By HENRY M. NEELY

THEATRICALLY speaking, we stay pretty much "as is" for next week. with the exception of the Walnut. There the plays change, "The Skin going out and the dramatization of the popular novel, "Main Street," in and bringing with it Alma Tell, the beautiful sister of the other Olive, who was at the same theatre earlier in the season in "The Night

OTHERWISE things remain—the Greenwich Village Follies at the Shubert. "The White-Headed Boy" at the Broad, "Orphans of the Storm" at the Forrest, "We'come, Stranger" at the Garrick, "Ladies' Night" at the Loric and "Dog Love" at the Adelphi.

Of course, we all hate to admit it, but haven't our British cousins shown a little something about characteracting this year? Fine Character Somehow, when they have a "character" part to play, gome Plays

they seem to approach it from a different angle than we do. They look at it from the inside. They we look at it from the outside. They seem to say to themselves, "Now, what seem to say to themselves, "Now, what kind of a chap was this fellow, really? What would he do in such and such a circumstance? How would he act? What would his mental processes and

what would be?"
we don't seem to do quite that. We we don't seem to do quite that. We study similar characters that we have known or read about and I'm rather afraid that we have a tendency to say, "Now, with this extra bit of business, I can get a laugh. It isn't really in the character, but it will get across the."

I am led to these reflections by "The White Headed Boy" at the Broad. Every part in that play is a vitally dis-tinct "character." There are wonderful contrasts and conflicts brought out and, in the main, the thing is amazingly

well done.

Arthur Sinclair, in his early scenes.

Arthur Sinclair, in his early scenes.

Makes the part of John Duffy about as clear-cut and declsive and convincing as anything I've seen in a long time.

But anything I've seen in a long time.

Later, when he introduces the councily clement after his lovemaking with Aunt Ellen, it seemed to me that he willinge Follies at the Shubert, the other night and he gleefully showed me a treasured criticism from a newspaper Aunt Ellen, it seemed to me that he got out of his character; he took our view of things and consciously "put something across." At first, he was John Duffy, living, actual John Duffy, Then I thought he became Arthur Sinclair acting John Duffy and keeping a weather eye on the success of his attempts. It just spoils what would have been a triumph, it seemed to me, but I hasten to add that I'm probably wrong because I haven't found anybody who agrees with me. Or does that more properly mean that I'm right? of his character; he took our properly mean that I'm right?
Sydney Morgan, as George, impressed

me as giving a flawless performance.
He did not relapse into himself a moment, even when others had the center of the stage. But I confess I didn't care for Maire O'Neill's Aunt Ellen. It was too broadly played—funny, perhaps, but with too much of the atmosphere of alap-stick about it.

"Main Street," that much-discussed movel by Sinclair Lewis, which had most of the population of the country lined up as "pres" and "51.78" as to But it's all a mighty keen little show

and one of the most interesting things we have had with us this season. It is so full of genuine merit that no one but on old grouch like me would be mean to find and point out the little flaws-which may exist only in his own warped imagination, after all, weight broke and down she came with a bang. It was 9:30 before they were ible to raise it, and then they managed to hoist it only six inches at a time, the udlence, of course, hurraling and applauding each upward jerk. As the play uses the same scene throughout, they simply cut down the intermission and we were out by 11:30.

THERE'S one thing you can be thankseent time, and that source, his income tax job would be simple, but there probably isn't plot.

So you see Hopwood's probably not

George Sidney, of course, is the out-standing figure in "Welcome, Stranger," at the Garrick. The play is all about him and he has all the "fat" lines and situations. That is in Old Days natural, because he had a big hand in a Big Man

remains in the memory as a delightful ists of the American Yiddish theatre.

parts taken by young actors this season in Camden, his home town. that it is almost unique to have this old man played by a genuine old actor.
And David Higgins, the Clem Beemis And David Higgins, the Clem Beemis of "Welcome, Stranger," isn't a stranger to Philadelphia by any means, though few of his present audiences will recall him without some reminders of what he has done here.

them and starred in them.

His Philadelphia connections go back a long career in stock companies in California and played at the Chestnut Street Opera House with Sadie Hassan and Joseph Dowling, the latter to become famous in filmdom as the Miracle Man in the photoplay of that name. The play in 1883 was "Nobody's Claim." Four years later, Higgins was at the old Arch Street Theatre with Oliver Doud Byron in a play he wrote for Byron. It was called "The gram Monday night. Leon Blank, who with Oliver Doud Byron in a play he promise for Byron. It was called "The gram Monday night. Leon Blank, who Plunger." In that same year, Higgins starred in Siegel's play, "The Drunk-In that same year, Higgins roduced "Burr Oaks" at the Chestnut ard," will also appear. Street Opera House and scored with it one of his biggest successes. It was one the hits of those days.

Shows That Are Coming

with William Faversham, Lyric.
"Letty Pepper," with Charlotte
Greenwood, Walnut.

old Girard Avenue Stock Company, in the halcyon days of "Eddie" Middle-ton and Florence Roberts and Carrie Radcliffe, will recall Barbier's work as

TT'S a pleasure to meet a "different"

Met Robert Pitkin, of the Greenwich Village Follies at the Shubert, the other night and he gleefully showed me a treasured criticism from a newspaper out in Little Rock, Ark., which he has carried for some years. It said:

said the comedian who had the role of Hans Nix gave the worst performance of a German dialect comedian I had ever seen or could imagine. Since I wrote this criticism, that actor has passed away. I owe it to his memory and in justice to his art to retract that state-ment in its entirety because I saw Rob-

"Main Street" lined up as "pres" and intil as to Coming in be just as provocative of argument in its

wn warped imagination, after all.

Funny thing happened Tuesday night, stock company of his in Indianapolis, gave the first performance of "Main I've often read, in plays, the stage direction, "The curtain falls." Tuesday night it really did it. They started the asbestos the same McKay Morris, Julia Membra 18, 30 when a chain to a counter-Mahon and Walter Vonnegut, who will appear at the Walnut next week.

Morris will have the role of "Doc"
Kennicott and to play opposite him in

I ful for at the present time, and that the present time, and time present time present time present time, and time present time present time, and time present time present time present time. Carol Kennicott forms the basis of the play from Sinclair Lewis' novel.

"Ladies' Night," now enjoying a run at the Lyric, is only one item. Hopwood's record for this year shows big companies playing to big returns in "The Bat." "Ladies' Night, "The Demi-Virgin," "Getting Gertie's Garter," "The Gold Diggers" and "Spanish Love."

His past successes are still profitable to him, for they are all favorites with sold, as the char who needs to him, for they are all favorites with sold, as the char who caused all the old any place of its kind, compose the supporting cast.

McKay Morris will be of particular interest to theatre-goers of a comparative mood who saw "Mr. Pim Passes by "Like Erskine Sanford, who played the role of Carraway Pim in that comedy, Mr. Morris' performance is a case of a young man doing an older role, though, in this case. "Doc" Kennicott is by no means as old as the char who caused all the to him, for they are all favorites with road or stock companies. They include "Seven Days." "Fair and Warmer," "Clothes," "Judy Forgot," "Sadie Love," "Our Little Wife" and "The Gri in the Limousine."

So you see Hannood's probably not part when "Main Street" was first much that he was again chosen for the part when "Main Street" was first given on Broadway. Incidentally, he jumped from the role of the romantic, handsome sculptor in "Aphrodite" to that of the small town doctor in "Main Street," which marks as radical a dif-ference as could be conceived. His entire wardrobe for the play was pur-chased in Noblesville, Indiana.

THERE are interest and pathos in an writing the story. But there is one devent which will occur in a little other character—the quaint and pathetic town failure, the old man who has spent his life inventing and dreaming great dreams only to be laughed at by the narrow-minded townspeople—who remains in the response of the leading dramatold man who quite properly wins suc-cess and happiness in the end.
We have had so many old men's for many weeks in hospitals here and

isn't a playing of the role of the mother in playing of the role of the mother in "Humoresque." is breaking a vow ences will Her acquaintance with Siegel dates in the stress of the role of the mother in the stress of the role of t Everybody who was a theatregoer decade ago will remember such plays t "At Piney Ridge," "His Last Dolr," "Kidnaped" and "Up York ate," which were big money makers in the "" because the same remainders of back to 1914, when he saw her in a play in Montreal. Later, he wrote the Mother Without a Home" especially for her and secured her a position on the English speaking a vow.

The "" acquaintance with Siegel dates back to 1914, when he saw her in a play in Montreal. Later, he wrote the wrote the same acquaintance with segel dates back to 1914, when he saw her in a play in Montreal. Later, he wrote the as "At Piney Ridge," "His Last Dol-lar," "Kidnaped" and "Up York State," which were big money makers over the "popular priced" circuits, over the "popular priced" circuits, by word at that time never to appear on over the "popu'ar priced" circuits, vowed at that time never to appear on David Higgins wrote them, produced the Yiddish stage. Then came her phenomenal success in "Humoresque and flattering offers from many manaas far as 1883, when he came East from gers, but she expressed the determination never to appear on the Yiddish

Griffith Changes Feature

A NOTHER old-timer in Philadelphia ducer who makes changes in his pictures even after their presentation to the public. For example, notice comes from his office, that the finale of "Orphans of the Storm" has been changed, new scenes have been added and the action quickened. Creighton Hale has been recalled for several commences and the graph of Mr. Appleton, has seen here in just such unattractive edy scenes, and the Gish sisters have seen here in just such unattractive ody scenes, and the Gish sisters have bundreds of times. Patrons of the also been at work.

to Philadelphia Soon

February 26—"The O'Brien Girl."
Cohan musical comedy, Garrick,
"The Gold Diggers." Belasco
comedy, Broad.
"Make It Snappy." Eddie Cantor
featured, Shubert.

March 29—"The Grand Duke," with
Llopel Atwill, Broad,
No Date Set—"The Squaw Man."
with William Faversham, Lyric.
"Letty Pepper." with Charlotte

when he left this company, he went on the road with James K. Hackett in "The Pride of Jenico" and then did a notable bit of character work as the hunchback in "The Hunchback of hunchback in "The Hunchback of Notre Dame," with Bertha Galland Then came tours at the head of his own company and then back to Phila-delphia for a season with the Orpheum Stock Company at the Chestnut Street Opera House after it moved from the old Chestnut Street Theatre. Those were great days, children. You'll have to excuse an old man for mulling them over in his memories.

"I wrote a review of The Telephone Girl' when it was presented here by a repertoire company. At that time, I

Member of Team Here status as the "Great American Novel," is likely to stage form, which is coming to the city for an indefinite run. *Stuart Walker, in that most valuable

On the stage, as in the novel, small another playwright in captivity who has so many sources of income and all of town characters, typical not only of Gopher Prairie, but of any place of its

stage.

D. W. Griffith is one photoplay pro-ducer who makes changes in his pic-



STARS OF THE STAGE COMING HERE NEXT WEEK

ARTHUR SHIELDS BOY" Broad MABEL WITHEE. Shubert WELCOME STRANGER

Keith's

The dissolution of the famous theat-rical team, Doyle and Dixon, is the reason for finding James Doyle on the bill at B. F. Keith's Theatre pext week. Doyle and Harlan Dixon appeared as a dance team with Fred Stone in a number of musical comedies and were

Raymond Hitchcock, Dixen is in "Good Morning, Dearie," a musical comedy in New York now, Doyle has joined forces with Evelyn Cavanaugh, also a dancer. They call their turn

Kennicott and to play opposite him in the part of Carol the producers chose Alma Tell. Indeed, the Tell family seems to have pronounced leaning for this particular Philadelphia theatre, as Alma's equally attractive sister. Olive, was Robert Warwick's leading lady in "In the Night Watch," which was here carly in the fail.

The story, as probably everybody knows, is laid in Gopher Prairie, typical, says the author, of hundreds of similar small towns between the Hudson River and the Rocky Mountains, strong and Boyd Agin. Harvey O'Higston and Carly and Carly and Carly and Message and Street"

Cast of "Main Street"

Walin Street," which comes to the Walter Order on Traviata' will be sung by the Metropolitan Opera Company on Tuesday on the description of favorites. McKay Moris and Alma Tell play tile leading roles, and in their support are Norval Keedwell, Elmer, Grandin, Julia McMahon, Belle Murray, Bert Melville, Wil'iam T. Clark, Walter Vonnegut, Marion Hutchins, Clif Heckinger, Ruth Clark, Maude Nolan, Mario Pincard, William Bonelli, Hilda Helson River and the Rocky Mountains, of strong and Boyd Agin. Harvey O'Hig-formance in Philadelphia, when Albert Coates, program consists of the first performance in Philadelphia, of Back's Fugue formance in Philadelphia, while the sung by the Metropolitan Opera Company on Tuesday evening Co

He is a Busy Author

Lennox Robinson, author of "The White-Headed Boy," which the Irish Players from the Abbey Theatre, Dublin, are presenting at the Broad, began his management of the Abbey three years before the war. Last year, this theatre presented forty-five plays. seventeen of which were entirely and all under his supervision. Between times, he wrote a volume of short stories, besides carrying on his duties as librarian of the Carnegic Trust in Dublin. He was born in Cork, the son

Dave Marion Show Here

Dave Marion's own company, in show called "The Land of Impossible," will be the attraction next week at the Casino Theatre. This production, which is in two acts and fourteen scenes, has a company headed by Emil (Jazz) Cas-per and Will H. Ward, favorite funmakers. Also in the cast are Inez De Verdier, George Mack, Rose Bernard, Myrtle Franks, Albert Dwinell, Spellman and Hazzard, Jack Honeywell and the Golden Trio. There are twentyfour girls in the chorus.

Brendel and Bert Born Here El Brendel and Flo Bert, the musical comedy stars on the Shubert vaudeville bill at the Chestnut Street Opera House next week, are Philadelphians by birth. who recently had to have a foot amputated and who lay near death's door for many weeks in hospitals here and in Camden, his home town.

In connection with his benefit performance, Vera Gordon, the stage and picture star, and remembered for her playing of the role of the mother in "Humoresque," is breaking a vow.

Miss Flo doing a vaudeville sketch with Miss Flo do two-n-day, soon meeting Miss Bert and losing no time in forming the partnership which has lasted ever since.

MUSIC NOTES

CERTRUDE

SCHILDKRAUT.

"Miracle Man" in Stock

Old Favorite at Orpheum

sented by the Orpheum players in their

She Inherited Ability

Bird Millman, the unusual wire per-

former who is one of the features of

the third annual production of the Greenwich Village Follies, which begin

the last week of their engagement at

wire walkers and trapeze performers

Miss Millman was trained by them, and

made her first appearance in a South-ern circus called the Great Melbourne Show.

"Welcome Stranger" a Traveler

ris production of Aaron Hoffman's comedy, in which George Sidney is

featured, now at the Garrick Theatre,

is ranging far afield. Companies have

already played it in Australia and New

Zealand, and early production is planued in England, South Africa and

in several European countries. The entire New York production, now play-

ing here, required two special baggage

"The O'Brien Girl" Coming George M. Cohan's latest musical omedy, "The O'Brien Girl," will be-

comedy, "The O'Brien Girl," will be-

Theatre Menday, February 20. This successor to "Mary" has a cast that

Tombes, Elizabeth Hines and Finita De Soris. Louis Hirsch wrote the score, which contains the song hit, "Learn to Smile."

EDUCATIONAL

includes Georgia Caine, Ada Weeks, Robinson Newbold, As

cars for its transportation

"Welcome Stranger," the Sam Har-

tions of a band of crooks.

ORPHANS OF THE

The Philadelphia Orchestra will give the last of its special concerts at the Academy of Music on Monday evening. The program will be Bach, Passacagia in C minor; Handel, Concerto Gresse No. 1, and the Rechloven Fifth Symphony.

The usual Friday afternoon and Saturday evening concerts will be omitted on account of the tour, which will begin in Washington on Tuesday, February 14, and will conclude in Toronto on February 22.

ne heard in its final concert this season in Philadelphia, when Albert Coates, the guest conductor, will also make his farewell appearance for the season in the Academy of Music, Thursday evening February 23, Mr. Coates' program consists of the first performance in Philadelphia of Bach's Fugue in C minor, orchestrated by Eigar; Symphony No. 5 in E minor by Tschalkowsky, and "Cortege de Noces." from Rimsky-Korsakoff's ballet "Le Coq d'Or."

Korsakoff's ballet "Le Coq d'Or."

The next concert of the Matinee Musical Clubs at the Bellevue, on Tuesday afternoon, will present Loraine Wyman, soprano, visiting guest artist, and club members in "Valentines of Many Lands." The Program Committee is indebted to Frank B. H. Linton for the arrangement of the scenic effects. Songs and instrumental selections of America, Italy, Holland, Austria-Hunsary, England, Irshand, Spain and France will be presented by these living valentines, who will wear the costumes of the countries they represent.

John McCormack, fully recovered from Chera House next Tuesday evening. Including the program is a new patriotic song, in the program is a new patriotic song, in the program is a new patriotic song, in the children. He will also sing tant roles, and Molly Fisher will be by general request Rachmaninoff's song. To the Children, as well as many of his best-gan. John Lott will be Sample and May Gerald will have important tant roles, and Molly Fisher will be seen as the young daughter of Joe Mortant and May Gerald will have important tant roles. The crook will be sample and the crook will be sampled to the crook will be sampled to

Jascha Heifetz will have his only appearance in Philadelphia on Monday evening.
March 6, when he will give a violin recital
in the Academy of Music.

Robert Armbruster, planist, and Carl Rollins, baritone, will be the artists contributing the final program of the artist series on Monday afternoon, February 20, in the foyer of the Academy of Music.

Michel Penha, solo cellist of the Philadel-phia Orchestra, will give a recital in the ball-room of the Belevue-Stratford on Thursday evening, March 2.

An interesting program has been arranged by Ben Stad, violinist and conductor of the Little Symphony Orchestra, for the concert to be given temorrow night in the Ritz-Cariton Hotel. Mr. Stad will be the soloist and will play Rimsky-Korsakoff's "Chante Hindu." The other numbers on the program include Liszt's Hungarian Rhapsody No. 2. Schubert's "Rosamund" Overture. excepts from Puccini's "La Tosca." 2 Waldteufel waits and a Rachmaninoff prelude.

Mary Garden will make her first recital ap-pearance in Philadelphia at the Monday Morning Musicales on February 20 in the Bellevue-Stratford. Owing to her opera ac-tivities, Miss Garden has declined all other recital engagements for this season.

Ruth Ray, violinist, will be heard for the first time in Philadelphia on the evening of February 16 in the Academy of Music foyer.

The second in the series of three concerts by the combined musical clubs of Hahnemann

How I Raised My Parents

By an Ex-Child

-By J. P. McEVOY

have to cradicate this fault and substitute a more noble emotion. It is a child's duty, I said, to broaden and uplift his parents.

Many children do not understand their households a great deal about animal life, unselfishness, and trained their humanitaries instances.

duty.

One way to teach my parents unselfishness, I said, is to force them to take care of some helpless creature.

So I went out and brought in the most helpless creature I could find.

This happened to be a very old. discovered the care of the care of the care of some helpless creature.

I succeeded in getting a small but active goat. this, but I do, and I shall not shirk my trained their humanitarian instincts.

most helpless creature I could mad.

This happened to be a very old, discouraged and dilapidated dog. He hardly held together until I got him home, and then he seemed to come virtually all apart right in the middle of trailing room. Naturally my parents by living room. Naturally my parents brief but eventual period! What they be living room. Naturally my parents brief but eventual period! What they be learned through my tireless efforts! tually all apart right in the induce of the living-room. Naturally my parents the living-room. Naturally my parents were not so pleased with this, but I learned through my tireless efforts! What, indeed! They have often told

Teach My Parents Unselfishness
MY PARENTS were curiously selfish, so I early decided I would have to eradicate this fault and substitute a more noble emotion. It is a finally gave us a vigorous protest than finally gave.

THUS highly encouraged, I went out and by great good fortune found three cats—all just about to be blessed blography will be printed next week.)

THE CRITIC TALKS TO MUSIC LOVERS

THE Philharmonic Society last Sunday performed one of its most important functions in the musical life of Philadelphia, when it introduced to the public the two young soloists who won the plano and violin medals of the organization at its context last year.

Now, if these young men simply represented a standard of performance which might fairly be termed even first class amateur playing, the Philharmonic would not be justified in presenting them to the public, in the persons of the members of the organization. But both, like all the other local soloists which the Philharmonic has presented, showed a high standard of professional performance and therefore the organization was fully justified in placing them as soloists upon an important concert program.

It is true that neither of the youths

ALMA TELL

fied in placing them as soloists upon an important concert program.

It is true that neither of the youths is yet a finished soloist. This is only natural and it would be impossible to expect anything else. Their youth and their lack of experience militate against original or striking interpretation, but it is doubtful if even the greatest interpretative geniuses at the age of seventeen or so were able to show much more than a clear technique and a facility and adaptability for public playing, both of which elements were possessed by last Sunday evening's young soloists.

Way proves detrimental to the artistic development.

In commerce and all the other material branches quick results are demanded. This is the spirit of the country and in a measure it has communicated itself to the fine arts. Here, it will not work, especially in literature. Occasionally in the fine arts there in music, and in literature Shakespeare, Scott and Dickens, to mention only our own languagement.

A S HAS I HAS

ture, especially of the Saturday night audience, and the standing of the orchestra among the great musical or-ganizations of the world demand that the most finished artists on the concert stage be the soloists at its concerts. This, however, is no reflection on the

Philharmonic soloists of Sunday and few Philha

perform a valuable work for both the artists who show sufficient talent to be adjudged by Mr. Pasternack and the directors of the Philharmonic as worthy of a public appearance.

THE greatest difficulty that a young artist, like a young composer, has to overcome is obtaining a hearing as It is not only America, but the whole soloist with a competent orchestra. If world that has imbibed the doctrine of soloist with a competent orchestra. If he makes good after a few performances his reputation is virtually made, but the getting of those first few opportunities is a task which has almost broken the heart of many a sensitive and empirious young man. Medical College, given in connection with similar organizations of other institutions, will be given in the Rose Garden of the Believue-Stratford on the evening of Feb-ruary 21. On this occasion the clubs from Swarthmore College will join with the Hahnemann clubs. and ambitious young man.

In composition the same problem exists, except that perhaps the work is harder even than for the soloist. The One of the most ambitious programs ever undertaken by a Philadelphia church choir will be given Wednesday evening at Witherspoon Hall, when St. Peter's choir will appear in a program of unsecompanied church music. The choir, consisting of thirty-six male voices, is conducted by Harold W. Gilbert. The first half of the program will be devoted to works of the sixteenth and seventeenth centuries. The second half will consist of works by Russian and American composers. public is less interested in the composer than in the soloist, perhaps because the personal element enters with the and does not in the case of the com-poser. The personality of many a young soloist has carried him farther

with an onsist of works by Russian and onsist of works by Russian and plano, fliustrating the development of the sonata, will be given at the Settlement Janie School on Sunday evening at 8 o'clock. The program will consist of a number of selections from the seriy Italian period. There will be an opportunity for the addence to ask questions. The public is invited.

A the musical service at the Church of St. School of Sc At the musical service at the Church of St. Luke and the Epiphany tomorrow afternoon at 4 o'clock the program will be made up of music by American composers. The instrumental prelude of violin, cello, harp and organ, beginning at 3:30, will consist entirely of compositions by Philadelphia composers. The service will be under the direction of H. Alexander Matthews. weight as it did a few years ago, when the attitude of the audience was that of the dramatic critics of London, according to Bernard Shaw, who wanted to know "How can we tell whether it The special feature at the musical service at the Necond Presbyterian Church. Twenty-first and Wainut streets, Sunday evening at 7.30, will be Mondelssohn's "Hear My Prayer," Mendelssohn's "Cast Thy Burden" will also be suns. Instrumental numbers for violin, harp and organ also will be played. is good or not, when we don't know who wrote it."

F THE Philbarmonic Society can find I some compositions in the larger forms by Philadelphia composers which have George M. Cohan's drama, "The not been performed before and which of Frank L. Packard, will be the offering of Mae Desmond and her associate players at the Metropolitan Opera House next week. This popular play, which was also a great success as a photoplay, directed by George Loar Treker will give the mountain of the m adapted from the novel come up to the standard required, it Tucker, will give the members of the company opportunity for splendid emotional acting. It revolves about an old "faith healer" and the machinaconcert, otherwise such a hearing sim-ply detracts from the artistic value

"Ten Nights in a Barroom." that good to any one, favorite old melodrama, will be pre- And, speaking of compositions in the larger forms, it is altogether likely that Germantown theatre next week. Dwight there are almost as many manuscrint Meade will play the role of Joe Morgan, the drunkurd; Ruth Robinson will be the loading woman, Gertrude Ritchie and May Gerald will have impor-

of the organization without doing any



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young soloists.

As has been explained before, it is is shown by the fact that these six men, together with a few others, were produced in the space of about 350 give young artists the soloists' position at the concerts of the Phi'adelphia Orchestra. The extremely critical natter than a gallop.

is the American composer today who is satisfied to reach the age of more than ability of the young men who played forty years before he attempts a symlast Sunday evening. There have been phony as did Brahms? It is true that many artists who have performed with when Brahms did write his first symthe Philadelphia Orchestra who did not reach the technical standard of the Philharmonic soloists of Sunday and few was not working on the principle of

that of composition, one which conveys the most delicate emotions through a relnusic of the city and for the young atively unfamiliar medium. Language is understood quickly, so, at least superficially, is painting and sculpture, music is more clusive because the medium is less understandable. It is conveved through the same senses as literature, but the receptive faculties must be

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David Belasco's comedy, "The God Diggers," by Avery Hopwood, will as gin a month's engagement at the Brow Street Theatre on Monday, Februar 20. This play, which had a two-yerun in New York, has a cast head by Jobyna Howland, Bruce McRow Gertrude Vanderbilt and H. Reservant. Smith. "The Gold Diggers" tells story of theatrical life in New York. story of theatrical life in New York.

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