NEXT WEEK'S THEATRICAL AND MUSICAL OFFERINGS IN VARIOUS PHILADELPHIA PLAYHOUSES

BEFORE THE CURTAIN GOES UP

Sir Harry Lauder at Walnut Next Week—"Beggar's Opera" at Metropolitan—"Rain" Makes Decided Impression. Concerning the Other Shows

ALTHOUGH there are only two openings next week, in contrast to the deluge we have just observed, it wou'd be hard to find a greater variety of theatrical fare than that provided this city at the present time.

Monday's novelties will be the annual visit of our old friend Sir 'Arry Lauder, who makes his annual appearance, bringing to the Walnut Street Thearte some more of his familiar Scotch burr and heather and haggis atmosphere, and "The Beggar's Opera," John Gay's famous old musical play which has survived since 1728, and which opens a two weeks' engagement at the Metropolitan Opera House.

The holdovers include the magnificent and magnetic drama of the South Seas, "Rain," at the Garrick; the satiric and biting comedy, "The Czarina," at the Broad; the light and airy "Demi-Virgin," at the Adelphi; the tuneful "Sally," at the Forrest; "The Rose of Stamboul," a reversion to the old Viennese school, at the Lyric, and the latest of revues, "Hitchy Koo," at the Shubert.

* * *

THE super-abundance of debuts unfortunately precludes extended comment in this column of each individual performance, but the safest way out of the difficulty is to treat first those productions which must earliest bid us good-bye. And that brings us to the subject of "Rain."

"Rain," as Changed Is Powerful

The sterling qualities of this dramatic adaptation of Somerset Maugham's story were all the more gratifying because they came as a complete surprise. Theatrical surprises are, unfortunately, generally quite the reverse of pleasant.

All during the week John D. Williams, who staged "Rain," and John Colton, one of the co-adaptors, have been putting the finishing touches on the play. The present finale of the second act is now four times as effective as it was, and a few of the long speeches which bordered on tedium have been cut. There are rumors that some of the language is to be modified, but it will be a real mistake to tamper much in this direction.

The lines of the drama, "Rain," are, with a very few exceptions, the lines of W. Somerset Maugham's story, and they are as much a part of the success of this grim tale as the action itself. It is seldom, if ever, that one of the characters speaks "out a part." The sodden profanity of the trader, Horne; the shrill and vituperative outburst of Sadie Thompson—they are both as much a part of the characters as the clothes they wear. One never feels, as was the case in "The Hairy Ape," that the profanity is interpolated so that it may spring out and hit the audience between the eyes.

"Rain" is as different from the usual South Sea yarn as it is from Mr. Maugham's own "Circle." Not a single concession to stage-worn or popularly accepted tradition has been made unless it be the final sentence uttered by Sadie Thompson, to which some exception has been taken by readers of the story. It did not seem to us that the adaptors intended to infer that Sadie was reformed because she says, "Perhaps, I'm a little sorry for everybody." There is nothing wishy-washy in the thought that this outcast of the islands should feel sorry for the wife of the missionary who had at first hounded her, then shown his true colors in objectionable advances, and finally had cut his own throat. Sadie undoubtedly was sorry, but that didn't mean she had reformed. We imagine, that she intended to go to Sidney, as she had at first intended, and that her future life with Biff and Maggie would be far from cloistered or gloomy.

Horne, to us, was a particularly fascinating study, due partly to the acting of Rapley Holmes, and partly to the author. He is the counterpart of some of Conrad's island traders in this same part of the world and he is as necessary to "Rain" as the two leading characters are. He stands for that portion of the inhabitants whose lives already have been saturated by the rain and climate, but Horne, himself, is still vigorous and keen-minded enough to make astute observations on the actions of the little group boarding in his home.

Atmosphere especially of an exotic nature is one of the most dangerous adjuncts of a stage play. A novelist is perfectly safe in employing it—sometimes even in making it his trump card, but the dramatist has no such opportunity. In nine cases out of ten plays with strange settings in far-away lands have lacked substance and vitality, because the attempted atmosphere took up too great a space in three-or-four acts, and crowded out logical action-building and notable characterization. Such a play was "The Bird of Paradise," the Tully South Sea Island drama, which is recalled by "Rain," perhaps because they are so different—at any rate in their execution.

The atmosphere of "Rain" is singularly effective, though never unduly obtrusive. The gusty recurrence of tropical showers outside, the guttural utterances of Horne's half-cast wife, the occasional and almost shadowly entrances of natives—none of these interfere in the least with the unfolding of the tragic story of the moral degeneration of "Rev. Davidson" and the tribulations of Sadie Thompson. What that steadily falling rain did succeed in doing was to bring the audience under the spell of the island of Pago Pago so that they could appreciate the feeling of the characters. The brightened sky of the final scene was thus symbolic of the clearing in the tangled lives of this little group of persons.

With Miss Jeanne Eagels giving one of the most striking portrayals disclosed here in years, and Robert Kelly (the Rev. Davidson) showing how much better he can be than his Detective in "The Bat" intimated, "Rain" becomes more than an ordinarily good stage presentation. It is a vivid, direct and straightforward presentation of a singularly impressive story.

* * *

CERTAINLY next in significance to this Maugham story among the week's openings was "The Czarina" which was, first of all, lucky in having Edward Sheldon do the translation from the Hungarian, and, then even luckier, in having an actress of the caliber of Doris Keane in the role of Catherine the Great. As the drama remains a bit longer at the Broad further discussion may be saved for next week, but it is interesting to remark on the success with which the Frohman office filled the three leading masculine roles. In New York, Frederick Kerr was the Chancellor, Ian Keith, the French Ambassador who spent that unfortunate "night in Warsaw" and Basil Rathbone, the Czarny. All three were deemed admirable in their parts, and yet it would be hard to imagine more effective characterizations than those now given by Harry Mestayer, Paul Leyssac and Louis Calhern. Mestayer, an old-time favorite, was especially admirable.

Three Men Help Make "Czarina"

* * *

THE advance scare concerning "The Demi-Virgin" proved to be misleading. This Avery Hopwood farce which opened the season at the Adelphia, is far funnier than "Ladies' Night" and not so offensively vulgar. To be sure, the promise of the first act is never fulfilled. That act with its setting among the klieglights of a movie studio is often hilarious, and the lines are lifted to the higher Hopwoodian standard. Particularly amusing is the character of Cora (with perhaps a trace of Pearl White in the creation), who tells lugubriously of her daily experiences in "serials of twenty-two installments," in which she "hangs by her teeth over the Grand Canyon."

The other two acts of "The Demi-Virgin" deteriorate noticeably without the really outstanding performance of Glenn Anders as "Wally" and that of Bobby Watson as "Chicky." It might be pretty sad stuff, Mr. Hopwood, as is quite natural considering his feverish output, seems to be repeating. There are a dozen analogies between "The Demi-Virgin" and "The Gold Diggers." Alice Hegeman, as the elderly vampire, calls her beloved from offstage much as Jobyna Howland sought her "sweety" in the person of H. Reeves Smith. Then there was the table for two, with champagne in profusion; the bathing girls chatter sounding like an echo of the chorus girls of the Belasco play and again there was the timorous and shy little girl, shielded from all the gay life.

Hazel Dawn, whose voice shows a change for the better, played "Beautiful Lady" on her violin, and conjured up her like performance in "The Pink Lady," her first triumph.

* * *

THE two musical shows which opened this week are as far apart as the poles. The Raymond Hitchcock revue is far too long, but the pruning is going on rapidly. When one realizes that a normal play is two and a half hours long, and that this was four, and when it is estimated that at least half of the material shown Tuesday was acceptable, mathematics alone are necessary to show that in normal form "Hitchy-Koo" has an even chance of success.

"The Rose of Stamboul" has some most melting and haunting music, but, even though it is seen in finished form, it drags. Even the comical Barton gets monotonous in the last act; the riot of Oriental coloring becomes hard on the eyes. It is a case of Viennese operetta run to the ground. But, then, there is the stirring baritone of Marion Green, as Achmed, and Barton's twinkling feet. They help to atone.

Shows That Are Coming To Philadelphia Soon

October 23 — "Merton of the Movies," with Glenn Hunter, Garrick.
Walter Hampden, repertoire, Walnut.
"Blossom Time," Lyric.
"Hotel Mouse," Shubert.
October 30 — "Nice People," with Francine Larrimore, Broad.
November 6 — "Daffy Dill," with Frank Tinney, Shubert.
"The Goldfish," with Marjorie Rambeau, Walnut.
"Bunch and Judy," Garrick.

STARS OF THE STAGE COMING HERE NEXT WEEK

Jeanne Eagels "RAIN" GARRICK

Leon Errol and Dolores IN "SALLY" FORREST

Sir Harry Lauder WALNUT

Flo Bert "HITCHY-KOO OF 1922" SHUBERT

Doris Keane "THE CZARINA" BROAD

Hazel Dawn "THE DEMI-VIRGIN" ADELPHI

Tessa Kosta "THE ROSE OF STAMBOUL" LYRIC

Johnny Burke B. F. KEITH'S THEATRE

Isadora Duncan ACADEMY OF MUSIC OCT. 17

Nonny Lock BEGGAR'S OPERA METROPOLITAN

Mae Desmond DESMOND

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

THE summer series of orchestral concerts in Fairmount Park proved to be one of the most successful musical ventures that have been launched in Philadelphia for many years. Several things which had been in doubt were proved and the experiences of the series should give some valuable hints for next year.

In the first place the huge audiences which attended every concert in absolute disregard of the weather demonstrated that the concerts filled an unexpressed demand for orchestral music at some place which might be easily reached. In considering this fact, it must be taken into consideration that those who went to the Park went there to hear the music and for no other reason. There were none of the attractions of the usual summer park to draw them, unless a nearby caroussel, carefully muted during the playing of the orchestra, might be so rated, and there was nothing but the music and the charming environment of the summer evening to bring the crowd.

On the last evening of the series the Park guards estimated that there were from 12,000 to 15,000 persons around the little pavilion, and while this number did not attend any of the previous concerts, there were several thousands present every evening. And they came no matter how threatening the weather and in face of the fact that the pavilion gave no shelter in case of rain.

* * *

THE character of the audience was of a considerably higher type than usually attends out-of-doors concerts, but as there were no counter-attractions this was perhaps only to be expected. Every evening one could see many regular attendants of the symphony series of the Philadelphia Orchestra there, and the automobiles were literally to be counted by the hundreds.

Lemon Hill is not the best place in the Park to give such a series. It is reached by only one line of street cars, and even in this case there is a walk of something like half a mile from the nearest point to which cars run. But under the circumstances it was the best place to give the idea a try-out. The pavilion was already there, it was approximately the right size and it is the nearest point available to the center of the city.

The general conduct of the series, under the management of Louis A. Mattson, assistant manager of the Philadelphia Orchestra, left nothing to be desired. Mr. Mattson was on the job at every concert and saw to it personally that the programs moved expeditiously and smoothly and that the comfort of the audience and the order which was maintained was the best possible. He brought an experience of fifteen years in orchestral management to the position and scored a distinguished success for himself as well as for the Park concert idea.

Mention should also be made of the efficiency and uniform courtesy of the Park guards. They handled the crowds in fine style throughout, subduing every attempt at untoward noise promptly, but without officiousness. Only the bankes, who occasionally voiced disapproval, were too much for them.

* * *

THE worst feature was something which could not be overcome. This was the railroad which runs through the Park at what proved to be too close to the pavilion. Every evening at stated times there was a series of blasts from the locomotive of a freight train chugged noisily through the Park with aggravating slowness and great distinctness and volume of tone from the laboring engine. As is the universal rule of such interruptions, they always occurred during some particularly delicate portion of the number then being performed.

Naturally, this cannot be helped. The whistling might possibly be reduced somewhat, but the trains must run on schedule and there is no help for that; nevertheless, the interruptions were of such emphatic character that they were very annoying. The only answer to this seems to be to use a place for the concert farther removed from the railroad.

The lack of shelter for the audience in case of rain was disconcerting in one or two instances, but those who attended seemed to be very willing to take their chances. On more than one occasion the audience sat calmly through a moderately brisk summer shower without the slightest sign that it was being incommoded in any way. This is real enthusiasm.

* * *

JUST what the City Council will do in the matter for next summer is impossible to forecast at this time, but its members might well bear in mind that the success of the series, from the standpoint of the general public, was unmistakable, if not overwhelming. But there are a few things which might be done if the city fathers can see their way clear to do them.

In the first place a larger and better constructed pavilion is needed. The present one did very well for the initial year, when no one could say whether or not the concerts were going to fill a public need. It has been proved conclusively that they did give what the people wanted and any reasonable arrangements which are made for next summer will undoubtedly have public approval.

There have been some unofficial hints that a better pavilion might be built and that the number of performers be increased to seventy-two men. Both of these are excellent suggestions. The orchestra as it stood did not have a sufficient number of string players to balance the reed and brass instruments, especially in open-air work. If one stood outside of the pavilion half way to the caroussel it was possible to hear only the brass instruments, with an occasional oboe or clarinet tone.

* * *

AS THE orchestra was constituted last summer, about twenty-eight or thirty strings had to balance an almost equal number of reed, brass and percussion instruments, which they could not do, no matter how strongly they played. In the open air, too, the string tone does not carry nearly so far as the reed and the brass. But an addition to the strings of about fifteen men would more than double the effect of the orchestra and create the balance of tone which was missing last summer.

As to the new pavilion, here is an excellent chance for some public-minded citizen to put up a memorial to himself or some relative or friend by building a suitable pavilion, naming it after the person he desires and giving it to the city. The pavilion should have the sides extending far enough forward to inclose the orchestra completely, thus saving much of the tone of the first and second violins, which last summer went into the air at the sides, where the players were seated forward of the sides of the shell.

Such a pavilion need not be a very expensive piece of construction. Not a great deal of it is necessary, and it could be made large enough and very artistic in appearance for a much smaller sum of money than has been spent on many a memorial which serves no useful purpose as this one would do.

* * *

FROM the manner in which the Park series was received, they are here to stay. A good suggestion was made by a person much interested in orchestral music and who heard many of the concerts, to the effect that it would be a good idea to have three pavilions in the Park at widely separated points and have two concerts a week at each of the three, letting the odd concert of the week go to each in turn.

In view of the absence of suitable places to play, this may be rather forward looking at this time, but the suggestion, like a great many which were made at these concerts, is well worth considering. The great point to be taken into consideration just now is that the people liked the concerts and apparently want them next year.

Music Notes

The Philadelphia Orchestra program for concerts next Friday afternoon and Saturday evening includes Dvorak's "New World" Symphony. Mr. Stokowski has also interpolated excerpts from the operas of Jean Baptiste Lully, arranged by Motti, and a concerto Grosso by Antonio Vivaldi, for string orchestra, which up until a few years ago was known as a concerto for organ, by Friedemann Bach. By striking contrast is Rossini's "William Tell" overture.

Madame Olga Samaroff (Mrs. Stokowski) will give a recital under the auspices of the Philadelphia Forum in the Academy of Music the first part of the program is Chopin's Ballade in A flat, followed by a short etude in F major and the sonata in B flat minor. The second part is Brahms' Rhapsody in E flat, Debussy's "La Cathedrale Engloutie," Liszt's "Liebestraum" and Wagner's "Ride on the Valkyries."

The New York Symphony Orchestra, under Walter Damrosch, will begin its season of free Thursday morning concerts in the Academy October 26 with Paul Kochanski and Albert Spalding, violinists, as soloists. Both are producing for the first time in Philadelphia Saint-Saëns Concertino-Fantaisie "Le Cygne" (Le Rouet d'Omphale) and Beethoven's also dissect "The Second Symphony" of Brahms. Kochanski and Spalding will be heard in the concerto for two violins by Bach.

Mme. Alda, McCormack's only concert in Philadelphia next Wednesday evening at the Academy, he will sing two arias by Handel, a group of Irish folk songs and songs by Brahms, Hadley, Rachmaninoff, Fibich, Rogers, Kramer and Edwin Schneider.

Gina Cigna will give her only recital in this city at the Academy of Music next Friday evening. She will sing some of her most famous numbers, including the aria from "Gioconda" (the Dance), the Willow Song and the mad scene from "Hamlet," both with flute obbligato, and several groups of songs. Manuel Berkauer, flutist, will assist.

Titta Ruffo, assisted by Beatrice de Allessandroni, mezzo soprano of the San Carlo Grand Opera Company, will appear at the Metropolitan Opera House on Tuesday evening, October 31.

In the performance of "Hansel and Gretel" to be given at the Academy of Music on Friday evening, November 3, by the Philadelphia Operatic Society, Aida Riley will take the part of Hansel, and Pauline Gilbert will be given the same evening.

The Philharmonic Society will present at its concert number of youthful Philadelphia musicians and instrumentalists of unmistakeable talent. One of the young artists to appear under Philharmonic auspices will be David Mendoza, violinist. In addition to the young artists the Philharmonic will present a number of renowned musicians as soloists. The first of these to appear will be Madame Olga Samaroff-Stokowski, who will be the soloist at the Philharmonic's opening concert on Sunday night, November 19.

Composers are informed that the Mendelssohn Club contest closes on November 1 at noon. A prize of $100 is being offered for an a capella composition, scored mainly for male voices, religious or secular, preferable the latter. Manuscripts should be sent to the committee, N. Lindsay Norden, Mendelssohn Club, 1714 Chestnut street, with a motto bearing the name or name should accompany the letter. George E. Mahaffey, 6211 South Sixth street.

The Bach choir, orchestra and chorus of the Oratorio Society has organized a brilliant array of principals for the performance of the oratorio, "Elijah," by Mendelssohn, which will take place on Saturday evening, November 11, at the Old Pennsylvania Broad and Spring Garden streets.

The San Carlo Grand Opera Company will begin a two weeks' engagement at the Metropolitan Opera House this week, November 20, with Verdi's "Aida."

[illegible] Symphony Orchestra, which [illegible] Philadelphia [illegible] Academy of Music [illegible] November 2 [illegible] Wolfe Tone [illegible] Lewis James Howell, baritone, and Joseph Cupp, [illegible] violinist, will be soloists. The program includes Wagner's "Siegfried Idyll," the Bach Brandenburg Concerto No. 3, Bach-Barlow Passacaglia, Mozart's Violin Concerto No. 4 in D Major and [illegible] Tone Poem, "Don Juan." Included in the program will be an orchestral [illegible] under the leadership of Nina Prettyman Howell.

The Dorothy Johnstone Baessler-Harry Kaufman concert of October 30 in the Academy will be a public concert instead of a recital as previously announced. The artists will be Miss Stafford, with Marie Louise Metzger, accompanist, Pauline Thayer Spencer, violinist, and Harry Kaufman, cellist.

Louis Kazze, pianist, will give a recital in the Foyer of the Academy of Music November 2.

Sue Harvard, formerly of the Metropolitan opera company, will be heard in recital on November 7 at Wilkinson Hall, under the auspices of the Week-End Club.

Marie Rappold has been engaged by the Mozart Society of Pittsburgh for one of three years.

[illegible] Philadelphia Operatic Society [illegible] Academy of Music [illegible] Elizabeth Cushman [illegible] at Sulzberger Hall [illegible] Saturday, [illegible]

Glenn [illegible] Mario Ancona, Mariam [illegible] and William [illegible] at 1 P. M.

[illegible] Thursday evening of the Hedgers Popular Recital Course will be given by the Male Quartet, assisted by Lucy Hamilton Lewis, harp, and Henry C. Smith, [illegible]

Miss [illegible] Friends [illegible] Miss Vera [illegible] Dorothy [illegible] Miss Vera [illegible] Donovan [illegible] the expenses of the class. The [illegible] has sung and [illegible] tone.

Walter Hampden's Start

Walter Hampden, although an American, had his early training on the English stage with Sir Frank Benson, who produced everything Shakespeare wrote in dramatic form, except "Titus Andronicus" and "Troilus and Cressida." Hampden went abroad to study music in Paris, but switched to drama in England and played more than seventy roles with Benson's company. He was engaged to play Laertes to Sir Henry Irving's Hamlet. An illness of the star gave young Hampden a chance to step into the role of Hamlet. He remained in London for some seasons, playing in modern pieces, and then came to his own country.

ON SECOND THOUGHT

A daily column by Jay E. Hess, written about the intimate things of life, by a man who consistently refuses to be any one but himself. It will be found on the editorial page of the PUBLIC LEDGER. "Make It a Habit."—Adv.

"EIN HELDENLEBEN" WELL RENDERED BY ORCHESTRA

Mlle. Dux Makes Splendid Impression as Soloist in Exquisite Songs

The orchestra in an interesting performance of Strauss' great tone poem "Ein Heldenleben" divided honors at yesterday afternoon's concert with Mlle. Claire Dux, soprano of the Chicago Opera Company, the first soloist of the current season.

It was rather early in the season to put so difficult and involved a work as "Ein Heldenleben" on the program, notwithstanding the fact that the orchestra played it several times last season with Strauss himself, and the fine manner in which it was performed speaks volumes for the ability of the organization to get into excellent condition with few rehearsals. The work is a gigantic one in plan and scope and is composed very strictly to the program supplied in the pamphlet of Dr. Rosch. But in spite of its heroic proportions and amazing strength, together with the fact that it is perhaps one of the greatest expositions of orchestral possibilities that the world has ever known, the musical value of some of the themes does not seem to measure up to those of the earlier tone poems.

The performance was very fine in every sense of the word, both in beauty of tone of the solo instruments and in the massiveness of the ensemble. Dr. Rich played the enormously difficult solo violin part exceptionally well and although he did not display the variety of which the solo part depicts and which he did so beautifully in the noteworthy performance under Dr. Strauss last season, it was nevertheless an extraordinarily fine piece of violin playing.

Mlle. Dux, the soloist, made a profound impression in a rarely heard aria of Halevy and in three exquisite songs by Korngold and Reger. Her voice is very beautiful and under wonderful control, the pianissimo being quite the finest that has been heard in this city for a long time, being exceedingly soft without any loss of color. Mlle. Dux is to be congratulated upon her choice of her numbers. The aria is very melodious for a coloratura selection, having a flute obbligato finely played by Mr. Kincaid. The Korngold songs show that young composer in an almost Brahmsian mood, although there are in them still touches of his idol Strauss. The Reger song is pure melody and is a relief from the overloaded contrapuntal works to which the "Bavarian Bach" is so addicted.

The other numbers on the program were "The Oberon" overture and the charmingly melodious German Dances of Schubert, skilfully orchestrated by Mr. Stokowski.

Casino's Big Show

"The Radio Girls" will be the attraction at the Casino next week. Sim Williams is the producer of this show, and to assist him he has asked the aid of Tom Howard, who has furnished the book, and Solly Fields, who has staged the show. Mr. Williams has also corralled a big cast, among whom may be mentioned Billy Gilbert, the featured comedian; Cleora, classic dancer; Guth brothers, the melody trio; Bob and Emma Wilson, Arlene Johnson, Warren Fabien and many others. There is also a chorus of show girls combining attractiveness and ability.

COUNCIL OF JEWISH WOMEN OPEN CONVENTION MONDAY

Sessions Will Last Two Days—Pinchot and McSparran to Be Among Speakers—Plans of Various Women's Clubs for Next Week

The annual convention of the State Conference, Pennsylvania Sections, Council of Jewish Women, opens Monday at the Hotel Lorraine, Broad street and Fairmount avenue. There will be a meeting of the Board of Managers in the hotel Sunday afternoon at 2:30 o'clock, but the registration at 9 o'clock Monday morning marks the official opening.

A welcome will be extended to the members of the conference by Mrs. Max L. Margolis, president of the Philadelphia Section, Council of Jewish Women. The welcome will follow the invocation by Rabbi Dr. Marvin Nathan. Response will be made by Mrs. Eugene Springer, president of the Pennsylvania Section. Mrs. Ferdinand Dilsheimer, president of the State Federation Temple Sisterhoods, will extend greetings.

There will be reports on various committees, by Mrs. Alfred Rosenstein, Mrs. Elkan Henle, Mrs. Edn Rothstein, Mrs. J. De S. Freund and Mrs. Eugene Springer.

Mrs. Sidney M. Stern, national chairman of the committee of adult deaf, will read a paper reporting on the work being done. A report of sections will close the morning meeting and the section reports will be resumed at the opening of the afternoon session, at 2:15 o'clock.

A service will be [illegible] being the pavilion of A[illegible] Sanitarium at the present time, Mrs. Lester Hecht, Philadelphia, Mrs. Julius Pack, Johnstown, Miss Lena Liddeka, Altoona, and Mrs. Harry Dembert, Altoona, will take [illegible] patients, and the visitors will be Mrs. Carl J. Fechheimer, of Pittsburgh, and Miss Fannie Wolfberg, of Altoona.

There will be a short [illegible] service, followed by papers on religious schools by Mrs. Moses Reinhold, Pittsburgh, national chairman religious schools, and Mrs. Joseph S. Simon, Philadelphia, State chairman religious schools.

Monday evening there will be a dinner at 8 o'clock, at which Mrs. Max L. Margolis will be toastmistress.

Tuesday morning the meeting will be opened with invocation by Rabbi Harry Ettleson, followed by reports of committees. Mrs. Bernhard Ostrofsky, State chairman, will give a report on work for Jewish women on farms.

A feature of the meeting will be an address by the Rev. Dr. Krauskopf, president of the National Farm School. G. Davidson and Mrs. Henry Sternberger will also speak.

The afternoon meeting will open at 2:15 o'clock with a paper on "Junior Auxiliaries," given by Mrs. Richard Blumenthal, of Philadelphia, Gifford Pinchot and John A. M. Sparran will speak at 3 o'clock, followed by Mrs. A. J. Cohen and Mrs. Isadore Rosenthal. The conference will close with the installation of officers.

The Civic Club will meet at [illegible] 1300 Spruce street, Monday morning at 10:30 to discuss yard affairs. Mrs. Clara Middleton will be chairman.

The regular Monday [illegible] of the New Century Club will be held at 10:30 o'clock. Pennsylvania news will be given by Miss S. V. [illegible] Science Notes, Miss [illegible] Poetry, the New Harmony Community, Mrs. W. H. Hollar; Philadelphia, Miss E. B. Matlock.

"Ellis Island—Gateway of the Nation" will be the subject of Mrs. A. [illegible] Wrinell's address at the meeting of [illegible] Woman's Club of Germantown, Monday, at 2:30 o'clock. [illegible] the meeting the Hospitality committee will serve luncheon for club members at the clubhouse. Mrs. William H. [illegible] will be chairman and Mrs. John A. McGraw hostess.

The College Club will serve tea Monday afternoon from 4 until 6. The club has reserved a table for ten at the luncheon of the League of Women Voters. Tickets may be obtained at the club office.

F. Edmund Edmunds, the new director of the community chorus of the Woman's Club of Bala-Cynwyd, will conduct the regular Monday evening rehearsal at the residence of Miss Jane Magee, 315 Bala-Cynwyd, at 8 o'clock.

The Twentieth Century Club of Lansdowne will hold its literature class at 2 o'clock Tuesday afternoon. This will be followed by Current Events at 3 o'clock, given by Mrs. George F. Bean.

The Woman's Club of [illegible] will meet Tuesday [illegible] The reading department [illegible] at the home of Mrs. R. Hodgkins Farley, 315 Ranger road. The subject of discussion will be "Why Women Do Life and Work." Mrs. W. [illegible] Melloh will [illegible] the poet, and Mrs. Farley [illegible] excerpts from [illegible] Wilkinson, president [illegible] Mrs. Robert Neff Wood. Poems will be read by Mrs. F. A. Mantz and Mrs. Daniel N. Patterson, chairman of the program.

The Drexel Hill Woman's Club [illegible] opening their [illegible] New features will be [illegible] the club, one of which [illegible] classes. The club [illegible] circulating library.

The meeting of the Woman's Club of Cynwyd will be held Wednesday [illegible] Cynwyd. Mrs. George [illegible] give a talk on [illegible]

The Woman's Club of Bala-Cynwyd [illegible] Tuesday afternoon at 3 o'clock. [illegible] Mrs. Charles [illegible] Mrs. Charles [illegible] Mrs. Charles