Things Theatrical Start With Renewed Rush Next Week, With General Feeling of Optimism—This Week's Business Surprised Everybody

By HENRY M. NEELY WE SLIP into high again next week; we step on the gas and shove the spark a notch beyond where it ought to be and let the speed regulations take care of themselves. And we're not wearing chains, so if we skid here and there no one need be surprised.

All of which, being translated into plain theatrical facts, simply means that whereas this week there was only one opening and there were two theatres dark, next week the two dark theatres will blaze again with the merry lights and we will have five new legit shows, the return of the Desmond Players, the usual change of vaudeville bills and a general feeling that the worst has passed, and that we will get the usual happy clinch in the final close-up of the season after all.

Shows That Are Coming

deserves to be.

the harem pool and gloats over it.

is indeed amazing. It sounds mighty

good, though.

THIS week has knocked an old I tradition to smithercens. And, by doing that, it has given a new lease of life to the habitual This Week's optimism of theatrical people.

Last Saturday in Theatre Rush

Broke Records this column roiced the general gloomy outlook upon the week-before-Christmas business. It never has been good in past years unusually prosperous years. And, so far, this year has not been the dramatist's technic.

prosperous. So, not expecting any ticket buyers to interrupt them, the box-office men all invested in new decks of cards and studied Hoyle's well-known observaand looked forward to a week in which they could win cigar money from their

And then an astonishing thing hap-pened, as the thriller writers love to say. And then an astonishing thing happened, as the thriller writers love to say. Reople began to come in and buy seats. And they continued to come. Monday and Thursday were better, last night was excellent. For every show except "Afgar," it has been the best week-before-Christmas business that the local theatres have known in years. And the slump of "Afgar" is by nomeans a reflection on the tastes of Philadelphia theatregoers; quite the contrary.

TEXT week's bills certainly give us COTHE BAD MAN" is one of the N sufficient variety to choose from.

At the Forrest we have "The Wander-phia has seen—or is likely to see—this At the Forrest we have "The Wandering Jew," a dramatic spectacle; at the Walnut, "The Bad Man," a satiric romedy; at the Garrick, "The Famous Mrs. Fair," a comedy-drama; at the Lyric, McIntyre and Heath in musical Lyric, McIntyre and Heath in musical Lyric, McIntyre and Heath in musical comedy; at the Shubert, "The Passing most delightful. It depends on that

Show." a typical revue.

The Desmond players, in reopening the Metropolitan Opera House, will give "Zaza" Monday matinee and every evening and "Tess of the Storm Country" not make for laughing, but for grim ning and Tess of the Stock production of "The Bad Man." does "Daddy Dumplins." These two bandit here of "The Bad Man." does of 'Daddy Dumplins.' These two bandit hero of 'The Bad Man,' does stock organizations, by the way, have throughout the play—and still it's a built up a most gratifying following comedy. this year, and the plays they have pre-sented so far would almost constitute a fair dramatic education in themselves. There's no more satisfactory sign of the There's no more satisfactory sign than the trivial good health of a city than consistent support of good organizations for stock work. It gives the younger generations an opportunity to younger generations an opportunity to the same principle of that unforgettable become familiar with standard works they would otherwise probably never in the name part, drowns his enemy in

THERE'S another notable theatrical Bad Man' is the fact that Holbrook THERE'S another notable incurred.

crent on for next week, though it doesn't come in the regular routine. If a performance in Italian by that body has become so used to seeing Blinn fine artiste. Mimi Aguglia, and her fine artiste, Mimi Aguglia, and her fine artiste. Mimi Aguglia, and her fine artiste, Mimi Aguglia, and her fine artiste. The company with a good organization one, which shows a grim auto-da-fe at usual, human sort of bandit. Every-body has become so used to seeing Blinn in he-male roles of the type, he played in he-male roles of the type, he played in the carried but all stage at the Forrest to its utmost. Tyrone Power is the star of the show.

M'ss Bianca Saroya, a regular mer employed, while the string parts were Orphanage at Concordville, Pa.

IS very evident that the

been put together with half-way in-telligent attention to dramatic prin-ciples. I'm not talking high-brow dramaturgy now: I'm talking about the plain hatchet-and-saw form of rough crucifixion, the second in Syria during carpentry that is necessary to give a the Crusades, the third in Italy in the thirteenth century and the last in Spain at the time of the Inquisition. Tyrone Power, who for some time play an adequate framework to carry its final, completed form.

Which leads me to "Declassee." If were not such an out-and-out ad- has been vegetating in the films, returns miter of Ethel Barrymore, I should not the Philadelphia in the title part, and be so bitterly disappointed in her presbe so bitterly disappointed in her presbe so bitterly disappointed in her present play. The faults of "Declassee" are so glaring that every local reviewer except one adverted to them on Tuesday, and, if they stand out so plainly that this is done in a first-night review, the question naturally arises. Why on earth local players, including Thais Lawton, Miriam Lewes, Adele Klaer, Howard Lang and Albert Bruning. Philadelphia is "The Wandering Jew's" first stop outside of New York, and it is interesting to accept the play. weren't these faults seen and corrected and it is interesting to note in passing

faults. First is the irresistible work of the star. Second, the story is about an extremely interesting and unusual type of woman and be rate so appeared in "He story is about an extremely interesting and unusual type of woman and be rate so appeared in "He star is appeared in "He first of the two Strauss works on any things in order to see it through a stage ratesman could have taken "De classee" and rewritten it into a really big piece of work. All the elements and is returning for a two weeks' stay at the curpetity is so faulty that you feel and is returning for a two weeks' stay at the all three acts, it takes too much take full three

daughter instead of Margalo Change and certainly none of significance, as become almost a star.

Till: second act is hopeless. Our It is interesting to note in regard to dence, is stretched to disjointing. But, aside from this, the day has passed when there is any illusion of reality in four or five grouns of people sitting at difference in the Broad Street Theatre or five grouns of people sitting at difference in the content of the cont

which consists only of going to one table, sifting down and falking to those people,
there out if the curtain. But it is
nother out if the other places in the composition.
The second Strauss number is written
for a very small orchestra. Gever than
if the other places in the composition.
The second Strauss number is written
for a very small orchestra. Gever than
it is appeared to the bill at the Chestaut
Skret Opera House beginning next Monday. The shelk.

"Griff, the "Bubble Man"
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STARS OF THE STAGE COMING HERE NEXT WEEK



company at the Academy of Music on in "The Boss" as Regan, parts in Monday evening. The play is Nicodemi's which bull strength and stolidness were "Scampolo" and the performance is main characteristics, that his playing of main characteristics, that his playing of said to be particularly elaborate, switch there were performers. The score stands

MEINTYRE &

MIRIAN LEWES and TYRONE POWER

ASTLY, but, in the eyes of many,

ers that it is hard to see how they all have time to do their acts.

STRAUSS CONDUCTS THE

Composer Appears as Guest Con- stand against modern works and mainductor at the Regular Concerts tain interest; and Vivaldi is not Bach.

THE PROGRAM Tone poem, "Ein Heidenleben"... Strause
Concerto for violin Vivaidi
Paul Kochanski.
Suite, "Der Buerger als Edelmann". Strause
Richard Strause. Guest Conductor.

Their Most Famous Parts
Although an actor's best role is generally a matter of opinion, few would deny that the most-remembered part played by Henry Miller, who comes to

weren't these faults seen and corrected that "Bull Dog Drummond." which has before the play was put out before the public?

There are two things that carry "Declassee" to success in spite of its faults. First is the irresistible work of the star. Second, the story is about the star of the star. Second, the story is about the star of the sta

benefit of the Sons of Italy a comedy part—and such a one as this—from Havana to Georgia and Arizona. as a masterpiece in economy of orchestral parts with a wealth of effects. Much more might be written of the

"Declassee" say that he said of the unsterly playing of the said of the unsterly playing of the sol violin parts by Thaddens Rich. The Sol violin parts of the composition, of the features of the composition, well known by the said to elaborate and variety of the sol violin parts of the composition, well known by the said to the features of the composition, well known by the said to elaborate and variety o

Why the Vivaldi concerto was chosen As the solo number is hard to imagine.

It is contrapuntal nusic of the highest degree, but except for the slow movement, has little of inspiration. Mr.

Kochanski plant to 20 km. Mr.

Kochanski plant to 20 km. Mr.

Richard Strauss appeared as guest conductor.

Richard Strauss appeared as guest conductor at the regular concert of the Philadelphia Orchestra at the Academy Philadelphia Orchestra at the Academy Moody's "The Great Divide." Similar Clayton in "Exit the Vamp" Feetbal Clayton in "Exit the Vamp" See Clayton in "

aside from this, the day has passed when the day has passed when there is any illusion of reality in four there is any illusion of reality in four there is any illusion of reality in four the characters, each group-constant tables, taking their turns talking the day has proposedly not heard by any of the other groups. And it is too much to ask us to believe that Thayer could slop and talk to Solomon without seeing the group at the table two feet away or being seen by one of them.

All the table two feet away or being seen by one of them.

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All the table two feet away or being seen by one of them.

All the feest of the strains do not place "Ein the finest detail.

Repeated hearings do not place "Ein the finest detail.

Repeated hearings do not place "Ein the finest detail.

Repeated hearings do not place "Ein the the shear week, made her the amusement world via the Lyric Theatre next week, made her the detail.

Repeated hearings do not place "Ein the finest detail.

Repeated hearings do not place "Ein the finest detail.

Repeated hearings do not place "Ein the finest detail.

The table two feet away on the finest detail.

All the finest detail.

Repeated hearings do not place "Ein the finest detail.

The finest detail.

The finest det

THE CRITIC TALKS TO MUSIC LOVERS

the engagement, showed that there is in Philadelphia a distinct field for opera at a moderate price, when given by a "Cavalleria Rusticana." All of them good company. The merit which the showed that the judgment of the imprecompany possesses was clearly shown in a repertoire ranging from "Lucia" to The advantage of the Marie Jeritsa, the new Vienness of the Metropolitan Opera Company

reach of the average purse. This system Mr. Gallo has eliminated, and yet is able to give performances of the greatest excellence with very fine singers and actors, thus making up casts which really gain in balance as well as

THE task of the San Carlo Opera Company this year was one of peculiar difficulty, because it had to win the confidence of the Philadelphia operagoing public, which had been sadly shattered by some unfortunte experiences in the not-long-gone past. Several "companies" had announced "seasons" of opera, sold tickets and then ceased after a few performances; another discontinuous are considered—the ballet, the of opera, sold tickets and then ceased after a few performances; another dismissed its audience after the second act of "II Trovatore" because the singers had not been paid, and they naturally refused to finish unless assured of their money, which the management was apparently unable to guar-

adapted from a novel of George Barr McCutcheon, remembered as playing at a downtown theatre here last year, will be next week's offering at the Orpheum. The Christmas atmosphere of the play was the reason for its choice as a holiday attraction. Dwight Meade plays the title role and, besides the many stock favorites, there will be a group of clever juvenile actors in big parts.

"Wandering Jew" Elaborate

"The Wandering Jew" Elaborate

"The Wandering Jew" the dramatic specially was, perhaps, the hard spectally with common for a two week's run, is extremely elaborate in its staging. The play is in four phases and seven scenes, and especially in the second and fourth requires unusual settings. The second none, which shows a grim auto-da-fe at the time of the runsides, and the final one, which shows a grim auto-da-fe at the time of the Inquisition, tax the big stage at the Forrest to its utmost. the time of the Inquisition, tax the big settings, thus giving them every ad- taxing the capacity of the house.

THE three weeks' season of the San Carlo Company, is a Phikadelphian, and Henri Scott, who with the late David Bispham is probably the best male operatic singer the city with sufficient response to secure a performer. But outside of a guest performer. But outside of these a number of operatic "debutantes" formance. Also, strange to say, only one of the Puccini operas, "Madama Butterfly." was repeated.

The season just closed contains

"Othello" and "Lohengrin." Any ore first appearance with a company of expanization which can give such creditable performances of opera, embracing practically the whole repertoire, as did Mr. Gallo's company, and do it at a pany every member of which is not Acthur Bodansky will conduct. practically the whole repertoire, as did Mr. Gallo's company, and do it at a reasonable price, is well worthy of public support.

Ever since the beginning of opera in this country it has been a diversion for this country it has been a diversion for this country it has been a diversion for the country in the country in the country is a country to the country that the country is not that country the country is not country in the country that the country is not country to the country that the country that the country that country is not country to the country that the cou

the stars made it necessary to charge such prices as put opera beyond the in its first extended stay in Philadelphia, the financial returns were all that could be expected from an initiatory venture. It is not likely that the company made much money from the three weeks which it spent in Philadelphin, but the outlook for the future was sufficiently satisfactory for Mr. Gallo to Marcel Dupre, organist of Notre

Grand opera is about the most ex-

PHOTOPLAYS

of these was the fact that the attendance, especially in the closing days of Eaton. Hilds Reiter and Beatrice

Eaton. Hilds Reiter and Beatrice

Mr. Albrecht and the other members

antage to show what they could do.

M'ss Bianca Saroya, a regular memite, which had to be given twice, while

M'ss Bianca Saroya, a regular memite, which had to be given twice, while

M'ss Bianca Saroya, a regular memite.

PHOTOPLAYS

PHOTOPLAYS



Weekly Photoplay Guide Week of Dec. 26 to Dec. 31. Subject to Change

gambler.

There have been a dozen failures this season that might have jogged along to comfortable success if they had only been put together with half-way in
The property of the Jew in the novel is always followed by cholera or plague — not an exactly pleasant tople for many talentel dancers, singers, come of the present version of the legend, written by E. Temple Thurston — written by E. Temple Thurston — or that it is hard an among them are so many talentel dancers, singers, comedians and general-all-around entertain.

The snading away to nothing in the querulous parts of the third movement of "Ein Heldenleben" being a great artistic effort. Dr. Strauss publicly congratulated him after the performance of which half-way in
So the present version of the legend, written by E. Temple Thurston — or that it is hard an among them are so many talentel dancers, singers, comedians and general-all-around entertain.

chool of contrapuntists only Bach can APOLLO 52D & THOMPSON STS. APOLLO 52D & THOMPSON STS.

M.—All-Star Cast in "The Old Nest"
T.—All-Star Cast, "A Tole of Tree Worlds"
W.—Sylvia Drome: in "Unseen Forces"
T.—R. Hughes' "Dangcrous Curve Ahead"
F.—R. Hughes' "Dingerous Curve Ahead"
S.—Midred Harris Chaplin in "Old Dad"

deny that the most-remembered part played by Henry Miller, who comes to _____

ASTOR FRANKLIN & GIRARD AVE.

M .- George Melford's "The Sheik" T .- George Melford's "The Sheik" W .- George Melford's "The Sheik" F.-Elsie Ferguson in "The Song of Songs" F.-William S. Hart in "White Oak" F.-J. O. Curwood's "The Golden Snare" P.-William S. Hart in "White Oak"

M.—All-Star Coat. "The Rider of King Log" T.—Pauline Frederick in "The Lure of Jude" W.—Gloria Swanson in "Under the Lash" T.—Harold Lloyd ha "Never Werken" F.—William Russell in "Desert Bloosoms" S.—Sessue Hayalawa in "The Swamp" FAMILY THEATRE-1311 Market St. REGENT MARKET ST. 16 0w 17TH

M.—Wur. S. A. M. TO MIDNIGHT
M.—Wur. S. Hart in "Truthful Tolliver"
T.—Herbert Rawlinson in "Cheated Hearts"
W.—Guy Empsy in "Millionaire for a Day"
T.—Gloria Swarson in "Under the Lash"
F.—Special Case on "Father Tom" M.—Bichard Barthelin as in "Experience"
T.—Sennett's "Love, Honor and Behave"
W.—Vlo'a Dana in "The Off-Shore Pirate"
T.—Al-Star Cast in "The Old Nest"
F.—The Miracle of Manhattan"
S.—"The Wrong Woman"

M.—"The Girl From Nowhere?"
T.—The Girl From Nowhere?
W.—J. Johnstons in "Sheetered Daughters"
T.—L. Johnstons in "Desert Blossoms"
S.—William Russell in "Desert B

M.—Miriam Cooper in "The Serroude"
T.—Miriam Cooper in "The Serroude"
W.—Miriam Cooper in "The Serroude"
T.—May MacAvoy in "Morals"
F.—May MacAvoy in "Morals"
S.—May MacAvoy in "Morals"

M — Marian Payles in "Enchantment"
T. Marian Payles in "Enchantment"
W — Viola Dana in "Puppets of Fate"
T.—Viola Dana in "Puppets of Fate"
F.—Charles Rev. "The Old Swimmin' Hole

EMPRESS MAIN ST., MANAYUNK PALACE 1214 MARKET STREET MATTER DAILY PALACE 10 A. M. to 11:15 P. M. M .- William S. Hart in White Oak" T -William S. Hart in "White Oak" W -- William S. Hart in "White Oak"

M — William Edwell in "Desert Blossoms"
T — Glades Watten in "Bigh Heels"
W — Wands Hawley in The Outside Woman
T — Marie Probat in "Nobody's Fool"
F — Special Cast in "The Orderly" "The Orderla"
"Indiscretion"

REGENT MARKET ST de ow 17TH S-Siena last in "Dinger Ahead"

M. Garceth Highes "Garments of Truth"
Garreth Highes Garments of Truth"
W. Garceth Highes Garments of Truth"
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T. Garceth Highes

MATINEE DAILY SAVOY 1211 MARKET STREET M.—Griff this "The Mother and the Law"
T.—Griffithis "The Mother and the Law"
W.—"The Wrong Woman"
T.—P. Freder ck in "The Stirg of the Lash"
F.—"Dangerous Curve Ahead"

M.—Norma Talmadso in "Going Straight"
W.—Norma Talmadso in "Going Straight"
T.—Earle Williams in "Going Straight"
T.—Earle Williams in "Lucky Curson"
S.—"Dangerous Curve Ahead"

M.—Norma Talmadso in "Going Straight"
T.—Earle Williams in "Lucky Curson"
S.—"Dangerous Curve Ahead"

& CEDAR AVENUE High and B. Talmadise in "Taking Chances".

Richard Talmadise in "Taking Chances".

Sessue Hayakawa in "The Swamp".

Thos B. Jefferson in "Rip Van Winkle".

Thus, B. Jefferson in "Rip Van Winkie"

COLISEUM Market bet, 59th & 60th
M.—G. Paylson, "Love, Hate and a Woman"
T.—G. Paylson, "Love, Hate and a Woman"
N.—Hoot ribbon in "Sure Fire"
N.—Hoot ribbon in "Sure Fire"
N.—E sle Persuson in "The Song of Songs"
F.—E sle Persuson in "The Song of Songs"
Done Fa rbanks in "The Watrimaniae"
JUMBO FRONT ST. & GIRARD AVE.
JUMBO Junto Junto in Frankford "Le
M.—Thos Meighban, "White and I Innucriate

NIXON AND MARKET STS. M.—Gladys Walton in "High Heels"

Ladys Walton in "High Heels"

Theirs Walton in "High Heels"

Lion Glason in "Sure Fire"

RIVOL 1 Sept. 2012

"A Certain Rich Man"
"A Certain Rich Man"
"A Certain Rich Man"
"A Certain Rich Man"
"M Show in "Lavender and O'd Lace"
"M Show in "Lavender and Old Lace"
"A Show in "Lavender and Old Lace"
"The Company of the Company 69TH ST Theatre cop. 1. Terminal

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W. Allestar Melford "The Sheik"

STRAND GERMANTOWN AVE. M. tirorge Melford's "The Shelk" - tienge Melford's "The Shelk" W. George Melford's "The Shelk" T. cleares Melford's "The Shelk"

AT OTHER THEATRES MEMBERS OF M. P. T. O. A.

KARLTON CHESTRET Above BROAD Dody to A. M. to 11 15 P. M. M. W. Reid, E. Ferguson, Peter Ibbetson, W. W. Reid, W. Reid, E. Ferguson, Peter Ibbetson, W. W. Reid, W. Reid, W. Ferguson, Peter Ibbetson, W. W. Reid, W. Reid, W. Ferguson, Peter Ibbetson, W. W. Reid, W. Reid, W. Ferguson, Peter Ibbetson, W. W. Reid, W. Reid, W. Ferguson, Peter Ibbetson, W. W. Reid, W. Reid, W. Ferguson, Peter Ibbetson, W. W. Reid, W. Reid, W. Ferguson, Peter Ibbetson, W. W. Reid, W. Ferguson, Peter Ibbetson, W. W. Reid, W. Reid,

LIBERTY BROAD & COLUMBIA AV.
MATINEE DAILY

M.—Pauline Frederick in The Lute of Jade
T.—Pauline Stark in "Salvation Neil"
W.—G. Davison, Love, Rate and a Woman
T.—H. Rawlinson in "The Wakefield Case"
F.—Gali Kane in "Idle Hands"
F.—Charles Ray, "The Midnight Beil"
F.—Charles Ray, "The Midnight Beil"