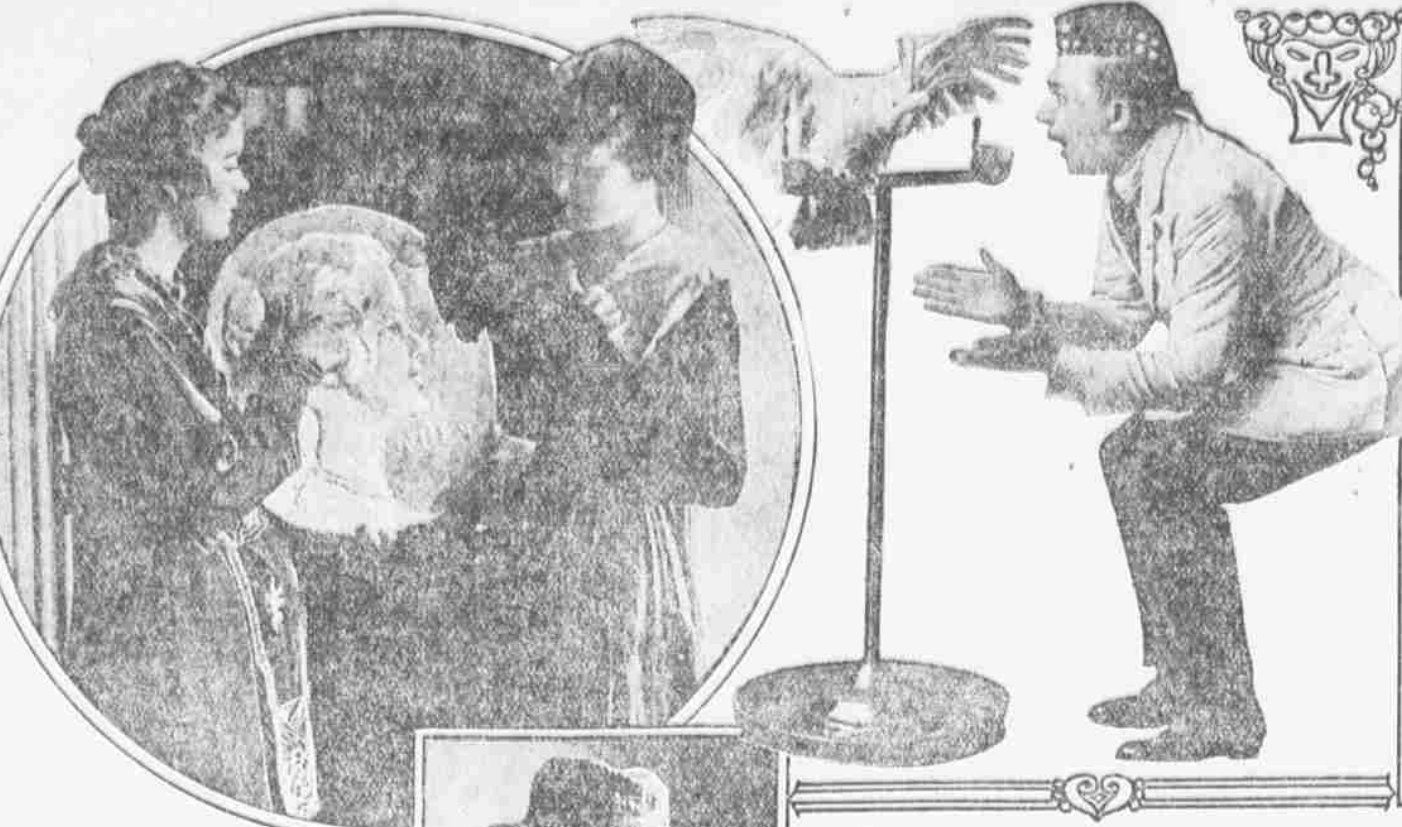
Anna Held religiously sets aside a large portion of her earnings in "Follow Me" for the welfare of the French people.



SISTER TO WILTON

Helene Lackaye, who comes to Keith's next week in the dual personality play, "Overtones."

THINGS YOU DON'T SEE ON STAGE OR SCREEN



We present the Hitchcock of "Betty" at the Forrest.



"Good-by New York!" said George Arliss, as his train pulled out for California, where the famous Italian impersonator made "His Sweetheart" for Moroso.

Actress and sculptress, too, is Miss Marsh, principal player of "Intolerance," at the Chestnut, and star of the first magnitude in the new Goldwyn Pictures Corporation. She is showing a piece of her work to one of her sisters.



George Arliss, of "The Professor's Love Story," at the Broad, poses for a moment on a dressing room trunk.

"HITCHIE'S" NINE RULES FOR THE PLAYWRIGHT

Raymond Hitchcock recently appeared in an altogether new role, that of a lecturer on the gentle art of play writing. It was in London. The comedian had been invited by the Players League to deliver an address on "How to Write a Play." The audience was composed mostly of women. Mr. Hitchcock maintained, in coming his address, that the person least qualified to teach the dramatic art, that art which has won fame and fortune for the few, and empty pockets and broken hearts for the many, is he who cannot write a play himself. "That man," said he, "can look upon the art without prejudice and without prejudice." The following rules were put forth by Mr. Hitchcock—rules which he knows absolutely nothing about writing a play—for young writers to guide themselves by.

First. Start with an idea and end up with it.

Second. Don't search for an idea that does not exist in everyday life.

Third. Concentrate your energies on the life you see about you.

Fourth. Don't rob the play of its realistic motives.

Fifth. Make it contain regular and sustained interest.

Sixth. Remember that a "fakelup" thing that has to be explained in no real life situation, and does not smack of real life and adventure.

Seventh. Remember that you are playing to an average audience, whose vocabulary does not exceed 500 words.

Eighth. Throw yourself into the atmosphere you wish to portray.

Ninth. Finally, remember that a play that contains good, beautiful amusement and is told accurately, without superficial touches, will win you success.

"Genius after all," said the comedian, "is that in a person with which he can bring an everyday thing to a conclusion. You read a book and, when it is finished, you say, 'How true that is. I've always thought of it,' but it takes a genius to put it down in black and white and let you see it in its true form."

FAMILY THEATRE GOES TO BOYD

As forecast in the Evening Ledger, the Family Theatre, on Market street near City Hall, has passed into the hands of the State interests with Alexander H. Boyd, manager of the Arcadia, as its inventor. Just what amount is involved in the transaction is not disclosed. As the theatre is located in the high real estate district, it is believed that the transaction represents hundreds of thousands of dollars. Mr. Boyd has been active in the eyes of the amusement lovers of this city by making the Arcadia Theatre one of the handsomest for play presentations of its size in the United States, and the character of the entertainment that is furnished has attracted Philadelphians in large numbers.

The Family Theatre, which Mr. Boyd has just acquired, has for some time been one of the most successful motion picture houses on Market street. It is Mr. Boyd's intention to spend \$250,000 more in improvements to make this house more popular in every way.

THE MUSICAL GLASSES

SATURDAY, JANUARY 27. Repetition of yesterday's concert by Philadelphia Orchestra. Program: Liszt's second symphony; Debussy's "The Afternoon of a Faun"; Debussy's "The Blessed Damozel"; Dukas's "The Sorcerer's Apprentice." Academy of Music, Night.

SUNDAY, JANUARY 28. Neighborhood concert, Settlement Music School. Josef Hofmann, pianist, soloist. 118 Queen Street. Afternoon.
MONDAY, JANUARY 29. Recital, Mae Hotz, soprano. Witherspoon Hall, Night.
Recital, Clarence Fuhrman, Marie Waters, Mabel Royal, Roy Schow, pianists. Estey Hall, Afternoon and night.
Concert, Matinee Musical Club. Percy Grainger, pianist, one of the soloists. Bellevue-Stratford. Afternoon.
Recital, Florence Adele Whitman, harpist and pianist, and Florence Price Bosson, singer. Woman's Club, Media.
Organ recital, Earl Beatty. Combs Conservatory, Night.
WEDNESDAY, JANUARY 31. Recital, Louise Flower, contralto. Academy of Music, Night.
THURSDAY, FEBRUARY 1. Concert, Knickerbocker Quartet. Witherspoon Hall, Night.
"Bonnets from the Crinoline" to aid Podarowski Fund for Relief of Suffering Poland. Academy of Music, Night.
Illustrated musical talk, Antoinette Semowolska, pianist. Witherspoon Hall, Afternoon.
FRIDAY, FEBRUARY 2. Concert, Philadelphia Orchestra. Program—Schumann's "Mantred" overture; Mendelssohn's "Italian" symphony; Schubert's "Impromptu," played by the composer, and Strauss's "Death and Transfiguration." Academy of Music, Afternoon.
Concert, Philadelphia Conservatory of Music. Griffith Hall, Night.
Piano recital, Pommer School of Music. Y. M. C. A., Night.
SATURDAY, FEBRUARY 3. Repetition of Friday's concert, Philadelphia Orchestra. Academy of Music, Night.
SUNDAY, FEBRUARY 4. Concert, Schubert Band Orchestra. Forest Theatre, Night.
Concert, to benefit Mt. Sinai Hospital. Metropolitan, Night.

ARMSTRONG'S MUSEUM 716 MARKET STREET LADIES AND CHILDREN SPECIALLY INVITED WEEK JANUARY 29TH POSITIVELY THE LAST WEEK FOR THE SAMAR (SIAMESE) TWINS TWO BOYS ALIVE "JOINED TOGETHER FOR LIFE" THE BEE KING THE MONSTER 800-POUND SEA COW ALIVE THE VENETIAN GLASS BLOWERS THE PSYCHIC MARVEL Coming Week Feb. 5th—LENTINI, THE THREE-LEGGED BOY

WALNUT THE SENSATIONAL MELODRAMATIC HEART STORY A LITTLE GIRL IN A BIG CITY Evgs., 25c, 50c, 75c & \$1 Positively No Higher Pop. Mat., Tues. and Thurs., 50c, 25c Regular Sat. Mat., 35c, 50c, 75c, 1.00, 1.25, 1.50 Today, Last Time, KATE ELINOR, "MY AUNT FROM UTAH"

METROPOLITAN OPERA HOUSE Forty-second Year of the Famous Juvenile Play Cinderella AND THE LITTLE GLASS SLIPPER ONE FEB. 3 Saturday Afternoon MATINEE FEB. 3 The most gorgeous juvenile production ever on any stage. Grand Ballet of the Hours. Pageant of Motherly figures. Extraordinary ensemble. Marvellous dancing. 200 fascinating children. Wonderful transformations. Seats and boxes at 1125 Chestnut street daily 9 A. M. to 6 P. M.; 20c, 75c, \$1.00, \$1.50. Telephone orders Filbert 4207. C. Ellwood Carpenter, Mgr.

W.M. PENNY LANCASTER AVE. Between 4th & 5th Mon., Tues. and Wed. ARTHUR LANTIERE'S "The Coney Island to the North Pole THE CRISIS, Songs, Stories, Dances JOLLY WILD FOX & CO. FRANK'S FIRST WEST PHILA. SHOWING DOROTHY GISH IN "THE LITTLE LARK" Complete Change of Program Thursday

VICTORIA 10c 20c 10c 20c Monday, Tuesday, Wednesday METRO PRESENTS The Greatest of Stars Ethel Barrymore in Exclusive First Showing of the Play of Ugonat Power The White Raven A Brilliant Girl's Soul Struggle Thursday, Friday, Saturday METRO Presents VIOLA DANA in Exclusive First Showing of "THREADS OF FATE" A Story of Love, Labor and Riches

EVERYBODY IS GOING TO THE CHESTNUT STREET OPERA HOUSE TWICE DAILY—2:05 and 8:05 D. W. GRIFFITH'S COLOSSAL \$2,000,000 SPECTACLE "INTOLERANCE" LOVE'S STRUGGLE THROUGHOUT THE AGES Mr. Griffith's First and Only Production Since "THE BIRTH OF A NATION"

BELMONT 822 at MARKET All Next Week THE DARLING OF THE SCREEN MARY PICKFORD in a Study True to Life THE PRIDE OF THE CLAN MATINEE DAILY, EVENINGS at 7 & 9

LITTLE THEATRE 17TH and DE LANCY STREETS Phone, LOCUST 6611 "MISALLIANCE" by G. BERNARD SHAW

Academy of Music, Mon. Evg., Feb. 5 WALTER DAMROSCH Conductor JOSEF HOFMANN Soloist

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B.F. Keith's THEATRE—CHESNUT and TWELFTH STREETS MAKING NEW RECORDS EVERY DAY! RETURN TO THE STAGE OF THE FAMOUS MUSICAL COMEDY STAR! FAY TEMPLETON POPULAR LEGITIMATE ARTIST IN A PLAY OF DUAL PERSONALITIES HELENE LACKAYE & CO. PRESENTING "OVERLOOKER" THE STRUGGLE OF THE OUTER AND INNER SOUL OF EVERY WOMAN Mile. BIANCA ASSISTED BY M. KORSAROFF and W. RAMSHILD CHARMING VIENNESE ARTISTE IN ARTISTIC and SPECTACULAR DANCES BONITA & LEW HEARN Two Broadway Favorites. Offered "BITS OF MUSICAL COMEDY" Horace Wright & Rene Dietrich SOMEWHAT DIFFERENT SINGERS Von Hampton & Shriner Jasper Valmont & Reynen AND Mrs. Vernon Castle in "Patria" Third Episode of the Picture of Thelma. Patriotism and Progressiveness. Called "WINGED MILLIONS" 7 Shows Daily—Matinee, 2 P. M., 25c and 50c. Nights, 8 P. M., 25c to \$1.50 Seats Always a Week in Advance—Bell, Filbert, 3355; Keystone, Castle, 3150

LYRIC REGULAR MAT. TODAY TOMORROW AT 8:15 THE BLUE PARADISE with UCEL LEAN ADELPHI REGULAR MAT. TODAY TONIGHT AT 8:10 VERY GOOD EDDIE Trocadero the Partisan Elvira and La Pinka? DANCING WAGNER 1250 North Broad SCHOLAR NIGHTS Monday, Tuesday and Thursday 24th ANNIVERSARY DANCE WEDNESDAY EVE. JANUARY 31 ESCAL DANCE SAT. EVE. FEB. 2 Knickerbocker Club Dance Feb. 25. 8 PRIVATE LESSONS in YOU will soon be learning and learn to love—dancing as an art. If you dance under the tutelage of Carlotta in the mirrored studios. THE CORTINA SCHOOL 1249 Chestnut Street Locust 3125. Day and Evening 800 South 3rd Street Belmont 4185. Evening Only

KNICKERBOCKER MARKET STREET ABOVE FORTIETH MATS. TUES. THURS. SAT. PHILADELPHIA'S ONLY STOCK COMPANY 25c NEXT WEEK THE SHEPHERD OF THE HILLS EVENINGS 10:00 ORCHESTRA SEATS 50c BALCONY 25c BENEFITS SOLICITED CALL, PHONE OR WRITE KNICKERBOCKER 60TH and MARKET STS STOCK "ROLLING STONES" NEXT WEEK "SHEPHERD OF THE HILLS" LOCUST 52D & LOCUST STS. HAROLD LOCKWOOD NAY ALLISON "FISHIE ISLAND" Acct. Club, 1820 Walnut, Mon., Jan. 29, 9 P. M. DR. GEORGE PARLE Current Events Theatre at Heppes, 31

HOW J. M. BARRIE ROUSED SHAW The fact that Sir J. M. Barrie's "The Professor's Love Story" is being acted by George Arliss and his excellent company at the Broad given with the following tale, vouches for by the press department of the company. Presumably the American referred to is the late Charles Frohman, as the story has been told before with Frohman's name given in connection with it. It is related that when living in Adelphi Terrace, London, Barrie's neighbors included George Bernard Shaw, whose rooms just across the way faced his own. One day Barrie had as his guest at luncheon an American who incidentally remarked when told the great Shaw lived opposite that he had never seen him, though he much desired to do so. "Well, you shall," said the author of "The Professor's Love Story." And that he took from his table two or three crusts of bread and threw them through the open upper half of the window. Soon a face like that of a grinning satyr appeared in the corresponding window across the way and a voice shouted: "An invitation to a feast, Barrie, or are you only casting bread upon troubled waters?"

STRAND Vengeance cast of Broad Mon., Tue., Wed. Kitty Gordon in First Presentation Vera, the Medium Orchestral Vocal Soloist Added Attraction—Matinee Only Francis X. Bushman and Beverly Bayne in "The Great Secret" New Episode Every Week Thursday, Friday, Saturday "THE GLOVE OF VOLANDRA"

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