D, with almost every production that comes to this city there are as who fluctuate from screen to and have their groups of admirers the who have heated arguments on ative merits.

From example, in next week's soleting, a melodrama by William Hurlcalled, for present purposes at any "Haunted," there are a number layers known to the film world, the film world at Edeson, co-starred with Hilda has just finished playing the of gruff, delightful old Colonel Sapt all merits of the colonel of the resion of "The Prisoner of the colonel sapt all merits and the colonel sapt all merits of the co

Mr. Edeson declares outright for the Mr. Edeson declares outright for the but there's no telling how long telli

Haunted" also has in its cast that sold veteran. Fuller Mellish, a definite product and figure of the stage and sign alone. A big role—rumor has it is outstanding one of the play—falls Lacille La Verne, whom filmgoers all remember as the hideous hag of triffith's "Orphans of the Storm." Inspam Pinto, another of the Haunted" cast, is to be seen on a few town own screen next week also. rich, Conn., and there is a Swami (played by Mr. Edeson) in the cast, which bespeaks a "spooky" atmosphere.

Inde from that and the fact that a farty "mamy" has much to do with the acting (this is Miss L.a Verne's well Mr. Hurlburt has been very secrerele), Mr. Hurlburt has been very secre-tive about his latest play, and meager reports have come from Stamford, where of the Field" and the demi-mondaines and gold diggers of that type of play.

THE justaposition of stage and HE justaposition of stage and screen is often very helpful to both, and an excellent case in point is the engement of "Isliom" at the Adelphi Theatre. The Franz Molnar fantastical play seems to be as successful as it writatic, and though some may sneer, much of this popular success is due to the desire of those who saw Joseph Behildkraut as the young Chevaller in "Orphans of the Storm." on the screen to behold this same young Greek god on the speaking stage. Whether or on the speaking stage. Whether or not the play was over their heads, they have pretty generally liked Schild-breut, and their approbation has been no mean factor in "Liliom's" success.

THE artist-actor, mentioned above, is Rollo Peters, whose work in "The Varying Shore" provides worthy apport for the remarkable talents of Elsie Ferguson. Mr. Peters is an Englishman, who studied portrait painting in London and Paris for a number of years before the artistic side of play readuction attracted him. He was one production attracted him. of the founders of the Theatre Guild, and for a year was general director for it, his duties including acting as well as designing and art supervision. The result has been that he has taken up acting in real earnest.

He also designed the men's costumes in "The Varying Shore," which makes him accountable for the brilliant blue cost which he himself wears in the final set. Together with Paul Everton and Charles Francis, Peters aids in glossing the defects of the play's construction, and making it. all in all, one of the best acted productions here in many rans.

As to Miss Ferruson bestelf a second

As to Miss Ferguson herself, a secend visit to the play only adds to one's
admiration for her work. She has done
that rare, rare thing of combining a
radiant, unhidable personality with a
natural and clear enunciation, a subtle
art in little movements of the hands
and motions of the head, an emotionalism that never grows strident, and a
abading of characterization that reaches
a remarkable esescendo in the spisode a remarkable esescendo in the spisode where she plays the childish-voiced, zervous, high-strung girl.

THE closer relationship of opera and dramatic stage is exemplified once company of Russian artists now at the Porrest. Not only does the chorus of this organization sing with magnificent effect, but every moment they are on the stage they are acting. They are Russian peasants, merry-making, danc-ing, observing religious rites—never stiff-mannered operatic choruses of the edd school.

The ability to put reality and strength into operatic acting is of known difficulty, but not impossible. What Geraldine Farray will do under the tute-lage of Belerce in which with the control of the co aldine Farray will do under the tutelage of Belasco is problematic, but,
given the right roles, imbued with fire
and color and passion, she ought to become a notable figure on the stage.

Mary Garden's remarkable ability to
create unforgettable characters at the
same time she is singing them is too
well known to need mention, and the
company of Russians in this city now
has one or two principals whose maketips and renditions of their roles stand
out. The deep-voiced Karlash and the
rich-toned contraite Bourskaya bring
from Russia a very definite histrionic
skill not bound by operatic fetters.

THE theatrical season is shortly coming to a close. Next week the Lyric will be dark and will not reopen unless a sudden need for a tryout wheek, and "Welcome Stranger," which was welcomed back with open which was velcomed back with open arms last week, will, in all probability, dose the Garrick. "Bombo" will remain at the Shubert a short time longer and it is not likely that anything will follow at this house. The only announced opening is "The Dream Maker," a melodramatically tinged affair by William Gillette and featuring the same person. Though it hardly sounds like a companion-piece to the exquisite "Dear Brutus." in which Ir. Gillette, together with Madge Bellemy, was seen here a season or so ago. The Dream Maker' is to be welcomed for the sake of its genial and capable tlar, who seems to go on, year after year, as suave, resourceful and youthly ago of "Secret Service" and "Sher-

MEE "DOC" SAW-BOXES ABOUT IT the Great Doctor Saw-Bones ABOUT IT the Great Doctor Saw-Bones rules in the AND Up DOU. A mythical hand discovered Arch Dale. "Doo Dads" are the fundat little people you ever saw. They approach the people you ever saw. They approved the people you have the people of the people

STARS OF THE STAGE COMING HERE NEXT WEEK



ELSIE FERGUSON. VARYING SHORE

Shows That Are Coming To Philadelphia Soon May 8-"The Dream Maker," with William Gillette, Broad,

The Broadway, which has had vaude

ville and pictures, will initiate a stock company, beginning Monday, which will give South Philadelphia something they haven't had in a long time. Demure and tiny little Edna Hibbard, rememup acting in real earnest.

He also designed the men's costumes and amusing "Fair and Warmer," and last seen here, if memory serves, in "Tumble Inn," is to be the leading lady, and the cast includes many favorites from the dramatic stage. "Peg o' My Heart" will be the initial pro-

Mae Desmond moves the scene of her activities from North to West Philadelphis, and her stock company opens at a seco one's
the Cross Keys Monday with a production of the perennially popular "Twin
Beds." The cast is the same, approximately, which played with her at the Metropolitan.

THE only other novel note in next week's theatricals is the presentation of a revue at the Chestnut Street Opera House called "Made in Philly," in which all the stars are Philadelphians. El Brendel, the famous "Swede" of musical comedy and vaudeville, and Flo Bert are the leading players. Three years ago a simi-lar all-Philadelphia show was given with success.

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"Twin Beda" at Cross Keys

That favorite farce of Salisbury Field and Margaret Mayo, "Twin Beds," will be the opening attraction presented by Mae Desmond and her company at the Cross Keys Theatre. The cast will include Frank Fielder, Earl Dwyer, Mary Duncan Stewart, Somers Nichols, Louis Sanford and Virginia Fairfax. The last named, who was apecially engaged, played the role of Signora Monti in the original production for four years.

I aughable and interesting players.

Those appearing in the long cast are Edward Biberman, Meyer Efraemson, John H. McComb, Kathryn C. McCahew, Frances K. Drew, Paul Rosenbaum, Jay B. Rosensweig, Louis Krotoshiner, Charles E. Frohman, Estelle Newman, Fred Stashower, Elizabeth Cooke, Daniel Burke, Gordon Ware, Sydney J. Machat, Samuel Hirsch, Leila Barnes, Rose Wimenitz, Rosalie Jones, Margaret Schell, Dorothy Black, Mary Twining, John Robb, Jr., Beulah Thomas, Emma Bevan, A. L. Robinson, Albert Harris, Harry Isaacs and Harold Hess.

Dramatic Club. Performances will be given every night except Saturday, and on Wednesday and Saturday matinees. This unusual play, presented in the Chinese style as to acting, costuming, scenery and music, tells the amusing story of a gentleman named Wu Sin Yin, who had two wives and was anxious to get rid of one of them. The Property Man, a typical figure of the Chinese stage, is one of the most laughable and interesting players.

Those appearing in the long cast are

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sented next week at the Little Theatre

by the University of Pennsylvania

Dramatic Club. Performances will be

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EVENING PUBLIC LEDGER-PHILADELPHIA, SATURDAY, APRIL 29, 1922

stepped on the stage and made some interesting announcements.

First, he said that the Orchestra Association had engaged Mr. Stokowski for a further term of four years, which was greeted with a round of applause by the audience. In the second place, he said that it had been decided to make the regular series next season twenty six, instead of twenty-five concerts. There would also be one more of the children's concerts, making four in all, and there would be added concerts in the popular series, for those who were unable to secure tickets for the regular series. regular series.

the regular series.

Then he announced that Miss Frances Wister had something to say to Mr. Stokowski. Miss Wister came forward and in a graceful address presented the conductor with a chest of old English silver plate as a token of recognition on behalf of the Women's Committee of the Orchestra for what he had done for the Orchestra and for the city of Philadelphia in the ten years of his leadership.

Mr. Stokowski made a characteristic address in reply. He said that he had certain ideals when he came here, the

riod.

The concert itself was the request program and was splendidly performed, especially the symphony and the gorgeous "Scheherazade" suite. At the close Mr. Stokowski was recalled many times and he acknowledged the applause with the members of the Orchestra. Tonight is the last concert of the present season when the program will be

STOKOWSKI HONORED AT THE ORCHESTRA CONCERT THE ORCHESTRA CONCERT THE PROGRAM

Lenore Overture No. III — Besthoven Symphonic Bulls "Scherring and the templated of twenty had been played, Mr. Van Rensselaer, president of the Orchestra Association since it was founded, stepped on the stag and made some interesting announcements.

First, he said that the Orchestra Association had engaged Mr. Stokowski for a further term of four years, which was greated with a round of applause by the audience. In the second place, he said that it had been decided to make the regular series next season measured in the was glad that the was glad that the was glad that the was glad that the bearges of the was greatly first was greated with a round of applause by the audience. In the second place, he said that it had been decided to make the regular series next season measured in the was glad that the was glad that the was glad that the was glad that the bearges of the was greated or the was greated of twenty for conmake the regular series next season measured in the was glad that the request of twenty for conmake the regular series next season measured in the was glad that the request of twenty for conmake the regular series next season measured was concert titself was the request the process of the concert itself was the request program for the conductor. Then he said that the conductor. Then he said that it had been decided to make the regular series next season measured in the was glad that the policy for conmake the regular series next season measured the was glad that the process of the conductor of the conductor of the conductor. Then he said that it had been decided to make the regular series next season measured to the conductor. Then he said that the was glad that the policy of the conductor. Then he said the was the position of the conductor. Then he and the conductor of the conductor. Then he and the conductor of the conductor. Then beared the conductor. Then the standpoint of the conductor. Then the standpoint of t cipals in a Work on French Lines The Russian Opera Company last evening gave Tschaikowsky's "Eugen Onegin" at the Forrest Theatre, a composition as far removed from the true Russian spirit of "Roussalka" or the "Snow Maiden" as it is possible to conceive. The opera is built along French rather than Russian lines, that is as regards the general treatment and the dramatic situations. The music also is scarcely that of the steppes such as certain movements of the great sym-

also is scarcely that of the steppes such as certain movements of the great symphonies, but is rather that of the drawing room—a place where the great Russian composer did not shine either musically or personally.

The performance on the whole was an excellent one, but, nevertheless, one sometimes felt the lack of that nationalistic spirit which was so greatly in evidence in the Dargomijsky and Rimsky-Korsakoff operas. There was a different setting from start to finish, and the treatment of the opera from the standpoint of the singers and actors was, therefore, entirely different.

The members of the cast were all adequate to the roles assigned, them.

The members of the cast were all adequate to the roles assigned, them, but Miss Mashir, as Tatiana, was easily the star, her work in the famous letter scene being very fine. The part of Olga was sung by Miss Kasankaya, and her solo in the first act was excellently done, while Miss Loseva was very good as Madame Larin. Of the men's roles. Mr. Radeef made a good hero, being the best-adapted of any of the Russian tenors to the demand of a society part, as he showed in the role of the Prince in the other Tschaikowsky opera. "Pique Dame." on Tuesday evening. Mr. Busansky, as Leinski, sang the Mr. Busansky, as Leinski, sang the famous aria in splendid style and acted the role as well as could be desired.

The minor parts were all well on as has been the case with all the formances of the company. Mr. loff, who made excellent as Boby. "The Snow Maiden," introduced as very clever comedy into the role Triquet, and the settings and the cetumes were fully up to the high standard which the company has set from the first performance.

This afternoon will be the first performance of Rubinstein's "The Demoning Philadelphia for a great many years if indeed it be not the local premiers of the opera, and this evening "Carmes" will be sung in Russian, which will probably be for the first time in the city.

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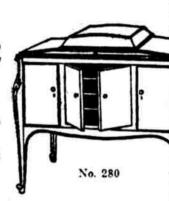
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ing pictures through the Stanley Company of America. GREAT NORTHERN Broad St. at Eric REGENT Market St. Below 17th APOLLO 52D & THOMPSON STS. M.—Anita Stewart in Sowing the Wind T—Anita Stewart in Sowing the Wind W—Arita Stewart in Sowing the Wind T—Anita Stewart in Sowing the Wind F—Anita Stewart in Sowing the Wind S—Gareth Hushes in I Can Explain

M.—Cecil B. De Mille's A Fool's Paradise
T.—Cecil B. De Mille's A Fool's Paradise
V.—Cecil B. De Mille's A Fool's Paradise
T.—Valentino in Moran of the Lady Letty
F.—Valentino in Moran of the Lady Letty
S.—Roy Stewart in Heart of the North

ARCADIA CHESTNUT Bel. 16TH M.—Wanda Hawley in Too Much Wife T.—Wanda Hawley in Too Much Wife W.—Wanda Hawley in Too Much Wife T.—Wanda Hawley in Too Much Wife F.—Wanda Hawley in Too Much Wife S.—Wanda Hawley in Too Much Wife

ASTOR EIGHTH & GIRARD AVE. M.—Helene Chadwick in Godiess Men T.—Helene Chadwick in Godiess Men W.—Special Cast in The Fire Bride T.—Special Cast in The Fire Bride F.—All-Star Cast in Madness of Love S.—All-Star Cast in Madness of Love

BALTIMORE 518T & BALTIMORE
M.—Wallace Reld in Peter Ibbetson
T.—Wallace Reld in Peter Ibbetson
W.—Norma Talmadge in Love's Redemption
T.—Norma Talmadge in Love's Redemption
T.—Viola Dana in The Match Breaker
S.—Viola Dana in The Match Breaker

BLUEBIRD Broad & Susquehanna M.—D. W. Griffith's Way Down East
T.—D. W. Griffith's Way Down East
W.—D. W. Griffith's Way Down East
T.—D. W. Griffith's Way Down East
T.—D. W. Griffith's Way Down East
F.—Betty Compson in Law and the Woman
S.—Betty Compson in Law and the Woman

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M.—Thomas Meighan in The Miracle Man
r.—J. Barevmore Dr. devil not Mr. Hyde
W.—Ceell B. De Mille's Male and Female
T.—Mae Murray in On With the Dance
F.—George Melford's Behold My Wife
S.—Don't Change Your Husband

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2:30, 7 and 9 P. M.
M.—G. Swanson, Her Husband's Trademark
T.—G. Swanson, Her Husband's Trademark
W.—G. Swanson, Her Husband's Trademark
T.—Betty Compson in Law and the Woman
E.—Betty Compson in Law and the Woman
E.—Betty Compson in Law and the Woman

FAIRMOUNT SINTE DAILY M.—A. Nilsson in Why Girls Leave Home
Y.—A. Nilsson in Why Girls Leave Home
W.—Gareth Hunghes in The Junch
T.—Valentine in Moran of the Lady Letty
F.—Valentine in Moran of the Lady Letty
S.—Alice Lake in The Hele in the Wall

56TH ST. THEATRE—Below Spruce M.—Valentino in Moran of the Lady Letty T.—Valentino in Moran of the Lady Letty W.—Roy Stewart in Heart of the North T.—Lifa Lee in One Glorious Day F.—G. Davison, Leve. Hate and a Woman S.—Rudeiph Valentino in Friveless Wives

Richard Barthelmess in Tol'able David
Richard Farthelmess in Tol'able David
Richard Barthelmess in Tol'able David IMPERIAL COTH & WALNUT STS. RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. M.— Reginald Barker's Poverty of Riches
T.—Beginald Barker's Poverty of Riches
W.—Reginald Barker's Poverty of Riches
T.—Frank Lloyd's The Man From Lost River
F.—Frank Lloyd's The Man From Lost River
KARLTON CHESTNUT Above BROAD
11:39 A. M. to 11:39 P. M.
M.—Lack Matt. The Gene Consultance of the Apocalypse
SHERWOOD 54th & Baltimore Av.
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M.—Jack Holt in The Grim Comedian T.—Jack Holt in The Grim Comedian W.—Jack Holt in The Grim Comedian T.—Jack Holt in The Grim Comedian F.—Jack Holt in The Grim Comedian S.—Jack Holt in The Grim Comedian M.—Wesley Barry in School Days
T.—Wesley Barry in School Days
W.—Wesley Barry in School Days
W.—Wesley Barry in School Days
T.—Hayakawa in Five Days to Live
F.—Madge Bellamy in Love Never Dies
S.—Doris May in Eden and Return ORIENT Woodland Ave. at 624 St.

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M.—Erich von Strohelm's Foollsh Wives
T.—Erich von Strohelm's Foollsh Wives
W.—Erich von Strohelm's Foollsh Wives
T.—Erich von Strohelm's Fool'sh Wives
E.—Erich von Strohelm's Fool'sh Wives
S.—Erich von Strohelm's Fool'sh Wives PALACE 1214 MARKET STREET M.—Priscilla Dean in Wild Honey T.—Priscilla Dean in Wild Honey W.—Priscilla Dean in Wild Honey W.—Priscilla Dean in Wild Honey T.—Priscilla Dean in Wild Honey S.—Priscilla Dean in Wild Honey

M.—Constance Talmadge Lessons in Love
T.—William De Mille's M'ss Lulu Belt
W.—William De Mille's M'ss Lulu Belt
T.—Hope Hampton in Star Dost
P.—Hope Hampton in Star Dost
S.—The Four Horsemen of the Apocalypse

LIBERTY BROAD & COLUMBIA AV. STANLEY MARKET AT 19TH M.—Fannie Hurst's The Good Provider
T.—Fannie Hurst's The Good Provider
W.—Fannie Hurst's The Good Provider
T.—Fannie Hurst's The Good Provider
F.—Fannie Hurst's The Good Provider
S.—Fannie Hurst's The Good Provider MARKET Above 16TH 11 A. M. to 11:15 P. M. STANTON 333 MARKET STREET THEATRE M —Jackie Ceogan in My Boy T.—Jackie Coogan in My Boy W.—Jackie Coogan is My Boy T.—William Russell in The Boof Tree P.—William Russell in The Boof Tree S.—William Russell in The Roof Tree VICTORIA MARKET ST. nb. DTE M — Audrey Munson in Herdiess Moths T.—Audrey Munson in Herdiess Moths W.—Audrey Munson in Herdiess Moths T.—Audrey Munson in Herdiess Moths P.—Audrey Munson in Herdiess Moths S.—Audrey Munson in Herdiess Moths S.—Audrey Munson in Herdiess Moths PALM FRANKFORD AVE. AND NORBIG STREET GRANT 4022 GIRARD AVE. Made. Sat. M.—Rex Beach's The Iron Trail
T.—Rex Beach's The Iron Trail
W.—Richard Talmadae in The Cub Re
T.—Pauliae Starke in Silent Years
F.—Tyrone Power in Footfells
S.—Tyrone Power in Footfells

AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.

Pauline Frederick, Two Kinds of Women Valentine in Moran of the Lady Letty Valentine in Moran of the Lady Letty Richard Barthelmess in Toliable David Will Baggers in Boys Will Be Boys Viola Dana in There Are No Villains GERMANTOWN 5510 Germantown Ave PARK RIDGE AVE & DATPHIN ST

The NIXON-NIRDLINGER N BELMONT 62D AROVE MARKET 1:30 & 8: 6:30 to 11 CEDAR 60TH & CEDAR AVENUE Ethel Clayton in The Cradle
Ethel Clayton in The Cradle
-Asres in Bought and Paid For
Agnes Ayres in Bought and Paid For
derbert Rawlinson in The Scrapper
-Herbert Rawlinson in The Scrapper COLISEUM Market bet. 59th & 60th M.—Pauline Frederick, Two Kinds of Women
T.—Pauline Frederick, Two Kinds of Women
W.—Hoot Urbon in The Bear Cat
T.—Ethel Clayton in The Cradle
F.—Ethel Clayton in The Cradle
S.—Herbert Rawlinson in The Scrapper JUMBO FRONT ST. & GIRARD AVE. .—Marie Prevest in Moonlight Pollies
—Rudolph Valentino in Privolous Wires

—Fre I Stone in Billy Jim

—Host Cibson in Action

—All-Mar Cast in Without Limit

—Mine, Nazimova in "Camille" LEADER 41ST & LANCASTER AVE.
2:30 to 4:30; 7 to 11 P. M.

M. Norma Talmadge in Poppy
T. Norma Talmadge in Poppy
T. Wallace Rold in The Champion
1: Wallace Rold in The Champion
8: Wallace Reid in The Champion
8: Wallace Reid in The Champion
1: Collect Roll in The Champion
1: Collect Rol

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3; Evgs. 6:30 to 11 PTH M.—Ethel Clayton in The Cradle
M.—Ethel Clayton in The Cradle
T.—Ethel Clayton in The Cradle
T.—Ethel Clayton in The Cradle
F.—Ethel Clayton in The Cradle
S.—Ethel Clayton in The Cradle

NIXON 52D AND MARKET STE

Agnes Ayres in Bought and Paid For Agnes Ayres in Hought and Paid For Chief Clayton in The Cradie Clayton in The Cradie Ethel Clayton in The Cradie Ethel Clayton in The Cradie

STRAND Germantown Av. at Venance