

BEFORE THE CURTAIN GOES UP

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

W E 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.

THIS week has knocked an old tradition to smithereens. And by doing that, it has given a new lease of life to the habitual theatrical people.

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 observations on the game.

And then an astonishing thing happened. The thriller writers love to say. People began to come in and buy seats. And they continued to come. Monday and Tuesday nights were fine, Wednesday and Thursday nights better, last night was excellent.

Next week's bills certainly give us sufficient variety to choose from. At the Forrest we have "The Wanderer," a dramatic comedy.

THE "BAD MAN" is one of the most "unusual" shows Philadelphia has seen—or is likely to see—this season.

There's no more of the "regular routine" in the performance in Italy by that fine artist, Mimi Agoplia.

IT IS very evident that the average theatrical producer is not a good judge of playwriting.

THEY did not use Eugene Sue's famous, but now little read, version of "The Wanderer Jew" legend when they made the big spectacle that comes to the city next week.

There have been a dozen failures this season that might have joggled along to comfortable success if they had only been put together with intelligent attention to dramatic principles.

Which leads me to "Decease." It was not so much an out-and-out number of Ed Barrymore. I should not be so bitterly disappointed in her present play.

CERTAIN plays outstay their welcome. It comes even in one short engagement. It is always found ready admirers, are they with profit and for the pleasure.

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STARS OF THE STAGE COMING HERE NEXT WEEK



Miss LEE WHITE, Shubert Vaudeville.



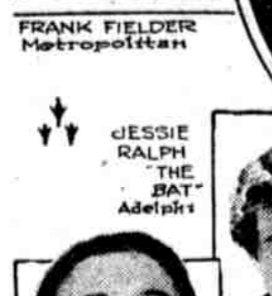
MARGO WALDRON, Keatinge.



FRANK FIELDER, Metropolitan.



JESSIE RALPH, The Bat.



BLANCHÉ BATES and HENRY MILLER, "THE FAMOUS MRS. FAIR" Garrick.



ETHEL BARRYMORE and HENRY DARRIELL, "DECEASE" Broad.



HOLBROOK BLINN, "THE BAD MAN" Walnut.



HARRIE MAYNE, Caesar.



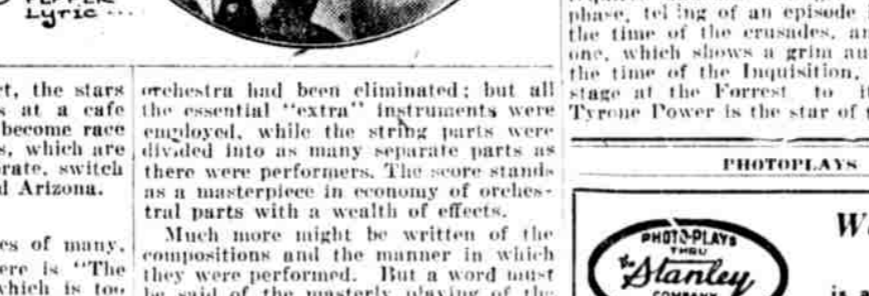
MAY BOLEY, PASSING SHOW OF 1921, Shubert.



MVRIAN LEWIS and TYRONE POWER, "THE WANDERING JEW" Forrest.



MCINTYRE and HEATH, "RED PEPPER" Lyric.



MARIAN LEWIS and TYRONE POWER, "THE WANDERING JEW" Forrest.

Christmas Play at Orpheum "Daddy Dimpkins," a comedy drama, adapted from a novel of George Barr McCutcheon, remembered as playing at a downtown theatre here last year.

Wandering Jew Elaborate "The Wandering Jew," the dramatic spectacle which comes to the Forrest Monday for a two weeks' run, is extremely elaborate in its staging.

Allegheeny Frankford & Allegheny Mat. Daily at 2:15, 8:45, 9:15. M—George Melford's "The Shell."

Arcadia Chestnut St. 16th 10 A. M. to 11:15 P. M. M—Edith Clayton in "Exit the Vamp."

Bluebird Broad & N. Broad Continuous 2 until 11 M—Chas. Dickson's "Our Mutual Friend."

Broadway Broad & N. Broad 2:45 & 9 P. M. M—George Melford's "The Shell."

Capitol 722 Market St. 10 A. M. to 11:15 P. M. M—Tom Moore in "From the Ground Up."

THE CRITIC TALKS TO MUSIC LOVERS

THE three weeks' season of the San Carlo Opera Company, which has just closed in Philadelphia, revealed a number of interesting sidelights on the general operatic situation here.

Perhaps the first and most important of these was the fact that the attendance, especially in the closing days of the engagement, showed that there is in Philadelphia a distinct field for opera at a moderate price, when given by a good company.

Ever since the beginning of opera in this country it has been a diversion for the rich. The "star" system made it such, because the enormous fees paid to the stars made it necessary to charge high prices as put opera beyond the reach of the average public.

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.

These experiences made the operating public wary and suspicious. Of course, those who knew the splendid record of the San Carlo Company and Mr. Gallo, who is the only man in the country who has been able to give high-grade opera successfully at moderate prices, had no such doubts.

Another interesting feature of the season was the number of Philadelphia singers who appeared at the performances. Every singer who ever warbled has at some time visions of the opera, and Mr. Gallo gave several young singers a chance of going public.

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"La Forza del Destino" was a grand affair. But a suggestion to give the best male operatic singer the city has produced, appeared several times as a guest performer.

The season just closed contains many valuable lessons for next year for Mr. Albrecht and the other members of the committee whose efforts went far to make the series such a success.

MUSIC NOTES Marie Jozia, the new Viennese soprano, will make her first appearance with the company at the Academy of Music on Tuesday.

The soloist at the concert of the Philadelphia Opera Company on Thursday evening will be Elena Gerhardt.

Margaret Crowell, liver, pupil of Philip Whittier, has engaged as soloist with the Philadelphia Opera Company on Thursday evening.

Ben Stoddard, leader of the Rita-Carlton Light Orchestra, will give a musical extravaganza on Sunday evening.

An excellent Christmas program will be given Sunday evening at 7:30 at the Second Presbyterian Church.

Weekly Photoplay Guide Week of Dec. 26 to Dec. 31. Subject to Change. The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions.