BEFORE THE CURTAIN GOES UP

Sugary Heroines Have Given Way to Naughty Ones—"Anna Christie's" Power—"To Love" a Splendidly Written Drama—"Lincoln" Back

FROM now until Christmas night, the only new attraction to visit local playhouses will be Robert Mantell with his annual presentation of Shakespearean repertoire at the Broad beginning December 18. Next week there will be no novelties whatsoever.

The continuing attractions will be as follows: "Anna Christie," the Eugene O'Neill drama, at the Walnut; "To Love," with Grace George, at the Adelphi; "Abraham Lincoln" in its final week at the Broad; "Molly Darling," with Jack Donahue, at the Garrick; "Good Morning, Dearie," at the Forrest; "Blossom Time," at the Lyric, and "Tangerine," at the Shubert.

* * *

THE morals of stage heroines have a habit of fluctuating, with a general leaning toward the—to put it mildly—unconventional, since it is generally accepted that too good people are intense bores.

This year, as far as Philadelphia is concerned, there has been little chance of stage heroines becoming boring according to that theory. In the few scattered dramas presented here there has been every reason to suppose that the chief feminine characters would not exactly fit into the scheme of things at a ministerial conference.

* * *

THERE was, of course, the highly susceptible Catherine of Russia, who was inclined to sudden bursts of admiration for her handsome Cossack Guards. Although her title of Czarina and the watchful care of her prime minister served to keep her reputation publicly unsmirched, still — there was talk

* * *

Bataille presented to us a young lady of most doubtful ethics and then proceeded to make her a little bit worse yet by showing her as unfaithful even to her own partner in unconventionality.

The morals of the colony exposed by Avery Hopwood's red-inked pen in "The Demi-Virgin" need not be included in this category, since the play was candidly announced as farce, pure and simple, but, in point of character, they rightly belong. Marjorie Rambeau gave us the pouting wife who ogled with a man across the alleyway, and finally, by a series of divorces, rose to wealth and unhappiness. That she wasn't more brazenly immoral was due to the ease with which she obtained her ends by death and divorce.

Here then we have examples of forward and fractious femininity from Russian steppes, Parisian boulevards and Hollywood bungalows, and this brings us to the two outstanding portraits of this kind presented here this season.

They are Sadie Thompson, fleeing from unhappy years in Honolulu and San Francisco, to the quiet calm of Pago Pago, and Anna Christie, escaping from a similar life in St. Paul to the peace and cleanliness of river air and sea fogs aboard her father's barge.

Mr. Maugham's Sadie was introduced to us as absolutely unrepentant, a flask within easy reach amid the lingerie in her suitcase, a noisy, shrilling phonograph to spout continual jazz, and a general air of defiance and pitiful bravado. Her sudden and striking transformation to sackcloth and ashes to wide-eyed terror and soul-sickness was the plot of "Rain."

Anna Christie in Eugene O'Neill's play at the Walnut is presented to us as only half committed to her downward course. She bewails her fate, whereas Sadie Thompson shouted hers from the housetops. Anna shrinks from self-blame and accuses many—her cousins on the farm—her thoughtless father—men in general. She is one moment stridently unremorseful—the next wistfully sorry. Sadie was unmoved until the word "regeneration" was thrust into her face.

* * *

Even those people who dislike the presentation upon the stage of characters like Sadie and Anna cannot but admit that Maugham and O'Neill present them without any affectation and without obvious intention of sewer-exploration, but as logical and integral parts of the plays in which they appear. The blasphemous outbursts of Sadie or the frank retrospects of Anna belonged where they occurred in their respective plays. There was none of the confessed desire to muckrake that distinguished the tenderloin school of drama of six or seven years ago which produced such unsavory morsels as "The Fight" and "The Lure."

* * *

In the facile hands of Pauline Lord, Anna Christie stirs the emotions without ever, in another sense, becoming emotional. Jeanne Eagels as Sadie rose with great fervor to her denunciatory scene. Miss Lord allows Frank Shannon to indulge in some vocal pyrotechnics, but she herself prefers to play her role on a low pitch, albeit with a peculiarly effective and fascinating quaver in her voice. It is, without doubt, one of the two finest portrayals given here this season. The other, by the way, was that of Miss Eagels.

"Anna Christie" has the most vividly effective first act that the city has seen in a number of years. In our review we inadvertently failed to mention the magnificent performance given by Mildred Beverly as Marthy Owen, the bedraggled and drink-sodden partner of old Chris. In reading the scene between this waterfront wreck and young Anna it seemed a marvelously written bit, and that opinion was strengthened by the playing. On the other hand, the last two scenes act much better than they read. In fact, if it were not for O'Neill's occasional fall before the temptation of repeating the same thought two or three times we could find no fault. "Rain" had a machine-gun and dynamic brevity to all its lines that gave them intense power. However, the story that O'Neill didn't know just how to end "Anna Christie" and so floundered at the end seems absurd. There is no unbelievable reformation of character; no faulty tampering with logic. Chris' "old davil sea" is just as malevolent at the end as in the beginning—just as threatening, and that, after all, is the figure for evil in "Anna Christie." To have had Anna shoot herself or return to her former life; to have any of the characters resort to suicide or killing would not in any way have carried out the author's idea. O'Neill presents them as puppets in the hands of the malignant force of the sea; the sea alone can fulfill the tragic threat, and we are all left with the feeling that it will take its toll in time, just as surely as it took its toll of Chris' father and brothers and sons.

* * *

THE middle-aged heroine of Paul Geraldy's "To Love" has a great deal more than the tattered shreds of reputation and character which have scantily protected other stage heroines recently. Though her fall from grace is imminent, she is saved, it would seem, by the garrulousness of her lover when he persuades her to flee in the night.

"To Love" is a most workmanlike and smooth translation of a play that possesses a very real literary grace. Many of the lines and the phrasing of dy's keen insight into certain s of domesticity cling to the ory in a manner peculiar to no play seen here this year.

r example: Helene says to her husband: "You have taste. But your is slow. You never understand new dresses, but later you don't me to stop wearing them. You're like people who aren't musical; you like only familiar tunes."

Shows That Are Coming to Philadelphia Soon

December 18—Robert Mantell, in Shakespearean repertoire, Broad.

December 25—"To the Ladies," with Helen Hayes, Garrick.

"The Guilty One," with Pauline Frederick, Adelphi.

"The Passing Show of 1922," Shubert.

George White's "Scandals," Forrest.

January 1—"The Monster," mystery play, Walnut.

January 8—"The Perfect Fool," with Ed Wynn, Forrest.

Coming—"The Dover Road," with Charles Cherry, Walnut.

"The Cat and the Canary," Adelphi.

An ordinary dramatist would probably have summed up Helene's character by saying that she had in her a "maternal streak," and yet it was much more than that and Geraldy has been able to sense that difference and explain it in a series of superbly written speeches.

There is a poetic beauty in the final line of the first act, with its analogy to Helene's sudden awakening to her situation:

"Isn't that lighted window in the summerhouse pretty * * * the servants persist in lighting the lamp there before they close the shutters. The moths will get in, that's certain. How strange! It was broad daylight only a moment ago. That one lighted window makes the whole garden seem dark."

And, again, there is keen analysis and striking expression in Helene's statement to her lover, Challange:

"It's so much easier for men to talk about themselves. You express yourself in your action, in your daily life. But a woman is known through such little things—so intimate—so intangible. It is always a little indecent when a woman talks of herself, because all she has worth telling concerns her soul—only her soul."

There is the same poetry (if not the keenness) in the line: "Dreams—dreams are remnants of our childish days clinging about our souls."

"To Love" then is something to be cherished—a play of really fine writing, and, even though the subject may be well trodden, a wise and feeling insight into married life and sudden tempestuous romance. It is not throbbing, vital drama, even though the three players give impressive performances. Possibly if their performances had not been quite so smooth and so measured—perhaps if they had had moments of raggedness—and moments of high emotionalism, the play would have seemed less academic.

For example, Helene's apparently beautifully thought-out description of the tumult in her soul, her detailed explanation of her complex feelings, seemed far out of key with the moment and with her overwrought feelings. We were first inclined to blame Geraldy for her too accurate analysis of herself. Possibly it was rather that Miss George played the scene in too restrained a fashion. However, she read her lines beautifully—not in the slovenly fashion so common now.

* * *

In every way "To Love" is a more profoundly effective thing than "La Tendresse"; in its translation, in the acting and in the subject matter itself.

* * *

ABOUT four years ago John Drinkwater, in a visit to this city, told of his intention of dramatizing the lives of both Robert E. Lee and John Brown. We wonder if he has abandoned that intention. There is also reason to regret that the simple and dignified "Cromwell" of Drinkwater's has not been presented.

His "Abraham Lincoln" is just as effective now as it was two years ago, even though Frank McGlynn's performance seems to lack a bit of the human touch and the sympathy with which it was formerly imbued. Perhaps the strain of playing so great a man has told on this actor.

It becomes more and more amusing to note the enthusiasm aroused by the mention or entrance of Lee in a stage play or film. The other night at "Abraham Lincoln" General Grant (splendidly played) got no sign of a hand, but Lee was greeted by a unanimously applauding house, in which perhaps the percentage of Southern born was 25 per cent.

Who knows but that some day they'll be standing at attention in Covent Garden when "The Watch on the Rhine" is played, and the presence of Ludendorff on a Philadelphia stage will be greeted with hilarious applause!

Farce at Desmond

Mae Desmond and her players will present at the Desmond next week for the first time at popular prices Avery Hopwood's farce, "Getting Gertie's Garter." Mr. Hopwood, who is known for a string of successful productions including "Ladies' Night in a Turkish Bath," which was presented by Miss Desmond at this theatre a short time ago. The leading role is one that is suited to Miss Desmond's talents as a comedienne. Frank Fielder, Louise Sanford, Sumner Nichols, De Forrest Dawley, Rita Davis, Betty Garde, John W. Lott, Bernice Callahan and all the other members of the company have congenial roles.

Mantell's First Week

Robert B. Mantell and Genevieve Hamper will open an engagement at the Broad December 18 in a repertoire of Shakespeare and classic plays. "King Lear" will be the opening performance. On Tuesday evening "Hamlet" will be given. For the mid-week matinees "As You Like It" and in the evening "Julius Caesar"; on Thursday evening Mr. Mantell will appear as "Richelieu" in Sir Bulwer-Lytton's drama; "Macbeth" will be given Friday night; "Merchant of Venice" Saturday matinee, and "Julius Caesar" Saturday evening.

International Bill at Keith's

International artists will feature the bill of vaudeville to be presented at B. F. Keith's next week. Spain will be represented by four members of the Cansinos family, all of whom have been seen here in vaudeville, but this is their first time here as a unit; Miss Juliet is an American, but appeared abroad for several years; the Chieftain Caupolican, is a South American Indian, being a member of the Aurocano tribe, which inhabits Chile. He has recently returned from grand opera. From China comes Princess Jue Quon Tai, a contralto.

STARS OF THE STAGE COMING HERE NEXT WEEK

Sylvia Clark
CHESTNUT STREET OPERA HOUSE

Olga Cook
BLOSSOM TIME
LYRIC

Julia Sanderson
"TANGERINE"
SHUBERT

Frank Fielder
DESMOND

Pauline Lord
"ANNA CHRISTIE"
WALNUT

Primrose Carryl and William Kent
"GOOD MORNING, DEARIE" FORREST

Princess Jue Que Tai
B. F. KEITH'S

Bertha K Wood
"ABRAHAM LINCOLN"
BROAD

Yvette Beals "MOLLY DARLING"
GARRICK

Grace George "TO LOVE"
ADELPHI

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

ONE HUNDRED YEARS ago tomorrow there was born at Liege, the little Belgian city which played so prominent a part in 1914 during the early days of the war, a child who was destined to give Gallic music a position in respect to the so-called absolute forms of the art which it never had attained until this composer reached his artistic maturity. This child was Cesar Franck.

Franck's position in music, both as to the place which he will eventually occupy among the composers of the world and also his relation to the composers of France, cannot be definitely told as yet. He was chronologically right on the edge of the great modern movement, the end of which no man can foresee and what trend this will take will ultimately decide his permanent place.

While no less an authority than Claude Debussy refused to admit that Cesar Franck was a French composer, claiming that he was the head of "the modern Belgian school," a "school" of which most of us have never heard, the fact remains that Franck was French in everything except birth. He went to Paris at the age of fifteen years and, except for two years which he spent in Belgium after he left the Paris Conservatoire, where he did not finish his course, he spent the rest of his long and busy life in the French capital. And whether he be French musically or not, according as one rejects or accepts the Debussy dictum, it is true that he exerted a greater influence over the French composers of his time and the succeeding generation than any composer who has ever lived in that country, and that among his close followers were more great musicians than among those of any other French master, not excepting Debussy himself.

* * *

WHILE in another hundred years Franck may not be ranked among the great musical geniuses of the world, he certainly will be considered among the great talents (to use the differentiation of Ernst Neumann) and also among the great musical innovators along certain lines. Whether the lines which he laid down will remain permanent and strongly enough delineated in that history of music which is still to be written will decide the permanent position of the master.

There have been few composers of any rank whatever who lived the retired life of Cesar Franck, indifferent alike to the applause or the censure of the crowd, doing his creative work between the giving of lessons and in the early morning. It was the perfect example of living a life of art for art's sake.

The central quality of his music may perhaps best be described in the word "mysticism," a characteristic not introduced into music before his day, but a quality which Franck put into every composition which came from his pen. To quote from Hugus Imbert: "Before him music was scholastic, naive, graceful, emotional, passionate, descriptive or picturesque, but this new quality (mysticism) had not before been revealed. Even the mysticism of 'Parsifal' has little in common with that of 'The Beatitudes.' The nature of Cesar Franck, who passed so much of his time in divine contemplation, under whose fingers the organ of St. Clothilde, rather with angels than with men, led him toward this new development of his beloved art."

* * *

ONE of Cesar Franck's greatest contributions to his art was the revival and the enrichment of the ancient forms of canon, of which a peculiarly fine example is the finale of the sonata for violin and piano, where strict canon is used in a manner to make the hearer forget the usual inflexibility of the form. And no composer except Schubert wrote his musical personality into his work more indelibly and more persistently than Franck.

For this reason his music is intensely individual and could be mistaken for the music of no other composer by the trained hearer. There are certain characteristics, such as his fondness for chromatics, by the constant employment of the smallest intervals, the habit of modulating by thirds, the singular but effective employment of unisons in the chamber music (if not overdone) and the constant use of conflicting rhythms and syncopations.

On the other hand, some of his compositions are of inordinate length, and the monochrome character of his orchestration has frequently been pointed out. Both of these assertions are true to a certain extent. But the beauty and freshness of the works as a whole, and especially in their emotional appeal, second only to Beethoven and Tschaikowsky, far transcend these relatively technical considerations.

* * *

BUT Cesar Franck's greatest service to the music of his own country, that is, France, for he became a naturalized citizen, was in bringing the symphony, chamber music and other forms of absolute music to the fore. It is actually true that at that time the Conservatoire paid no attention to the symphonic style, care being given only to operatic composition. Under these circumstances is it any wonder that the real symphonic list of France is so short, even today?

Franck's championship of this great form of music resulted in his becoming the center of a group of young men anxious to study orchestral compositions and chamber music. Of all the French composers, Franck's single symphony unquestionably stands at the very head, and the same is true of the piano quintet, the violin sonata and the string quartet. But his example gave an impetus which had not before existed in French music and his pupils, d'Indy, Chausson (whose symphony Mr. Stokowski is performing next week), Pierne, Ropartz, Duparc and others less well known, have made valuable contributions to the literature of absolute music.

* * *

BUT it is a strange fact that the man who stands next to Franck in French absolute music was one who had no sympathy whatever with his work. This was Camille Saint-Saens. The two had fundamentally much in common musically, but the outward manifestations were very different. The gentle Franck had an admiration for the brilliant Saint-Saens which was not returned in kind.

This was shown on one occasion by the dedication by Franck of what is on the whole probably his most individual and characteristic work, the quintet for piano and strings. Saint-Saens accepted the dedication with true French courtesy and then went away and left the autograph score with which Franck had presented him lying on the piano. It was an event which wounded Franck deeply, although Saint-Saens apologized and did everything in his power to make amends for an unintentional rudeness. The circumstance has its humorous aspect, in that while the quintet is of the very greatest of Franck's works, it is the one which would be most difficult for a man of Saint-Saens' musical training and antecedents to understand or appreciate.

* * *

ANOTHER singular circumstance of Franck's career is that while he exerted an enormous influence upon the composers of France, he had virtually none upon the composers of other nations. There was nothing of the world-wide influence that has been exerted by Bach, Haydn (in form), Beethoven, Wagner or (in instrumentation) even Berlioz.

Franck's boundless wealth of novel harmonies was one of his great contributions to French musical science and, according to d'Indy, he considered modulation to be the greatest single element in musical composition; certainly his own works bear this out. At the same time he encouraged his pupils to develop their own talents and allowed harmonic audacities which would have made the old Cherubini, so long the arbiter of French musical instruction, turn in his grave.

Franck wrote in all forms, even two operas late in life. Both have been produced in Paris, but neither has survived even the less than thirty years which have elapsed since their composition. The very idea of Cesar Franck writing an opera seems as incongruous as it would have been for Bach or Brahms. But he left much that is truly great and will be so considered for many decades yet to come. He was late in developing his genius, and his works were long in assuming a high position in public estimation, but they seem now to have arrived for a long, long stay.

NOTES ON MUSICAL TOPICS

French music and a French-Canadian soloist feature the program for the Philadelphia Orchestra concerts on Friday afternoon and Saturday evening. The soloist is Eva Gauthier, mezzo-soprano, who replaces Hulda Lashanska, who has been forced to cancel on account of illness. Mme. Gauthier will sing two Hebrew melodies by Ravel, two Hindu poems by Delage, a pupil of Ravel, and three Japanese poems in a musical setting by Strawinsky. The symphony is the one in B flat major, by Chausson, and the other orchestral works are the fragment from Debussy's "The Martyrdom of St. Sebastian," two Hungarian dances by Brahms, a group of dances from Borodine's "Prince Igor."

The New York Symphony Orchestra, under Walter Damrosch, will be heard in an all-Beethoven program in the Academy Thursday evening. This will mark the last appearance here this season of Walter Damrosch as conductor. The program will include the Lenore Overture No. 3 and the "Eroica" symphony. Preceding the performance of the symphony Mr. Damrosch will give an address on the work in which he will elucidate and illustrate at the piano the musical structure of the composition. Seated at the piano, Mr. Damrosch will play the various themes of the symphony, explaining their development.

"Madama Butterfly" will be given by the Metropolitan Opera Company, with Florence Easton as Cio-Cio-San, at the Academy of Music next Tuesday evening. With Mme. Easton will sing Mr. Chamlee, the young American tenor, as Pinkerton, Antonio Scotti as the Consul and Mme. Perini as Suzuki. Others in the cast will be Mme. Arden and Messrs. Gustafson, Paltrinieri, Reschiglian and Audisio. Mr. Moranzoni will conduct.

The Philharmonic Society at its concert Sunday night, December 17, in the Academy of Music will feature in its program two young musicians of unquestioned gifts. One is Miss Jeanne Behrend, eleven years old, pianist, who will play the Mozart Concerto in A major. The other is Giuseppe Argentino, tenor, who was "discovered" by Josef Pasternack, the conductor of the Philharmonic. The orchestra will offer compositions of Beethoven, Bach, Wever, Verdi and Rimsky-Korsakow. One hundred memberships in the Philharmonic are still available.

The second of the Monday morning musicales will be held Monday morning in the ballroom of the Bellevue-Stratford at 11:15. Claire Dux, soprano, will furnish the program.

Jascha Heifetz will give a recital on Wednesday evening in the Academy of Music. His program contains two concertos, one in E minor by Nardini and the other in A major by Mozart; a group of short numbers by Glazounow, Wieniawski, Grasse, Achron and Sarasate, and in conclusion "Serenata," by Sgambati, and "Perpetuum Mobile," of Paganini.

A concert by the Junger Maennerchor will be given in Witherspoon Hall Thursday evening next. Besides the choral members, there will be solos by Paul Volkmann, tenor; Myra Reed-Skibinsky, pianist, and Alexander Skibinsky, violinist.

Announcement is made of a gala Christmas concert on Tuesday evening, December 26, at the Wanamaker Store. The program will be given by the Philadelphia Orchestra, under the direction of Leopold Stokowski, and the guest organists will be Marcel Dupre, organist at Notre Dame Cathedral, Paris, and Charles M. Courboin. Admission by complimentary ticket, which may be procured at the main floor, Juniper street entrance.

Alexander Skibinsky, violinist and pedagogue, will deliver a lecture on "Mental Attitude and Concentration," at the meeting of the Philadelphia Music Teachers' Alliance, on Tuesday, at 10:30 A. M., in the Settlement Music School.

The Main Line Orchestra will give its first concert in the auditorium of the Lower Merion High School on an evening during the first week of January. Adolph Vogel, of the Philadelphia Orchestra, is the conductor.

Helen Bech, pianist, who will give a recital on Monday evening at Players and Players, will play works of Bach, Liszt, Debussy, Dohnanyi, Brahms, Sternberg and Chopin.

The first part of the Christmas concert of the Matinee Musical Club in the Bellevue-Stratford on December 12 will be vocal and instrumental selections appropriate to the season. A feature will be the newly organized junior harp ensemble of seven harps (children from eight to fourteen years of age). The second part will be an allegory, "The Message of the Star," in pantomime with music and dancing.

The Orpheus Mixed Quartet, Edna Harwood Baugher, soprano; Marguerite Barr, contralto; Philip Warren Cooke, tenor, and Donald Redding, bass, assisted by Sascha Jacobinoff, violinist, will give a concert for the benefit of the Children's Dispensaries of the Samaritan Hospital next Thursday evening in the Bellevue.

Luigi Boccelli, baritone, will give his first recital of the season at the New Century Club on Monday evening. Florence Haenle, violinist, will be the assisting artist, with Mary Miller Mount at the piano.

On Monday afternoon, at the Art Alliance, at 3 o'clock, a joint recital will be given by Vada Dilling Kuns, pianist, and Mildred Dilling, harpist.

The fourth of the free Sunday afternoon concerts at the Academy of the Fine Arts will be given on Sunday at 3 P. M. The performers will be the Madrigal Singers, directed by Henry Hotz, assisted by Lucien L. Cole, violinist, with Henry Meyer at the piano.

The eleventh concert of the Orpheus Club, of Wilmington, Ralph Kinder, conductor, will be given on Tuesday evening of next week in the ballroom of the du Pont Hotel. A miscellaneous program will be rendered by a chorus of sixty male voices, assisted by Frances DeWitt Babcock, soprano.

Grace Sairdge and Frances Leedom Hess will give an interesting joint recital at the Art Alliance this evening. The concert will be followed by a dance.

D. Hendrik Ezerman and H. Van den Beemt, directors of the Philadelphia Conservatory of Music, announce a special concert by advanced students on Monday, December 18, at the New Century Drawing Rooms. Tickets upon application to the secretary.

MOVIEGRAMS OF THE WEEK

Constance Talmadge as an Almond-Eyed Heroine in "East Is West" at Stanley—Prizma Coloring Used in "Glorious Adventure," Romance at Arcadia—Other Film News

THE most interesting novelties—they might be better called surprises—in the film programs here next week are the appearance of Constance Talmadge as a Chinese girl in a semi-serious picture, and the use of color photography in a feature film.

The first-named picture is "East Is West," which Fay Bainter played so long on the stage and which comes to the Stanley. The last named is the J. Stuart Blackton made-in-England romance, "The Glorious Adventure," with Lady Diana Manners, which plays at the Arcadia.

• • •

OTHER interesting pictures of the week include a sentimental film at the Aldine with Bessie Love called "Forget-Me-Not"; a Peter B. Kyne out-of-doors story, "The Pride of Palomar," at the Karlton, and Jewel Carmen and Kenneth Harlan in "Nobody" at the Regent.

• • •

CONNIE TALMADGE would probably be the last actress on the screen whom any one would pick to portray an almond-eyed heroine. There certainly has been no hint or suggestion of the Oriental (or of an ability to play character roles) in the flappers which Miss Talmadge has been presenting to the film fans.

Perhaps because Sister Norma once scored unmistakably in "The Forbidden City," Constance thought she would like to follow suit. Such parts have been fairly popular with film producers, although none of the stars have essayed them more than once.

Mary Pickford gave us the sad little heroine of John Luther Long's "Madame Butterfly" with Marshall Neilan, now a director, as her leading man. Nazimova, in the days when she was making a name for herself on the screen, played in "The Red Lantern." Leatrice Joy is shortly to be seen as a lady of the Far East in Joseph Hergesheimer's "Java Head." Then there have been several moderately well known leading ladies who have assumed slant-eyed beauty in Sessue Hayakawa's many pictures of this character. Shirley Mason had one called "Ming Toy," which, by the way, happens to be the name of the heroine in "East is West." Tsuri Aoki, Hayakawa's wife, and Anna May Wong are two who come naturally by their ability to play such roles.

When Joseph Schenck decided to make "East Is West" he decided to do it on the same elaborate scale which characterized Norma's "Smilin' Through," and so he employed the same director, Sidney Franklin, and told him to go as far as he liked. As a result it is understood that "East Is West" is a thing of sumptuous Oriental beauty, the "love boat" scenes in particular being lavish in the extreme.

For the cast of this story of little Ming Toy and her trials and tribulations and final happiness, both in China and in the unsympathetic Occident, the following were chosen: Warner Oland, one of the screen's best "heavies," for the villainous but fascinating role of Charlie Young; Edward Burns (for the hero), Nigel Barrie, who first came to the notice of film fans opposite Marguerite Clark in the "Bab" stories; Winter Hall, E. A. Warren, Frank Lanning and Lillian Lawrence.

• • •

AMERICAN film followers are well acquainted with J. Stuart Blackton. They remember him as the picturesque "commodore" president of the Vitagraph Company, and of more recent years as the director of such splendid features as Gilbert Parker's "Wild Youth" and "The Judgment House." A couple of years ago he returned to his native England and began to produce pictures of his own over in London.

The first of these to reach our shores is "The Glorious Adventure," and this elaborate costume feature has much of unusual interest. In the first place, the Prizma process of coloring has been employed for the first time on a regulation-sized feature. This not only gives opportunity for a vivid picturing of the picturesque doublet and hose and equally gay women's attire of the period, but makes it possible to achieve far greater effect in the scenes appertaining to the great fire of London which is introduced into this romantic story.

In the cast of this tale of Stuart days in court and ale house, aristocratic gardens and commoners' alleys, we find first of all Lady Diana Manners, daughter of the Duke of Rutland, and belonging to one of the oldest families in the English peerage. She will be seen as the heroine, and in her support we find such British favorites as Gerald Lawrence, Cecil Humphreys, Alice Crawford, Mrs. Elizabeth Beerbohm, William Luff, Flora Le Breton, the Hon. Lois Stuart, daughter of Lady Alington; Haides Wright, Victor McLaglan, Rudolph De Cordova, Victor Humpfrey and Fred Thatcher, the Blackton children: Violet and Charles and Tom Heselwood.

Of especial interest is the presence of Lennox Pawle as old Samuel Pepys. Pawle was seen here this fall in "Marjolaine," where he played Brooke-Hoskyn, a part which he created when "Pomander Walker" (from which "Marjolaine" was adapted) was first presented.

There are many historical characters appearing in "The Glorious Adventure" which thus follows in the tracks of "Judgment," "Deception" and "When Knighthood Was in Flower" in showing phases of English history.

• • •

"FORGET-ME-NOT," at the Aldine, tells the story of a boy and girl who, though separated by the unavoidable contingencies of life, maintain their faith and love for each other. The boy is adopted by a rich woman, but the girl, a cripple, has a hard time of it until she is taken into the home of a kindly but poor street musician. Gareth Hughes, who still is known most widely, does his "Sentimental Tommy," and Bessie Love have the two parts, and Irene Hunt, Otto Lederer and Myrtle Lind have subordinate roles.

• • •

PETER B. KYNE'S breezy and full-of-action yarns have always been popular as film foundations, and it is only natural that his "Pride of Palomar" would be made into a picture. Frank Borzage, director of "Humoresque" is the director, and in the leading roles are Forrest Stanley (the Brandon of "When Knighthood Was in Flower") and Marjorie Daw, once upon a time known as Geraldine Farrar's little protege, and who has since shown herself as a film leading lady of beauty and intelligence in many Douglas Fairbanks yarns, in "Experience," "A Fool There Was" and many others.

Theatrical seasons begin in the fall and end in the early summer, but film seasons must be followed by the calendar year. The time is drawing near when the annual lists of the mythical "ten best" pictures will be chosen. Next week an attempt will be made in this column to give some sort of an appreciatory resume of the best screen acting of the year.

Photoplays to Be Seen on Local Screens Soon

December 18—"Cutcast," with Elsie Ferguson, and "The Electric House," Buster Keaton, Stanley.
"The Young Rajah," with Rodolph Valentino, Palace.
"Till We Meet Again," with Mae Marsh, Karlton.
"Deserted at the Altar," with Bessie Love, Victoria.
"Brothers Under the Skin," with Helen Chadwick, Arcadia.
"The Forgotten Law," with Milton Sills, Aldine.

• • •

FAY'S will present "Shadows," adapted from the prize story "Ching Ching Chinaman," with Lon Chaney in one of the year's finest characterizations, and Harrison Ford and Marguerite De La Motte in leading roles. The Palace will show "The Eternal Flame," with Norma Talmadge; the Stanton will, of course, continue with that magnificent romance, "When Knighthood Was in Flower"; the Victoria will have "Broadway Rose," with Mae Murray, and the Capitol will present "If I Were Queen," with Ethel Clayton.

Plays and Players' Program

The Plays and Players will hold a club night Thursday, December 14, in their clubhouse on De Lancey street. The following plays will be presented: "No Smoking," by Jacinto Benavente, with a cast which includes Mrs. Robert Geddes, Jr., Miss Elizabeth Conover, Charles Sonner and Joseph Deering, Jr.; "The Scales and the Sword," by Farnham Bishop, with Henry Sheppard, Franklin Granzow, Joseph Craig Fox, Thomas Hart, William Whitney, Mrs. Henry Sheppard, Mrs. Arthur Reese, Harold Harbinson, James Milholland, Mrs. William Whitney, Raymond Robinson and David Vogels, and "Suicides," by Preston Gibson, with Samuel McDowell and George Y. Edwards.

"Town Scandals" at Casino

The Casino's attraction next week will be "Town Scandals," with Harry (Hickey) Le Van, the featured comedian, and Maude Baxter, prima donna soprano. This is the popular type of revue program in which twenty girls will sing and dance ensemble. Vaudeville will be incidental to the musical comedy featuring the La Pierre Sisters, singing in French and English; Van Brothers comedy musical act, and Rose Chevelier, dancing soubrette. Manager Edwards announces a dancing contest, Thursday night, with three cash prizes.

ORCHESTRA PLAYS TSCHAIKOWSKY MUSIC

Symphony Pathetique, Nutcracker Suite and 1812 Overture Get Cordial Reception

Yesterday afternoon's concert of the Philadelphia Orchestra was the greatest success of the season thus far, as might have been expected when a Tschaikowsky program was the bill. It opened with the ever-popular "Symphony Pathetique," probably the greatest renderer of heart-strings in the literature of the orchestra. Mr. Stokowski does nothing better than Tschaikowsky, but yesterday's reading of Tschaikowsky's most popular work was a comparatively new one in a number of respects.

The conductor seemed to aim at the partial elimination of the intense emotional element which in the past has been the symphony's most potent factor. The tempo of the first movement, except in super-emotional spots, was sensibly decreased and the pauses between the various phrases were noticeably lengthened, sometimes to the point where they invited indiscriminate applause (which fortunately did not occur). There were also changes in the instrumentation, such as the addition of a solo contra-bass in the imitative figure of the cellos in the minor repetition of the second theme at the close of the last movement, a beautiful effect which might have been more convincing had the cellos and basses been seated more closely together and the sound come from the same side of the stage.

But the whole reading was one in which emotion and musical intelligence were beautifully shown. The symphony is unquestionably one of the greatest in the orchestral literature and never fails to produce its effect. Its manifest emotional elements react in pretty much the same manner upon performers and audience alike, and when this occurs there is sure to be a successful interpretation.

The beautiful Nutcracker Suite was the second number. This is one of the great composer's endeavors in joyous mood and formed a strong contrast to the epic of grief which preceded it. It is true that, analyzed from the standpoint of the musical technician, the thematic material does not measure very high, but the orchestration, the gowns in which the ideas are dressed and the sentimental ideas which are carried out in the work make it rank with the best of the lighter compositions for orchestra. It was superbly performed and the various solo performers were given due recognition by Mr. Stokowski.

The concert closed with one of the most massive of all orchestral works, the "1812" overture. In this the Orchestra was augmented to eight trumpets and eight trombones, which produced a stupendous effect in the Russian Hymn at the close, even if somewhat trying on the ear by reason of the volume of sound. Another innovation, and an excellent one, was the substitution of the playing of the chimes in a descending octave instead of the miscellaneous striking of them, which has been the case too often in the past. It gave a clarity which was very pleasing, although it also showed the inability of the Orchestra to compete with the instruments of percussion when played with moderate vigor. The whole program was one which made an intense appeal, as every work of Tschaikowsky must.

CHRISTMAS SPIRIT IS SEEN IN WEEK'S CLUB PROGRAMS

Women Have Arranged Special Affairs to Mark Real Start of Annual Holiday Season

Christmas is in the air, and the women's clubs are busy with their Christmas programs and bazaars. Plays, musicales, literary programs—whatever the celebration for this month in the various organizations, there is a ring of Christmas present.

Matinee Musical Club

The first part of the Christmas concert of the Matinee Musical Club will be given at the Bellevue-Stratford Tuesday.

The program will consist of vocal and instrumental selections, a feature of which will be the Junior Harp Ensemble, appropriate to the season. The second part will be an allegory, "The Message of the Star," a costume pantomime, with music and dancing. The story will be read by Mary Rose Collins. The program has been arranged by Mrs. Nina Prettyman Howell, Mrs. William H. Hubbard and Mrs. William E. Rees.

A card party will be given in the Hotel Walton Saturday afternoon by the extension department of the club. The proceeds will be devoted to buying talking machines to be placed in the schools for subnormal children.

Glenolden Club

The Home Chapter of the Glenolden Club will meet with Mrs. A. Leonard Destler at her home, 190 West Ashland avenue, Tuesday afternoon. After a Christmas program tea will be served.

Hathaway Shakespeare Club

The members of the club have arranged a debate on the recent comment of Sir Quiller Couch's regarding Shakespeare's wit, to be held at the clubhouse on Friday at 2:30 o'clock.

Those who will take the affirmative are Mrs. Herman Birney, president of the Philomusian Club, and Mrs. M. Stephenson, of the Hathaway Shakespeare Club. The negatives are Mrs. A. B. Ross, president of the Narberth Community Club, and Mrs. Herbert C. Wise. The judges will be Mrs. C. B. Claflin, president of the West Philadelphia Junior Shakespeare Club; Mrs. Robert L. Coates, president of the Emerson Club, and Mrs. William E. Buehler, president of the Germantown Women's Club.

Women's Club of Germantown

A Christmas sale under the direction of Mrs. Frank P. Brooke will be held Thursday, Friday and Saturday. Luncheon will be served from 12 to 2 o'clock.

On Monday at 2:30 o'clock there will be "Travel Talks," by Mrs. Herman H. Birney and Mrs. Henry J. Kaltenthaler.

Philomusian Club

On Tuesday at 3 o'clock the club members will have a review of recent books by Mrs. Charles Irvin Parnell, Mrs. Alfred P. Lee, and Mrs. William M. Smith.

The Junior Conference, which will be held Monday at 7:30, will have Mrs. Herman H. Birney, the president, as honor guest. The current events class will meet at 10:55 Wednesday morning.

There will be a card party under the direction of Mrs. W. P. Mifflin, Thursday at 2 o'clock.

New Century Club

The Monday morning class will meet at 10:30 o'clock with the following program: "Norwegian Literature," Mrs. G. Donehower; poem, Mrs. John Gibson; "The Runes," Miss H. R. Hallowell.

All club members are invited to attend parliamentary practice at 2:30 on Monday, directed by Miss Anna H. Markley.

On Tuesday at 2:30 Warwick James Price will give his third talk on "Some Aspects of Modern Fiction." "The Crime of Sylvestre Bonnard," by Anatole France, will be discussed.

A lecture recital in memory of Brahms by Dr. Sigmund Spaeth, of New York, assisted by Carola Spaeth, pianist, and Emil F. Schmidt, violinist, will be given at 3 o'clock Wednesday. After the recital, Mrs. Birney, Mrs. Lewis, Miss McInnes, Mrs. Jump, Mrs. Wentz, Mrs. Plummer, Mrs. Appleman will receive with Mrs. Fuller and the other members of the Music Committee in the club parlors. Miss Rae Williams and Mrs. John C. Rolfe will be at the tea table.

The club members will entertain the dependent widows and children, wards of the city, Thursday, at 8 o'clock. A minstrel show will be presented.

College Club

A club tea will be given from 3 to 6 o'clock. Mrs. William F. Liegelback will speak on "The European Woman of Today," at 4 o'clock.

Daughters of the American Revolution

The annual charter luncheon of the Independence Hall Chapter will be held Tuesday at the Belgravia. Mrs. James P. Sichtenberger, Mrs. Frederic Fowles and Mrs. John I. McGuigan will discuss the immigrant of today as compared to the immigrant of the early Colonial days.

Speech Reading Club

"Tanagra Figurines" will be the subject of a lecture given by Miss Jane Walker, of the Knickerbocker Club, of Speech Reading and Metropolitan Museum of Art, New York City, on Wednesday at 3:30.

Saturday afternoon at 3 o'clock there will be [illegible] tea at the clubhouse.

Philadelphia Club of Advertising Women

There will be a meeting Tuesday evening at 8 o'clock at the Bellevue-Stratford. The second lesson in the course in public speaking, directed by Dr. Silas Neff, will be given.

Civic Club

The social welfare committee will meet with Mrs. Murdoch Kendrick Monday at 11 o'clock.

Wednesday from 4 to 6 a reception will be given in honor of Mrs. Edward W. Biddle, honorary president, and Miss Frances A. Wister, president of the Civic Club.

Council of Jewish Women

The regular monthly meeting of the Council will be held Tuesday at 2:30 at the Mercantile Club. Rabbi Louis Wolsey, of Cleveland, will speak on "The Americanization of America;" and there will be songs by Rev. A. Winokur. Mrs. [illegible] Benjamin will be at the piano. After the program there will be a social hour.

Y. W. C. A.

City ministers and their wives will be guests at a dinner at the Central Branch at 6:30 on Tuesday. Dr. Clarence Edward McCartney will be toastmaster. The House Glee Club will furnish the music.

The Mercantile and Business Girl's Club of the League Branch, 1222 Locust street, will present "Reception Day at the Settlement House," at 8:15 on Thursday. Proceeds will be used for Christmas toys for children of St. Christopher's Hospital.

The Philadelphia Y. G. R. I. Nepahwin Reunion supper at Kensington Branch, 174 West Allegheny avenue, will be held at 6 o'clock Thursday.

The Owasa Club Christmas dance will be given at 8:30 at the Central Branch on Thursday.