NOVELTIES FOR WEEK BEFORE CHRISTMAS—SUCCESSFUL PLAYS CONTINUE RUNS HERE

Both Sides of the Curtain

WHEN they want to keep you—that's the time to go," gayly quotes Gelett Burgess. Margaret Anglin apparently subscribes to that doctrine. Certainly all playgoers—unfortunately less numerous than they are all—to whom the progress of the American stage is a matter of sincere interest must regret this distinguished woman's departure from the Little Theatre so soon after the production of the most significant drama in her new repertory.

When the final curtain falls tonight, "The Open Fire," which Miss Anglin produced for the first time before any footlights last Thursday evening, will have had but five performances in this city. This is indeed a niggardly exhibit of one of the most important native plays written since "The Great Divide."

Theatrical patronage in Philadelphia is typically a matter of slow growth, and influenced moreover by geographical conditions. Miss Anglin's autumn season here has been one of mild prosperity. Just that delectable wartime satire "Lonely Soldiers," "caught on" only toward the close of its run. "Caroline" proved too rapid for liberal public appeal and "A Woman of No Importance" betrayed fatal marks of age.

"The Open Fire," on the other hand, is pertinently in the spirit of the period. It is informed by a painstaking regard for verity and a keen sense of both character values and dramatic suspense. As a piece of theatrical property it should be extremely useful to the star. Its fate is, of course, largely dependent on how large a proportion of play patrons really like to think in the theatre. But there are other purely practical factors which should not be overlooked. Given a playhouse located nearer to the business and amusement center of the city than is the Little Theatre and it is quite conceivable that the run of Hulbert Footner's admirable piece could be profitably extended here.

The situation is particularly exasperating from the fact that several stages would have been available here for Miss Anglin and her company for the coming ante-Christmas week. Both the Lyric and Broad Street Theatres will be "dark." The draft of "The Open Fire" might have been authoritatively tested had Miss Anglin planned its presentation in one of our full-sized houses. As it is, only a critical appraisement of the drama can be made. Its popular appeal cannot be determined in merely five interpretations at a miniature theatre.

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SUMMARIZING the plot structure of Mr. Footner's play is almost certain to convey a wrong impression of its worth. Once more the familiar amatory triangle is drawn. Hundreds of dramas have been previously concerned with it. Hundreds will doubtless sketch it again as long as the stage endures. But original play writing is not so much a matter of avoiding this conventional dramatic figure as it is of interpreting life and character from a veracious viewpoint, of sustaining suspense in the development of chosen material.

These essentials have been grasped by Mr. Footner with a vigor that immediately places him in the front ranks of American dramatic authors. Indeed, the social picture which he paints is sometimes so meticulously done that its very faithfulness is just a shade too detailed. Deep sincerity is often a bar to terseness. A little condensation would enhance the force of "The Open Fire," without in any way lessening its verity. As it stands now the play is too long. Aside from a faulty finale, verbosity is almost the only blot on a memorable achievement.

The hastily patched up concluding scene suggests a possible tampering with the author's intentions. Laura Kenney, the "open fire" of altruism unshadowed by any hint of copybook sentimentalism, through the supreme grace of humor, is essentially a tragic figure. By that is not meant that any scenes of violent death would more clearly emphasize Mr. Footner's thesis. But he apparently began the piece with the purpose of expressing dramatically a protagonist weary of satisfying other people's spiritual needs, without adequate return, and at last goaded into a passionate assertion of personality. With altogether different machinery the same idea was developed in the French drama "The Lily," one of the most artistic and least appreciated of David Belasco's productions.

To be logical, Laura's realization of a happy fate should be accomplished by the dominance of character over situation. Artifice always appears when the process is reversed and the most truthfully introspective play may thus turn temporarily into sentimental melodrama. In the last episode, the heroine wins her lover through a series of lucky circumstances over which she had no control. Such happenings are common enough in life, but fine drama is an art product, not a photograph, and its appeal is best preserved when formal rules are followed in developing its psychological power.

Reliance on mere freakish circumstance plays havoc with the most human dramatic problems. Mark Twain was once writing a tale—it was "Puddin' Head Wilson"—in which the comic and tragic elements seriously conflicted. Unable to rid himself of an incubus through the operations of character development, he momentarily resolved to hurl his two misplaced personages down a well and drown them. The incident, of course, might have occurred in life, but it emphatically did not accord with the design of his story. What he has called a "literary Caesarian operation" was eventually performed. He divided his material into two parts, which became "Puddin' Head Wilson," a tragic picture, and "Those Extraordinary Twins," pure burlesque.

Reverting to the classics it may be added that "Hamlet" would be an artistic failure did audiences really believe that the Prince of Denmark met his death because Laertes happened to use a poisoned foil. Objectively, such was the case, but Hamlet's own character sealed his doom from the outset. External situation is subservient to the psychic machinery throughout the masterpiece.

* * *

HAPPILY five minutes of weakness cannot rob Mr. Footner's play of its importance. The rest of his workmanship and rare literary skill reveal sound and vivid inspiration and an acute knowledge of certain phases of the contemporary American social structure. The keenness of his observation is immediately disclosed in his choice of a locale. His very convincing "slice of life" is wholly concerned with a perfectly credible skein of human motives, tangled and tightened amid the esthetic elegances of an interior decorator's "art shop."

Within the last decade in our large cities such institutions have multiplied exceedingly. Their presence opens up vistas of an unresolved dramatic chord wherein notes of art and business harshly jangle. Additional ingredients of sentiment and passion furnish the nucleus for play development. It is possible that a stroll up Fifth avenue, where are art arbiters who guide the reckless feet of millionaires, ambitious for "show-place" households, into paths of beauty, may have inspired Mr. Footner to visualize a drama in a hitherto unexploited setting. But whatever prompted the idea the native theatre is assuredly the gainer in a play of subtly woven texture, of truth revealed through the delineation of character, of touching appeal and of virile dramatic significance.

Perhaps Miss Anglin may some day return here with "The Open Fire." If she does success will either be her portion or else the disquieting testimony that substance is of less avail than shallowness in the modern theatre.

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INSTANCES of operatic airs warmed over as musical comedy numbers and songs of the day were given in this column last week. The collection has been enriched by renewed acquaintance with "The Daughter of the Regiment," at the Metropolitan on Tuesday night. Why that curious "up-to-the-minute" flavor about the opening strains of the melodious third act prelude? Eureka! "Over There" almost note for note!

If our troops in France are not singing Donizetti as they dig their trenches then the popularity of George M Cohan's lilting war ditty has been grossly overrated.

H. T. C.

ALICE HASTINGS
To be seen here in "Turn to the Right," which begins an engagement at the Garrick on Christmas night.

STAGE DOUBLES KEPT AUDIENCES GUESSING

It is a coincidence of booking that a play by Winchell Smith should follow another play from the pen of that versatile dramatist at the Garrick Theatre on Christmas. Mr. Smith and Victor Mapes wrote "The Boomerang" and Mr. Smith and John E. Hazzard "Turn to the Right," which follows "The Boomerang" next week. Another coincidence is the fact that one of the members of the "Turn to the Right" company is Alice Hastings, who has so often been called the double of Martha Hedman in "The Boomerang" company.

When Miss Hastings was engaged to understudy Miss Hedman in Paul Armstrong's "The Heart of a Thief," the resemblance between the two actresses frequently led to comedies of error as amusing as they were extraordinary. The stage manager was never quite sure of the identity of either artist, and it was some relief when Miss Hastings was promoted to play the role of the adventuress with Miss Hedman in a piece where costume and make-up left no chance for confusion. When Miss Hedman was given the principal role in "The Boomerang" she took Miss Hastings (who was by that time her most intimate friend) with her on the road as her guest for the "try-out" of the play. There the "doubles" again caused confusion. Miss Hastings was again engaged as understudy for Miss Hedman and it was in "The Boomerang" that Winchell Smith first saw the young Boston girl and engaged her for an important role in "Turn to the Right."

COMEDY IS THE MOST EXACTING OF ARTS

Sam Bernard, the comedian, is said to take his work seriously. That policy is possibly what has made him a successful artist in musical comedy as well as in vaudeville. For several years Mr. Bernard has been starring in musical shows and has now returned to the "two-a-day." He will be the headline feature of the bill at Keith's Theatre next week.

"I envy the actor who does not have his brain all the time to get laughs," he said recently. "Compared to good comedy, tragedy is simple. After the drama an audience can go home, think over and make up its mind whether it is a good play. You can't do that with comedy. Think of laughing at a comedy after you get home. No, sir: in my work you have got to get your audience on the jump. A comedian must put his whole soul into his work. He can never let up. Other actors must have their periods of rest, even in the sensational plays. There is no rest for the comedian. For him it is work, work. And behind the apparent gaiety and hilarity there is an element in all good low comedy as worthy to be called art as the finest technique of the serious actor.

"You may not believe it, but it is the hardest thing in the world to be funny. Laughter is an odd thing, harder to win than the daughter of a king. Every separate audience, every matinee, is a new problem for me. You have to haul the laughs in and shake it with a rope sometimes. It is hard work. Some audiences I have met have been difficult."

Chauncey Olcott on Christmas Night

"Once Upon a Time" is the name of Chauncey Olcott's latest vehicle. It is a purely American play and said to be admirably suited to Mr. Olcott's particular requirements, in the measurement of which Miss Rachel Crothers, the dramatist, is said to have been singularly successful.

During the play Mr. Olcott will sing "Come Back to Ireland and Me," "My Irish Song of Songs," "My Little Colleen," "Once Upon a Time," and by special request, "My Wild Irish Rose." Mr. Olcott will be seen at the Walnut Street Theatre in an engagement beginning Christmas Night.

Concerts of the New Year

The early 1918 concerts already billed include a recital by Mischa Elman in the Academy on the afternoon of January 12 and a joint recital by Joseph Malkin, cellist of the Boston Symphony, and Theodore Cella, harpist of the orchestration, at Witherspoon Hall on the morning of the same day.

MUSICAL ARTISTS BOOKED TO REVEAL THEIR TALENTS HERE

Enrico Caruso in the garb of Canio, in which he will be seen in "I Pagliacci" at the Metropolitan on Tuesday night.

Hans Kindler, cellist, will play at the morning musicale at the Bellevue-Stratford on Monday.

Marie Loughney (top center) will be a soloist at the Matinee Musical Club's concert at the Bellevue-Stratford on Tuesday afternoon. Florence Easton (botton left) will be heard as Santuzza in Mr. Gatti-Casazza's production of "Cavalleria Rusticana." Claudia Muzio will sing Nedda in the performance of Leoncavallo's opera.

PERENNIAL DOUBLE BILL FOR THE OPERA

"Cavalleria" and "Pagliacci" to Be Sung at Metropolitan Tuesday

ANTI-HOLIDAY CONCERTS

The operatic partnership of "Cavalleria Rusticana" and "I Pagliacci," which will be the bill at the Metropolitan on Tuesday night, is almost as indissoluble as the literary firm of Beaumont and Fletcher. An occasional divorce is invariably followed by reconciliation and reunion. "L'Oracolo" was linked up with one of the famous pair last season and back in the Hammerstein days "La Navarraise" sometimes replaced either "Cavalleria" or "Pagliacci" in a double bill. But good one-act operas are rare and the juxtaposition of the two most representative works of Pietro Mascagni and Ruggiero Leoncavallo is likely to endure for many seasons to come.

These two little operas are closely associated with the musical history of Philadelphia. "Cavalleria" had its American premiere here at the Grand Opera House under the baton of Gustav Hinrichs and "Pagliacci" was given in the same theatre and under the same management almost immediately after its first performance in New York.

The popularity of these hot-blooded music dramas is unmitigated by time. "Pagliacci" seems just now to be a shade more popular than its companion, although the Mascagni work is somewhat fresher in inspiration. Leoncavallo owes a debt of gratitude to Enrico Caruso. The public's favorite tenor has made his Canio a standard operatic figure. Its drawing power is unchallengeable.

This lyrico-dramatic portrait will be disclosed here in "Pagliacci" on Tuesday. Claudia Muzio will be the Nedda. Pasquale Amato will sing the vividly descriptive music of Tonio and Mr. Laurenti will be the Silvio and Mr. Audisio the Beppo.

The "Cavalleria" will reveal for the first time here the admirable Anglo-American singer, Florence Easton, in the role of Santuzza. This artist will be remembered for her fine Kundry in Henry W. Savage's English production of "Parsifal." Francis McLennan sang the title role. The mezzo-soprano, by the way, is now Mrs. McLennan. Her artistic development since those Wagnerian days is said to have been profound.

Paul Althouse, formerly a resident of this city and once a member of the Philadelphia Operatic Society, will be the Turiddu. Thomas Chalmers, whose inability to appear at the recent "Faust" performance proved a serious handicap to the artistry of that offering, will be the Alfio. Mme. Perini will appear as Lola and Marie Mattfeld as Mama Lucia. Mr. Moranzoni, one of the most efficient conductors now available, will lead both operas. Tuesday night will mark his first appearance here with the Metropolitan Company. Some thirteen months ago he was chief musical director here with the Boston Opera Company, his interpretative achievements at that time winning deserved praise.

Many severe critical blows have been dealt English music. The condemnation was not always just. Within the last quarter century Britain has developed a noteworthy school of composition and music lovers here will have an opportunity to appraise some of its most felicitous products in the forthcoming concerts of the Philadelphia Orchestra at the Academy of Music on Friday afternoon and Saturday night of next week. The program will be entirely devoted to strains from the sea-girt isle. While the artistic worth of such composers as Edward Elgar, Sir Frederick Bridge and above all, Granville Bantock, has received warranted commendation, it seems almost a pity that Sir Arthur Sullivan is considered beneath the province of leftly planned orchestral concerts. Surely the overture to "Iolanthe" or "The Gondoliers" is no less airy in texture than "The Merry Wives of Windsor," lately given here, and when Sullivan's spontaneity is compared to Nicolai the odds are all in favor of the Briton. If German light music, particularly at this time, is permissible on symphony programs, why is not the inclusion of excerpts from the most charming school of operetta that ever enlivened the footlights still more legitimate?

Mr. Stokowski has not yet revealed his full musical roster for next week. Two of the numbers to be played, however, will be Stanford's "Irish Rhapsodic," and Bantock's "Pierrot of the Minute."

Among the interesting concerts booked for the coming week is one on Tuesday by the Matinee Musical Club, at which the winning contestants of the biennial National Federation of Musical Clubs will appear. These artists are Marie Loughney, contralto; Graham Harris, violinist, and Solon Robinson, violinist. American music only will be submitted, revealing the talents of such composers as Beach, MacDowel, Converse, Carpenter and Horatio Parker.

The second morning musicale at the Bellevue-Stratford Monday morning will bring forward as soloists Oscar Seagle, baritone, and Hans Kindler, the excellent first cellist of the Philadelphia Orchestra, as soloists.

The annual performance of "The Messiah," by the Philadelphia Choral Society, will be given in the Academy of Music on the evening of December 28. Henry Gordon Thunder will conduct a choir of 300 voices.

IDENTITY OF FIRST FILM HOUSE FIXED

Original Exclusively Movie Theatre Erected at Export Exposition in 1899

There has been much discussion in film circles recently as to the place where the first structure, erected for the exclusive showing of moving pictures were erected. The question was finally put to Emil Ankermiller, that old-time Philadelphian, who in his day has been the manager or advance representative of many stars in the theatrical firmament and who at present is in this city directing the publicity work for Arthur Hammerstein's "You're In Love."

Mr. Ankermiller at an interview this week said: "Moving pictures are a comparatively new branch of show business and when they were first exhibited were looked upon as a joke by 'wise' showmen, who thought they would die out in a few years. They haven't as yet. At first they were exhibited in a few theatres, as an extra attraction, or in stores converted into a semblance of a theatre. The first theatre, however, that was built exclusively for the showing of moving pictures was in Philadelphia and two men still living here were responsible for the enterprise. The house was located on the midway of the National Export Exposition, held in Philadelphia in 1899. Rob Watt, the ex-theatrical manager and author of plays and sketches, and a life-long resident of this city, had been engaged to secure the attractions for the midway and when the attractions were discussed he eloquently appealed to the board of managers to add this style of amusement. The business men who formed that committee did not look upon the scheme with favor, but after Watt had told them he would secure a man who would erect a building and take all the monetary chances they gave in. The man Watt had in view was Sigmund Lubin, who was then making moving pictures at a small studio on Arch street and in the yard of his residence on North Fifteenth street. Lubin agreed to build the theatre, and he did build a small but beautiful structure. It was built of staff, tastefully decorated and was a success from the start. Many Philadelphians got their first view of moving pictures in this structure, but few, if any of them knew that it was absolutely the first theatre in the world constructed solely and exclusively for the showing of moving pictures. Sig. Lubin subsequently amassed a fortune through his screen enterprises."

Warfield Holds Stage Record

David Warfield, who comes to the Forrest Theatre for a limited engagement, beginning Monday evening, December 24, in "The Music Master," holds the distinction of making the longest run known to the New York stage when he first appeared in this famous Charles Klein drama just thirteen years ago. During the three seasons in the metropolis Mr. Warfield gave 635 consecutive performances, every one of which was patronized to the capacity of the playhouse.

THEATRICAL INDICATOR FOR THE COMING WEEK

Stage Society to Begin Its Regular Season of Plays Monday Night—Four Theatres 'Dark' Until Christmas Week Enlivens Amusement Circles

NEW ATTRACTIONS

LITTLE THEATRE—"The Chinese Lantern," a fanciful play by Laurence Housman. Fanny Albertman will head a cast of players drawn from the ranks of the Stage Society, which, with this production, begins its annual series of dramatic offerings at this playhouse.

CONTINUING ATTRACTIONS

ADELPHI—"Nothing But the Truth," diverting farce in which the results of absolute sincerity of expression are amusingly set forth. James Montgomery adapted the piece from a novel by Frederick Isham. William Collier extracts the maximum of comic possibilities from his stellar role.

GARRICK—"The Boomerang." Final week here in the long engagement of this admirable light comedy by Winchell Smith and Victor Mapes. Actors of high talent have contributed largely to the success of the play. Heading the cast are Arthur Byron, Martha Herman, Wallace Eddinger and Ruth Shepley.

FORREST—"The Rainbow Girl," a musical comedy with an intelligent plot, by Rennold Wolf, suggested by a delightful bit of Jerome K. Jerome foolery. The tuneful score is by Louis A. Hersch. Leading players are Billy Van, Dorothy Follis, Rene Parker, Harry Delf, Leonora Novasio and Sydney Greenstreet.

CHESTNUT STREET OPERA HOUSE—"You're in Love," musical play for which Rudolph Friml has composed melodious airs. Otto Hauerbach devised the book. The ship scene is a feature of the excellent staging. Arthur Hammerstein makes the production, which begins its last week here on Monday.

VAUDEVILLE

KEITH'S—Sam Bernard, the musical comedy star in a monologue; Paul Morton and Naomi Glass, Joseph Bennett and Edward Richards, in a sketch; Dorothy Brenner, Bert Melrose, acrobatic clown; Brenck's "Statue Horse," Adelaide Francis, the "graphonola girl"; the Mankichi company, Japanese equilibrists.

GLOBE—"The Drill Team From the Guards of the Maccabees," "Wanted a Wife," a playlet; Murray Livingston, Lulu Sutton and company, Allman Sykes, De Voy and Morellis, Morgan and Parker, Connors and Edna, Alvin and Kenny.

CROSS KEYS—Stevens and Hollister, "Barnyard Frolics," a tabloid musical comedy; Jack Rose, monologist; Evelyn May, May Curtis, Dawne June; first half of week. "Simplicity," musical comedy; Sherman, Van and Hyman; Barry and Mildren; George Reeves, Mark Davis and company, the Three Shelves; latter half of week.

BROADWAY—"The Liberty Belles," Sherman, Van and Hyman, Dorothy Hayes and company, Ted Reeves, Three Shelves, "Camille," photoplay, with Theda Bara; first half of week. "Broadway Boys and Girls," Jack Rose, Evelyn Hayes, May Curtis, Lucille's Models, and "Unknown 274," photoplay; latter half of week.

WILLIAM PENN—Lillian Steele, James R. Waters and company, William Dick, Taylor and Howard, "The Sudden Gentleman," photoplay; first half of week. Mary Dorr, Dorothy Hayes and company, Gordon and Powderly, Kelley and Morello, "For Valor," photoplay; latter half of week.

COLONIAL—"In and Out Again," musical play; Wood, Melville and Phillips, James Grady and company, Gertie Falls, "The Street Urchin," "Reaching for the Moon," with Douglas Fairbanks, photoplay.

NIXON—Josie Flynn and her minstrels, Martinelli and Maximillian, magicians; Mahoney Brothers, Paul and Pauline, Howard Sisters, "Molly Entangled," with Vivian Martin, photoplay.

GRAND—Clark and Verdi, Gertrude Graves, Lacosta and Clifton, Katheryn Powell and company, John F. Clarke and the "Little Johns."

FEATURE FILMS

STANLEY—"The Heart of a Lion," with Farnum. Fox production. All week.

PALACE—"The Secret Game," with Sessue Hayakawa, first half of week. "Persuasive Peggy," with Peggy Hyland, latter half of week.

ARCADIA—"The Land of Promise," with Billie Burke. The film is adapted from a play by Somerset Maugham. All week.

VICTORIA—Double bill consisting of "Sylvia of the Secret Service," with Irene Castle, and "The American Widow," with Ethel Barrymore; first half of week. "The Pride of New York," with George Walsh; latter half of week.

REGENT—"The Fair Barbarian," with Vivian Martin, Monday and Tuesday; "Alias Mrs. Jessop," with Emily Stevens, Wednesday and Thursday; "Nan of Music Mountain," with Wallace Reid, Friday and Saturday.

STRAND—"The Silent Man," with W. S. Hart; first half of week. "The Secret Game," with Sessue Hayakawa; latter half of week.

LOCUST—"Bab's Matinee Idol," with Marguerite Clark; first half of week. "The Antics of Ann," with Ann Pennington, latter half of week.

BURLESQUE

CASINO—Charles H. Wildron's "Bostonian Burlesquers," in a two-act extravaganza, "Lil' Old New York." The funmakers include Phil Ott, George Mack, Bobby van Horn, Jimmy Hunter, Nettie Nelson, Katherine Dickey, Rose Bernard. "Caprice" contributes a dancing feature.

TROCADERO—"The Cabaret Girls," in the two burlettas, "The Girl in the Bottle" and "The Million Dollar Beauty." "Milo," the dancer, will appear in a special classical attraction. Manny King, Harry C. Moore, M. J. Kelley, Anna Rose and Annette Ford head the cast.

GAYETY—"The Parisian Flirts," in a medley of musical farce and vaudeville specialties. Charles Robinson will offer a monologue and will also appear in his new burlesque, "Cohen, the Butcher." May Bernhardt, Grace Lewis and Freda Lehr are also featured in the cast.

COMING ATTRACTIONS

DECEMBER 24—

BROAD—"The Country Cousin."

CHESTNUT STREET OPERA HOUSE—"The Show of Wonders."

FORREST—"The Music Master," with David Warfield.

GARRICK—"Turn to the Right."

KEITH'S—Cameron Sisters, Bailey and Cowan.

LYRIC—"Hitchy-Koo," with Raymond Hitchcock.

METROPOLITAN OPERA HOUSE—"Experience."

WALNUT—"Once Upon a Time," with Chauncey Olcott.

DECEMBER 31—

KEITH'S—Alfred Bergen, Doree's Celebrities.

ADELE ARDSLEY
Featured in "The Show of Wonders," coming to the Chestnut Street Opera House Christmas week.

MARY MARTIN SEES HERSELF IN MOVIES

Mary Martin, who plays the role of Margaret in the big William Fox picture, "The Heart of a Lion," which will be the principal attraction at the Stanley Theatre all this week, always goes to the theatres which first allow her photoplays, to see for herself how her work "gets over" on the screen.

When one of her former Fox successes opened at the New York house Miss Martin was in the audience. At her first entrance on the screen, she heard a young girl beside her say to another girl.

"Oh, isn't she sweet?"

The companion agreed. Then, throughout the action of the picture, the giddy young things continued to praise Miss Martin.

Let Miss Martin continue the story:

"Both girls were so adorably enthusiastic and extravagant in their outbursts that I could not resist an impulse. So I leaned over and said very quietly.

"'I thank you.'"

"Of course, they were startled for the moment. Then I laughed, and they recognized me. And we all three started in chatting.

"They had a hundred questions to ask me about the picture game, but I, too, was game and answered every one."

PHOTOPLAY STARS PROMINENT IN NEXT WEEK'S FEATURE FILMS

William Farnum, who will be the leading screen player in "The Heart of a Lion" at the Stanley Theatre.

Irene Castle (left) will be seen at the Victoria in "Sylvia of the Secret Service." Sessue Hayakawa (bottom center) will be shown in "The Secret Game" at the Palace. Vivian Martin (bottom right) will be revealed in "The Fair Barbarian" at the Regent. Billie Burke (top center) will be the Arcadia's attraction in "The Land of Promise."

Francis Wilson in Lecturer's Role

Francis Wilson, the comedian, will make only one appearance this season in his native city. He will be heard in a lecture at Witherspoon Hall on Friday evening, December 21, on "The Humorous Side of an Actor's Life," under the auspices of the University Extension Society. He will relate personal reminiscences of Mark Twain, William Dean Howells, Charles Frohman, Sir James M. Barrie, Sir H Beerbohm Tree, Maude Adams, Ethel Barrymore, Joseph Jefferson, Stuart Robson, William H. Crane and the other famous people he has met in his career, and will give his audience a glimpse into the humor of the life in the world behind the footlights.

Consoling Thought

When we realize that August magazine
Compilers stipulate that Christmas covers
Be drawn when all the woods are warm and green
And the sun on the horizon hotly hovers;

When the enterprising tradesman, long before
We're ready for the Yuletide hurly-burly,
Begins again his irritating roar,
"Be sure and do your Christmas shopping early";

When we go to buy a suit of thinnest woof
For the dog days, and the salesman says, "Remember
That it's wrong to hold yourself so far aloof
From the clothes you will be wanting in December";

When the newsstands on a sultry Labor Day
Flash Christmas numbers luminous with holly,
Ice festivals and junkets in a sleigh,
The sight is so dishearteningly jolly

That we wonder if there isn't one event
Coincident with Christmas by insistence
On the logic of the calendar's intent,
Defying every effort of resistance.

Ah, yes! And these are the words we say,
"No theatre has yet found out a way
For giving its Christmas matinee
A second sooner than Christmas Day!"

H. T. C.