

BEFORE THE CURTAIN GOES UP

Flappers and Adolescent Youths Have Been Important Factors on Our Stage This Season—Only One New Play Next Week

By HENRY M. NEELY
WITH the exit of the Ziegfeld "Frolie" from the Garrick tonight, "Welcome Stranger" comes to take its place and makes the only change in the present line-up of attractions in the legitimate houses.

Next week will be the first one for "The Bat," which will thus equal the best continuous run record of nineteen weeks for a dramatic performance. It will then be followed at the Adelphi by "The Skin Game," which has the previous record with his "The Man Who Came Back."

Along with the growing popularity of what might be called the "middle-aged" romance, there seems a tendency among playwrights to give more important parts for young girls of the flapper period and boys hovering about the age of adolescence.

Offhand, it is easy to recall a number of plays in which youth has been a deciding influence. There are "Bill of Divorcement," "The Skin Game," "Only 38," "The Skin Game" and "Intimate Strangers."

In "A Bill of Divorcement," Katharine Cornell gave a most convincingly true life characterization of the daughter of the shell-shocked veteran. She played it in an easy, offhand style that slightly concealed her outstanding features.

"Only 38" is another case in point. Mary Ryan was starred, but her work was unquestionably overshadowed by the part of her son. Here was a really notable portrayal of a young boy—in real life and not full of the exaggerations of the stage.

"The Skin Game," now at the Walnut, has a rich part, exceptionally well played by Audrey Cameron. By the way, it is a pleasure to hear that the public is enjoying this excellent Galsworthy play.

Miss Cameron's own personality, as much as any acting ability, puts her part over. She is an unusual individuality, with a brusque, almost boyish way about her, a straightforwardness that is inherent and not learned in a dramatic school.

"The Intimate Strangers," which Billie Burke is giving at the Broad, is another play with its lighter side embellished by two youthful characters. Cameron's performance, while the girl is woefully inadequate, Glenn Hunter, who handles the youth's role, is, of course, not up to triumph.

REMEMBER how Fanny Brice sang "Second-Hand Rose" in the Folies? The movies, in their wild scramble for novelties, have grabbed it now. They are turning it up a film out in University City, Calif. Fact.

NO ONE who goes to see "Ladies Night" at the Lyric would imagine that any of the farceurs in the cast had ever been a serious-minded, heavy actor in the real day-in-the-world world.

Next week's new-comer in the local theatres is another comedy. It is called "Welcome Stranger" and it succeeds the "Frolie" at the Garrick. It is a play of snappy, tough talk and the profundity that are found in so many of our little comedies.

The action is laid in Valley Falls, N. H. It is a bitterly cold New Year's Eve, Isidore Brown, a farm boy, arrives there with the intention of opening up a general store. But there are no stores in Valley Falls and he is told bluntly that he is not wanted there and that he must get out.

It is this constant clash of classes that gives opportunity for the comedy in the dramatic situations in the play. The dramatic situations in the play, George Sidney, Harry Hamilton, Howard Gould, Ben Johnson, Edward Fitzgerald, Arthur Sinclair, Miss O'Rourke, Christine Hayden and Gertrude Murphy.

The transformation scene in the

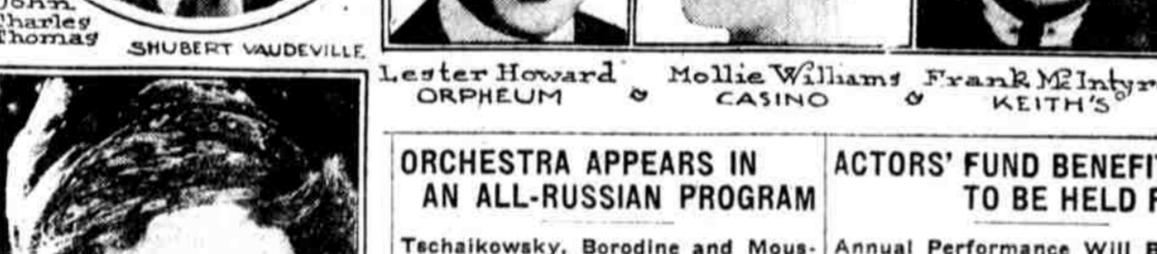
STARS OF THE STAGE COMING HERE NEXT WEEK



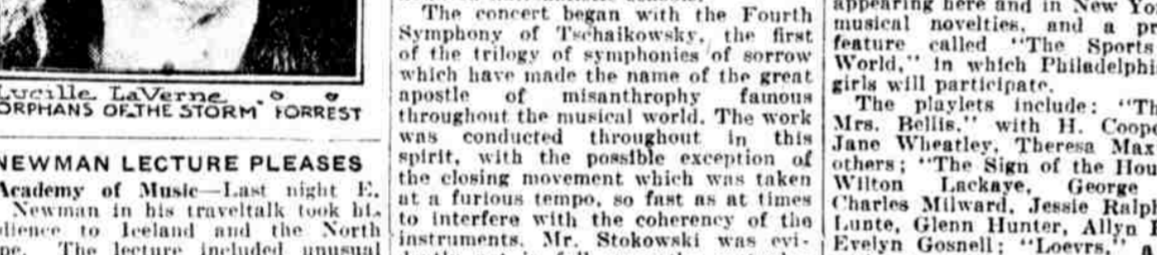
Jane Grey THE SKIN GAME WALNUT
Evelyn Gossnell LADIES NIGHT LYRIC
George Sidney and Sylvia Field WELCOME STRANGER GARRICK



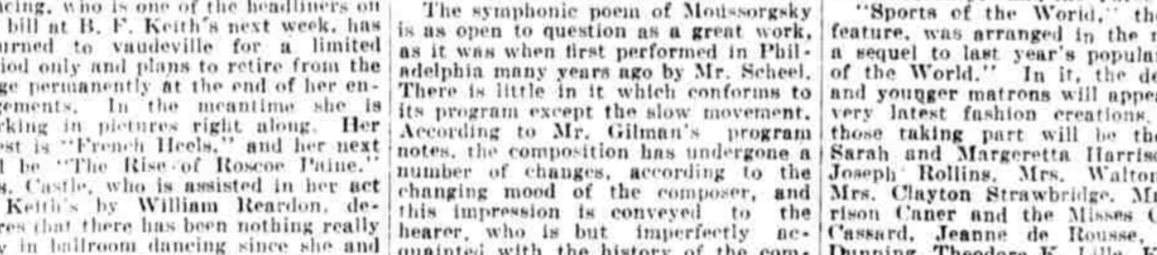
John Charles SHUBERT VAUDEVILLE
Charles Milward THE BAT ADELPHI
Lester Howard ORPHEUM



Mollie Williams CASINO
Frank McIntyre KEITH'S
Glenn Hunter THE INTIMATE STRANGERS BROAD



Lucille LaVerne ORPHEUM
Maudie Allan THE STORM FOREST



Madeline Starhill METROPOLITAN
Miss Franklin MISS MISSOURI



Mollie Williams CASINO
Sidney WELCOME STRANGER



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Mr. Griffith in Demand
To have the drama of their national history told on the screen by D. W. Griffith is the desire of two great South American nations.

THE CRITIC TALKS TO MUSIC LOVERS

ONE HUNDRED AND TWENTY-FIVE YEARS AGO next Tuesday, that is, on January 31, 1797, there was born in Vienna the most poetic and inexhaustible musical genius the world has ever known—Franz Schubert.

In spontaneity, Schubert has had no rival in the history of music, with the exception of Mozart, who always looms up whenever the matter of superlative musical greatness is considered, no matter in what connection.

THE youthful precocity of the great composer is almost beyond belief. Imagined to be not yet a year of age writing the Mass in F, the songs "The Erl-King," "The Wanderer," the three songs of the Harper in the Forest, and a host of other equally well known.

But at the age of twenty-five he had produced the Mass in B minor, a large symphony, a work which was unlike anything symphonic which had then been composed. Why this great work was never finished is not known.

SCHUBERT was decidedly the least learned of the great composers. But this does not mean that he had no technical skill. In hearing his great works the listener is never impressed with the technical details.

He did not think of extending the limits of form and rarely, if ever, departs from the Haydn pattern. In the canon of the B flat trio, it is pretty nearly all the scientific he has.

But in the art of writing what he wanted to say, Schubert never had a superior, and his works, even in the largest forms, are imbued with a quietness and beauty which seem to render all technical artifices unnecessary, in his case at least.

He never hesitated in writing down his ideas and he rarely left any thing once written. His speed in composition was approached only by Mozart, and he had none of that scrupulousness of Schubert's in his desire to rewrite more than thirty times one part of "Fidelio"—and then return to the first version.

WHAT would have been the result if Schubert received even a portion of the musical education which Mozart had is a matter for interesting thought, though naturally, speculation. If it would have given him control over the enormous store of material which he would have risen to heights which no other composer would probably have reached, for it thus would have corrected the only fault which Schubert had in his composition.

At other theatres, members of M. P. T. O. A.

ORCHESTRA APPEARS IN AN ALL-RUSSIAN PROGRAM

Tschaikowsky, Borodine and Moussorgsky the Composers Represented
Yesterday's concert of the Philadelphia Orchestra was made up entirely of compositions of the later Russians.

The concert began with the Fourth Symphony of Tschaikowsky, the first of the trilogy of symphonies of sorrow which have made the name of the great apostle of misanthropy famous.

Other stars who will appear in sketches and novelties are Billie Burke, Jane Grey, Irene Franklin, Ted Lewis, John Charles, Thomas, Irene Castle, Frank McIntyre and the Three Kittars.

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Weekly Photoplay Guide Week of Jan. 30 to Feb. 1. 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.

MUSIC NOTES

Which will be given under the auspices of Neumann Council, Knights of Columbus.

The Philadelphia Orchestra Ensemble will play for the Chamber Music Association tomorrow afternoon in the Curtis Hall.

The second concert designed by the Philadelphia Orchestra Association for the Academy of Music will be given on Monday evening at the Academy.

The program for the third concert of the Academy of Music will be given on Tuesday evening, February 7, at the Academy.

The program for the fourth concert of the Academy of Music will be given on Wednesday evening, February 8, at the Academy.

The program for the fifth concert of the Academy of Music will be given on Thursday evening, February 9, at the Academy.

The program for the sixth concert of the Academy of Music will be given on Friday evening, February 10, at the Academy.

The program for the seventh concert of the Academy of Music will be given on Saturday evening, February 11, at the Academy.

The program for the eighth concert of the Academy of Music will be given on Sunday evening, February 12, at the Academy.

The program for the ninth concert of the Academy of Music will be given on Monday evening, February 13, at the Academy.

The program for the tenth concert of the Academy of Music will be given on Tuesday evening, February 14, at the Academy.

The program for the eleventh concert of the Academy of Music will be given on Wednesday evening, February 15, at the Academy.