STARS OF THE STAGE COMING HERE NEXT WEEK

Theatrical Billboard for the Week to Come

New Attractions

GARRICK — "Bulldog Drummond," London comedy success, with A. E. Matthews in the leading role of a young man with a restless spirit and a sense of humor, who announces he will do anything for a thrill.

Shows That Remain

BROAD—"The Easiest Way," Eugene Walter's much-talked-of drama revived, with Miss Frances Starr again in the role of Laura Murdock. Last week.

SHUBERT—"The Last Waltz," Oscar Straus operetta, marking a return to the high-class romantic opera with a plot. Eleanor Painter featured.

FORREST — Elsie Janis brings her "gang" back for a new attack and proves she has lost none of her charm and attraction. Good fun and pretty tunes. Last week.

Walnut—"The Emperor Jones," Eugene O'Neill's strange drama of the effect of fear presented by the Provincetown Players, with Charles Gilpin. Last week.

ADELPHI—"The Bat," mystery drama by Mary Roberts Rinehart and Avery Hopwood. Tenth week and going strong.

LYRIC—"Toto," delightful comedy from the French, with Leo Ditrichstein in a congenial role and an excellent supporting cast. Last week.

Stock

ORPHEUM—"Lombardi Limited," Morosco's successful comedy presented by the stock players, with Dwight Meade in one of the hardest roles he has yet played, that of Tito Lombardi, designer of ladies' fashions.

Vaudeville

KEITH'S — "Babe" Ruth, baseball's champion home-run slugger and one of its most picturesque figures, is this week's headliner. He appears with Wellington Cross, and does more than bow to the audience. He has an original line of comedy. Ben Welch, character comedian, is another feature. Also on the bill are Madame Besson in "The Woman He Knew," a novel sketch; Edith Clasper and her boys; Nelson Snow and Charles Columbus, dances, and James Morton, comedian.

CHESTNUT STREET OPERA HOUSE —Frances White, of musical comedy fame, is one of the program's headliners. She has a new repertoire of songs. "The Kiss Burglar," a condensed version of the musical comedy success, with Denman Maley and Harry Clarke, is also on the bill. Other acts include the Nevelle Brothers, musical acrobats, with songs and patter; Ernestine Myers and company in a dance novelty; Homer Dickinson and Gracie Deagon, songs and dances, and Bert Hanlon, comedian.

GLOBE—"Teacher's Romance," an unusual musical comedy tabloid is one of the features of next week's bill, which also includes Alexander Mirano and company in thrilling feats. The program also includes La Graciosa in a posing novelty; Barry and Leighton, entertainers; Grace and Eddie Parks, comedy; Melroy Sisters, songs and dances; "Bits of Life," a novelty act, and Leon Kimberly, Helen Page and company in an unusual satire.

ALLEGHENY—Edwin August, photoplay star, in a farcical sketch, is next week's headliner. Bert Lytell's "A Trip to Paradise" is the film feature. The bill also includes "Pedestrianism," a novelty featuring George N. Brown; Keane and Williams in a skit; Annette and company in a melange of songs and chatter, and Otto, Bezz and Otto, comedy novelty.

CROSS KEYS—Monday, Tuesday and Wednesday, "Annabelle," a musical comedy feature in three scenes is the headliner. The bill also includes George Armstrong, comedian; Reilly, Roy and Burke, comedy, songs and dances; Willard and Wilson, funmakers; Elaine Beasly, comedienne, in songs and dances; Four Roeders, gymnasts, and many others. Complete change of bill Thursday.

BROADWAY—Theda Bara is the headliner throughout the week. The screen "vamp" gives intimate glimpses of her home life and work. During the first half of the week the photoplay feature is "The Song of Songs," with Elsie Ferguson, and there are a number of vaudeville acts. Starting Thursday the photoplay feature will be "The Last Card," with May Allison, and the vaudeville acts include "Annabelle," a musical tabloid.

WILLIAM PENN—Monday, Tuesday and Wednesday, Alma Neilsson, comedienne, and her own company in a song-and-dance revue head the bill. The picture is "The Invisible Power," with House Peters. Other acts include Jane O'Rourke, comedienne, and Tuck and Clarke in a novelty. Thursday, Friday and Saturday, Grey and Old Rose, song-and-dance artists, head the bill, and the film will be "Wedding Bells," with Constance Talmadge.

NIXON'S GRAND—Alice Thornton and Lester Crawford in a musical comedy, "In the Swim," head the week's bill. Others who appear include Moroli Brothers in a novelty; Jim Gildea and Tom Jafola, Philadelphia boys; Newell and Mostwill, comedy, and Lillian's Toy Canines. There are the usual pictures.

NIXON—The extended bill includes Black and White, acrobats; Gray Carpentier, comedy skit; Jack Norton and company in "Recuperation," a novel player, Bobby Heath and Adele Sperling, original songs, and others. On Thursday there will be a complete change of bill, with Thornton and Crawford as the headliners.

KEYSTONE — Frank Richardson and company in an unusual sketch, "An Impromptu Rehearsal," is the headliner. Also on the bill are Mallia Bart and company, comedy; Peros and Marguerite, novelty; Nelson Story and Elsie Clark, songs; Lew Cooper, songs and stories, and many others.

WALTON ROOF—On the newly decorated there is an unusual array of entertainment, including June Roberts in a repertoire of dances; the Kenny Trio, songs and dances; Guito Gabrielli, vocalist, and Armstrong and Ladier, whirlwind dancing.

Burlesque

CASINO — "Town Scandals," an extravaganza presented by Irons and Clamage, with Ethel Shutta and Charles Fagan in the leading roles. A plot that is not lost sight of and tinkling tunes are features of the show.

TROCADERO—"The Gaiety Girls," with Pat White, favorite comedian, and Mlle. Babbette, a specialty dancer, as an added attraction. The show also has in a long cast such favorites as Jim McInney, Tommy O'Neil, Bonnie Lloyd and others.

Minstrels

DUMONT'S — This week's up-to-date burlesque is entitled "The Bat," and is said to have all the hair-raising episodes of the original. Another new feature of next week's show is "Fleisher's Yarns in a Twisted Tale."

"Lombardi, Ltd." at Orpheum

An unusually ambitious offering will be staged by the Orpheum players next week in their Germantown theatre, when Dwight Meade and his associate players will appear in "Lombardi, Ltd.," the Oliver Morosco comedy, which played at a downtown house several years ago. In this play Meade will have a totally different role, that of Tito Lombardi, dreamy and romantic designer of ladies' fashions. Ruth Robinson, Florence Gerald, John W. Lott, Gertrude Ritchie and the other members of the company will also have congenial parts, and a feature of the production will be the display of some of the very latest fashions by attractive models.

Frances Starr and Belasco

"The first time that David Belasco ever heard of me," said Frances Starr, who is playing "The Easiest Way" at the Broad, "was when he read a newspaper interview with me in which I discussed his methods and pointed out his greatness. He sent for me some time later and gave me the part of the daughter in 'The Music Master' with Warfield. Three months later he starred me in 'The Rose of the Rancho' and I played that until 'The Easiest Way.'"

Straus Is Popular Man

Oscar Straus, composer of the beautiful "Last Waltz," which is playing at the Shubert Theatre, will soon have two operettas on the American stage. "The Chocolate Soldier" his earlier success, is being revived and will open in New York with Donald Brian and Tessa Kosta in the leading roles. "The Last Waltz" has a number of the principals of the "Florodora" revival which appeared here last year. They include Eleanor Painter, Harry Fender, Walter Woolf and Eleanor Griffith.

Burton Holmes' Lecture Pleases

Academy of Music—The second of the year's series of Burton Holmes Travelogues was given last night, and will be repeated this afternoon. The popular lecturer's topic this time was "Classic Japan" and his journey included many places of unusual interest including Kyoto, Nagasaki, Koya San and Yokohama, and showed many interesting phases of the life of the people. The usual Burton Holmes intimate and humorous touches added to the enjoyment of this lecture.

"Town Scandals" at Casino

Ethel Shutta and Charles Fagan, two old favorites, are the leading players in "Town Scandals," which comes to the Casino Theatre next week. This lively extravaganza gives Miss Shutta every opportunity for her famous male impersonations, and also a chance to demonstrate her unusual eccentric dances. There is a plot in "Town Scandals" which is not lost sight of to the very end.

New Burlesque at Dumont's

Emmett Welch and his players have an entirely new bill of satires next week, with a screaming travesty on "The Bat" as the chief attraction. This offering is said to have all the hair-raising thrills of the original. Another part of the show is the farce entitled "Fleishers' Yarns in a Twisted Tale." Emmett Welch, himself, Charlie Boyden, and all the company favorites, have ample opportunities to display their ability.

Jurien Thayer and the War

The war is directly responsible for the appearance of Jurien Thayer, the young baritone with Elsie Janis in her new revue at the Forrest Theatre. Jurien used to sing in a church choir in Kalamazoo, Mich., and when the war broke out he went to France, attached to an ambulance unit. He received a Croix de Guerre for bravery in removing wounded under a heavy fire. When the armistice came he joined a soldier show, and his work there led to his being engaged in a Janis show. After a period of study under Edouard Clement in Paris, he again joined Miss Janis in her revue, "It's All Wrong," in London, and the two appeared in a series of joint recitals.

Extremes for Cecil Clovelly

When Cecil Clovelly came here from England eight years ago, he had an engagement in "Tonight's the Night," a musical comedy. He had no idea that his career would turn to prisons and the association of convicts, grave diggers and the like. Since the closing of "Tonight's the Night," he has played with John Barrymore in "Justice," "Peter Ibbetson," "The Jest" and "Richard III," and with Lionel in "Macbeth." Last year, Clovelly joined the Provincetown Players and was immediately given the role of Smithers, the villainous slave dealer, in "The Emperor Jones," in which role he is now appearing at the Walnut Street Theatre.

The Saintly Wife of "Toto"

Those who have seen the quiet dignity with which Frances Underwood plays the saintly wife of the roystering "Toto" in the Ditrichstein play at the Lyric will be surprised at her versatility when they see her in an entirely different character in "Face Value," when Ditrichstein changes his bill week after next. Miss Underwood was seen here last season with William Courtenay in "Civilian Clothes," and before that with Emily Stevens in "The Unchastened Woman."

Germany Aids Quaker Relief

Berlin, Nov. 26.—An appropriation of 100,000,000 marks for the relief work of the American Quaker organization has been approved by the Cabinet.

BEFORE THE CURTAIN GOES UP

Only One New Show Comes to the Legit Theatres Next Week, but the Hold-Overs Provide Plenty of Good Fare for the Playgoer

By HENRY M. NEELY

TONIGHT we bid good-by to pretty little Miss Tobin and "Little Old New York" at the Garrick and on Monday we welcome "Bull Dog Drummond" at the house. That will be the only change at the legitimate theatres, but two headliners come to the vaudeville houses in the persons of the Bambino of Swatt Babe Ruth, at Keith's, and Frances White at the Chestnut Street Opera House.

The other shows remain—"The Last Waltz," at the Shubert; "The Easiest Way," at the Broad; Elsie Janis and her gang, at the Forrest; "The Emperor Jones," at the Walnut; "The Bat," at the Adelphi," and Leo Ditrichstein, at the Lyric.

* * *

"Easiest Way" Shows How We Have Changed

WHILE we are all sitting back comfortably and comparing "The Easiest Way" with what it was twelve years ago when we first saw it, it would be interesting to know how Frances Starr compares us, as we are now, with us as we were then. Our moral standards, I mean. If you'll remember back, you'll gradually realize the storm that the play aroused when it was first presented. It dealt so brazenly and openly with things that you and I didn't talk about—at least we weren't supposed to talk about. When we discussed it, we did it in guilty whispers. And we laughed at the clever lines quite carefully and young girls tried not to laugh at some of them bacause they weren't supposed to understand just what they meant.

But all this week the audiences have been made up very largely of eminently respectable men and women and boys and girls and they laugh right out in meeting at the keenest of Elfie St. Clair's demimonde philosophy and applaud her as an altogether sensible woman. And you get the impression that they rather look on Laura Murdock as a good deal of a boob for living in that unattractive boarding-house room and dining meagerly on half a bottle of milk and a few biscuits. There's a distinct atmosphere of "Well, I wouldn't do it" all through the house.

"The Easiest Way" has ceased to be a play on a sub-rosa subject and is now simply a very clever presentation of events and circumstances which are ordinary topics of the stage and the streets today. And it isn't the play that has changed. It's you and me.

There are few dramatic authors with the nerve to carry out the true personalities of their characters ruthlessly to the only logical ends as Eugene Walter does here. A so-called "happy" termination could have been arranged. That, itself, would have been "the easiest way." And there must have been a strong temptation once Laura's revolver had been made so conspicuous, to have her, at the end, rush off to that side bedroom, to have the shot fired and let the curtain go down on a tragically empty stage. That is undoubtedly the end expected by most people who see the show for the first time.

But John Madison, in that last denunciation of Laura, sums up her weaknesses admirably when, as she threatens suicide, he calls in her maid as a witness, tells her she never had enough strength of will to shoot herself and dares her to do it. And she doesn't.

All her life, she has been a wistful wanter rather than a determined doer. Her romance is one of desire rather than genuine deep emotion. Everything she has ever done has been done through inability to make a good fight, through unwillingness to suffer strongly, through lack of stamina and real ideals. And, at the end, she hasn't the stamina to shoot herself. The easiest way is just to forget the things she desired in vain, to deck herself out in her finest and flee to the false gaiety of Montmartre to find another man for Brockton's substitute.

If there's any outstanding moral to the play it is that we waste a lot of maudlin sympathy on women of her type. They aren't the unfortunate victims of unscrupulous men or a ghastly social unfairness. They are victims of their own desires and their own weaknesses. And you can't reform them unless you give them exactly what they want.

* * *

SAW in one of the theatrical papers that Keith's has ordered all its performers not to use rough slang in their acts hereafter. You can't say or sing "You're the Cat's Whiskers" or "You're the Cat's Meow" or call somebody "hot dog" or "warm baby" or any of those inelegant things. I asked the local house about it and it admitted the order was a fact.

* * *

THE genuine artistry of Fanny Brice was better proved this last week than it was the week before when she was here with "The Follies." The new proof was furnished by two other people who sang two of her songs. And they showed us how great Fanny really is. Jimmy Hussey, in the revue act at the Chestnut Street Opera House, sang "Second-Hand Rose." Now, Jimmy is a mighty clever boy, and there aren't many who can get as much out of a Jewish characterization as he can. If Fanny Brice hadn't sung this song, his interpretation might have sounded fine. But not now.

Elsie Janis, Fanny Brice and a Song

I hate to make the next comparison, because, pus'n'lly, I'm one of the most vociferous boosters for Elsie Janis in captivity. But I wish I hadn't heard her sing "He's My Man" (which she does in French) or else I wish I hadn't heard Fanny sing it.

Elsie does it beautifully—there's no question about that. She uses all of the art of which she is in such perfect command and her gestures and the technic of registering emotion are flawless.

Fanny didn't do it that way. It was the one serious bit she did. It was in the Seine scene in which she was seen sane, if you like to put it that way. She stood motionless throughout, leaning against a lamppost, with her arms folded. And she didn't even raise her voice during the singing. Its very monotony gave it a pathetic appeal that put the whole heart-hunger of the song across. Why doesn't somebody put Fanny out at the head of her own show where that marvelous and versatile personality could have full swing?

* * *

HAVING said something not altogether favorable about Elsie Janis, let's about-face. On Wednesday night I mingled with the crowds in promenade and smoking room and heard three different men use the same expression, "good entertainment." It's all of that. And what a blessed relief to sit through a whole evening of fun and not hear one single suggestion of vulgarity or sex stuff!

Here is a star who comes here with a company of unknowns and with scenery that could be duplicated in the opry house at Perkins Corners, and, just by sheer brains and entertaining ability, sends the crowds away perfectly happy and satisfied. There are no big high spots in the show; neither is there a dull moment.

And Elsie has lost none of the uncanny gift of impersonation which originally brought her out as an infant prodigy. When she imitates Sam Bernard she is Sam Bernard. And she is Ethel Barrymore. And then, with a few deft touches to her hair, she turns around and she actually looks more like Fanny Brice than Fanny Brice does herself, if you get what I mean.

From all of which you may gather that I'm pretty strong for Elsie and her gang. You're right.

* * *

"THE BAT" ought to be a great help to budding romances. Any average girl will want to reach out in the darkness for a protecting hand to hold during those tense moments of the play.

All who have done it say, "Aye." Carried.

* * *

A Little About Next Week's New Play

NEXT WEEK'S one new play—"Bull Dog Drummond"—which comes to the Garrick, has been doing big business in London for two years. Its leading man is A. E. Matthews, an English actor who, though most of his work has been done in Great Britain and her flock of dominions, has achieved some success here, notably in the revival not so long ago of "Peg o' My Heart," and, before that, in "Love Among the Lions." For the last seven years he has been presenting American plays in London and showed our British cousins (in-law) such things as "Tea for Three," "The Willow Tree," "Officer 666," "Nothing But the Truth," "Peg o' My Heart," "Daddies" and "The Third Degree."

All I can tell you about the new play is a brief summary contained in an advance notice, which says: "The drama concerns itself with the activities of an ex-officer possessed of a handsome income and no occupation, who finds peace a beastly bore.

"A keen sense of humor, a whimsical nature, an adventurous disposition plus an annoying sense of ennui decide him to announce, via the classified columns of the Times, that he will do anything for a thrill.

"A maiden in distress comes along; so do a horde of sinister characters, and the ensuing circumstances provide a drama of unique action and concomitant heart interest."

So, there y'are.

Shows That Are Coming to Philadelphia Soon

December 5—"Face Value," with Leo Ditrichstein, Lyric; "Blood and Sand," with Otis Skinner, Broad; "Boardway Whirl," Forrest.
December 12—"Afgar," with Alice Delysia, Lyric.
December 19—"Declasse," with Ethel Barrymore, Broad.
December 26—"Passing Show of 1921," Shubert; "The Famous Mrs. Fair," Garrick.

STARS APPEARING ON LOCAL SCREENS NEXT WEEK

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In "THE WOMAN WHO KNEW"
A Comedy Dramatic Playlet by Victor Smalley
The Daintiest of Dancers
EDITH CLASPER AND BOYS
Nelson Snow and Charles Columbus in "Love Steps"
EIGHT BLUE DEMONS, The Whirlwind Arabians | Paul-Murray & Gerrish-Gladys, "STUDYING STARS"
Phil—ROY & ARTHUR—Roy, In "A Chinese Restaurant" | Aesop's Fables, Pathe News, TOPICS OF THE DAY
Extra Added Attraction! AND Extra Added Attraction!
THE FAVORITE CHARACTER COMEDIAN
BEN WELCH
ASSISTED BY FRANK P. MURPHY, IN AN ORIGINAL CHARACTER STUDY, "PALS"
Matinees (Except Saturdays and Holidays), 1000 Balcony Seats, 50c; 1000 Orchestra Seats, 55c, Including Tax. Evenings: Entire First Balcony, 55c; Entire Second Balcony, 50c; Orchestra Seats, $1.10 and $1.50, Including Tax. 2 shows Daily, 2 and 8 P. M. Seats One Week in Advance — Phone Filbert 3395.
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ALFRED SEWARD—Concert Organist
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Auto Parking Gratis
Attendants in Charge
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Monday, Tuesday, Wednesday
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DOUGLAS FAIRBANKS
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FROM ALEXANDER DUMAS' IMMORTAL NOVEL
"DOUG" AS D'ARTAGNAN
FIGHTS- - Because of the color of his horse!
FIGHTS-For friendship of Athos, Porthos & Aramis!
FIGHTS- For the love of Constance Bonacieux!
FIGHTS- - To save the honor of his Queen!
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FIGHTS FOR LOVE, HONOR, DUTY
FOURTEEN DUELS IN THIS MARVELOUS PRODUCTION
A THRILL AND A LAUGH EVERY MINUTE
Special Musical Setting
By SWINNEN, 1 to 3 P. M. and 7 to 9; MAITLAND, 3 to 5 P. M. and 9 to 11 P. M.; HALLETT, 11 A. M. to 1 P. M. and 5 to 7 P. M.
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Today—Last Times, Clara K. Young, "Camille"
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George Randolph Chester's Thrilling Story
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"THE STRAIGHT TRACK"
With Corinne Griffith