THE PEOPLE'S FORUM

Letters to the Editor

Never Misses a Page

To the Editor of the Evening Public Ledger:

Sir—I can never express to you how much happiness we all get from the EVENING PUBLIC LEDGER. I think the story "Sunny Dugrow" is a sure cure for the blues. I can tell you there is not one page that gets missed each evening.

We have been trying so hard to win a limerick, but so far without success, but we have not given up hope and are always glad for the ones who are lucky enough to win.

Please accept all our good wishes.

Mrs. ELEANOR BROWN

Philadelphia, February 7, 1921.

Advice From a Grandmother

To the Editor of the Evening Public Ledger:

Sir—In answer to "W. L. R." in "How to Pass Old Days," and "W. B. C." in "Passing the Evening of Life," my dear men, growing old, as I am, at sixty-five years, a grandmother several times, and again may I talk to you this way, if either of you have a wife, cherish her in all the little ways you would love to be cherished, until you live and love to the very last hour, for when it is past and either one goes on before, as a beacon light the other never can forgive the who that other part of one's life had to go.

Then be brave and set a clear example to the many following you. Go out much, for in so doing you keep up keep keen and keep an active mind and body.

Yes, by all means, "W. B. C." if you are financially provided for and go into the enjoyment business the few years left. You see God's handiwork all about you. Then you will be using your faculties given you. Your life has been commercially well trained, now read, travel, see the other side of life. The man, you say, said he was "worn" he went out of business twenty years ago, is seemingly a comparatively young man. Why, he quit business early and race in time to hold his own, so take his plan. Is it not the change of climate, environment and waters: we go to the springs, the ocean side, the warm of Florida, the cool of Canada. Have you not felt your mind tion and its power "to loosen the strings of care" that makes us old folks sweet examples for our generations following, not always our children, but our brothers and sisters—the world's children, our brothers who see us nonecomplaining, well, cheerful ever joyous, singing a song, happy requiem, as we go down life's mountain—and up.

Let business go, dear, for the care and worry is the whole bit of tools that builds the castle of rheumatism, sarcasm and discontent in our old age. It produces that things which make those we are thrown with wish we had died young. I accidentally saw your paper and the inquiry, and thought he's like I am, and feels, too, as I do, so I set to the answering of your feelings as I see it. No matter where we are we can be at home. If we have tender feelings to close our eyes on and live all over again, and a companion to speak to. Well, good-bye, and may you live on again. Yours hoping for joy to roll.

GRANDMOTHER.

Washington, D. C., Feb. 10, 1921.

Those Foolish Girls

To the Editor of the Evening Public Ledger:

Sir—Some of the discussions in the People's Forum have been quite useful to me and no doubt to others. I was interested especially in a letter written by a young girl, who complains of her parents objecting to everything that she may do in connection with social affairs, and she says that they seem to want her to be nothing more than a wallflower wherever she may be. She says that her parents tell her that men do not like girls who take the initiative in anything, but instead that she be admired she must be demure and as reserved as possible. In consequence, she claims that she has been graduated dropped by all her former friends and now finds herself virtually neglected.

Speaking of men not liking the wallflower girl and saying: "What is there in life if girls go to a dance or party and sit like a dummy in one corner with a dress of her mother's girlhood style?" Do you mean to say that your mothers were dummies and sat in corners in their girlhood days? Don't you believe it. Their looked clean and womanlike, real and virtuous, when dressed in their calicoes and not smeared up with paint and powder. They had lots of fun at parties and dances, and always conducted themselves as sweet little ladies. They were natural, not the artificial "monkey sees, monkey does" kind of today.

In her letter this girl says: "Who would want a girl to come home and stand over a stove and cook after working hard all day?" To her I say: "Right here you are all wrong, little girl. Most of our ladies of today don't want to do housework and cooking, in fact, don't know how, and go to work in stores, offices and factories to escape it.

The proper place for a girl is at home and not in offices and factories. There girls are no better off than if they did not work. Nine-tenths of them do not work in order to help support themselves or their families, but simply to get money with which to purchase immodest dresses and silly styles.

In answer to her statement: "Let the men do the saving," that is just where you are a wrong again. If women would be more saving, we would have more marriages less divorces and less friction in families and here again the argument holds good that girls of today are more an asset to the community when favorably spending their money than when saving it.

W. H. B.

Philadelphia, February 10, 1921.

Pictures Camac Street

To the Editor of the Evening Public Ledger:

Sir—I noticed some time ago in the page of the Evening Public Ledger a picture of Camac street supposed to be taken from Locust street. The photograph happened to be a picture of the vantage of which I am the owner and may have been taken from Spruce street, that is, Locust as alleged.

Being the only point to which [illegible] per. I naturally have [illegible] passed in a free manner [illegible] ably occur at any of the [illegible] Richard Club [illegible] biggest lift street [illegible] good advertising [illegible] this connection [illegible] visitors from [illegible] Orleans and [illegible] is known to [illegible] to speak of [illegible] "Club alley" [illegible]

New Yorkers [illegible] that there is [illegible] compare with [illegible] them of Greenwich [illegible] when the [illegible] large and before [illegible] yellow and green [illegible] real action [illegible]

Camac [illegible] not that the [illegible] Club and The [illegible] station of [illegible] to be roped this [illegible] the Poor Richard [illegible] is a long [illegible] street will develop into a [illegible] street, a real [illegible] World Power temperament [illegible] is in the latin quarter of Paris.

[illegible]

Philadelphia, February 10, 1921.

Return to the Country

To the Editor of the Evening Public Ledger:

Sir—I have been reading your paper for those of your correspondents and the shortage of houses in the cities and I remarking this, as I think, you have the wrong idea as to the situation. In 1917 crops were cut out, thousands of farmers and farm-hirers went to the cities for higher wages. This naturally made houses scarce in the cities. But, on the other hand, thousands of houses are empty on the farms. A short time ago, within a radius of ten miles of this city, I counted a score of such cases. I have talked to a number of men from different sections of the country. The same is the case in all rural districts. The farmer is still out of luck while the cities are still overrun. As a great percentage of the unemployed are farmers, don't you think it a good idea to use propaganda to get them back to the farms where they are needed, but on the farm houses and relieve the situation in the cities? And when this is done we shall have no house shortage. Business is dead and no much hope of it getting better. The sooner these men realize this fact the sooner the housing problem will be solved. Talking of a big building boom is only helping to keep these men in the cities and giving them false hopes.

Philadelphia, February 8, 1921.

Wages of Picture Stars

To the Editor of the Evening Public Ledger:

Sir—In the Sunday edition of a Philadelphia newspaper I read an article recently which stated that a great reduction in the wages of moving-picture "stars" has taken place. It was also announced that many well-known favorites of the screen have been rendered jobless.

I have no comment as to the wages of a man or woman posing for the picture-producing concerns except to wish them an adequate wage. But is it any wonder that many of them are idle or are forced to accept less for their services, when it is possible to produce pictures in England and elsewhere and then bring them over here and palm them off on the American public as being of American production?

This is absolutely what is being done. Americans can see it for themselves if they observe a little. Foreign faces and foreign business are now quite common on the screen. An amateur attempt is made to give the picture an American tone.

I think this is something the public in general should resent, as it is unfair to our own picture "stars."

J. K. W.

Philadelphia, February 6, 1921.

Married Women in Jobs

To the Editor of the Evening Public Ledger:

Sir—Please allow me space in your People's Forum to say a word in favor of the unemployed girls. If the employers would put young girls in the place of married women, whose husbands are making from $150 to $200 per month, there would be less suffering among the needy. I admit some married women whose husbands are out of work must be employed, but I do not refer to them. Many young girls who are supporting their parents are out of work while married women, whose husbands are making good money, are working. It is inexcusable for the employers not to take the present conditions into consideration and see if they cannot help out where help is most needed.

W. L. R.

Philadelphia, February 9, 1921.

Questions Answered

Athens' Double-Barreled Cannon

To the Editor of the Evening Public Ledger:

Sir—In referring to the request for information about the only double-barreled cannon in the world, at Athens, Ga. According to the story told New Jersey and Pennsylvania guardsmen stationed in Athens in Spanish-American War days, who saw the cannon frequently, it was cast early in Civil War times and was intended to fire two balls at once, which were connected with a chain, the idea being that it would sweep away many Union soldiers at a time. But when it was fired the first time only one barrel went off, swinging the gun around, so that its aiming mistake narrowly missed killing the men who were testing it. It is said it never was fired again.

CO. I, 4TH N. J. INFANTRY.

Haddonfield, N. J., February 10, 1921.

Volney's "The Ruins"

To the Editor of the Evening Public Ledger:

Sir—In J. D. Inquirer in tonight's Evening Public Ledger he sounds like a line from Volney's "The Ruins," although not very accurately quoted if this be his "invocation," which introduces the book, contains the same general thought.

THEODORE J. GREEN

Pennsgrove, N. J., February 10, 1921.

Wants Problem Solved

To the Editor of the Evening Public Ledger:

Sir—Would you kindly publish in the People's Forum the answer to the following problem, also inform me how you do it?

A man caught a fish. Its head was thirty-two inches long. Its tail was as big as its head and half as big as its body together, and its body was as big as its head and tail put together. What was the total length of the fish?

JOHN J. MANNING.

Philadelphia, February 10, 1920.

Solves Problem

To the Editor of the Evening Public Ledger:

Sir—Answering the second problem of the two asked by "W. L. R." in the People's Forum of this date, as follows:

The output of a factory in 1903 was 18 per cent greater than it was in 1902. In 1904 it was 12 per cent less than in 1903. If the output was $126,839.25 in 1904, what was it in 1902 and 1903?

Output for 1904, $126,839.25. For 1903 it was 12 per cent more than $126,839.25. Then this is 112 per cent of the 1903 output. Therefore, output for 1903, $144,133.31. This output was 18 per cent greater than 1902. Then $144,133.31 is 118 per cent of the output in 1902. Therefore, output for 1902, $122,148.73.

F. L. RUMBLE.

Philadelphia, February 9, 1921.

Acrophobia

To the Editor of the Evening Public Ledger:

Sir—Will you please explain what acrophobia is?

W. L. G.

Philadelphia, Feb. 9, 1921.

The word is derived from two Greek words akros and phobia—meaning fear of height or altitude. It is applied to a peculiarity of some persons who cannot mount a step-ladder, look out of a second-story window or ride up an elevator without unpleasant sensations or uncontrollable dizziness. There have been instances of persons throwing themselves from the top of a tower or monument under a morbid impulse.

Height of Washington

To the Editor of the Evening Public Ledger:

Sir—To settle a dispute will you tell me how tall George Washington was and his weight in mature years.

C. C. GALEN.

Philadelphia, Feb. 9, 1921.

Washington was 6 feet 2 inches tall and in his prime weighed from 190 to 200 pounds.

Lincoln's Ten Dates

To the Editor of the Evening Public Ledger:

Sir—Please reply in the People's Forum the poem called "Ten Dates in the Life of Lincoln." The first dates are: "Born in log cabin February morn, in far-away Kentucky Abraham Lincoln was born."

ALFRED MOORE.

Philadelphia, February 9, 1921.

[illegible]

The Goose Problem

To the Editor of the Evening Public Ledger:

Sir—I see in the Public Ledger of Feb. 9 the problem which was set out by W. S. Fleming, and a very easy way to solve it, by simply requiring a headwork at all. The market woman had eighteen geese and that many more plus 1/2 that many more plus another 1/2 as much more equals one short of a hundred.

Now, as it did not say that the next time she came to market "CLARENCE H. WILSON."

Newark, Del., Feb. 10, 1921.

Answers also received from Norman Clark, Jr., N. J. Harry Johnson, Gloucester, and James W. Jenkins, Milton Feinberg, Joseph Gaul, Benjamin Gaul and William H. Ring, Philadelphia.

All the Letters in Alphabet

To the Editor of the Evening Public Ledger:

Sir—Please publish in the People's Forum the following: The quick brown fox jumped over the lazy dog.

[illegible]

Philadelphia, February 10, 1921.

Poems and Songs Desired

Wants a Poem

To the Editor of the Evening Public Ledger:

Sir—I wish a copy of the poem containing the following lines, which I recited in my days:

"Down after dark upon my window strong
I see the children at their play nearly
Like butterflies in summer gardens flitting,
Their lower round beneath my watchful eye."

W. L. W.

Philadelphia, Feb. 9, 1921.

Where Poem Is Found

To the Editor of the Evening Public Ledger:

Sir—The poem requested in the People's Forum recently is a part of Pollok's "Course of Time," and the lines are contained in Book No. 4. They are as follows:

"One man there was, and many such you might
Have met who never had a dozen thoughts
In all his life, and never changed their course,
But told them over each to its accustomed place,
From morn till night, from youth to hoary age.
Little above the ox that grazed the field
His reason rose; as weak his memory," etc.

W. K. McCLAY.

Philadelphia, February 9, 1921.

"Suppose"

To the Editor of the Evening Public Ledger:

Sir—In response to Mrs. L. B. Collins, asking for the words of the poem beginning "Suppose my little lady," etc., I am glad to help her by giving her the name of the poet and a book in which it appears. Phebe Cary wrote the poem, which is entitled "Suppose," and it is published in the Elson primary school reader, book three. It is no doubt contained in the poetess' collection of poems.

ESTELLE ENGLISH.

Philadelphia, February 11, 1921.

"Calling"

To the Editor of the Evening Public Ledger:

Sir—I saw in your columns the other day a question in reference to a poem or song which was written by two Philadelphia boys, which started off with the lines:

"Calling to me,
Where can you be?
And ends up with

"You're always calling me.

In looking through my music last night I came across this piece and offer the following information:

The song is a new one. I have had it about a week, and it was written by Max C. Freedman and Harry D. Squires. It is a pretty piece and I am glad to know it was written by two of our own boys here in Philadelphia. The name of the piece in question is "Calling."

LAURA BROOKS.

Philadelphia, February 11, 1921.

Sends a Verse of Parody

To the Editor of the Evening Public Ledger:

Sir—The following is a verse of the parody on the "Beautiful Snow," requested by one of your readers. Possibly some one can furnish the remainder:

The snore! The snore! The beautiful snore,
Filling the chamber from ceiling to floor;
Over the coverlet, under the sheet,
From her dimpled chin down to her feet;
Now rising aloft like a bee in June,
Now sunk to the wail of a cracked bassoon;
Flute-like subsiding, then rising again,
Is the beautiful snore of Elizabeth Jane.

I wish you would ask your readers for "We Shall Meet at the Beautiful Gate. The first line runs:

"All our friends they are passing away.

Like the sweetest and fairest of flowers,
Only blossoming just for a day
In this beautiful world of ours."

I saw this song about twenty-five years ago in an exercise book and will be very glad to get a copy.

T. J. L.

Philadelphia, February 12, 1921.

Alphabet Sentence and Parody

To the Editor of the Evening Public Ledger:

Sir—In the People's Forum of February 9 "C. C. L." asks for a sentence that contains the entire alphabet. This sentence contains the entire alphabet: "John quickly extemporized five tow bags."

"Inclosed is a parody on "The Old Oaken Bucket." I would like you to print it if there is any room:

THE OLD OAKEN BUCKET

Last summer I thought I would go to the country
To spend my vacation—I needed a rest.
One morning I went to the well to get water,
For they told me that drinking well water
was best.

I had a red patch on the seat of my trousers,
And when I leaned over exposed it to view
A bull who was grazing at that red patch
stood gazing
In such a case as that what would any
bull do?

With his horns he did buck it
That red patch he struck it
And I went down with the bucket
That hung in the well.

R. S. WHITMAN.

Camden, N. J., February 10, 1920.

Poem Wanted

To the Editor of the Evening Public Ledger:

Sir—I will appreciate it very much if you will print in your People's Forum the poem entitled "The House of Too Much Trouble."

W. L. SELWYNN.

Philadelphia, January 31, 1921.

THE HOUSE OF TOO MUCH TROUBLE

In the house of too much trouble
Lived a lonely little boy;
He was seen for a playmate
He was hungry for a toy;
But it was always too much bother
Too much dirt and too much noise
For the house of too much trouble
Wasn't meant for little boys.

And sometimes the little fellow
Left a book upon the floor
Or forgot and laughed too loudly
Or he failed to close the door
In a house of too much trouble
Things must be precise and trim
In a house of too much trouble
There was little room for him.

He must never scatter playthings
He must never romp and play
Every room must be in order
And kept quiet all the day
He never had companions,
He had never owned a pet
In the house of too much trouble
It is trim and quiet yet.

Every room is set in order,
Every book is in its place
And the lonely little fellow
Wears a smile upon his face
In the house of too much trouble
He is silent and at rest—
In the house of too much trouble
With a lily on his breast.

Old Song Supplied

To the Editor of the Evening Public Ledger:

Sir—Herewith is "Come, Birdie, Come" as I remember it from girlhood. I think it is the one asked for by "M. T." I enjoy the People's Forum very much.

Come, birdie, come and live with me
You shall be happy, blithe and free
You shall be all the world to me.
You will come and live with me.

Sweet birds that sit and sing,
Many a thought of loved ones bring
Hovering round your tiny nest.
Oh, may your loved ones home to rest
Come, live with me, you shall be free
If you will come and live with me.
I'm all alone, come live with me.

MRS. RADEB.

Camden, N. J., February 6, 1921.

Maybe's Shore, Maple Shade, N. J.—It could require too much of our limited space to print important facts about Henry W. Longfellow. Any encyclopedia will give you this information, and lives of the poets are to be found in all libraries.

Miss E. Walker—We have recently printed two of the three songs you request, but as we give us no address we cannot send you copies. We do not have the words of the song "I'm Poor But a Gentleman Still."

The People's Forum will appear daily in the Evening Public Ledger, and also in the Sunday Public Ledger. Letters discussing timely topics will be printed, as well as requested poems, and questions of general interest will be answered.

Ship Bound Here Diverted to Boston

Word was received today by Commissioner Hughes, of the Bureau of Immigration, in Gloucester, that the Scandinavian-American liner United States, expected to dock here today, will make port at Boston. The reason for this change was not given. Commissioner Hughes was informed that the Italian steamship Ferdinando Palas Ciano will dock here tomorrow instead of in New York. Authorities have been diverting various steamships this week because of the typhus scare in New York and because of the crowded conditions at Ellis Island. The Italian vessel has on board 1300 steerage and 300 cabin passengers. From what port she sailed was not stated.

"CALL THE DOCTOR" FOOLISH BUT FUNNY

Fluctuating and Futile, Well-Cast Piece, Shows Belasco Mastery of Direction

Garrick—Very apparently Jean Archibald, playwright of "Call the Doctor," called the play doctor. In this "case" he happened to be a specialist—none other than David Belasco, no less, and from the way a somewhat thinly plotted and naively constructed piece "went" with a big audience even he could do no more for it.

Mr. Belasco's capacity for taking pains in staging a play and his ability to put motion into somewhat static situations and the breath of life into dialogue not in itself novel or brilliant, to the ultimate effect that sophisticated playgoers will think they are having a fine time—and doubtless are having a fine time, considering—are responsible for a theatrical attraction that is contagiously funny. It is an entertainment that really entertains. But one would wish that it did not pretend on the program to be a "comedy in three acts."

It is in three acts, but it fluctuates between farce and comedy, with the priority and preponderance of emphasis on farce. As comedy it is a bit fearful; as farce it is a bit futile. It doesn't follow the rules of either game. It is an entertainment—in three acts.

The doctor who is called—not the preliminary play doctor—is a new sort of professional woman. She has a self-awarded degree as a doctor of domestic difficulties. Sometimes she is merely a prescribing physician, sometimes she has to act with surgical kindness and hurt her patients. But she succeeds in keeping homes happy, particularly after the romance of honeymooning has ceased to be glamourous. Her adroit methods and resourceful knowledge of male psychology bring a philandering husband with a country mouse of a wife to his senses, restore a long-wedded wife to contentment with the monotony of her spouse's ways, send a temperamental vamp—alone—to Europe, reconcile an artist (F.) to her continental-minded lover and incidentally win a husband for herself. All a good—and entertaining—evening's work!

Miss Archibald had the material and the germinal idea for a genuine comedy of character, but she preferred, on the whole, to adapt her characters to her invented situations rather than to have the situations conditioned by the characters, that the characters, although types, have many touches of individuality. The author is somewhat sketchy and loose-ended in her devising and development of plot material, but skill is shown in pointing climaxes and curtains. Some passages are not organic to the plot, such as the isolated episode of the telephoning maid, with its repetition, but serve their purpose of drawing laughs. The dialogue is of the sprightly variety, smart in tone and constantly epigrammatic—coruscating is the word sometimes used to describe this.

The production gains by its finely-selective casting. Janet Beecher, the "doctor," centralizes attention by the ease, good humor and finesse of her acting. If there must be a "dea ex machina" in a farce, by all means let it be such a combination of Venus and Minerva as Miss Beecher. As the cardiac specialist she wins hearts as well as cures them. Charlotte Walker is the drably clad suburban mouse, who becomes quite as gayly garbed, skittish and even shimmying town mouse and by new methods, which is the opposite of what the "brute" expects, reclaims him from the grip of the temperamental singer. The singer is played with a bit of proper hardness by Jane Houston, and Fania Marinoff shows a good deal of shoulders and abandon as the other temperamental person, the artist. Mrs. Tom Wise is to the life a gadding vine of a suburban wife, whose orange blossoms had faded a quarter of a century or so before, but who still loves her monotonous husband. Philip Merivale as the lawyer who wins the "doctor" and William Morris as the husband restored to realization of his wife's essential charms are excellent as the foils they are intended to be.

Divorce court lawyers may not care much for this "doctor" and her prescriptions, but persons in quest of light entertainment will.

"TICKLE ME" DOES JUST THAT TO RIBS

"Musigirl Comedy" Also Tickles Ear With Tunes—Tinney Back, but Not Black

Shubert—"Tickle Me" has everything its first-night audience hoped it would have, with many things brimming over for good measure, including a lot of soapsuds in the Ceremony of the Sacred Bath, which climaxed the first act.

Soapsuds have seldom been seen at such an advantage. The stage lights were caught up by the bubbles like a million airy incandescents which added the sparkling—and the material—touch to the magnificent bath scene.

But, lavish though it is, the scenery plays a small part in this fast-moving extravaganza presented by Arthur Hammerstein as a "musigirl comedy."

Frank Tinney is back and at his Frankfinneyest. He drops in on his home folks as a scenery painter in a motion-picture studio. But only his entrance is in black face.

Later, when the show moves to Thibet, where Frank, as a former gob made the acquaintance of Pardanella, and gained an entree to the sacred bath, our hero is seen in his own pigment, to say nothing of green velvet, gold-braided trousers, a scarlet record-story, or abbreviated tunic, and a brown derby, neatly trimmed with a raccoon tail.

Still later, he impersonates a woman but that doesn't keep him from being Mr. Tinney. He puts on a little playlet during the last act, when with Louise Allen, for stage purposes Mary Fairbanks, he sings "Broadway Swell and Bowery Bum." It's a swell playlet.

Mr. Tinney also plays the cornet. He stopped the show and started it again at his pleasure. He fought with the director of the orchestra and told that important official that his musicians paid no attention to his baton. "You're not getting away with that," he said. "You're like a guy with a toupee, you're only kidding yourself." Mr. Tinney introduced his father, too.

There are three songs that you hum on the way home, thanks to Herbert Stothart, Leo Henning and Claire Nagle, sing "Until You Say Goodby" and "If a Wish Could Make It So," both catchy songs. Miss Nagle's voice is lacking in certain qualities, but she makes up for it by her personal charm. "We've Got Something," by Miss Nagle and the chorus, who paraded the aisles, was the other hit. The "Something" was cigarettes instead of what everybody hoped it would be.

Olga and Mishka and Frances Grant and Ted Wing contributed to the general merit of the piece with their dancing. "Tickle Me" will tickle you.

BRIGHT COMEDY AT ORPHEUM

Orpheum—Frances Nordstrom's sparkling three-act comedy, "The Ruined Lady," in which Grace George was seen here last season, was presented by Mae Desmond and Her Players. As will be recalled by those who have seen the play, its story revolves around Ann Mortimer, a young woman who has been engaged for eight years to Bill Bruce, who doesn't see why he should marry so long as he can keep on being engaged. Ann tires of it, and in order to hurry things plans and executes a "compromise," of which Bill is the party of the second part. The audience is left with the inference that the slow lover does what any gentleman would do, marry the lady.

The play is brimming with bright dialogue and amusing situations. The role of Ann Mortimer affords Miss Desmond new chances for displaying her versatility, while the other members of the company have parts that will add to their popularity among patrons of this house.

Mr. Hampden Repeats Hamlet

Walter Hampden opened his second and last week at the Walnut with a repetition of his admirably conceived and poetically achieved Hamlet. He will repeat this role on the Thursday evening and Saturday afternoon performances.

The Hampden repertoire for the remainder of the week is as follows: "The Servant in the House," Charles Rann Kennedy's impressive and spiritual play, Tuesday and Friday nights; "Taming of the Shrew," Wednesday matinee, and "Merchant of Venice," Wednesday and Saturday nights.

Photoplays Elsewhere

PALACE—"Forbidden Fruit," with Agnes Ayres.
VICTORIA—"Idols of Clay," with Mae Murray.
GREAT NORTHERN—"The Furnace," with Milton Sills.
IMPERIAL—"The Furnace."
COLONIAL—"The Bait," with Hope Hampton.
MARKET STREET—"The Daughter Pays," with Elaine Hammerstein.
ALHAMBRA—"While New York Sleeps."
STRAND—"The Bait," with Hope Hampton.
LOCUST AND BELMONT—"Midsummer Madness," by Cosmo Hamilton.
RIVOLI—"When We Were Twenty-one," with H. B. Warner.
COLISEUM—"The Testing Block," with W. S. Hart.
CEDAR—"To Please One Woman."
LEADER—"The Testing Block," with W. S. Hart.
METROPOLITAN OPERA HOUSE—"The County Fair," delightful film play made from Neil Burgess' stage success. Maurice Tourneur directed, with little Wesley Barry, Helen Jerome Eddy, David Butler and Edythe Chapman in the cast.

MEIGHAN IS STAR ON STANLEY SCREEN

Henri Scott Sings Solos—Mary Pickford's Italian Role

Stanley—"The Frontier of the Stars" is an interesting although not a very important contribution to the screen. Paramount has given it a favorite star in Thomas Meighan while little Faire Binney appears to good advantage. This might be a case where the reading of the story which Albert Payson Terhune wrote, was much better than the movie-ized version.

Charles Maigne, the director, has endeavored to recreate the atmosphere of the story, which is laid in the tenement district of New York not far from Brooklyn Bridge. In order further to carry out the illusion of the film story, the Buhler "prologue" shows in striking fashion the roof top of a tenement house with the bridge in the distance. Against twinkling stars in the deep background are shown the players representing the principals in the film. Street noises, clanging street car bell, phonographs vying with the organ grinder, etc., strive for supremacy of tonal effects. The "prologue" proved once more that this innovation can be made an important part of any film presentation.

The fine singing of Henri Scott was cordially received. He offered an aria from "Don Carlos" and a musical setting to Kipling's "On the Road to Mandalay." Another attraction was the Keaton comedy in which Buster shows how easy it is to do housekeeping in a home with but one room. It is really a tribute to the stage-crafters' art, for the mechanical devices are as good as is the star who used them.

The main feature, "The Frontier of the Stars," gets its name from the fact that the crippled daughter of a detective lives alone on the roof of the apartment house as her playground. The stars are her frontier. To her roof comes a crook who, in trying to hide from justice, becomes acquainted with the girl. Later is shown the shock the girl gets when the crook is in danger and which results in her walking. Of course the love interest then manifests itself and the crook is regenerated.

Stanton—"The Love Light" brings charming Mary Pickford in a new type of Italian girl. Heretofore nearly every Italian actress has been portrayed as having raven tresses, but along comes Mary with her blonde hair and again captures the legion of admirers. Frances Marion participated triply in this production because she wrote the story, prepared the scenario and directed the production. The result is a satisfactory one and the artistic touch of the feminine direction gives added charm.

Remember "Suds"? Well, here is Miss Pickford in another character role, but it is better than that of the laundry girl for she has had a better surrounding. The plot has to do with a little Italian girl who has just sent her brother off to join the colors. The girl is made a keeper of the lighthouse. She finds a deserter who makes love to her and they are secretly wed. At midnight hour her husband has the girl-wife signal a love message to him. Morning brings news of a destroyed troop-ship upon which her brother was a passenger. During the husband's sleep he talks and then it is revealed to the girl she has virtually killed her own brother, for the man is a German spy. He is killed in escaping and the girl marries an old sweetheart who has waited for her faithfully.

Jean De Brinc is the leading man, and in the cast are Raymond Bloomer, Edward Phillips, Albert Prescott and Evelyn Dumo, recalled for her work in "Little Peppina."

Arcadia—"Paying the Piper" is a good example of how a very popular dancer in New York with a clientele of admirers, can be lost to an audience of movie fans in other places. Dorothy Dickson, the dancer, is the example, but her name is not known to many movie fans unless they be of the commuter type of Philadelphia-New York variety.

Ouida Bergere wrote the scenario for her husband-director, George Fitzmaurice.

In this Paramount story is found a lavish production with settings that vie with the De Mille brand for sumptuousness and utter uselessness in "practicabilities" for regular honest-to-goodness homes. Trickly hiding places for "phones," cigars and liquors are abundant. From the artistic point of view there is the beautiful photography for which the Fitzmaurice products are noted. The titles are cleverly cared for as well.

Money is of little value when one has to "pay the piper" for the dancing. That is shown in a striking way by this story of a pampered girl who weds in a marriage of convenience arranged by her divorced mother. Also is shown the upper set in its social life, according to movie standards.

Alma Tell, who needs no introduction, excellently plays the part of a girl who loves the husband of the conveniently arranged wealthy marriage. Rod La Rocque, Reginald Denny and George Fawcett have important roles. Katherine Emmett is the mother.

Regent—"So Long Letty" was one of the most popular of musical farces. Now comes the movie version, which seems even funnier, with T. Roy Barnes, Coleen Moore, Grace Darling and Walter Hiers. They are fine.

Oliver Morosco and Elmer Harris wrote the story which was directed by Al Christie, who has heretofore devoted his energies to short-length comedies. Briefly, the story deals with the two families in the bungalow colony who agree to trade husbands and wives for a week. Nothing is found which would require a censor, as the fun is of wholesome farcical order.

Capitol—"Body and Soul" was adapted by Hayden Talbot and Marc Robbins from the play by William Hurlbut. Charles Swickard, who directed the piece, has made a good job of it throughout. While Alice Lake is the featured player, it is good to see Stuart Holmes, the one-time screen he-vamp and villain, back again in a fitting role.

The story tells of a girl who is afflicted with a dual personality. An accident while crossing a street causes the personality of a coquette to be the stronger and she is then much different from the little lady who left her friends. Later she again receives a blow which returns her to "normalcy" and a pretty romance is carried to a happy conclusion.

MISS JULIET HEADS KEITH'S VAUDEVILLE

Clever Imitator Offers Sketches of Famous Stage Personalities

This week in Keith vaudeville brings to Philadelphia an imitator whose sketches of famous stage personalities are quite near enough the originals to make this theatrical reminiscence worth while. Miss Juliet, who will be remembered for her work in the first "Cohan Revue," this year gives us Ed Wynne, Ethel Barrymore and Nora Bayes "from life." Of course, there are other imitations, but none so good as these three.

Ruby Norton, with Clarence Senna at the piano, introduces a number of songs that win a measure of approval. Will Ward's presentation of that "Musical Bouquet" is a concoction vaudeville patrons will smack their lips over. Sarah Padden's sketch, "The Cheap Woman," is well done, but the interruption in which she reads an appeal from Herbert Hoover for the starving children of Europe puts the accent on Mr. Hoover's appeal rather than on her act.

Wilson brothers in "The Lieutenant and the Cop" offer some good yodeling. Incidentally Swift and Kelly have a clever comedy act called "Gum Drops"; Polly and Oz are musicians, one vocal and the other of the piano variety; the Osborne Trio give a comedy dancing act, and Carl Emmy and his pets top off the offering.

Globe—Van Avery, talented blackface impersonator, with his partner, Carrie Avery, scores a hit in a comedy creation, "Madame Sirloin Medium." The skit overflows with originalities. "Hanky Panky" is a delightful musical revue. Entertaining acts are presented by Dobbs, Clarke and Dare, Helene Colene and company, the Marcelo Brothers, Richards, and La Bernicia, an artistic dancer.

Allegheny—A good story, interspersed with comedy, is unfolded in the sketch presented by Arthur Devoy and company, the headline act. Ryan and Lee keep laughter going with a snappy skit. Wilson and Wilson in musical comedy and Jean and Valjean also won approval. Katherine MacDonald, in "Passion's Playground," is the photoplay star.

Broadway—Novelty and entertainment predominate in the anniversary week bill. "The Japanese Review, scenically unusual, heads the bill appropriately and justly. Others who do their share in maintaining the high standard of the program are Peggy Rogers, a clever entertainer; Al Shayne, comedian; Harry and Ruth Sullivan, musical playlet, and Three Bohemians, songs and dances. "The Inside of the Cup" is the impressive photoplay.

Cross Keys—"Fads and Frolics," a girly musical tabloid, is enlivened with bright lines and situations. Harry Ross laughs along quickly, while Julian Hall and company, in "Snapshots," and the Nakac Japs complete an entertaining bill. Some of the latest news of the day is pictured on the screen.

William Penn—"A Trip to Hitland," a novelty act, was presented to the delight of a packed house. Several song writers of note have pooled their efforts to put this act across. Marie Russell, comedienne, won much applause. The skit of Fannie Simpson and Earl Dean was funny. Rogers and Sully, "trampolineists," were well received. "The Perfect Woman" was the film.

Nixon—"Everyman," a timely playlet, featuring Harry Puck, Marie Percival and company, won headline honors. Ward and Wilson, in an entertaining skit, were given a good hand. John T. Fay and company, in songs and dances, were well received. Others who pleased were Van Camp's pigs, and Fox and Benson, acrobats of merit. "Honor Bound," featuring Frank Mayo, was the photoplay.

Grand—"The Kiddies' Cabaret," with a company of juvenile artists, was well applauded. Sautter and Norton sang several good numbers which went over. The musical act of the Transfield Sisters was well received. Arnold and Lambert in a skit, and Iafka and Stanley, in a novel aerial act, completed a good bill. A feature photoplay was also presented.

Walton Roof—The varied bill includes the Morin Sisters, novelty acrobatic dancing; White Way Trio, in songs and eccentric dances; Rita Townsend and Billy Bold, "whirlwind ballroom" dances; George Howard, the miniature dancing violinist; Tropical Marimba Band and Sonia Moroff, the "Melody Miss."

World's Museum—Features and novelties are to be seen here. Elsie Stark, "Half Man and Half Woman"; Georgie Wilkinson, Human Enigma, and Alexander MacWilkie, "Whiskered Man," are a few of the interesting features.

Dumont's—New ballads by Emmet Welch serve to set off the usual timely satires on current events, together with songs and stories by the resident favorites. Throughout it is a typically interesting and up-to-the-minute Dumont bill.

BURLESQUE BILLS

"Folly Town" at Casino—Attractive Shows at Other Houses

Casino—"Folly Town," one of the most lavish productions put on the burlesque stage, is here after a long run in New York, where it played to "capacity."

Gus Fay is in the stellar role and is exceedingly funny, as is his assistant, Johnny Walker. Franz-Marie Texas, an attractive brunette, has the leading role among the women. She has a melodious voice and handles her numbers very nicely. There is a large supporting cast, many fine vaudeville acts, including the Tennessee Ten, and last, but not least, a chorus of twenty-five beautifully gowned girls, who are young and who can dance and sing.

People's—John Barry, a clever laugh-maker, is starred in the dashing and elaborate production, "The Bon Ton Girls," and keeps the house in an uproar from his first until his last appearance on the stage. Many pretty maidens and entertaining principals are in the show, which is handsomely staged.

Trocadero—Funny comedians and good singers, as well as a youthful and fascinating chorus of eighteen, make "Puss Puss" an attraction well worth seeing. The show, which stars Ray Read and Ben Small, capable funsters, and Evelyn Demerest, dancer and singer, is full of jazz and is brightly costumed.

Continuing Attractions

FORREST—"Scandals of 1920," second of these entertaining "annual events" produced by George White. Ann Pennington, George Hickel, the Welfords, Lou Holtz and La Sylphe are featured. This year's production travesties current fashions, foibles and frailties, such as the profiteer, the rent problem, the Volstead act, etc. The "Spider Ballet" is a novel feature.

ADELPHI—"Scandal," a three-act play by Cosmo Hamilton, featuring Charles Cherry and June Walker. A very sophisticated comedy of an up-and-doing, not to say up-and-daring girl of charm and resource who seeks to learn the masculine temperament in its elemental estate. Sometimes banal, often pungently epigrammatic in dialogue and situation.

LYRIC—"Buddies," George Hobart's attractive story, with B. C. Hillian's tuneful music of a maid of Brittany and a shy American lover. Donald Brian, Peggy Wood and Ralph Morgan have the principal roles. Last week.

CHESTNUT—"East is West," drama of a Chinese "sing-song" girl in San Francisco. Fay Bainter is starred as the purchased bride, whose reactions to American ways when the scene shifts from China make an appealing little play. Last week.

'TRANSPLANTING JEAN' OF GALLIC PIQUANCY

Translation and Acting Make French Farce "Sympathetic" to American Audiences

Broad—Philadelphia is not Paris, and American customs are not, and never will be, Gallic customs; but attempts are often made, on the stage, to blend them.

Such an attempt is "Transplanting Jean," translated from the French of De Flers and Caillavet—indefatigable collaborators on piquant farces—and now presented in outwardly respectable garb to American audiences. Hallam Thompson is the skillful adapter who has made it less continental and more American without "puritanizing" it. It will not offend people of the world.

For "Transplanting Jean" is not racy or salacious in the sense that so many imported French farces have been. But it is based upon an idea and depends on situations wholly Gallic and "unsympathetic" on this side of the water in their original and purposed meaning. For example, what probably seemed immensely