BEFORE THE CURTAIN GOES UP

Was the Banquet Made for "To the Ladies" or Vice Versa? Plight of "The Guilty One's" Authors—Two Revues

MORE thrills, more mystery and more spookiness will be handed over the footlights to Philadelphia theatre-goers next week when "The Monster" begins an engagement at the Walnut.

The other local houses will continue with the attractions they had this week. They are as follows: "To the Ladies," with its humorous tilting against banquets and banqueting; "The Guilty One," melodrama, with Pauline Frederick, at the Adelphi; "Blossom Time," at the Lyric; Robert B. Mantell in repertoire, at the Broad; "The Passing Show of 1922," at the Shubert, and "Scandals," at the Forrest.

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WAS "To the Ladies" built for that famous banquet scene or was the banquet scene built for "To the Ladies"?

That question is bound to occur to many of those who see this little gem of a comedy at the Garrick. Not that it makes any difference in one's ability to enjoy the performance, for it doesn't; but we've been wondering whether George Kaufman and Marc Connelly, the authors, were struck by the chance for satire in our modern-day banquets and decided to write a play using some such satire, or whether they were writing a play about a young wife who was responsible for her more or less incapable husband's success and built up the banquet scene after they got going.

As a matter of fact, we're quite willing to admit that "To the Ladies" is not so coherent as "Dulcy," but it seemed about 50 degrees more amusing. "Merton of the Movies," good as it was, must be left out of the discussion, since it is a bit hard to figure where Harry Leon Wilson, the author, left off and Kaufman and Connelly, the adapters, began.

We liked "To the Ladies" so much that we saw it a second time at a Wednesday matinee, when the riveting which was supposed to disturb the office in the last act receives a burly echo in reality from a budding skyscraper near the theatre, and when the honk of taxicabs and touring cars in the first act was rivaled by real cars outside in the street.

The first act was delightful because of its human domestic touches, its delicious and quite unaffected lovemaking and tragedy of the piano which the installment men came to take away.

The second act was, of course, the best of all because of the noted banquet, aided largely by the excellent comedy scene of our old friend, Louis Harrison, as the politician who brought a talk on pianos around to a "certain party in Washington" and got up and left as soon as he finished because he "had another speech to make uptown."

The third act had moments of exaggeration, but it also had some of the most subtle satire of the play when it veered around to the business of wives' control over their husbands' business.

As was hinted in the review of this play, the authors' attack, or perhaps it would be better to say satire, is two-forked. One prong sticks inefficient males who claim to understand their business, but rely on their wives, and the other aims at foibles of banqueting.

In fact, Kaufman and Connelly seemed to be so bubbling over in a satirical vein that they took random shots at other subjects, too. These formed detached (and often obtruding) factors in the play's action and gave evidence of containing whole themes for other plays, much as Joseph Conrad's novels contain extraneous bits and fragmentary characters that seem to beg for further exploitation.

Kaufman and Connelly seemed often on the verge of paying their respects to other little business and marital idiosyncrasies. There was a brief mention of an inefficient efficiency department in the last act which had nothing to do with the main action, but brought a laugh, and every now and then the authors showed their acquaintance with newspapers by clever touches.

It may be admitted quite readily that one of the reasons for expressing a preference to "To the Ladies" as opposed to "Dulcy" rests in the much superior acting of the play now in the city. Outside of Lynn Fontanne, "Dulcy" was rather shabbily portrayed here, whereas "To the Ladies" has, in addition to the unusually talented and magnetic Helen Hayes, almost perfect cameos by Harrison, Isabel Irving and Carl Anthony, who seemed to improve on a second viewing of the play.

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MR. MANTELL will add one of his greatest characterizations to the repertoire of his present engagement next Thursday night, when he will present "Louis XI." As that bent and crooked monarch, warped both in body and soul, this star is at his finest, better even than as the hump-backed English King, "Richard III," to be given, as usual, on the last night of his engagement.

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THE pits that playwrights sometimes dig for themselves are both curious and difficult of escape. Michael Morton and Peter Traill put themselves in just such a hole when they wrote "The Guilty One."

A husband and wife whose happy marriage is on the verge of splitting on the domestic rocks are presented to us in the first act. Each character is carefully tabulated and described—the husband, a returned soldier who has married during a furlough of frantic amusement seeking, and the wife disgusted at his stolidity, especially as she remembers the afore-mentioned week of pleasure. The third point of the triangle is supplied by another ex-Tommy, a victim of gassing, with whom the wife is carrying on an affair which she vows is platonic, but which has entered the doubtful stage.

The husband, finally determined to end a situation which has become intolerable, threatens the other man, and, as the curtain falls, shows unmistakable signs of an intention to rid himself of his rival.

In the second act he enters, much distraught as the novels have it, and freely admits killing the friend of his wife. In an instant all her sympathies veer around to her husband and she is determined to protect him.

Now her wifely solicitude is all very well, but there can be very little sympathy for this cold-blooded slayer. His deed was avowedly planned in advance, not done in a moment of fury during a quarrel. There were two legitimate openings for the course of the drama to take. One would allow the escape of the murderer (through his brave wife's efforts), but that would be not only to countenance, but condone a brutal crime and would hardly please even those most insistent on "happy endings." The other would be to bring him to deserved justice, but "The Guilty One" certainly wasn't built for that kind of a denouement. It is, beyond question, simply a melodrama built for entertainment purposes and bears little relation to life or reality.

The authors had so arranged matters that there was little or no chance of putting the responsibility of the crime on the shoulders of another—you know the kind, accused man on scene of crime—just about to shoot or stab—suddenly mysterious dark figure approaches and does bloody deed himself—accused man slinks away horrified.

The trick ending of "The Guilty One" was then about the only course left and could have been foretold by any one who took the trouble to analyze the action of the first two acts. We are still bound by the very nature of the play to keep silent on the exact nature of that end, but a trick it certainly was and its justification—necessity.

It might be argued that this surprise twist at the end was the genesis of the whole play (a fact not improbable), but this would be to confess, offhand, that "The Guilty One" was intended for a hybrid and would make the talkiness of the first act, in which there was evidence of an attempt to present a domestic problem, all the more culpable.

In some ways, "The Guilty One" is an added example of the lengths to which some playwrights of today will go in order to fool the audiences. For, after all, and despite the splendid acting on the part of Pauline Frederick, Charles Dalton and Charles Waldron, "The Guilty One" is merely melodrama, and whatever suggestions of society drama, problem play or character study there may be—they remain merely suggestions.

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THE weaknesses of this play are all the more unfortunate in view of Miss Frederick's lost chances. There are so many roles which she could play so beautifully that it seems a shame to bring her back from the films to create this highly sensitized London gentlewoman. How much better she would fit into the role that Mrs. Fiske was wont to play in Langdon Mitchell's "The New York Idea" or some of the creations of what have been spoken of as "chassy women" which Pinero introduced into his earlier plays!

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AFTER remarking that there is precious little difference in revues nowadays, it may be added that both George White's "Scandals" and "The Passing Show of 1922" are cut after a familiar pattern. Personally, we much preferred the former, which marked a distinct advance over the others in White's series.

There are none of the cumbersome and unattractive settings, such as the Panama Canal scene of last year's "Scandals." The "Patent Leather Forrest," the "Seas" and the Argentine dance hall are all unusually artistically staged, and the ghostly appearance of girls in the "Cup of Tea" number is neatly handled. The "Cinderlative" number, introducing heroines from recent musical comedies using that theme was also good. Only the comedy is still lacking, with W. C. Fields still using much old material (albeit often funny) and Winnie Lightner rather explosive in her laugh-getting methods.

The sooner revues discard those allegorical and biblical prologues which seek to suggest a plot of some kind (witness the Adam and Eve scene in the "Scandals" this year) the better it will be. Revues are revues and nothing more—connecting links are mere fifth wheels.

"The Passing Show" has more humor but far less good taste. The Howards are funny in their habitual manner and one's enjoyment of the play must vary as one's fondness for these two comedians. An original and amusing note is introduced by Fred Allen, who gives all his monologues before the curtain and never mingles with the other characters. The so-called "Ballet Les Conquerants" with its Oriental setting, is both overdone and suggestive. "The Passing Show" is fundamentally a "dancing show" with the remarkable Lokfords, who, even with familiar material, are a source of delight, and the acrobatic Mackweys.

Shows That Are Coming to Philadelphia Soon

January 8—"The Torch Bearers," George Kelly comedy, Garrick. "The Perfect Fool," with Ed Wynn, Forrest. "Sherlock Holmes," with William Gillette, Broad.

January 15—"Springtime of Youth," with George MacFarlane, Shubert.

January 29—"The Dover Road," with Charles Cherry, Walnut. "The Cat and the Canary," Adelphi.

February 5—"Shore Leave," with Frances Starr, Broad.

Mae Desmond in Farce

Mae Desmond has selected the farce "Twin Beds" with which to welcome in the New Year and it will be presented at the Desmond Theatre next week beginning with a special matinee Monday afternoon, this being in addition to the three regular matinees—Tuesday, Thursday and Saturday. This play is by Margaret Mayo and Salisbury Field. The leading man will be Frank Fielder, and the cast contains Louise Sanford, Sumner Nichols, DeForrest Dawley, Betty Garde, Bernice Callahan, John W. Lott, George Carlyle, Rita Davis, Sam C. Miller and the other members of the company in congenial roles. In addition to these Miss Virginia Fairfax, who played the part of Signora Monti, in the original production for four years, has been engaged to fill that role here.

Credits Grandmother With Success

Marion Harris, one of the most popular singers in vaudeville gives the credit to her grandmother for much of her stage success. Miss Harris will be headliner at Keith's next week on the big New Year Jubilee program. Her real name is Mary Ellen Harrison. She comes from Henderson, Kentucky. Her grandmother was a southern gentlewoman of the old school. Seeing little Mary Ellen posing and primping in front of the pier glass preparatory to going to a children's party, the old lady gave her a little good advice. "Mary Ellen," she said, "if you want everybody at that party to like you, never mind pulling that hair ribbon any more, and smoothing out your ruffles. Just you go to that party and be your own self, and like the other children and they're going to like you." That is Miss Harris' stage motto.

Trocadero's New Show

"The Gay Masqueraders" will be the attraction at the midnight show, which starts promptly at 12:30 tomorrow night at the Trocadero Theatre and will remain all week.

Little Jackie Fields will be the big dance feature with "The Gay Masqueraders."

Chic Fountain, late of musical comedy and vaudeville, is prima donna of the company, while Sam Bachem and Al Turpie are the comedians. Geo Chic Bartin is the "straight" man with Babe Griffin as ingenue and Anna Grant as specialty soubrette.

Travesties at Dumont's

Starting with a midnight performance beginning one minute after 12 tomorrow night, the Emmett Welch Minstrels will usher in the New Year with a varied program. "When Knighthood was a Cauliflower" has been retained for a second week. Willish, the juggler, will have new stunts and Lee and Le Mar will again be seen in "A Letter From Home," a combination of fun and pathos. Bennie Franklin and Baby Ruth Everly will present old-time songs, and Emmett Welch will sing new ballads.

STARS OF THE STAGE COMING HERE NEXT WEEK

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

THE appearance next week of Georges Enesco, potentially and perhaps actually one of the world's greatest violinists, as guest conductor of the Philadelphia Orchestra, brings up the subject of great instrumentalists who have also been great conductors. There are relatively few of them who have achieved distinction in both fields, just as there are few composers of high rank who have been either great instrumentalists or great conductors.

In each of these great fields of the musical art the chosen branch appears to be a jealous mistress and the person who would succeed in any one must give his whole time and attention to it. There have been exceptions, of course; Bach was the greatest organist of his time and one of the greatest in musical history, and Mozart was the best pianist of his day and could have been the best violinist as well had he cared to devote the time to it. Mendelssohn was a fine pianist, as was Chopin, and Wagner was equally great as composer and conductor.

But this pretty nearly exhausts the list of the great talents who divided their abilities, and even of these Mendelssohn and Chopin were far better known for their compositions than for their interpretative talents. Liszt's reputation as the greatest pianist of all time still overshadows his fame as a composer, as does Rubinstein, although the compositions of Liszt are holding their own fairly well, while Rubinstein is losing each year in the field in which he most desired to excel.

WAGNER was probably the greatest of all these who both conducted a great deal and who composed music of the first rank. But it might be observed that Wagner can scarcely be called an instrumentalist, as he played no instrument well enough ever to appear as a soloist.

Haydn and Schubert were also indifferent performers, in so far as public appearances are concerned and Schumann had to relinquish his dream of being a piano virtuoso after he injured his hand—an injury which worked great good for the music of the world. Beethoven was a fine pianist, but gave little attention to performance in his zeal for composition, and Berlioz, a fine conductor, never played any instrument except the guitar.

Thus the history of the art shows that conductors do not have to be performers on any instrument, although they must understand the possibilities of all instruments of the orchestra almost as well as must the composer. The conductor must know the character of tone of every instrument all over its register or he will not know whether the performer is producing the best effect possible with the music.

BUT the qualities which go to make a great conductor are more far-reaching than even the mastery of an instrument; or perhaps it might be more accurate to say that it demands a different kind of talent. The power of grasping the real meaning of a fine composition and that undefined ability to give life to music belongs to all great conductors and interpreters alike.

But there is some difference, also indefinable, by which it does not follow that a pianist who can do this thing with, say, the Tschaikowsky concerto could give an equally good reading of one of the symphonies of the same master. Indeed the weight of the evidence of the years is that he could not do it.

Therefore it does not matter much what instrument a conductor studied in his earlier days, or, for that matter, whether he studied any; this will not have any effect upon his conducting. If there have been more pianists that violinists who became fine conductors it was a circumstance and not a reason. And, in this connection, it is worth mentioning that perhaps the greatest Wagnerian conductor who ever lived, Hans Richter, played the French horn and was, with Franz Strauss, the father of Richard Strauss, the greatest player of that instrument of his time. Of course Richter had the inestimable advantage of being associated closely with Wagner during the composition of some of his greatest works; but, nevertheless, he had the conductorial talent to a high degree.

OF THE conductors of our own country and time, Damrosch, Gabrilowitsch and Ganz are pianists, although the two latter are far better known as performers than as conductors. Mr. Damrosch, while a pianist, was brought up by his father as a conductor with the intention of succeeding the elder Damrosch as leader of the orchestra, which plan was carried into effect. Mr. Stokowski, as is well known, is a fine organist, an instrument from which relatively few conductors except Sir Henry Wood have graduated. Of the other conductors, Mr. Monteux is a violinist and Mr. Stock, of the Chicago Orchestra, was a viola player in that organization under Theodore Thomas and assistant conductor until he succeeded to the baton himself on the death of Mr. Thomas.

Among other famous conductors who are well known in this country, Von Bulow was a fine pianist, one of the greatest of his generation, and Gustav Mahler and Emil Paur, both of whom conducted in this country, were also pianists of more than ordinary ability. Saint-Saëns, who also did much conducting of his own works and those of other composers as well, was another splendid pianist and was almost equally well known as an organist. Mengelberg is also a pianist.

Of earlier generations, Weber, Mendelssohn, Rubinstein, Liszt and Mottl are among the great conductors who were pianists. While among the violin players who have became famous as conductors were Spohr, Helmesberger, Nikisch, Theodore Thomas and Richard Strauss, although the latter is now, and has for many years, devoted more time to the piano than to the violin. Davidoff and Toscanini were cellists.

BUT, as has been said, the art of conducting, while it has many of the same requirements as that of interpretation, has some salient differences, and it does not follow that because a man can do one that he can do the other as well or even moderately well. The powers of interpretation of a conductor have increased tremendously in the last few decades, largely because of the immensely increased virtuosity of the modern orchestra, which enables the players to give exactly what the conductor demands, but more because the art of conducting has been made the subject of intensive study.

ARTHUR NIKISCH once said: "It is very easy to conduct. You simply pick up the baton and make the necessary motions. If you can, you can, and if you can't, you can't." While this is a rather broad statement, there is considerably more than a grain of truth in it. Reduced to its lowest common denominator, it means that if the person has the real gift for conducting he can do it, and if he hasn't, it cannot be learned.

This same thing is true to a certain extent of every one of the great branches of the art of music. Any one with sufficient patience and diligence can learn to play an instrument and any one who will give the necessary time and study to it can learn the rules of composition, but very few can play like Kreisler or compose like Brahms. In the same way the technique of conducting may be learned, but the undefined something which accompanies great talent must be added to the study if great results are to be achieved.

MODERN conductors have made a study of the art of "playing on the orchestra," and this is a development of the last three-quarters of a century. Up to the time when the orchestral compositions of Beethoven, Mozart and other classic masters began to be estimated at their true worth, a correct performance was about all that was demanded or expected by an audience. Now absolute correctness of performance must be had before the real work of orchestral rehearsals starts.

With the advent of later masters, especially Wagner, Berlioz and Brahms, and still later, Strauss, Debussy, Strawinsky and Rothers, when new idioms were placed before the players and technical difficulties unheard of appeared on every page, the development of both orchestra and conductors increased very rapidly.

Danced as School Girl

Burtress Deitch, the little solo dancer in "Blossom Time," the Franz Schubert operetta at the Lyric, once devised a little dance which she danced before her father. Up to that time she had not been able to convince him that he ought to let her make a career of dancing. But the dance won him over. That was just after Miss Deitch left school in Warren, Pa., where she was born. She used to devise little dances, all of which told stories. She named one "The Dance of the Dolly Who Lost Her Eyes," and another which was called "Her First Party." Having convinced her father, Miss Deitch set off for New York with her mother. There she studied every kind of dancing, including the classical. Ultimately she got an opportunity to dance at the Winter Garden.

ALFRED CORTOT SOLOIST AT THE HOLIDAY CONCERT

Plays Saint-Saens' C Minor Concerto—Beethoven Symphony Also

THE PROGRAM

Symphony in A major, No. 1 ..... Beethoven
Concerto No. 4, for piano and orchestra ..... Saint-Saens
Alfred Cortot.
Tone Poem, "Don Juan" ..... Strauss

Alfred Cortot was the soloist at the holiday concert of the Philadelphia Orchestra at the Academy yesterday afternoon, and the great French pianist achieved another triumph in his rendition of the C minor concerto of Saint-Saens. While the concerto is not the most musical of the five of the composer, still it is admirably adapted to show the special style of Mr. Cortot, with the crispness of touch which it demands and which is one of his leading characteristics as a pianist, its great technical requirements and the variety of tone with which he invested it.

The concerto departs markedly from concerto form, the opening being very like a theme and free variations for piano and orchestra. Throughout the whole work Mr. Cortot showed that he is one of the best pianists on the concert platform today, the finale being taken at a terrific tempo and played with great exactness and clearness. It does not give much opportunity for interpretative ability, but it is typically French in form and musical content and Mr. Cortot's performance showed the work to the best possible advantage. The scherzo-like movement was especially well performed.

The concert opened with the beautiful A major symphony of Beethoven No. 7, with its lovely allegretto, one of the finest orchestral movements in the symphonic repertoire, and in it the orchestra did some of the finest playing in tone quality and shading that it has done this season. The work of the strings was especially good. In the trio of the scherzo, Mr. Stokowski tried the somewhat doubtful experiment of doubling the trumpet parts, with the result that the sustained tone of the four instruments overbalanced the melodic parts. It carried out in fortissimo the sustained note of the violins at the beginning of the trio, but did so with unusual vehemence. The whole scherzo was played with great life and vigor.

The closing number was Strauss' "Don Juan," which Philadelphia seems destined to become well acquainted with this season, as Mr. Pasternack has played it with the Philharmonic and the New York Symphony Society has announced it for its next concert. It is the most melodious of the Strauss tone poems, and was given a splendid reading by Mr. Stokowski. Tonight's concert will be the last conducted by Mr. Stokowski until the first concert in February as he is going abroad to conduct in Paris and Rome. At yesterday's concert he asked for a cordial reception of the guest conductors, Enesco and Milhaud, and requested the audience to receive them with open minds. He said that he would tell the Paris and Roman audiences about the ones in Philadelphia, "but not all about you," he added.

Waldron Made Debut Here

Upon the stage of the Grand Opera House here on Christmas Day, 1898, Charles Waldron made his first appearance as a professional player; the star upon this occasion was David Higgins, and the play was "Kidnapped." He created the leading part in "Daddy Long Legs" in New York, London and Australia and played in that comedy for nearly five years. His performance in "The Warrens of Virginia" under the Belasco banner, was another of his early successes. Since then he has appeared with Elsie Ferguson, and in many of the leading metropolitan successes, his last appearance here was in support of Allan Pollock in "A Bill of Divorcement." His return with Pauline Frederick in "The Guilty One" at the Adelphi Theatre signalizes the twenty-sixth anniversary of his stage debut.

MOVIEGRAMS OF THE WEEK

Thomas Meighan in Ade Story at Stanley—Reid at Two Theatres—Twelve Best Films of Year Listed—Other News

THOMAS MEIGHAN seems to be assuming the role of holiday favorite, such as Maude Adams was so long identified with on the stage. When the current year was ushered in the Stanley Theatre exhibited "A Prince There Was" with the popular Meighan, and next week the same theatre will show his "Back Home and Broke," a George Ade story.

Other interesting film openings include "The Dangerous Age," with Lewis Stone, at the Karlton; "Thirty Days," a new comedy, with Wallace Reid, at the Arcadia and Palace, and "The Secrets of Paris," at the Victoria.

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THIS is the second time that George Ade has written directly for the screen. The Hoosier humorist's first effort was "Our Leading Citizen," which appeared during the summer and attracted favorable comment.

"Back Home and Broke" tells of a chap in a small town who is saddled with his late father's debts and, because of them, is snubbed by all his former friends. He quits his job in the local factory, goes West and makes his fortune, but when he returns, in pursuance of a carefully laid plan of revenge, he pretends to be "back home and broke," except to the one little girl who had remained faithful to him.

Supporting Meighan in "Back Home and Broke" are Frederick Burton, stage and screen character man; Florence Dixon, Lila Lee (who appears in more pictures than probably any other leading lady of the screen), Cyril Ring (recently seen in several Charlotte Greenwood successes), Gertrude Quinlan (also a stage light), Charles Abbe (who appeared with Meighan in "Cappy Ricks"), Richard Carlyle (an old matinee idol) and Lawrence Wheat (who, in his several appearances with Meighan, has marked himself as a screen personality of real forces).

If there has been any film star who has made more appearances during the last year than Meighan we cannot place him. In addition to "A Prince There Was" (last holiday time), there were "The Bachelor Daddy," "Our Leading Citizen," "If You Believe It, It's So," "Manslaughter," "The Man Who Saw Tomorrow" and the present vehicle.

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WE WERE saying last week that the screen seldom permits of middle-aged stars or even those approaching maturity. Next week's feature at the Karlton has an exception in the person of Lewis Stone, who has continued steadily and persistently to present carefully thought-out and often brilliant performances. In "The Dangerous Age" he is seen as a man married long enough to have passed both tin and crystal anniversaries and perhaps the china one, but not long enough to have settled down with complete content. On a trip to New York he finds himself connected in an "affair" which comes close to having serious results.

Ruth Clifford, Edith Roberts, Clea Madison, Helen Lynch and Myrtle Steadman represent the feminine contingent in "The Dangerous Age," and among the men in the cast are Richard Tucker, Lincoln Steadman, James Morrison (an old Vitagraph star who deserves to be starred right along) and Edward Burns.

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IF THERE is any star who has appeared more often than Meighan that star is Wallace Reid, and Wallie's latest is "Thirty Days," which will be shown at both Arcadia and Palace Theatres next week. This is taken from a stage farce of about six years ago by A. E. Thomas and Clayton Hamilton. It concerns the adventures of a rich young man who, unwittingly, is put up for the Criminal, even to jail. Wanda Hawley is the leading lady, and Frances Phillips, Kalla Pasha and Theodore Magnall.

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EUGENE SUE'S well-known novel, "The Mysteries of Paris," with the new name of "The Secrets of Paris," will be the feature photoplay at the Victoria. This film, made by William Bennett, has a long cast of favorites, including Lew Cody, as the prince; Montagu Love, as the schoolmaster; Gladys Hulette, Mayflower; Rose Coghlan, as the Owl; Effie Shannon, as Mme. Fernand; Dolores Cassinelli, as Lola; Buster Collier, as the chancellor; Harry Sothern, as the hunchback, and Walter James, as the stranger. This, as most of you may remember, is a romance and thriller of the underworld of Paris.

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THE Regent will have a picture called "Pawned," made by J. Parker Read, written by Frank L. Packard (author of "The Miracle Man") and starring Tom Moore and Edith Roberts. Prominent hold-over features include "When Knighthood Was in Flower" in its last week at the Stanton, "Trifling Women" in its second week at the Aldine and "Her Only Way," a Norma Talmadge revival, at the Capitol. Fay's Theatre will have an interesting feature entitled "When the Desert Calls," a story on the order of the ever-popular "Sheik," and featuring Violet Heming, who has made all too few appearances on the screen of late and who is still remembered for her work in J. Stuart Blackton's "Judgment House."

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HAVING exhausted—though in a rather sketchy fashion—the subject of the screen acting of the year, it remains only to indulge briefly in the popular "indoor sport" of choosing an "All-American List of the Year's Best Films."

In many cases, they will be found to coincide with the list published two weeks ago of the best film portrayals which is only natural since a really fine vehicle generally goads the actors taking part into unusual effort.

Last year, our list of the twelve best (it seems easier to pick twelve than ten) included the following: "Earthbound," "Footlights," "Fool's Paradise," "Four Horsemen of the Apocalypse," "The Kid," "Kismet," "Little Lord Fauntleroy," "Passion," "Peter Ibbetson," "Sentimental Tommy," "Sign on the Door," and "The Three Musketeers."

Generally speaking, it can be said that the current year has produced no such dozen outstanding films. At any rate, after three or four certainties, this year's list was very much harder to choose. Concerning "Tol'able David," "Loves of Pharoah," "Ruling Passion," "One Glorious Day," and "The Eternal Flame" there was little or no question, but after that it was a different matter.

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THE following may be given as the year's Honor List in films, just as an Honor List of acting was given two weeks ago.

"Scaramouche"	"Man Who Played God"
"Conquering Power"	"Eternal Flame"
"Hurricane's Gal"	"Daughter of Zeus"
"Fortune Teller"	"Silver Twist"
"Hollywood"	"Six Feet Under"
"Fortune's Fool"	"Big Flood"
"Trifling Women"	"The Bond Boy"
"Beyond the Rocks"	"Hurricane's Gal"
"Blood and Sand"	"Loves of Pharaoh"
"Face to the Foe"	"Schools of the North"
	"Scaramouche"
	"When Knighthood Was in Flower"
	"Tol'able David"
	"Trifling Women"
	"Blood and Sand"
	"Face to the Foe"

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THE chosen twelve will be found listed alphabetically, to save ourselves troubles in a box beside this column. This does not take into consideration two-reel comedies or short subjects. Of these, mention may be made of the splendid series presented by Buster Keaton (that remarkable novelty, "The Four Seasons," the Felix cartoons and the Out of the Inkwell novelties.

It might not be amiss to remark that only two foreign pictures are contained in the honor list, and that both of them are also included in the list of twelve best. It may also be noted that nine of the thirty-two listed are costume films representing bygone days, while two more can be termed "modern costume" pictures. Six are out-and-out comedies, two can be classed as in a comedy vein, four are definitely melodramas, and one, "Nanook of the North," is an educational of remarkable artistry.

"Torch Bearers" Here Soon

To the Garrick commencing Monday evening, January 8, will come George Kelly's comedy of amateur actors, "The Torch Bearers." Philadelphia has a property interest in "The Torch Bearers" because its author, George Kelly, lived here, is a brother of Walter C. Kelly, the Virginia Judge" of the vaudeville stage and John Kelly, the English American soldier of the world. Thus, too, the locale of the play is here and the amateurs give their serious efforts on the stage of Horticultural Hall, "corner of Broad and Spruce." In the cast of "The Torch Bearers" will be Mrs. Harry K. Cauer, Jr., one of the leaders of the younger set here and a prominent member of the Plays and Players, as the invitation amateur guest artist. The cast also includes Mary Boland, Alison Skipworth, Helen Lowell and Arthur Shaw.

"Bowery Burlesquers" at Casino

Joe Hurtig's "Bowery Burlesquers" will come to the Casino Theatre next week. Bob Foster and Frank Harcourt are featured in the show with Mildred Cook, presenting "Here, There and Everywhere." The plot concerns two amateur aviators and their comedy adventures from America to Spain. There will be a large chorus, talented principals, comedy interludes and novel specialties. Marty Semon, Bert Spencer and George Rose, Estelle (Arab) Nash, Fay and Florence, Libbie Hart will be among the more prominent entertainers.

Twelve Best Films of Passing Year

"All for a Woman."
"Bond Boy."
"Conquering Power."
"Eternal Flame."
"Enter Madame."
"Grandma's Boy."
"Loves of Pharaoh."
"One Glorious Day."
"Ruling Passion."
"Sherlock Holmes."
"Smilin' Through."
"Tol'able David."

MUSIC NOTES

Photoplays to Be Seen on Local Screens Soon

January 8 — "Sons of the Storm Country," with Mary Pickford, Stanley.
"Lorna Doone," with Frank Keenan, Karlton.
"My Friend the Devil," with Charles Richman, Victoria.
"Silver Twist," with Jackie Coogan, Palace.
"A Woman's Woman," with Mary Alden, Arcadia.
"One Exciting Night," Griffith feature, Stanton.

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