BEFORE THE CURTAIN GOES UP

Unusually Interesting Week Closes First Half of Season and Outlook for Future Is Brighter—A Glance Back at Some of the Things We Have Seen

By HENRY M. NEELY

AN UNUSUALLY interesting week brings to a fitting close the first half of the current theatrical season. And in many ways this first half season has been unusually interesting, too.

There are no openings scheduled for Monday night, but we really don't need any, for there is enough good fare on the boards to satisfy anybody. We now have five shows here that are well above the average in quality. This is not counting the musical comedies, of which two remain, but, for those who prefer that kind of spice to their menu, both of them will be found excellent.

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THE incomparable Ethel Barrymore remains at the Broad, her glowing personality and her keen art lending a semblance of vivid life to "Declassee," which would be anemic without her. "The Wandering Jew," a gem of its kind, continues at the Forrest, with Tyrone Power in the lead. "The Famous Mrs. Fair," with Blanche Bates and Henry Miller, remains at the Garrick. "The Bad Man," one of the very best pieces of technical stage writing and mounting seen here in a long time, stays at the Walnut, and "The Bat," which needs no further comment, refuses to leave the Adelphi until it has smashed the smithereens out of our theatrical marathon records.

There is always a temptation at this particular period of the year to indulge in both retrospect and prophecy. The retrospect is easy enough. But there has never been a season in the memory of the oldest inhabitant when prophecy—with any degree of authority—was so difficult. The theatre-going public is, and has been, in a most peculiar mood. "Shopping" for amusements has become the custom, and every enterprise designed to entertain has felt the effects of this more careful selection and more conservative buying.

Outlook for Future Is Much Brighter

But this much prophecy can be ventured with some degree of certainty that it will be fulfilled: The remainder of the season will see fewer new plays and more revivals of old favorites, and the public will go to the theatre more liberally because of this. There is a strong undercurrent of optimism in the profession. It is felt that the worst has passed and that there is going to be a gradual resumption of theatre-going on a large scale.

And there is another favorable angle to this. Earlier in the season we were getting plays that had not been tried out; that were largely experimental; that had not "found themselves," so to speak. Now, however, the plays that we will get will be those that have stood the test of road or New York engagements.

* * *

AND yet we have really had some excellent plays this last four months. I'm not going to put my head in any one's noose by venturing on the favorite critic's pastime of listing the "ten best." But there are some that come to mind immediately in looking backward over the half season just past.

With a full knowledge of the fact that it's only a matter of personal opinion after all, I admit that "Mr. Pim Passes By" gave me more genuine delight than any comedy we have had, and that Erskine Sanford, in the role of the quaint Mr. Pim, gave me the best bit of individual character acting I have seen in a long while.

Among the serious plays, I find it hard to choose between "A Bill of Divorcement" and "The Easiest Way." Naturally, that will arouse the ire of the Barrie fans, but I confess that "Mary Rose" did not impress me as Barrie at his best by any means.

We have had some good melodramas. Naturally, "The Bat" heads the list, but "Bulldog Drummond" was a good show of its type, and "The Night Watch" was well constructed and excellently put on.

Musically, "Irene" and "The Merry Widow" stood out against all new competition.

And last, but by no means least, there is "The Bad Man," now at the Walnut. Here is a whole college course in playwriting. So far as construction is concerned, "The Bad Man" is as nearly perfect technically as anything I have seen. And, best of all, it is a swift-moving story, with a hint of melodrama in it, but its main ingredient is a vein of satiric comedy, which permits Lopez, the ignorant Mexican bandit, to point out with the keenest possible satire some of the absurdities of the system of law and conventions under which we live in the United States.

"The Bad Man" is the one show I can recall which absolutely conforms to the much-advertised "three unities" of time, place and theme. Yet it is done without forcing. The three acts all take place in the same setting and on the same day. The whole play could, as a matter of fact, be given without the falling of the curtain. And, in addition, it has so much real drama and such a wealth of real comedy that it is enjoyable whether you get the point of the satire or not.

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LET'S all make New Year's resolutions. For the theatre-goer: If a show is advertised to start at 8:15, I resolve to be there at 8:15. For the manager: If I advertise to start a show at 8:15, I resolve to start it at 8:15.

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In spite of its defects of stage workmanship, there's an unusually fine literary quality about "Declassee," in which Ethel Barrymore is appearing at the Broad. The lines abound in keen epigrams, and there are times when they reach a fine lyric quality that isn't often heard nowadays. One notable point of this kind occurs in the first act, when Lady Helen swings into a most stirring panegyric of the "mad Varricks," her ancestors, who blithely fought and died for all sorts of causes, but always in the interests of ideals and of clean sportsmanship.

Fine Literary Quality Found in "Declassee"

I couldn't help thinking, as I sat through the play, what a pity it is that Miss Barrymore doesn't give us "The Second Mrs. Tanqueray"—or "Lady Windemere's Fan." She would be superb in both plays and they are both well worthy of such a revival as she would give them.

"Declassee" tempts to quotation every here and there. Of course, the lines, detached from their context and without the significance of human voice inflection, must suffer in cold print, but some of them are too good to be forgotten. Here are just a few that I jotted down:

"You'll find England as quick as America to acknowledge success in business, even if she's not as quick to acknowledge failure in matrimony."

"She's the type that particularly annoys me. One is always seeing them about and meeting them, too. They are always living in hotels, always apparently on the wing, always good-looking, always beautifully dressed, always pleasure-seeking; their friends are always people they've just met; they're agreeable enough, frequently amusing; they never have such things as husbands or relatives or children, and they emerge from perfect obscurity as detached from any possible background as silhouettes cut from the black paper and pasted on a blank page."

"She knows that a pound is something you give the head waiter and a shilling is something you give the taxi driver."

"I love that thing that Harry is playing, only it's like rain—like rain and ghosts and the moors in winter and last year's styles and photographs of oneself at seventeen."

"It isn't quite cricket, according to my topsy-turvy ethics, to take away a woman's lover—though, I suppose, I shouldn't hesitate if he were only her husband."

* * *

I SHOULDN'T get too much excited over that story that all the theatrical and motion-picture interests are going to form one huge amalgamation. Called up two friends in New York and asked 'em about it and this is what they said: From Morosco's personal representative: "Say, that's a lovely story. Cook another pill and let me know what else you can dream." From an official of the Famous-Lasky Film Company: "H——, no; we've got troubles enough of our own without that." My dope is it is simply an overgrown yarn founded on a booking arrangement between the Syndicate and the Shuberts. And they may get together in a pool of interests that will be a big help to the business of both.

* * *

THEY have made a much better play out of "The Wandering Jew" than I expected. The Sue novel has always seemed to me to be the dreariest thing between two covers, and I wouldn't read it all through again for a year's salary. But the stage play at the Forrest isn't a bit like that. It is excellently thought out, full of genuine human-interest action, and I've never seen stage settings that impressed me more for beauty, dignity and simplicity.

And the company can boast three speaking voices that would be hard to match. Tyrone Power, himself, has a most rich and resonant delivery, but the palm must go to Miriam Lewes, who has by all odds the most magnificent speaking voice I have ever heard on the stage. Adele Klaer is the third of this unusual trio, though her voice lacks the smoothness and richness of Miss Lewes'.

* * *

IF THE "Passing Shows" continue to improve, they may vie with the "Follies" as milestones in our annual theatrical journeys. The one now at the Shubert is about the most colorful and most swiftly moving of the series, and its mountings show rather better taste than is usually expected in shows of that nature.

There is always one danger in doing travesties of popular plays. That is, that the play travestied has not been seen in the city the show is playing. Fortunately, we in Philadelphia have seen most of the originals of the "Passing Show" burlesques, so we are able to appreciate the humor that is put into the caricatures. The skit on "The Bat" is especially good.

And, meanwhile "The Bat" itself is going blithely on its merry way at the Adelphi, now able to see the long-run record without the aid of a telescope and hoping to be looking the other way at it in a few weeks. I understand that it has been definitely decided to keep the show here until after Washington's Birthday, anyway.

And we have another perennial with us. McIntyre and Heath seem able to stick to the good, old-fashioned type of entertainment in which they made their reputations and to find plenty of people who want just what they are giving. They are about the sole surviving team who attempt to give their black-face talents a whole evening for its exploitation.

* * *

THAT was a great Christmas party that the Keith and Stanley and Nixon folk gave the vaudeville actors and actoresses in the ballroom of the Hotel Adelphia last Monday night. These annual affairs are getting to be important events in the lives of members of the profession who are playing away from home during the holidays.

* * *

FIRST impressions count for a very great deal in a theatrical sense, and so a revival or a drama which books a return engagement with a new set of actors is more than likely to play second fiddle to the original. People who see both are inclined to say, "Yes, it's good, but somehow I think that first performance had the edge."

The general consensus of those who have seen "Mrs. Fair" in its present stay at the Broad is that Mr. Miller has gathered together a cast that is, on the whole, equal to that he had last year. Particular interest attaches to the playing of the part of Sylvia Fair, which brought fame to Margalo Gillmore, now being featured in other Broadway attractions. Marjorie Williams, now in the part, proves to be wholly adequate. What she lacks, perhaps, is finish and experience, but her youth and charm and sincerity, and her evident knowledge of the fundamentals of dramatic acting, as shown in her big scenes in the third and fourth acts, allow her to make the character one of definite personality and attraction.

The play itself has undoubtedly suffered with the receding of the war and its issues. There is not even an appreciative snicker now when Mrs. Fair, just back from overseas, exclaims with delight over real coffee, butter and cream. In fact, the action in the first two acts is inclined to drag noticeably, and might do so even more were it not for a very apparent accentuation of the comedy elements. Miller especially stresses the lighter business a great deal more than he did last year. The result, perhaps, to make the tense drama of the latter portion of the play more impressive, but to weaken the structure of the whole.

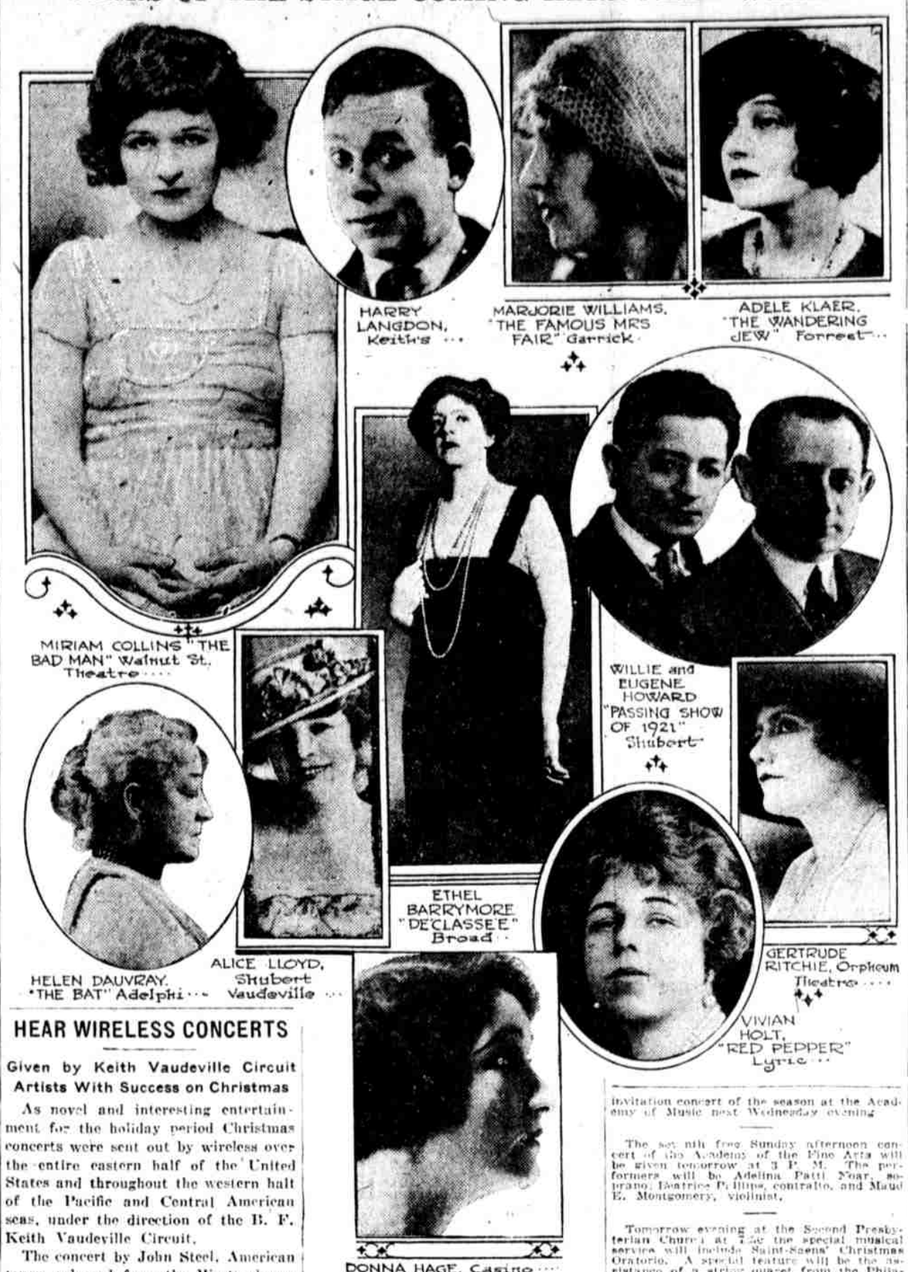
"The Famous Mrs. Fair" is in theme, however, far above time and war conditions. Mrs. Fair might just as well have won her fame in business or politics, have her head turned by just such offers of lectures and outside interests as the author, James Forbes, pictured, and then have suddenly awakened to the plight of her family, as she does now. The war is a mere incident, and could, without much difficulty, be removed.

Candidly, the play would gain effect by such a change.

Shows That Are Coming to Philadelphia Soon

January 9—"Ladies' Night," Lyric.
"Ziegfeld Frolic," with Will Rogers.
"Only 38," with Mary Ryan, Broad.
"Orphans of the Storm" (film), Forrest.

STARS OF THE STAGE COMING HERE NEXT WEEK



HEAR WIRELESS CONCERTS

Given by Keith Vaudeville Circuit Artists With Success on Christmas

As novel and interesting entertainment for the holiday period Christmas concerts were sent out by wireless over the entire eastern half of the United States and throughout the western half of the Pacific and Central American seas, under the direction of the B. F. Keith Vaudeville Circuit.

The concert by John Steel, American tenor, released from the Westinghouse station, Newark, was followed by the projection of "The Battle Hymn of the Republic," by Julia Arthur. Miss Arthur's salutation was supplemented with songs by Edward Drury, Frank Stanhope and Harry Anderson.

The concerts, arranged by E. F. Albee, were first intended as a Christmas treat for sailors and soldiers stationed far from home, but thousands of amateur and scientific receivers "tuned up" and caught the waves. Concerts similar to that at Newark were broadcasted from the Westinghouse station at Pittsburgh, and it is estimated that more than 400,000 persons, equipped with wireless outfits and amplifiers, heard the concerts at points from Quebec to Havana and from Newfoundland to the Rocky Mountains.

He Had Three Choices

John Quinlan, one of the leading players in "The Passing Show of 1921," which is playing at the Shubert Theatre, is an Australian, who first developed taste and ability for the stage while he was a student at St. Joseph's College, Sydney, where he was principal soloist in the glee club. He developed into a baseball player of more than amateur ability, and a great future was predicted for him in this sport. However, Quinlan disliked both that idea and the plans of his relatives to have him follow his father and grandfather in financial fields, and finally he decided to make the theatre his life work.

Recent Success in Stock

A last year's New York success, "The Broken Wing," will be next week's production by Mae Desmond and her associate players at the Metropolitan Opera House. "The Broken Wing," which has never been presented in Philadelphia, tells of the story of a little Mexican girl and her love for an American army airman. A thrill in the play is the falling of a wrecked plane on the stage. Miss Desmond plays the role of the heroine, and Frank Fielder is the airman, who wins her hand despite the efforts of a villainous Mexican.

"Fool There Was" at Orpheum

"A Fool There Was," Porter Emerson Brown's drama suggested by Rudyard Kipling's famous poem, has been selected by the Orpheum stock players for the week beginning Monday at their Germantown house. This play in which Robert Hilliard scored his greatest success, tells of the fascination exerted by a vampire who wrecks his life and disrupts his home. Dwight Meade has the role of the man, and Ruth Robinson will essay a role different from any she has played recently, the Vampire.

"Sheik" Travesty at Dumont's

The Emmett Welch Minstrels usher in the New Year with a holiday matinee Monday with the special January Jubilee, by which they are celebrating their eighty-seventh anniversary. A tabloid satire on "The Sheik," with all the Sahara atmosphere use for laugh-making purposes is one of the features of the show which also includes a travesty called "Out in the Golden West," in which Charlie Boyden has a part. The olio and first-part features are also well taken care of by favorites of the company.

Circus Rider Family

The Hannefords, noted equestrians, who are headliners at the Chestnut Street Opera House next week, are a family whose members have been circus riders for five generations. The members appearing in this Shubert vaudeville bill act include the famous "Poodles," the clown; his mother, his sister Elizabeth, his brother George and his wife, formerly Miss Grace White, of Brooklyn. "Poodles" made his first essay at clowning in the Olympia Circus in London ten years ago.

"Ladies' Night" for Lyric

"Ladies' Night," the "Turkish bath" farce by Avery Hopwood and Charlton Andrews, will come to the Lyric Theatre beginning Monday, January 9. In the cast of this A. H. Woods play are such well-known players as Walter Jones, Allyn King, Evelyn Gosnell, Josephine Saxe and Edward Douglas.

MUSIC NOTES

Vincent d'Indy, French composer, will direct the Philadelphia Orchestra at the concerts Friday and Saturday next. His program begins with an overture by Monteverde, which with M. de Lalande's chansons, "Music While the King Dines," and Boccherini's Concerto in D major for piano and strings make up the first half of the program. The solo piano part in the Concerto will be played by Bruce Simonds. Mme. Jeanne Gerville-Reache will sing M. Ladmirault's "The Gods in the Shadows of the Caves" and D'Indy's own "Poème des Rivages," his latest orchestral composition, make up the second half.

"Le Roi d'Ys," Lalo's opera, will be given for the first time in Philadelphia at the Academy of Music Tuesday evening, January 10, by the Metropolitan Opera Company. Albert Wolff will conduct and the cast will be as follows: Mylio, Benjamino Gigli; the King of Ys, Leon Rothier; Margared, Jeanne Gordon; Rozenn, Frances Alda; the Prince of Karnac, Giuseppe Danise; St. Corentin, Paolo Ananian; Jahel, Milio Picco.

Albert Coates, the British conductor, will make his first appearance here as guest conductor of the New York Symphony Orchestra in the Academy of Music January 19, with Alexander Siloti, pianist, as soloist.

The Philharmonic Orchestra, Josef Pasternack conductor, will give its next concert in the Academy of Music, Sunday, January 8. The soloists are Elizabeth Gutman, soprano, and Micael Penha, violinist. Mr. Penha will play the Haydn Concerto and Miss Gutman will sing Arensky's "When Last at the Ball I Embraced Her," Grechaninow's "The Skylark" and three Russian folk songs. The orchestral numbers will be the "Egmont" Overture, Handel's Concerto Grosso for strings and piano, two intermezzos from "The Jewels of the Madonna," Tschaikowsky's Italian Caprice and "The Deluge," by Saint-Saens. In the Handel number Mr. Pasternack will conduct and also play the piano part.

The program for the recital for piano and violin by D. Hendrik Essmann and Sascha Jacobinoff next Thursday evening at the Little Theatre will be made up of works by John Alden Carpenter, Schumann and Beethoven.

Frieda Hempel has included in this program for her recital at the Academy of Music next Thursday evening the "Blue Danube" Waltz and the old Norwegian melody known as the "Echo Song." The aria, "Ich rufe mein Liebchen" of Mozart and a pastoral of Veracini, Schumann's "Nussbaum," Schubert's "Wohin" and "Ave Maria," the "Carnival of Venice," with lute obbligato, the Lullaby of Brahms and "Robin, Little Robin," by Frances McCollin, of Philadelphia, are some of her other numbers.

The Matinee Musical Club for its concert next Tuesday afternoon at the Bellevue will present Magdeleine Du Carb, the French pianist. Mme. Du Carb will be assisted by members of the club in vocal and instrumental selections and by the Matinee Musical Club Orchestra.

On Monday, when the Art Alliance will hold its usual New Year's housewarming, the Madrigal Singers, under the direction of Henry Hotz, will give two programs, one at 5 o'clock and one at 6 o'clock.

The interpretation of Bach through lecture and organ recital will be given Monday evening, at the Messiah Lutheran Church, Jefferson and Sixteenth streets. The artist is Carl F. Pfattelcher, director of music at Phillips Academy, Andover, Mass.

Ralph Kinder announces his annual series of Saturday afternoon organ recitals in the Church of the Holy Trinity, Rittenhouse Square, on January 7, 14, 21, 28, at 3:45 o'clock. The assistants: Stella H. Landis, contralto; Dorothy E. Pierce, soprano; Harry Chasin, violinist, and Noah H. Swayne, second bass.

The Fortnightly Club will give its first invitation concert of the season at the Academy of Music next Wednesday evening.

The set-up free Sunday afternoon concert of the Academy of the Fine Arts will be given tomorrow at 3 P. M. The performers will be Adelina Patti Noar, soprano; Beatrice P. Hine, contralto, and Maud E. Montgomery, violinist.

Tomorrow evening at the Second Presbyterian Church at 7:30 the special musical service will include Saint-Saens' Christmas Oratorio. A special feature will be the assistance of a string quartet from the Philadelphia Orchestra. Some special Christmas music will also be sung and several instrumental numbers will be played.

The Reading Choral Society, under the direction of N. Lindsay Norden, will give the first concert of its third season at the Orpheum Theatre, Reading, on Tuesday, January 3. The program will consist of miscellaneous numbers, mainly a capella in eight parts. Grace Kerns, of New York City, will be the soloist.

There will be a repetition of the Christmas carol service at the Church of St. Luke and the Epiphany tomorrow afternoon at 4 o'clock.

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THE CRITIC TALKS TO MUSIC LOVERS

THE artistic success which has attended the season of the Philharmonic Society thus far and which more than bids fair to be repeated at the concert at the Academy of Music on Sunday evening, January 8, has again brought this organization strongly to the attention of the public.

With the engaging of the Academy for the concerts of the present season and the appearance of professional soloists of the rank of Leo Ornstein, there has been more or less of a feeling that the Philharmonic Society was getting away from the ideals of furthering Philadelphia musicianship both in performance and composition, which were the avowed original purposes of the organization. This, however, the writer is assured by Dr. Charles S. Hirsch, the treasurer and manager, is by no means the case.

The membership for the current season showed a gratifying increase over that of last season so much so that it was decided by the directors to take the Academy not only for the purpose of accommodating the added members, but also of giving the members of the orchestra, which is made up almost exclusively of the players of the Philadelphia Orchestra, the auditorium in which they are accustomed to play and with the acoustics of which they are thoroughly familiar. The gain of this move from an artistic standpoint is undeniably great.

LEO ORNSTEIN, who was soloist at the first concert, and Michel Penha, who will appear at the next one, represent the highest possible type of soloist. They were engaged because the directors of the Philharmonic Society desired to give the members of the organization the best possible soloists which could be obtained. Notwithstanding this, the original purposes of the society will be rigidly adhered to.

At the coming concerts the winners of the Philharmonic medals of last season and some of those who received high mention will be given the opportunity of performing with the orchestra. Among these are Marcus Blitzstein, pianist; Max Seenofsky, violinist; Clarence Fuhrman, pianist, and Reba Hornstein, soprano. Medals for the best qualified young Philadelphia executants will be awarded again this year.

The change in the original program of the organization has been made with the idea of presenting to the members not only the best Philadelphia talent, but also the best that is now appearing on the concert stage, thus giving the society a wider artistic scope and presenting to the members a broader view of the general musical field.

THE object of the Philharmonic Society is to furnish the best music to the greatest possible number of persons at the lowest possible cost. The receipts, even if every membership were taken, would hardly equal the cost of concerts of this class, for at the present dues the concerts are given at a cost to the members of $1 per concert. A small group of generously minded guarantors makes it possible for the organization to go ahead with its present comprehensive plans.

The response this season to the broad-gauge plans of the society has been gratifying and the Academy was filled to the doors at the first concert, with the prospect that the next one will be even more largely attended. The double project of the Philharmonic Society deserves the support of the Philadelphia music-loving public. It proposes to give the best orchestral music with the most competent players that the country furnishes; to give some soloists of international reputation, and to give the opportunity to the most talented of Philadelphia musicians to appear as soloists or as composers.

This is a program which deserves the support of the Philadelphia public. That they are giving it is evidenced by the immensely increased membership this season. There is still an opportunity to obtain a limited number of memberships in this most worthy musical cause. Those who wish to avail themselves of the opportunity should communicate with Dr. Charles S. Hirsch, 900 Pine street.

THE recent death of Camille Saint-Saens removes from the sphere of earthly endeavor one of the great figures of contemporaneous musical history. He was a man unique in his art for many years. Great as a composer, as a performer both on the piano and the organ, he occupied a place in present-day music which has been vouchsafed to but few musicians since the days when a musician was supposed to be the master of all branches of his art.

From the beginnings of his career Saint-Saens was recognized as one of the greatest of executants. His ability to reproduce at sight orchestral scores on the piano excited the admiration of Wagner, for whom Saint-Saens, during the stay of Wagner in Paris in the early sixties, played the entire scores of Tannhaeuser, Lohengrin and Tristan.

But as a composer, Saint-Saens had the proverbial tribulations of "a prophet in his own country." Germany recognized him as—if not really the best—at least among the most important of the French composers. The very qualifications which proved an obstacle to the French public appealed to the Germans—decided preference for the instrumental forms, both classical and modern, brilliant instrumentation, masterly workmanship and solid contrapuntal learning. Besides there was a certain lightness of touch in composition which made an appeal to the Germans, perphaps because it is found so seldom among the composers of their own race.

BUT Saint-Saens was, in a way, as immutable as the Chinese. He refused to recognize the changes which music was undergoing in his own time. When Cesar Franck, who had the most sincere admiration for Saint-Saens, dedicated his great quintet for piano and strings to Saint-Saens, the latter accepted his dedication with courtly grace and then went away and left the autograph score, which is the ultimate compliment of the composer to the person to whom it is dedicated, lying on the piano where Franck had left it.

The result of this stagnation of thought was inevitable; music had outlived the possibilities of the composer. Saint-Saens, gifted with a melodic genius given to but few of the moderns, did not recognize the harmonic progress of his art and he either did not believe in the modern tendency, or else he believed it to be a false growth which in time would return to what Mr. Harding would term normalcy.

What the ultimate result will be, no one now can say, but it seems that in any event Saint-Saens pursued the wrong course. He will be remembered principally by his opera "Samson et Dalila." And yet he has contributed much to absolute music. His concerto in G minor for the piano, not to mention the brilliant but meretricious fifth concerto in C minor, or his own favorite the fourth in F major, together with the violin concerto in B minor, the piano trio in F, the cello concerto, the cello sonata and the piano quartet will long remain in the repertoire. Saint-Saens is one of the piteous figures of musical history—a man whose physical life outlived his musical vogue.

GRAND CHANGES POLICY

Broad Street House to Adopt Two-a-Day Plan

Nixon's Grand Opera House, Broad street and Montgomery avenue, will inaugurate next Monday a new policy of giving two shows daily and will run a combination of B. F. Keith acts and films.

Seven Keith acts will be presented every week twice a day, running from 2:10 o'clock to 5 and 7:30 to 10:45. Each performance will start with about an hour of films, including comedies, news pictures and Film Fables.

The acts, which will be obtained from the B. F. Keith Vaudeville Exchange in New York, will include many new to the city. No advance in prices will be made.

WILL ROGERS COMING

Comedian Is Featured in Ziegfeld Frolic at Garrick, January 9

One of the features of the Ziegfeld Frolic, in which Will Rogers is star, which is coming to the Garrick Monday, January 9, is a travesty on the Arms Conference, written by Rogers himself and in which he impersonates Secretary Hughes.

The happenings in Washington will be followed day by day as the Frolic company proceeds with its tour, and new material will be added constantly. The various foreign representatives will be playfully satirized, and the diplomatic poker game shown with a lot of Rogers philosophy.

Played Twenty Shows in Day

Thomas Heath, a Philadelphian by birth, who is co-starring with Jame McIntyre in the musical comedy "Red Pepper," which begins its second and last week at the Lyric Monday, confesses that when he was a struggling actor he did as many as twenty shows a day, but lately has been evening up accounts, even to the extent of declining to play a mid-week matinee during his New York engagement recently. His worst experience, he says, occurred one Christmas in Providence, R. I., when the management started the performance at 10 o'clock in the morning, and gave no less than twenty shows before the theatre was closed for the night. Heath's meals consisted of sandwiches and coffee, and he had no chance to remove his make-up.

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Weekly Photoplay Guide Week of Jan. 2 to Jan. 7. 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. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

Alhambra 12th, Morris & Passyunk Ave. Mat. Daily at 2; Evgs. 6:45 & 9
M.—J. Hines in "Burn 'Em Up Barnes"
T.—J. Hines in "Burn 'Em Up Barnes"
W.—J. Hines in "Burn 'Em Up Barnes"
T.—J. O. Curwood's "The Golden Snare"
F.—J. O. Curwood's "The Golden Snare"
S.—J. O. Curwood's "The Golden Snare"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15, Evgs. at 8
M.—Mme. Nazimova in "Camille"
T.—Mme. Nazimova in "Camille"
W.—Mme. Nazimova in "Camille"
T.—Mme. Nazimova in "Camille"
F.—Mme. Nazimova in "Camille"
S.—Mme. Nazimova in "Camille"

APOLLO 52D & THOMPSON STS. MATINEE DAILY
M.—Clara K. Young "What No Man Knows"
T.—Clara K. Young "What No Man Knows"
W.—"The Wrong Woman"
T.—George Melford's "The Sheik"
F.—George Melford's "The Sheik"
S.—George Melford's "The Sheik"

ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M.
M.—Betty Compson in "The Little Minister"
T.—Betty Compson in "The Little Minister"
W.—Betty Compson in "The Little Minister"
T.—Betty Compson in "The Little Minister"
F.—Betty Compson in "The Little Minister"
S.—Betty Compson in "The Little Minister"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY
M.—George Melford's "The Sheik"
T.—George Melford's "The Sheik"
W.—George Melford's "The Sheik"
T.—George Melford's "The Sheik"
F.—George Melford's "The Sheik"
S.—George Melford's "The Sheik"

BALTIMORE 51ST & BALTIMORE Eve. 6:30. Sat. Mat.
M.—Corinne Griffith in "Received Payment"
T.—Corinne Griffith in "Received Payment"
W.—Mildred Harris Chaplin in "Old Dad"
T.—Mildred Harris Chaplin in "Old Dad"
F.—Wanda Hawley in "Her Sturdy Oak"
S.—Wanda Hawley in "Her Sturdy Oak"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11
M.—Gloria Swanson in "Under the Lash"
T.—Gloria Swanson in "Under the Lash"
W.—Nilsson in "Why Girls Leave Home"
T.—Nilsson in "Why Girls Leave Home"
F.—Nilsson in "Why Girls Leave Home"
S.—Pauline Frederick in "Lure of Jade"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M.
M.—"Don't Tell Everything"
T.—"Don't Tell Everything"
W.—"Don't Tell Everything"
T.—Bebe Daniels in "One Wild Week"
F.—Bebe Daniels in "One Wild Week"
S.—Bebe Daniels in "One Wild Week"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
M.—Eugene O'Brien in "Clay Dollars"
T.—Eugene O'Brien in "Clay Dollars"
W.—Eugene O'Brien in "Clay Dollars"
T.—Eugene O'Brien in "Clay Dollars"
F.—Eugene O'Brien in "Clay Dollars"
S.—Eugene O'Brien in "Clay Dollars"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M.
M.—"Don't Tell Everything"
T.—"Don't Tell Everything"
W.—"Don't Tell Everything"
T.—"Don't Tell Everything"
F.—"Don't Tell Everything"
S.—"Don't Tell Everything"

DARBY THEATRE
M.—James O. Curwood's "The Golden Snare"
T.—Bennett's "The Truth About Husbands"
W.—Jewel Carmen in "Silver Linin'"
T.—Constance Talmadge "Good References"
F.—"Miracles of Manhattan"
S.—"Twin Beds"

RIALTO, WEST CHESTER
M.—George Melford's "The Sheik"
T.—George Melford's "The Sheik"
W.—George Melford's "The Sheik"
T.—King Vidor's "Family Honor"
F.—Tom Mix in "The Rough Diamond"
S.—Tom Mix in "The Rough Diamond"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY
M.—"Don't Tell Everything"
T.—"Don't Tell Everything"
W.—Clara K. Young "What No Man Knows"
T.—Clara K. Young "What No Man Knows"
F.—Lionel Barrymore in "Jim the Penman"
S.—Lionel Barrymore in "Jim the Penman"

FAIRMOUNT 26th & Girard Ave MATINEE DAILY
M.—Pola Negri in "Intrigue"
T.—Richard Talmadge in "Taking Chances"
W.—Rudolph Valentino in "The Sheik"
T.—Rudolph Valentino in "The Sheik"
F.—"God's Country and the Law"
S.—Gail Kane in "Idle Hands"

FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT
M.—Comedy Day—A Bill of Special Features
T.—Miss Dupont in "False Kisses"
W.—Special Cast in "Ruse of Rattler"
T.—Claire Whitney in "The Leech"
F.—May Allison in "The Last Card"
S.—Dick Hatton in "Fearless Dick"

56TH ST. THEATRE—Below Spruce MATINEE DAILY
M.—Madge Kennedy in "Highest Bidder"
T.—Viola Dana in "Puppets of Fate"
W.—J. O. Curwood's "The Golden Snare"
T.—All-Star Cast in "Courage"
F.—C. K. Young in "What No Man Knows"
S.—C. K. Young in "What No Man Knows"

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11
M.—Pauline Stark in "Snow Blind"
T.—Pauline Stark in "Snow Blind"
W.—Wanda Hawley in "Her Sturdy Oak"
T.—Wanda Hawley in "Her Sturdy Oak"
F.—Buck Jones in "Bar Nothing"
S.—Buck Jones in "Bar Nothing"

GRANT 4622 GIRARD AVE. MATINEE DAILY
M.—"Where Lights Are Low"
T.—Tom Mix in "The Night Horsemen"
W.—Pauline Stark in "Snow Blind"
T.—Frank Mayo in "The Shark Master"
F.—Matty Roubert in "Heritage"
S.—Matty Roubert in "Heritage"

GREAT NORTHERN Broad St. at Erie 2, 7 and 9 P. M.
M.—Betty Compson in "The Little Minister"
T.—Betty Compson in "The Little Minister"
W.—Betty Compson in "The Little Minister"
T.—Tom Moore in "From the Ground Up"
F.—Tom Moore in "From the Ground Up"
S.—Tom Moore in "From the Ground Up"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Evgs. 7 & 9
M.—House Peters in "The Invisible Power"
T.—House Peters in "The Invisible Power"
W.—House Peters in "The Invisible Power"
T.—Pola Negri in "One Arabian Night"
F.—Pola Negri in "One Arabian Night"
S.—Pola Negri in "One Arabian Night"

KARLTON CHESTNUT Above BROAD Daily 10 A. M. to 11:15 P. M.
M.—"Peter Ibbetson"
T.—"Peter Ibbetson"
W.—"Peter Ibbetson"
T.—"Peter Ibbetson"
F.—"Peter Ibbetson"
S.—"Peter Ibbetson"

Lehigh Palace Germantown Ave. and Lehigh Avenue
M.—Constance Talmadge in "Wedding Bells"
T.—Constance Talmadge in "Wedding Bells"
W.—Conway Tearle in "The Fighter"
T.—Conway Tearle in "The Fighter"
F.—L. Barrymore in "The Devil's Garden"
S.—L. Barrymore in "The Devil's Garden"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
M.—Bert Lytell in "A Trip to Paradise"
T.—George Melford's "The Sheik"
W.—George Melford's "The Sheik"
T.—George Melford's "The Sheik"
F.—Gail Kane in "Empty Arms"
S.—George Walsh in "Serenade"

ORIENT Woodland Ave. at 62d St.
M.—William S. Hart in "White Oak"
T.—William S. Hart in "White Oak"
W.—M. Harris in "Woman in His House"
S.—M. Harris in "Woman in His House"
Tom Mix in "The Rough Diamond"
Mix in "The Rough Diamond"

OVERBROOK 63D & HAVERFORD AVE.
M.—Hoot Gibson in "Action"
T.—Frank Mayo in "The Shark Master"
W.—George Melford's "The Sheik"
T.—George Melford's "The Sheik"
F.—Marion Davies in "Enchantment"
S.—Ralph Ince, in "Wet Gold"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
M.—"The Child Thou Gavest Me"
T.—"The Child Thou Gavest Me"
W.—"The Child Thou Gavest Me"
T.—"The Child Thou Gavest Me"
F.—"The Child Thou Gavest Me"
S.—"The Child Thou Gavest Me"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M.
M.—Wm. S. Hart, in "Truthful Tolliver"
T.—Special Cast in "Tropical Love"
W.—H. Rawlinson in "Cheated Hearts"
T.—Guy Empey in "Millionaire for a Day"
F.—Special Cast in "Father Tom"
S.—Pauline Frederick in "Sting of the Lash"

REGENT MARKET ST. Below 17TH 11 A. M. to 11 P. M.
M.—Constance Binney, "Room and Board"
T.—Constance Binney in "Room and Board"
W.—Constance Binney in "Room and Board"
T.—Constance Binney in "Room and Board"
F.—Constance Binney in "Room and Board"
S.—Constance Binney in "Room and Board"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.
M.—Clara K. Young, "What No Man Knows"
T.—Clara K. Young, "What No Man Knows"
W.—Mildred Harris in "Old Dad"
T.—Sylvia Breamer in "Unseen Forces"
F.—James O. Curwood's "The Golden Snare"
S.—James O. Curwood's "The Golden Snare"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M.
M.—Earle Williams in "Bring Him In"
T.—All-Star Cast in "Shams of Society"
W.—"The Woman Above Reproach"
T.—A Bill of Special Features
F.—Rex Beach's "The Branding Iron"
S.—Wm. S. Hart in "The Primal Lure"

SAVOY 1211 MARKET STREET 8 A. M. to Midnight
M.—"Don't Tell Everything"
T.—"Don't Tell Everything"
W.—"Don't Tell Everything"
T.—Buck Jones in "Bar Nothing"
F.—Buck Jones in "Bar Nothing"
S.—Buck Jones in "Bar Nothing"

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30
M.—Mae McAvoy in "Morals"
T.—Mae McAvoy in "Morals"
W.—Mae McAvoy in "Morals"
T.—George Melford's "The Sheik"
F.—