

BEFORE THE CURTAIN GOES UP

New Play by John Galsworthy the Only Novelty for Next Week in the Legitimate Houses—Gossip of Shows That Remain

Next week will not be a busy one, so far as new shows are concerned, but there are enough good plays holding over to keep the average theatre-goer well supplied. The newcomer is John Galsworthy's "The Skin Game," which comes to the Walnut, succeeding Holbrook Blinn in "The Bad Man." Shows that remain are "The Passing Show," at the Shubert; "Ladies' Night," at the Lyric; "The Bat" (naturally), at the Adelphi; "Only 38," at the Broad; the Ziegfeld Follies, with Will Rogers, at the Garrick; and Griffith's latest film masterpiece, "Orphans of the Storm," at the Forrest.

Hornblower has come to a village in the country district of England and settled down. He is a product of the mill, and has been here for a hundred years or more and they live on the wealth that has been handed down to them by their more active ancestors. They have also inherited the goat. They are snobs—kindly, sentimental snobs, but snobs none the less. Mrs. Hillier smokes her new neighbors. Mrs. Hillier smokes her new neighbors. Mrs. Hillier smokes her new neighbors.

Hornblower is a brainy, relentless enemy. He is a realist. If he is not to be accepted by the Hillierites, he will drive them out of their homes and factories. Mr. Hillierist is too much of a gentleman to fight very aggressively. Mrs. Hillierist is not a fighter. It is she who will fight them. She has particularly snubbed their daughter-in-law, Chloe (Miss Grey).

Hornblower manages to buy a piece of land right next to the Hillierites and lets them know he will build an obnoxious factory there. Mrs. Hillierist, too, she has discovered that Chloe has a past that would never pass the Board of Censors, and her use of that past as a weapon makes her the enemy.

Those who have seen this week in the theatre programs an advertisement announcing the coming of Laurette Taylor to the Broad on January 23 may be surprised at the newspaper announcements that Billie Taylor decided this week to end Miss Taylor directly to the Broad instead.

All the stage-struck little girls who dream of becoming actresses are a lot of ones ought to have jobs in the Ziegfeld Follies, at the Garrick. It would give them some idea of the decisions, the responsibility, and the work necessary to put such a show as this in shape. And it would also open their eyes to the thought and labor and care that go into it.

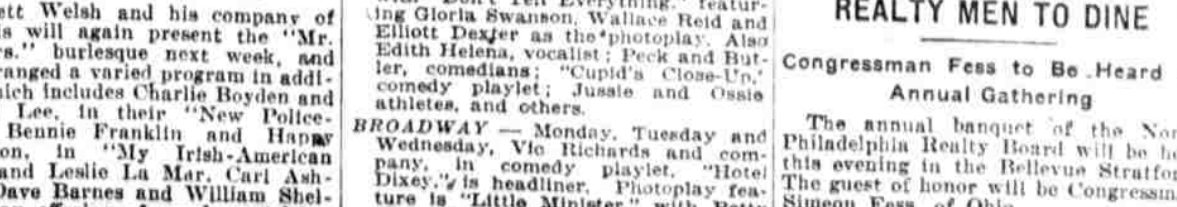
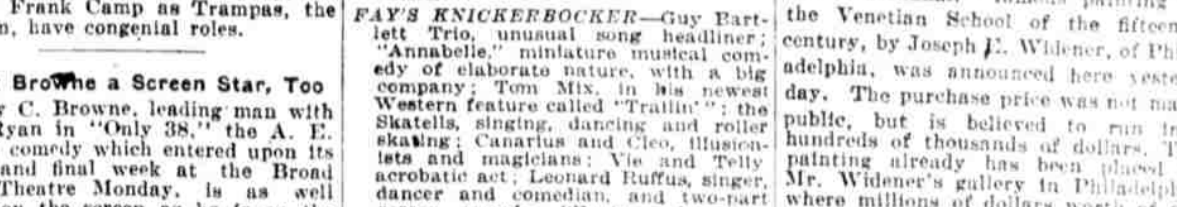
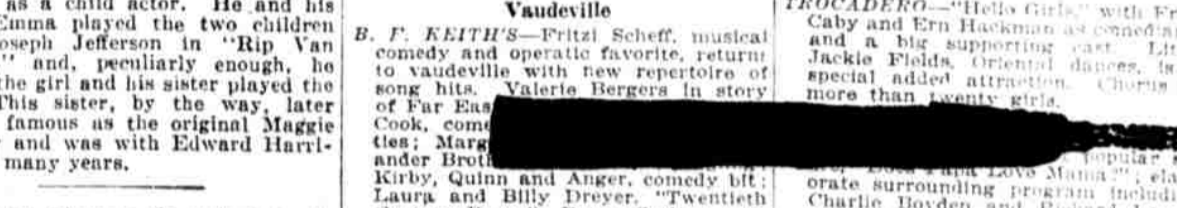
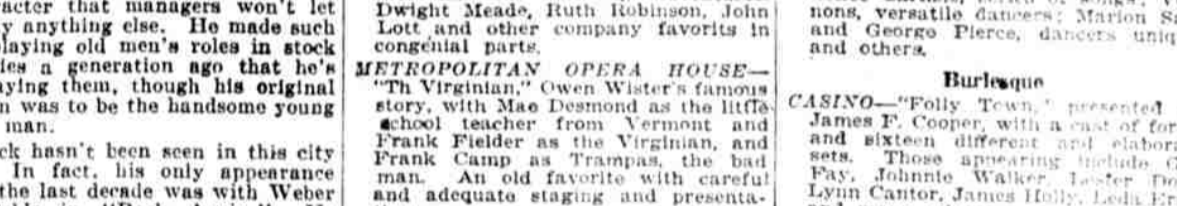
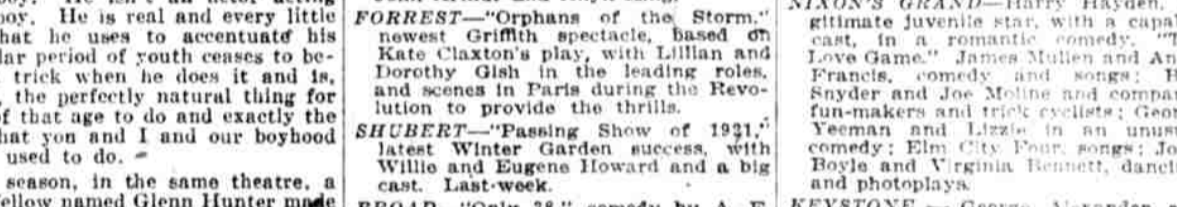
Some notes of shows we've seen. "Ball Dog Drummond" and "Of Divorcement," are both making big hits in New York. "Happy Go Lucky," which didn't do so well here, has been revamped and is playing in Boston at the Lyric. It receives my respect for the play. "Face Value" wasn't successful in New York, so Leo Ditrichein has revived "The Great Impostor," which he took with it all the way to the Pacific Coast.

John Arthur never intended to be a human mirth-maker. When he started in, he had very serious ideas about the new playwriting. But when he saw that he was in fact, in spite of the funny plays he's been in, a serious actor, he decided to go to it. He's been in "Ladies' Night" at the Lyric. He really wants to do serious stuff, but it is doubtful if he'll ever be given a chance now.

There's only one way to sing new songs, he said, and that is to write them and copyright them and own them. He says that you don't get any more popular than you are at once. He has been in "The Bridge" in Philadelphia and has also found time to play in New York at the Lyric. He has been in "The Bridge" in Philadelphia and has also found time to play in New York at the Lyric.

They say along the local flat that during the appearance of a bat during the opera at the Academy of Music Tuesday night was just another trifle for Townsend Walsh, the inventor of the bat, who says his bat flies but carries a trained voice which releases it in various places of the theatre. "The Bat" certainly has become a household word here.

STARS OF THE STAGE COMING HERE NEXT WEEK



THE CRITIC TALKS TO MUSIC LOVERS

The present season of grand opera in Philadelphia is the best that the city has ever had, and it promises to continue so to the close. Mr. Gallo opened with three weeks of popular-priced opera, which, after the first week, was well attended in the opera house, and it is a fair way to judge the life of the city.

There is much food for thought for the ultra-modernists in these pitiful words of the great French composer and critic, Mussorgsky, who says, "There must be progress, whether it be progress or regression. But the sun of Time is powerful and in certain instances the drying-up process referred to by Mussorgsky seems already to have begun—perhaps for the good of the art."

The New York Symphony Orchestra will be heard in the fourth concert of its series in the Academy of Music on Thursday evening. Mr. Albert Coates will make his first appearance here as guest conductor and Alexander Bittell, the Russian pianist, will be the soloist. Mr. Bittell will play Schumann's "Wanderer Fantasy" from the arrangement by Liszt, and Richard Strauss' "Die Weihe des Tempels," "Nozze di Figaro" by Mozart, and the "Symphony No. 9" by Beethoven.

But if these were not enough, along comes the dynamic Mary Garden and announces a week of opera by the Chicago Opera Company in this city late in February. The repertoire will be presented in all its grandeur and compressed into a week's time.

Miss Garden herself will make four appearances, opening in the title role of "Polioch of Melanide," which has not been given here since Miss Garden appeared in it under the Hammerstein regime, "Le Jongleur de Notre Dame," and "Monsieur Lanture." The other operas to be given by the company during the week are equally attractive to the person who wishes to keep abreast of operatic delights.

It is to be hoped that Miss Garden's presentation of this amazingly fine opera will be cordially received by Philadelphia. It is with four performances by Miss Garden herself, and "Tannhauser," "Die Walkure," "Lohengrin," and "Die Meistersinger von Nürnberg" that she will come to Philadelphia.

Philadelphia's music season has been not far from ideal. There have not been too many performances and those which have been given have had a high degree of selection. We have heard the great composers of the past and the greatest living French composers conduct their own works with their own orchestra, which comes not far from the greatest orchestra of their time.

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Widener Buys a Bellini. Famous "Bacchanal" Now in Philadelphia's Gallery. New York, Jan. 12.—Purchase of the Venetian School of the fifteenth century, by Joseph J. Widener, of Philadelphia, was announced here yesterday.

ALDINE THEATRE advertisement. Chestnut Street at 19th. Direction of Fred D. and M. E. Felt. MONDAY—First Time at Popular Prices. AND yet both composers steeped to Bach, as up to this time, not every composer who adds to the permanent repertoire of music, Strauss is not by tradition, and not only as a composer, but as a man, a student of the great, the great conductor, Mendelssohn. D. Indy, being a conductor and a composer, is in the tradition of Mendelssohn. Like Strauss, there is no waste motion, but what you see there is, is not meant to be seen, but to be felt.

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