WELL-KNOWN STARS OF THE STAGE AND SCREEN WHO WILL SHINE NEXT WEEK IN THEATRES HERE

BEFORE THE CURTAIN GOES UP

Glenn Hunter and Amusing Dialogue Overcome Structural Defects of "Merton"—"Blossom Time's" Comedy Puny Beside Music—Two New Shows

A COMEDY that is strictly 1922 model and deals with jazz and the wild doings of the younger set, and a comedy that was written in 1633 and deals with seventeenth century people and habits, will be the sole openings here next week.

The first named is "Nice People," by Rachel Crothers, featuring Francine Larrimore, and comes to the Broad. The second is Philip Massinger's "A New Way to Pay Old Debts," which Walter Hampden will revive for the first time on Wednesday evening at the Walnut.

Continuing attractions include: "Blossom Time," at the Lyric; "Merton of the Movies," at the Garrick; "The Hotel Mouse," at the Shubert; "Sally," at the Forrest, and "The Demi-Virgin," at the Adelphi. In addition to "A New Way to Pay Old Debts," Hampden will present a repertoire of Shakespeare, including a special matinee on Friday of "Romeo and Juliet."

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AT THE outset, it must be admitted that there is precious little chance of "Merton of the Movies" failing to strike the popular fancy. There are too many wags attendant on the scenes on the studio "lot," and there is too much sympathy and appeal in the characterization of Glenn Hunter to preclude success. The fact remains, however, that the dramatists, Marc Connelly and George Kaufman, have been far more apt in their transfer of clever dialogue from novel to play than they have been in their construction of the comedy.

The result is that Mr. Hunter and Florence Nash and some of the others are carrying tremendous burdens during the greater part of three acts, trying to keep the audience's attention from the fact that the real motive of "Merton" was still to come. As a matter of fact, it didn't come until the fourth act, and that act was by far the best of the play.

Taken as a whole, "Merton of the Movies" is a sort of Don Quixote in form—the adventures of an individual set forth in the meandering and categorical style of a Victorian novel. It does not drag—because there is too much humor in the lines—but at the end of the third act it is no further advanced than at the beginning, the net result being that Merton has been moving from Simsbury, Ill., to Hollywood, Calif., and has finally succeeded in getting a part in a picture.

Then suddenly, just before the curtain fell on the third act, the real theme of the comedy was disclosed. "Here's a pretty state of things," was the natural thought, "one act left and the entire real story to tell."

And, it must be admitted, the best part of that story was told about—not shown. Merton Gill went to Hollywood with the most serious purpose in the world. He wanted to act in "serious dramas" in which he might "uplift the screen." When his chance came, he fell down with a sickening thud. He was desolate. Then the "Montague Girl," door-of-studio, and in love with Merton, put on a job by which he was cast in slapstick comedies (which he hated) under the pretense (as far as Merton was concerned) that he was doing perfectly straight emotional drama.

Here was a corking situation; Merton, sober as a judge, acting for all his worth in a film that was intended to create roars; the director egging him on to new emotional heights; the crosseyed comedian trying to keep a straight face; all the characters, except Merton, doing their best to extract every ounce of comedy out of the scene.

Yet this was just the situation which Marc Connelly and George Kaufman chose not to show on the stage. It is old stuff, and even thought of it created laughs, but if shown it would have been the high point of the play. It is not always either possible or fair to point out possible improvements in the mechanical construction of a play, but "Merton of the Movies" would have been twice as good as it is if everything had been bunched forward a little.

The opening scene, in Simsbury's general store, could be left, but cut down; the same thing, done even more strenuously, would help the second act—at the studio entrance; perhaps these two could be combined into one more or less introductory act. Then there could follow Merton's tragic debut, to be followed by the piece de resistance—his first day with the comedy outfit—a Hamlet playing slapstick.

All this would, in no way, hurt the last act, which is inimitable; in fact, it would be stronger than ever because we would be able to appreciate Merton's feelings when the deception is unfolded to him, and he learns that he has a great "low comedy face." It might be even wise to have a scene showing the private projection of the first slapstick comedy, everybody in paroxysms of mirth except poor, disillusioned Merton.

There is no reason to suppose that this altered construction would make "Merton of the Movies" any less amusing. It would still include that delectable glimpse into the shooting of a film; in fact, it would introduce a great detail of studio atmosphere.

However, substituting bouquets for brickbats, it is hard to condemn the adapters of this Harry Leon Wilson story too severely because of their dialogue. Much of it was in the novel; some of the choicest bits were interpolated. Thanks to this and to Glenn Hunter's great artistry, "Merton of the Movies" contains more laughs to five minutes than many comedies do from curtain to curtain.

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Just as Mr. Hunter and some sparkling lines helped hide the flaws in "Merton of the Movies," so Franz Schubert's almost sublime melodies cloak some silliness and, thankfully, unessential weaknesses in "Blossom Time," which has come into the Lyric for a run.

It is almost uncanny the way the Serenade and the Unfinished Symphony have been fitted into a romantic comedy. The former furnishes a stirring and splendid quintet of male voices, and the latter, used as the motif piece, recurs again and again as the pathetic love story is unfolded.

The only trouble with the use of the Schubert music is the difficulty to find a worthy book to accompany it. The one that is employed has many names attached. In its continental form, it was the work of A. M. Willner and H. Reichert, and a certain H. Berte is given credit for some of the songs. Dorothy Donnelly has written the book and lyrics for the American production and Sigmund Romberg did the adaptation.

It may or may not be a case of "too many cooks," but the fact remains that the comedy element of "Blossom Time" is often distinctly malapropos. Most of the fun-making was intrusted to William Danforth, who, for some inconceivable reason, wasn't given a line to sing, despite his well-remembered baritone voice. It is probable that the blame should not be attached to Mr. Danforth, but rather in the writing of his part. He is like any one of ten dozen excitable musical comedy "Papas" set down in the middle of a wistfully beautiful love story. It is small wonder, then, that his witticisms and his explosive ejaculations are distasteful to an audience which is following poor, timid little Franz Schubert trying to get up courage enough to pay court to Mitzi Kranz.

Unlike Danforth, another old Gilbert and Sullivan singer, Bertram Peacock, covers himself with distinction as Schubert, after the audience is given time to get used to his pantulily prim, almost amateurish mode of speech. He rises remarkably well to the scene wherein at his own request, his friend, Baron Schober, pays court to Mitzi by singing Franz' own love song, and then, to Schubert's overwhelming grief, wins the girl for himself. Even finer is Peacock's work in the final act when he persuades a jealous husband not to fight a duel with Baron Schober. This scene, by the way, is done with such repression and such skill as to take it far from the realms of the average musical comedy action.

Leading ladies are, after all, very, very much a matter of taste, but to us Olga Cook combines nearly all the requisites of a heroine. Her demure personality was never insipid, her love-making never such as to need the assistance of a chorus to come hopping on the stage at the conclusion, and her voice, a thing of rare beauty.

"Blossom Time" is not especially funny when it tries to be, but luckily it doesn't try that too often. And its score is almost too beautiful to be true.

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THURSDAY night. Walter Hampden gave a singularly impressive and imposing performance of the Moor in "Othello." It bears every evidence of being one of the best of the tragedies in his repertoire, but on this occasion, a number of small details went wrong. One of the slips gave rise to one of the most remarkable examples of stage coincidence seen in a long time. The actor playing Brabantio, in the second scene, forgot his lines. The prompter, heard from the wings, could not help him out, and Mr. Hampden himself finally set him straight in an easy and graceful manner. The very next line that the star spoke following his incident was:

"Were it my cue to fight, I should have known it without a prompter."

Shows That Are Coming to Philadelphia Soon

November 6—"The Bunch and Judy," with the Astaires, Garrick.
"Daffy Dill," with Frank Tinney, Shubert.
"Just Married," with Vivian Martin, Adelphi.
"The Goldfish," with Marjorie Rambeau, Walnut.
November 20—"Tangerine," with Julia Sanderson, Shubert.
December 4—"Anna Christie," with Pauline Lord, Walnut.

ORCHESTRA APPEARS IN A DIVERSIFIED PROGRAM

Hans Kindler the Soloist in Composition by Bloch

THE PROGRAM

Overture, "Rosamunde" ..... Schubert
Symphony C major ..... Schumann
Funeral March from "Gotterdaemmerung" ..... Wagner
In memory of Charles A. Braun.
"Schelomo," cello and orchestra ..... Bloch
Hans Kindler
Entr'acte from "Khowantchina" ..... Moussorgsky
"Fireworks" ..... Stravinsky

The Philadelphia Orchestra appeared in a highly diversified program at its concert at the Academy of Music yesterday afternoon. The concert began with the beautiful "Rosamunde" overture of Schubert, and this was followed by the lovely C major symphony of Schumann (No. 2), both of which are familiar to the audience and both were splendidly performed.

A change in the afternoon concerts was made by interpolating an intermission of ten minutes in the middle of the program, just as at the Saturday evening concerts, in order to allow the members of the orchestra a short rest in a long program. This will be continued during the season.

After the intermission, the orchestra played the funeral march from Wagner's "Goetterdaemmerung" as a tribute to the late Charles A. Braun, for many years a member of the Board of Directors of the orchestra and a man who gave much of his time and effort to the upbuilding of the organization to the heights upon which it now stands. The other orchestral numbers were the excerpts from Moussorgsky's "Khowantchina" which proved to be a typically Russian number of great charm, and with the usual Slav melancholic atmosphere, and Strawinsky's brilliant and effective "Fireworks," which is pyrotechnical in the extreme and ends with a great crash like a general explosion of all the instruments.

Hans Kindler was the soloist, and he gratified his well-known predilection for the extreme moderns by playing Ernst Bloch's "Schelomo," the same number which he performed for the first time in Philadelphia early in 1918, when he was solo cellist of the orchestra, under the baton of the composer. It goes without saying that Mr. Kindler performed the abstruse and difficult composition well, with fine tone, perfect execution and entire sympathy, and it is a tribute to his powers of memorization as well as of execution that it was so finely and unerringly played. But the composition is not one for the general public, nor, indeed, for any except the devotees of the extreme moderns in composition. It is extreme in harmonization and has little of really understandable melody—and, this, too, for the instrument, which of all the strings is really the melodic instrument par excellence. Mr. Kindler did all that could be done with a work of this kind, and received an ovation at the close, being recalled several times.

"Pinafore" by Amateurs

The presentation of "H. M. S. Pinafore" by the Beethoven Orchestra and Chorus of the Hebrew Literature Society, of which Theodore Feinman is conductor, will be given by a chorus of sixty voices with a cast of nine prominent principals. There is also to be a dance by a ballet of sixteen, headed by a solo danseuse. An orchestra of thirty pieces will accompany.

"Pinafore" will be performed Saturday evening, November 11, at Lu Lu Temple Broad and Spring Garden streets.

STARS OF THE STAGE COMING HERE NEXT WEEK

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

THE "Beggar's Opera," which has just finished two weeks in this city, has had perhaps the most remarkable history of any work in a musical setting and designed for the stage. It is really not an opera at all in the modern sense of the word, but rather a musical play. If one reader will cast his mind back over the musical plays which were given in his early youth, how many of them have attained an age anything like the 195 years of the "Beggar's Opera." And this with the fact that many years at a time have elapsed between revivals of the work, as has been the case with this one, but it always succeeds.

The basic reason for this longevity is doubtless that the work is founded not upon things of the moment but upon those which exist always in human life. The beggar makes it a boast in his prologue that not one person in his opera is honest; all the characters are drawn from the ranks of criminals and these gentry and their relation to the law has not materially changed even in almost two centuries.

John Gay, it is said, wrote the text because of pique at being offered a court position which he felt to be below his dignity to accept. This is difficult to see in the present-day version of the work, which, according to the authorities, has not been greatly changed from the original. He went to the other extreme of the social scale in selecting his characters, because at that time all plays and operas had to do with persons in high places, and the very novelty of the situation might have explained its furore at the time of presentation. But this would certainly not explain its tenacity of life; we of the present day have seen too many of the other and lower strata of life depicted on the stage to have any such feelings.

OF COURSE the whole thing was a scathing satire on the laws and the administration of them as Gay saw it and as actually existed at that time. Craft was apparently as well known and as popular then as it is now in our best American cities, where it is fairly well known, and here is another thing in the "opera" which still has an appeal in probably all countries of the world.

There are many of the scenes in the work which were meant to parody something which was engaging the attention of fashionable London of that day, and in these instances, of course, much of the application which would convulse a British audience of 1728 is lost upon us. But there are a few instances which still exist in history, and where the application is readily traceable.

One of the most interesting of these is the battle between two of the sweethearts of Captain Macheath, which occurs in the first scene of the second act. This is a very skillful parody on a musical controversy which was then setting the musicians and high society of London by the ears, being the dispute waged over the relative merits of Mme. Cuzzoni and Mme. Faustina Hasse, rival prima donne.

AS ONE of the purposes of the "Beggar's Opera" was ridicule of the Italian opera then having great vogue all over Europe, but especially in London, this gave a fruitful theme and Gay made the most of it. It is carried out in the opera even in its presentation here with admirable attention to detail, one of the ladies engaged in the struggle for the captain's affections having a profile which has a surprising resemblance to that of a great Italian prima donna very well known in this country.

It was just about the same time that the controversy as to which was the greater composer arose between the supporters of Haendel and Buononcini, but if any direct reference to this dispute appeared in the original version of the opera it has been elided in the present one or is so submerged as not to be distinguishable.

One important fact about this work is that while it was frankly the first of plays with a musical setting, it has outlasted many operas which at that time were considered by presumably competent judges to be immortal. All the operas of Haendel, great composer as he was, have been forgotten and only an occasional aria from them remains. But the "Beggar's Opera" held the boards in England for almost 170 years, and, as we have just seen, is even yet revived with success.

AFTER completion, the opera was offered to Colley Cibber for his Drury Lane Theatre, but like many another great manager he rejected what has perhaps proved to be the most popular musical play ever put together. John Rich took it and as the wits of the day averred it, "made Gay Rich, and Rich Gay."

The lasting effect of the "Beggar's Opera" upon music was to crystallize what then became known as ballad operas into a definite form. In these the dialogue is entirely spoken. The distinguishing feature of these so-called operas is that the music accompanying them was not set to the words of the opera, as is the case with the English comic operas which were the legitimate successors of the "Beggar's Opera" and which were brought to their highest point by Gilbert and Sullivan.

The music for the ballad operas were those of old ballads and popular songs and the words of the songs were written to these tunes instead of the other way around, as is the case with opera, generally speaking. It was from this circumstance that the name arose.

The "Beggar's Opera" was the first of these, and to its amazing popularity its successors owed their existence. Thus, this remarkable work was at once the parent of the musical play and of the comic opera in English. Within a quarter of a century about fifty of them had been produced, every one of which is today as dead as the Italian operas of the time which the "Beggar's Opera" so scathingly satirized.

JOHN GAY was not a musician, but a literary man, and hence it is not remarkable that many of the epigrams with which he filled the "Beggar's Opera" still are quoted today. Perhaps the best-known couplet from the "Beggar's Opera" is the one sung by Captain Macheath in prison:

"How happy could I be with either,
Were t'other dear charmer away."

The music was frankly taken from the popular music of the day and was arranged and scored by Dr. Pepusch, who also is credited with the composition of the overture. Just how the music has been modernized and changed in the present version is impossible for any one but a musical antiquarian to say, but what was given here was charming, and the parodies on the Italian style of that day, in the finales and the smaller ensembles, were delightful.

The first performance of the "Beggar's Opera" in this city appears to have been given at the New Theatre, on Society Hill, in 1759. Of course, it is not the music which has kept the work alive, for hundreds of popular songs and ballads of its day were undoubtedly just as good as those in the opera, but have been forgotten. It is the clever dialogue and the fact that the satire and parodies are on things which are as vital today as they were in the time of John Gay.

Gibbs and Make-Up Art

The art of make-up has reached a high state of perfection in the hands of Robert Payton Gibbs, who plays the part of Novotny in "Blossom Time" at the Lyric Theatre. For many years Mr. Gibbs has appeared in roles that taxed his ingenuity in make-up—bad Indians of the Mexican country, euphemists of the Elizabethan period, Bohemian fiddlers and eighteenth century detectives. The part of Novotny is not an easy one despite its brevity. Mr. Gibbs must depict a ranting, melodramatic Secret Service agent of the early nineteenth century and the success of the impersonation depends chiefly upon facial expression. Mr. Gibbs was an Indian in a Mexican settlement in "The Flame"; Dr. Caius in James K. Hackett's production of "The Merry Wives of Windsor," and the impulsive Gecko in the original production of "Trilby."

"Goldfish" for Walnut

The attraction at the Walnut beginning Monday evening, November 6, will be Marjorie Rambeau in Gladys Unger's comedy of many manners, "The Goldfish," adapted from the French of Armont and Berbidon. Miss Rambeau was seen in this highly successful comedy, staged by Stuart Walker, all last season in New York. "The Goldfish" deals with the matrimonial adventures of Jenny Jones, a clever luxury-loving girl who, by a more or less wholesale selection of husbands, designs to further her social and material standing.

Dumont's New Travesty

Everything new is the announcement by the Emmett Welsh Minstrels at Dumont's for the coming week. The travesty to be presented is "The Frankford L" Charley Boyden will personally conduct the passengers to their journey's end. The various songs and jokes of the first part will all be changed and there is an animal act of unusual interest.

"Bunch and Judy" Soon

Charles Dillingham will offer his annual musical comedy production at the Garrick Theatre for two weeks only, beginning Monday, November 6. This will be "The Bunch and Judy," with a cast including Fred and Adele Astaire, Joseph Cawthorn, Mazie Gay, Ray Dooley, May Corey, Kitchen and Delan Dell.

"Nearly Married" Approaching

Vivian Martin will be seen at the Adelphi, November 6, in Adelaide Matthews' and Anna Nichols' honeymoon farce comedy, "Just Married." The play comes to Philadelphia from a run of six months in Chicago, following a run of sixty-five weeks in New York.

CENSORING THE MOVIES

A common-sense article on the work of the Penna. State Board of Censors, by its secretary, H. S. Richardson, appeared recently in that unusual column, "New Ideas in Print," written by Pennsylvanians for Pennsylvanians, in the Evening Public Ledger. Make it a habit.—Ad.

MOVIEGRAMS OF THE WEEK

Exotic Settings Again Have Call in New Films—"To Have and to Hold" at Stanley—"Silver Wings" at Stanton

IT WOULD be hard to find more diverse settings than those of the three principal new photoplays here next week.

Colonial Virginia, in the days when James I was King of England, is the background for "To Have and to Hold," the Stanley feature. On the other hand, at the Stanton is "Silver Wings," a story of every-day life in a representative American city, with the kind of people we meet every day on the "L" trains, in offices and in our neighbors' homes. The exotic locale wins the rubber, however, with "Under Two Flags," Ouida's desert romance, at the Karlton.

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THIS is not the first screening of Mary Johnston's "To Have and to Hold." Six or more years ago, when Mae Murray first signed a contract with Jesse Lasky, she was started on her picture career in the role of Lady Jocelyn Leigh, with Wallace Reid opposite her in the part of Ralph Percy. Miss Murray, fresh from musical revue, was, in those days, the wilting lily type, and failed to realize the role of the haughty English girl whose spirit was melted by her love for Ralph in his wild Virginia home. Reid was excellent in his part.

Now we have Betty Compson as the heroine and Bert Lytell as the colonist-lover. Though we can imagine better choices, these two favorites ought to do very nicely, and if they don't exactly realize Mary Johnston's conceptions, why they'll merely twist the novel characters around a bit and all the fans will be perfectly satisfied.

In many ways the most interesting feature of this new picture is the casting of the smaller roles. For example, Theodore Kosloff ought to make a most remarkable Lord Carnal, he of the sinister beauty and the villainous instincts. W. J. Ferguson, except in size, is an ideal choice for Jeremy Sparrow, good-hearted preacher, and Walter Long, who who is to play one of the pirates, couldn't be improved.

George Fitzmaurice, who directed "To Have and to Hold," and his wife, Ouida Bergere, the scenarist, have decided to introduce scenes in England concerning the attentions of Lord Carnal at court to Lady Jocelyn, and her flight as a maid to Virginia. In these scenes it is most interesting to note that Raymond Hatton, famous "king player," will be seen as James I of England.

In smaller roles are Arthur Rankin, one of the famous Barrymore-Drew family, and Lucien Littlefield, he of the remarkable makeups.

"To Have and to Hold" sounds for all the world like the kind of costume picture which will help in the swinging of popular taste back to this sort of photoplay. With all due respect to the few captious critics of this form of film, the fact remains that here is a field which the stage cannot hope to touch so ably, and which will win over many of the screen's enemies.

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AS A MATTER of fact, this seems to be a year for the filming of both costume pictures and literary classics. There is "Robin Hood" with Doug Fairbanks, the much-praised "When Knighthood Was in Flower," Maurice Tourneur's "Lorna Doone," and "Tess of the D'Urbervilles," "Ben Hur," "Vanity Fair" and "Monsieur Beaucaire" all on the way.

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QUITE different in type is the Stanton feature, "Silver Wings." Here is a story much on the order of "Over the Hill" and featuring Mary Carr, the "mother" of that film. It's the kind of story that might happen next door, or up the street, or across the way. The people are everyday types.

The story is by Paul Sloane, and the direction is credited to Edwin Carewe and Jack Ford. In the cast with Miss Carr are a number of favorites of Yesterday, as well as many of the prominent folk of the screen's younger set. Chief among the former is Rogers Lytton, good old Vitagraph favorite, who played once upon a time with Clara Kimball Young in "The Fates and Flora Fourflush," one of the screen's earliest travesties, and in "My Official Wife," one of the screen's first—and best—dramas.

Percy Helton, of both stage and screen fame; Ernest Hilliard, who played with George Ariiss in "The Ruling Passion"; Joseph Striker, one of the films' young leading men, Jane Thomas, one of the debutante leading ladies, and Mary Beth Carr, who is Mary Carr's own daughter.

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"UNDER TWO FLAGS," like "To Have and to Hold," has been filmed before. It was one of Theda Bara's finest early efforts, and her death, following her thrilling ride to the rescue, was a splendid scene. This time the part of Cigarette is essayed by Priscilla Dean, who has been playing again and again in exotic roles.

The setting of Algiers was found in California, and here the sentimental and thrilling story of Cigarette, her devotion to the French regiments, her love with the Englishman, Bertie Cecil, and her final sacrifice is laid. Tod Browning is the director.

James Kirkwood, who only last week made a big hit on the stage in New York in the leading role of Channing Pollock's "The Fool," plays the part of Bertie Cecil, and Stuart Holmes, the magnificent Black Michael of "The Prisoner of Zenda," is the villain of "Under Two Flags."

Many of Ouida's stories, while distinctly not great literature, are especially fitted for screen production, and there is no reason that the filmmakers should not realize this.

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THE exotic again rules in the Palace feature, "On the High Seas." The most interesting thing about this film is that its author is Edward Sheldon, noted stage dramatist, author of "The Nigger," "The Boss," "Romance" and "Salvation Nell," and adapter of "The Czarina," now at the Broad Street Theatre.

"On the High Seas," which is Sheldon's first original photoplay, is another sea story, following closely in the footsteps of "Moran of the Lady Letty," "The Bonded Woman," and "Hurricane's Gal." Most of its action is laid aboard ship, and there is said to be the finest storm ever screened. Jack Holt and Dorothy Dalton, two typically out-of-doors stars, and Mitchell Lewis, who first gained fame as the Cannuck in "The Barrier," are the feature players.

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HOLT is one of the most virile and truly manly type of leading man we have on the screen, and another who is as fine, or better, is House Peters, leading man in "Rich Men's Wives" at Fay's Theatre. Peters is an old-timer as films go, having appeared with Cecilia Loftus in "A Lady of Quality" and in "The Pride of Jennico," two costume dramas made famous in the early days of their career. With Peters in "Rich Men's Wives" are such favorites as Claire Windsor, Gaston Glass, Rosemary Theby, Myrtle Steadman, Mildred June, Charles Clary, Richard Headrick and Carol Holloway.

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OTHER openings next week are "Love Is An Awful Thing," a comedy with Owen Moore, at the Arcadia, "For Big Stakes," a Western melodrama, with Tom Mix at the Victoria, and "His Back Against the Wall," an especially interesting-sounding comedy drama at the Regent with Raymond Hatton in the role of Jeremy Dice, a cowardly tailor's assistant. "The Prisoner of Zenda" continues at the Aldine, and that prince of melodramas, "The Face in the Fog" plays at the Capitol.

Photoplays to Be Seen on Local Screens Soon

November 6—"Clarence," with Wallace Reid, Stanley.
"Slim Shoulders," with Irene Castle, Arcadia.
"Manslaughter," with Thomas Meighan, Victoria.
"Man Who Played God," with George Arliss, Palace.
"Skin Deep," with Milton Sills, Karlton.
Coming—"The Old Homestead," with Theodore Roberts, Stanton.

"Within the Law" at Desmond

Mae Desmond and Her Players will present next week Bayard Veiller's melodrama "Within the Law." The Veiller melodrama was a world-wide success when it was first presented. It has a punch for every act and it is one of the liveliest crook dramas ever produced. In the cast will be Frank Fielder, De Forrest Dawley, Louise Sanford, Sumner Nichols, Berntee Callahan, Kenneth Burton, George Callahan, Clement Bechel, Charles Squires, Richard Stiles, Edythe Harecourt, John N. Lott, Rita Davis, Betty Steele and Sam C. Miller.

ALUMNI TO GIVE PLAY

Germantown Academy Grads Will Miss "Bill" Tilden in Cast

The three-act farce, "Stop Thief," will be given this afternoon and evening by the alumni of the Germantown Academy at the Germantown Y. M. C. A. Auditorium. According to original plans, William Tilden, 2d, tennis champion, was to direct the performance, but owing to an operation he will not be present.

The cast includes Thomas C. McBride, Preston Mitchell, Charles Arenschield, Edward Waters, Jr., Kendall Shoyer, Edward W. Moore, Clayton Bensley and Aubrey Williams.

CHORUS REHEARSALS KEEP CLUBS BUSY

Women's Organizations Manifest Keen Interest in That Branch of Community Work

Unusual interest is manifest among club members in chorus work this winter, and those clubs which have not already obtained experienced conductors and begun their chorus rehearsals this month, will start practicing early in November.

The club chorus of the New Century Club under the direction of H. Alexander Matthews, will commence rehearsals at 1 o'clock Wednesday, and will have their meetings every Wednesday at that same time.

The club chorus of the Twentieth Century Club of Lansdowne will resume rehearsals at 8 o'clock, Monday evening, November 6, under the direction of Henry Hotz.

New Century Club

The Monday morning class of the club will meet at 10:30. The program will be: Foreign News, Miss A. L. Raylor; "Ireland in Legend and Story," Miss E. Christman; Book Review, "Courage" by Barrie, Mrs. H. S. P. Nichols.

Monday afternoon, at 2:30 o'clock, Warwick James Price will resume his talk on current events. His subject for this lecture will be, "Labor, Liquor and Politics."

Tuesday at 3 o'clock the first of a series of ten talks on "Some Aspects of Modern Fiction," will be given by Mr. Price. The first talk will be "John Inglesant," by John Henry Shorthouse. Tickets may be obtained by non-club members for this series of lectures.

Twentieth Century Club of Lansdowne

The literature class will meet at 2 o'clock on Tuesday.

A European relief program, in charge of Mrs. Garretson Cook, will be given Tuesday afternoon, with William R. Fogg and Miss Mary Maris speakers.

Philomusian Club

Under the direction of Mrs. Louis M. Sillance the club classes will meet two days next week. On Tuesday the beginners' class in French will meet from 10:15 to 11:15, with Mlle. C. del' Rigeur, officer d'Academie. Mademoiselle Rigeur will also instruct the advanced classes from 11:15 to 12:15.

Thursday the advanced classes in public speaking will meet with Mary Rose Collins, an instructor at Harvard University Summer School, from 10 o'clock until 12:45. In the afternoon the beginners' class will be held from 2 to 3:15 o'clock.

Mrs. H. E. Siddons will give instructions in auction bridge on Tuesday.

Glenolden Club

Eight active members have been added to the Glenolden Club: Mrs. A. Marshall, Miss Letitia Calhoun, Miss Evelyn Kinsey, Miss Marian McCuen, Mrs. Elizabeth Pembleton, Miss Mabel Fitzsimmons, Miss Ella Lee and Mrs. J. M. Smith.

Under the direction of Mrs. A. Laurent, who is chairman of the Social Committee, a masquerade dance and party have been planned for club members and their friends on Saturday.

Hathaway Shakespeare Club

Receiving with the president, Mrs. Charles Irving Purnell, at the reception at 2:15 Friday afternoon will be Mrs. Ulysses Grant Collins, Mrs. Charles G. Fisher, Mrs. John Hoffman, Mrs. Charles Vickerman, Mrs. Lewis H. Dick and Mrs. David Whitelaw, Jr.

After the reception there will be a meeting with the reports of the chairmen and the report of the annual meeting of the State Federation given.

Mrs. E. M. R. Culin will give a book review and Mrs. Lewis R. Dick will speak on "My Trip Abroad."

Woman's Club of Bala-Cynwyd

An open meeting of the club will be held Wednesday at 2:30 o'clock in the lecture room of the Cynwyd Presbyterian Church. The program is in charge of the citizenship department together with the Cynwyd branch of the League of Women Voters.

Dr. Marion Parris Smith, professor of economics at Bryn Mawr College, will speak on "Federal Aid to State Taxation." Mrs. Henry J. Gibbons will review Hutchinson's "This Freedom," and Mrs. Henry B. Smith, of Ardmore, will talk about the November election.

College Club

A club tea will be given Monday from 4 to 6 o'clock.

Speech Reading Club

A regular meeting will be held on Thursday at 3:15 o'clock. Dwight Hoechlein will be in charge, assisted by Miss Steele and Miss Holman.

Civic Club

The next meeting of the Transit Committee will be held at 3 o'clock on Thursday at the home of the chairman, Mrs. John C. Trautwine, Jr., 312 South Tenth street.

Music Notes

At the Philadelphia Orchestra concerts at the Academy on Friday and Saturday next, Mme. Olga Samaroff will be the soloist in the Tschaikowsky B-flat minor concerto. Beethoven's "Coriolanus" overture, Mozart's G minor symphony and Salome's dance from Richard Strauss' music-drama of the same name will be the orchestral numbers.

Next Friday evening at the Academy the Philadelphia Operatic Society will give "Pagliacci" and "Hansel and Gretel." The cast will include Ethel Porter Brooks, Jeannette Kerr, Alda E. Riley, Kathryn Jarvis, Mary Aubrey Keating and Karl Nowak. "Pagliacci" has an equally strong cast, with Flore Fye as Nedda, Paul Volkman as Canio and Dr. S. H. Lipshutz as Tonio. Wassili Leps will conduct.

An all-Wagner program will be the offering for the second subscription concert of the New York Symphony Orchestra, which Walter Damrosch will direct in the Academy of Music, Thursday evening, November 9, when Mme. Elsa Stralia, soprano; Reed Kroeks, tenor, and Gustave Tinel, violinist, will appear as the soloists.

At the season's opening concert of the Philharmonic Society in the Academy on Monday night, November 13, Richard Strauss' "Don Juan" will be the feature, and other compositions include Brahms' Academic Overture, two excerpts from Berlioz' "Damnation of Faust," Borodine's "Prince Igor" and the beautiful Preludium by Jaeresfelt and the triumphal march from Meyerbeer's "Le Prophete." The soloist will be Madame Olga Samaroff, who will play Grieg's A minor concerto for piano and orchestra.

On Saturday, November 4, at 8 P. M., the Bach Choir, of Bethlehem, will give a special festival in the Academy of Music under the auspices of the Philadelphia Forum. The soloists will be Emily Gresser Hagar, soprano; Mabelle Addison, contralto, and Nicholas Douty, tenor.

Philadelphia will be afforded the opportunity of hearing Wagnerian opera during the week of February 5, 1923, when the company of Das Deutsches Opernhaus, Berlin, will appear at the Metropolitan Opera House. The schedule outlined for the to-be-coming engagement consists of "Die Meistersinger," "Lohengrin," "Tristan and Isolde," "The Flying Dutchman," "Tannhauser" and "Die Valkuere." In addition there will be a performance of Strauss' "Die Fledermaus." The company will number 300.

The Dorothy Johnstone Bassler Harp Ensemble will give a concert on Monday evening in the ballroom of the Bellevue-Stratford. The personnel consists of Dorothy Johnstone Bassler, director; Ann Ashton, Blanche V. Hubbard, Mrs. John Joyce, Jr., Jean Neu, Louis Lilliston, Stella Marie Murphy, Ruth Sipple, Katharine Leidy Spencer, Lila Duncan Ward, Florence Adele Wightman. The assisting artists will be Marie Loughney, contra-bassoon, Della Thayer, violinist, and Bertrand Austin, cellist, with William S. Thunder at the piano.

Emily Stokes Fraser, soprano, will give a song recital on Monday evening, November 13, in Witherspoon Hall.

Sue Harvard, formerly with the Metropolitan Opera Company, will give a recital at Witherspoon Hall on Tuesday evening, under the auspices of the Mendelssohn Choir.

Louis Kaufman, violinist, will give a recital in the Academy of Music on Thursday evening. His program will include the sonata in A major by Brahms, a group of Chopin and works by Schumann, Paganini, Ysaye, Debussy and Ries.

Hazel Harrison, pianist, pupil of Ferruccio Busoni, will give a recital in Witherspoon Hall on Thursday evening, November 9. This program will include numbers by Bach-Liszt, Chopin-Liszt, Chopin, Grainger, Liszt and several modern numbers.

The new [illegible] Avenue [illegible] be inaugurated next [illegible] by the Philadelphia Orchestra, under the leadership of Henri Verbrugghen, conductor of the orchestra. The [illegible] Germantown.

The operetta [illegible] Beethoven [illegible] Hebrew Literature Society [illegible] dore Feinman [illegible] by a chorus [illegible] a ballet of [illegible] pieces; it will be given [illegible] ning November [illegible]

The special [illegible] resumed at the [illegible] Epiphany on Sunday [illegible] preceded by a [illegible] with violin, cello, harp and organ. The [illegible] include numbers [illegible] Church in commemoration of the [illegible] the Reformation. The service will be under the direction of H. Alexander Matthews.

At Sunday evening services at St. Paul's Memorial Episcopal Church of Overbrook the choir under the leadership of H. Gordon Thunder will sing "By Thee With Bliss," with a duet for [illegible] and Sass and "Sing Ye to the Lord." [illegible] Two solos for [illegible] will be given by Reed MacLellan [illegible] Mantle Agnew. "Oh, Happy [illegible] church has [illegible] Thunder.

The musical [illegible] Spring Garden [illegible] at 7:30 at the Baptist Temple, Church, Twenty-first and Walnut streets, will be resumed Sunday evening. Frederick Cook, violinist, and Vincent Panelli, harpist, will again assist the choir and soloists throughout the season. The music is under the direction of N. Lindsay Norden.

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