THE THEATRE

"Tonight's the Night"-So Was Yesterday

consell's Book by Fred Thompson; music by part A Rubens, Lyric Theatre.

Peril Carraway

Davy Burnaby

Robin Carraway

Davy Burnaby

Low Burnaby

Low Burnaby

Low Burnaby

Low Burnaby

Low Burnaby

Low Allon Rarden

Low Burnaby

Low Allon Shipworth

Peril Carraway, Robin's Wife, Ethe Baird

Rarde Lovitt, Montagu's wife.

Allson Shipworth

Patrice Carraway, Robin's Wife, Ethe Baird

Rarde Lovitt, Montagu's wife.

Allson Shipworth

Peatrice Van Brunner

Burny Weblen

At 1-The Carraways House at Maidennead.

At 2-Sceno 1. Foyer of the Hoxes, Royal Op
ma Heuse Scene 2. Covent Gardan Market.

Tonight's the Night' is a drama from

the English of Fred Thompson—as we

Drama Leaguers put it about Ibaen, Any-

Drama Leaguers put it about Ibsen, Any-bedy at the Lyric could tell it came from bed at the flora, fauna and indehis-cent polycarpellaries. When a stout gen-leman, with a dreadnought wife says, What a pretty snape that house maid has I mean what a pretty shape he has made the house"; when that fell remark is brazenly followed up by allusions to is brazenly followed up by allusions to law cases and corkscrews; when a stony stare is described, with intent to kill, as a geological survey, then you may truly know that you are in the presence of English whit and 'umour.

Those and 'med'cine' and 'ridic'lous' that the question of realizable the question of realizable.

didn't settle the question of pedigree or pleasure for the audience at the Lyric last night, for you can suffer that sort of thing in any Frohman importation. The present specimen was redeemed, re-deemed completely and gloriously, by a deemed company, doing the piece fust as it would have done it if "To-sight's fae Night" had been produced at the Galety first instead of over here in America. The chorus proved it the minute it came on. It had a ladylike air It had a ladylike air duchesses in reduced circumstances. Prob-ably that was because we are naturally unused to the English girl to be able to detect subtle shadings. No doubt there are dozens of Englishmen who could say, "That one isn't a lady," or "This one will be some day." But that doesn't matwill be some day. But that doesn't mat-ter. There they were with their fresh complexions—fresh, but not from the rouge box—their softly curling flaxen hair, their gray-blue eyes, their gleaming teeth and their large, admirable noses.

A languid chorus, maybe, that dawdled along while the music kicked up its heels and ran off. But a change for us! ond string wasn't so good, but what

you expect in one show? At any rate, you need not expect so many excellent principals. Lauri de Frece, a goodlooking tenor-or-thereabouts with a sense of humor, capable of abouts with a sense of numer, capacing punting on the sofa and flinging flowers to himself. Teddy Webb, playing the sort of fat uncle part James Blakely always does—and used to do in the present case. Wilfrid Seagram, another of those good-looking young Englishmen, holding down, quite successfully, George Grossmith's shoes. Edward Nainby, as a grotesque in the style of George Graves. Maurice Farkoa, cooling his songs with all the art of a chamber recital. Davy Burnaby, polite comedian,

recital. Davy Burnaby, pointe comedian, an added feature.

As for women—Ethel Baird, as an Iris Hoey: Allison Skipworth, as a matron of a decidedly subtle type, and Fay Compton, her delightful self, a beautiful woman and also an artist in the subtleties that make ladies' maids ladies' maids, leading the subtleties and the subtleties and the subtleties and the subtleties and the subtleties that make ladies' maids ladies' maids. even if they are adored by sundry leading

And outside all this list of the Allies. Emmy Weblen, the Von Hindenburg, the Von Kluck, of "Tonight's the Night," dashing from the eastern front to the west, sweeping down on Warsaw, plunging a new drive on Paris. Languid Enggirls are very nice, ever so muc nicer than American tango fiends. But

All of which forgets the plot music. For the first, understand that "Tonight's the Night" is supplied with the dramaturgic details of that veteran farce, "The Pink Domino"—perhaps a few too many for the amount of music. And as for the music, it may not be up to American tunes as ragtime, but its com-poser is aware of the existence of the basson. And that is a good deal.
"Tonight's the Night" is fresh from
England, fresh as an English daisy. So
far it has acquired only three bad habits:
allusions to B. V. D.'s, Fatimas and the

"The Lady in Red" Rounds The Cape of Good Hope

The Cape of Good Hope
"The Lady in Red," which opened a
the Forrest last night, is like an imperfectly rolled cigarette. Of "the
makins" there are plenty. But the thing
doesn't hang together, perfectly good tobacce spills from the wrong end, and
you have to gum it up with a plentiful
supply of imagination and good-will or
it won't draw at all. The gumming up
process will, no doubt, go on this week.
When the job is through "The Lady in
Red" may hope for the best.
The best thing about a musical comedy ought to be the music; the second
bast, the comedy; the third best, the cast;
the fourth, the dancing; the fifth, the

best, the comedy; the third best, the court, the fourth, the dancing; the fifth, the specialties. Precisely that order is maintained in "The Lady in Red," but the tailed in "The Lady in Red," but the sup between first and second is so de-plorably and perhaps irreparably exten-tive that the third, fourth, fifth (not to mention the plot, which is literally the sixth best seller in such a concoction) are all of them distanced at the start. In taking terms, they "ran," but not too mental the start of the s

Robert Winterberg wrote sprightly, interest Winterberg wrote sprightly, eniertaining, even interesting music, but it was not racy, not "tango-y," as are the stores of Viennese operatias. So the laterpolations of "My Own California," and "Just Like Eva" were not remarkable for incongruity. The whole, in fact, was much like the work of French jourationer, down to the inevitable sentimental song with pictures from behind a curtain. The patter songs were delightcurtain. The patter songs were delight-ial, the color song, "Down by the Kouga-leo," better still and, inasmuch as the sudence found itself persuaded to whatle and hum as it left the theatre, the main object of the music was ac-tomplished.

The "book," made over by Anne Cald-il (of "Chin-Chin"), harked back, it recalled, to Drury Lane melodrama-was refreshingly old, obvious and have been forgotten if the author ale have been forgotten if the author an't had an obtrusive conscience. The fice were excellent, and it is to be set that hereafter they will penetrate good the third row front. The example Messrs. Gilbert and Sullivan, who could ke "words and music" fit and be each aprehensible, should not be so hard to now. Finally, there are some very cold lines and a quantity of very bad

an Hall played the part of the as artist who paints a lady's plo-rom memory, in a very fatuous way. stom memory, in a very fatuous way, that one wondered why the outraged the half and painted her almost in the should ever have forgiven him, etally as he afterward gave the picto an aggressive and altogether desimil advertising man. The lady was valit valit, and in the range of her as the approached perfection, her her singing nor her dancing is ally noteworthy, but she presented a sible and appealing figure on the open stage, and that is an achieve-Unfortunately she had to set off appealine Westerner played by Edmartindel. In a gallery of infelicular who talks like a page from "The buke's Revange, or the Evilis of was certainly the worst Mandal, however, stopped talking occasily to sing in his fine hars, so much be furgiven. Finally, in the hist of man, were Will Phillips, the soup

advertiser, an interesting creature from the start; Ward De Wolf, juvenile, and Gertrude Vanderbilt. She appeared in the first act clad in an astounding and out-rageous garment, and she bustled and sang and danced through that act in a

and anneed through that act in a glorious passion of pure gaiety.

In the later acts she was clothed by the imagination of a musical comedy outfitter not so garishly, and she seemed to suffer restraint, returning more to her excellent vaudeville days. Josie Intropedi playing the pursuing feminine (borrowed, no doubt from Shew. no doubt, from Shaw) was a trifle terrible to look upon, amusing and, except for her drunken scene, exhilarating. So ends the list. There was a chorus, be sure, but it wasn't attractive

to be sure, but it wasn't attractive. The feature dancing was by Edmund Makalif, and it was good.

The astonishing thing is that in spite of all its notable defects, "The Lady in Red" should have given so much pleasure. It means chiefly that there is a lot of go in the music and spiendid possibilities in the cast. The heartiness and good will of the latter weariness and good will of the latter weariness and good will of the latter wasn't wasted. But it could be more discreetly expended. All they need to do is to roll the cigarette tight, put a cork tip on it and proceed to inhale.

"She's In Again," Again

"She's In Again"—that is, Helen Lowell is in the cast of that decidedly humorous melange being displayed nightly and in matinees at the Broad Street Theatre. Miss Lowell, remembered with pleasure as the star of the nth magnitude in "Mrs. Wiggs of the Cabbage Patch." replaced Mrs. Stuart Robson as Mrs. Martingale, the "aunt from Kalamazoo" and acquitted herself charmingly. Since its opening "She's in Again" has

Since its opening "She's In Again" has been improved materially, and last night the total of laughs recorded by a clever advertising man increased twofold, entire cast played with snap and the situations were "taken" with verve and elan than ever, and Elleen Van Blene was an even more charming widow than charming widows usually are. The others in the cast, Arthur Ayles-

worth as the delightful liar, indigenous to all farces; Sydney Greenstreet as the proverbial butler; Ada Lewis as the 'in again" lady; in fact, the entire cast covered itself with farcical glory.

Stock Season at Walnut

Histrionic history had a local repetition last evening when the Walnut, time-honored in the annals of Thespis, turned again to "stock," which in its older sense flourished in the early days of the playhouse. In one of the successive com-panies resident in the historic theatre, according to tradition, Edwin Forrest made his debut in "Young Norval." Coming down to a more recent period, Eugenia Blair for a couple of seasons headed stock companies there.

Whatever is done at the Walnut is according to some fine old precedent; novelty has long ago been exhausted in its most varied career. The most recent ful-filment of tradition, in the form of the son last night with William Ingersoll as star, was worthy in every respect of achievements of the past. Mr. Ingersoll's several seasons here as chief of the Orpheum Players established him as a price favorite, and Vicentification of the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating in this city. It will be not the companies operating the co pheum Players established him as a prime favorite, and his faithful following was out in force to welcome his appearance in the title role of "D'Arcy of the Guards." He was greeted royally in Henry Miller's old part of the British officer quartered

in the home of a fair "rebel."

Louis Evans Shipman's stirring and picturesque melodrama of Revolutionary days in Philadelphia, when the British in Colonial Capua reveled in their meschianza while Washington's tattered Continentals suffered at Valley Forge, wears very well.

Mr. Ingersoll imparts just the right ro-mantic touch to roles such as that of

Theatrical Baedeker

ADELPHI—"Peg o' My Heart," with an ex-cellent cast. Hartley Manners' popular and amusing comedy of the impetuous young irish girl and what she does to a sedate English family. First-rate amusement, Less week. "She's in Again," with Helen Low-ell. An American version, via England, of "Ma Tante Honfleur," a French Iarce by Paul Gavaut. The usual complications made more in the last act than in the others. 8:15 FORREST—"The Ludy in Red," with Valli Valli. A new musical comedy in with Valli Paul Gavan.

more in the last act than in the curin Valli
FORREST—'The Lady in Red.' with Valli
Valli. A new musical comedy imported from
Berlin and lately produced at Atlantic City.
See review ... 8:15
LYRIC—'Tonight's the Night.' with Emmy
Wehlen, Maurice Farkoa and an excellent
English cast. The 'book.' by Fred Thompson, is based on the popular farce, 'Plink
Dominoes,' The music is by Paul A. Rubens. See review ... 8:15
STOCK

WALNUT—"D'Arcy of the Guards," with Wil-liam Ingersoll and his new stock company. Louis Evan Shipman's drama of Colonial days in Philadelphia, the opening bill for the new venture of a resident company. Sec review 815

REITH'S-The Spring Fashion Show; Ruth Roye; Toby Claude, in "La Petite Revuette"; Eva Condon, Jack Devereaux and company, in "The Same Old Thing"; Billy Cripps, in 'The Volunteers'; Harry and Eva Puck, the Five Statues, Wills and Hassan and Hearst-Sells News Movies.

NIXON'S GRAND-"The Sorority Girls"; Cai Dean and Marie Foy, Maire and Billy Hart, in "The Circus Girl"; the Gallerini Four, Marjorie Fairbanks and company, in "The Elopement"; Mack and Williams, Ruth and Kitty Henry and laughing movies.

WILLIAM PENN-"College Girl Frolics," with Arthur West; Billy Bouncer's Circus, Frank LeRoy Brooks, Alberta Moore and Myrtle Young, Charles Gordon and Charles White, Gaston Palmer and Charles Chaplin in "A Jitney Elopement."

DUMONT'S-Dumont's Minstrels in "The Riddle-Dook Wedding," with tons of diamonds, and "The Boy Scouts in Camp."

CASINO-Frolics of 1915 in "Oh, Slushi" and "The Battle of All Souse."

TROCADERO-"The Follies of Pleasure" in The Girl From Broadway" and "The Hotel Cabaret." VAUDEVILLE.

D'Arcy. He is a seasoned actor, mellow in comedy, forceful in emotional bravura and adroit in keeping sentiment from the

Like a dream of spring is the fashlon show at Keith's this week. Everything that woman wears from the time she opens her eyes in the morning until she closes them at night is shown according to the very latest craze. It would require a father of abundant purse to fol-

low the pace set by the score of beauties, who show you what is proper if one would be up to date.

Eve herself appears first, clad in smiles and flowers, and then time is bridged quickly as stately, smiling and coquettish girls appear in spick-and-span out-of-door costumes, which include everything from riding to bathing. Arthur Geary, who acted as host to the girls of fashion in a picturesque garden, sang during the time they donned their afternoon and evening raiment. The types selected were

evening raiment. The types selected were ideal, and in many cases looked as if they had stepped from the shiny pages of a fashion book to the stage.

Names which figure in the world of fashion were among the exhibitors, it cluding Bonwit, Teller & Co., Lucile Redfern, Carroll de Pina O'Sullivan, Joseph Mardi, Monte Sane Verga, Harry Collins, Francois, Abererombie & Fitch, George Bernard, J. M. Gidding & Co., L. M. Hirsh and Follmer, Clegg & Co.

There was an abundance of the show. From the standpoint of laughter and

music in the remainder of the show. Hame and Rush and Kitty Her From the standpoint of laughter and is plenty of fun in the pictures

applause, Ruth Roye got the paim. She sang a number of character songs and made her flexible face suit the characters as she explained their troubles.

Toby Claude, the former musical com-

Toby Claude, the former musical com-edy player, won much appreciation in a revue of her former successes. Among others who were well received were the Volunteers, a happy quartet; Wills and Hassan, very clever acrobats; Eva Con-don, Jack Devereaux and company, in a sketch; "The Two Pucks"; Black and Black, musical dancers.

Hack, musical dancers.

In the pictures Eddle Cellins, formerly of the Athletics, is shown batting out his first hit for the Chicago Cubs.

Here and There Fretty girls aplenty and lively come-dians make "The College Girls' Froiles" a strong headliner at the William Penn. The proceedings are further enlivened by the presence of Arthur West, Ubert Carle-There is not ton and Myrtle Boland. ton and Myrtle Boland. There is not much attempt at a plot, but there's plenty of music, fancing and fun, which bring good results. Billy Bouncer's Circus is a treat for old and young alike. Frank Le Roy Brooks is featured by himself with good songs and stories. The bill also includes White and Gordon, Gaston Palmer and Moore and Young. Charlie Chaplin in "A Jitney Eiopement" is the laugh in

Quite appropriate for this time of year is The Scrority Girls, a musical tabloid at the Nixon Grand. The act is founded upon unique ideas, and it is greatly en-hanced by the presence of Cal Deas and Marie Fay. No end of laughs greet Marie and Billy Hart in their familiar sketch action, comedy and surprises. The re-"The Circus Girl." There is plenty of mainder of the bill includes the Gallerini Four, an accordion quartet; Marjorie Fairbanks and Company, Mack and Wil-Uams and Rush and Kitty Henry. There



This department will appear once and will be devoted to all matters of interest to owners, or prospective owners, of phonographs, player-pianes and all other music instruments. Notice will be taken of new records and rolls and inventions or improvements in instruments.

The editor of the department will gladly answer all questions.

Two new releases of talking machine records, a number of new plano-player rolls and a new development in the art of making the latter are the chief news items of the week in the field of mechanical music instruments. But before considercompanies operating in this city. It will be noted that they are not, strictly speak-ing, the six best sellers, but the six best sellers among the records issued during the last month. It is more than likely that an "old-timer" like "Celeste Alda" or "Annie Rooney" may outsell any new

Victor By Heck (fox trot).
Ticking Love Taps (fox trot).
Lucille Love (quartet).
Zudora (solo).
Gems from Traviata (double record).

The Grey Dove (from Chin-Chin). Die Wacht am Rhein (sung by Johanna Gadski). 'Mong Green Irish Hills (sung by De

Edison And the Little Ford Rambled Along. Just A-wearyin' for You. Rondino (Vieuxtemps). Le Menetrier-Mazurka (Both played by Carl Fresch.)

Thru the Park, Echoes from the Movies. (On the accordion.) On the 5:15. Back to the Carolina You Love.

Pathe Tired Hands. Absent. To a Pretty Girl. Song of Love. Zampa (choir and solo).
Faust: "Trio du Duel" (Muratore,
Danges and Belhomme).

The Chorister Thy Will Be Done.
(Cornet solos.)
Parsifal: Good Friday Music. Parsifal: Vorspiel. King Cotton (Sousa). Spirit of Liberty (Sousa).

Columbia Where Does Daddy Go When He Goes

When Father Papered the Parlor. (Comic sketches by Billy Williams) Whispering Hope.

Somewhere a Voice Is Calling. (Vocal duets.) I Didn't Raise My Boy to Be a Soldier. Goodby, Virginia. There's a Little Spark of Love Still Burning. Somebody Knows

By Heck (fox trot). Sugar Lump (fox trot.) A Perfect Day (Jacobs-Bond). A Vague Comparison

From Chicago a newspaper reports the following as the best sellers for a week, The list is only of two companies, but it is given here for what it's worth as an indication of varying tastes.

The three most popular Victor records

during the week were: "Silver Threads Among the Gold," John

McCormack.
"Tipperary," medley one step, and
"Midnight Whirl Rag," one step, Victor "The Little House Upon the Hill," Reed and Harrison, and "When My Ship Comes In," Campbell and Burr.

Among the Edison records the follow-ing three have had the largest sale: "Echoes from the Movies" and "Through

the Park March," accordion, P. Frosini, "Millicent," waltz hesitation (McKee), and "The Carnival One Step" (Pollack) anda's Society orchestra.
"A Little Bit of Heaven" and "Irish

Eyes of Love," from "The Heart of Paddy Whack," Frank X. Doyle, tenor. Comparisons in this case are a triffe misleading because it is not stated whether the list is compiled as the lists given above have been compiled. But of one thing there can be no doubt. When Chicago and Philadelphia and the cities which lie between them are all buying the same records, those records must have the real "punch." New Recordings

The beginning of the month is not only "clean-up" time for the preceding four weeks, it brings, in addition, two new lists. Following is this week's Edison list: "She is Far From Land,"

Frank Lambert Scripture lesson, St. Mark. iv. 35 to 41; and hynn, "Peace! Be Still." Scripture lesson, St. Luke, xxiii, 33 to 38; and hynn, "Calvary"; both by the Rev. J. Wilbur Chapman and mixed

quartet.
"If With All Your Hearts" Elijah
"It Is Enough" Elijah ... Mendelssohn
Reed Miller, tenor.
"It Is Enough-Elijah" ... Mendelssohn
Frederic Martin, basso.

"Mi Par d'Ancora (I Think I Still Hear) Bizet

Pescatri di Perle.

William Dorrian, tenor, in Italian.

"Notte Sul Mare" V Valente

William Dorrian, tenor, in Italian.

"Tell Mother, I'll Be There"

Charles Fillmore

Charles Fillmore

"Loreley" (paraphrase) Joseph Nesvadba

Orchestra.

Orchestra.

"Kamenoi Ostrow ... Anton Rubinstein
Orchestra. The Pathe list for May (monthly) is more extensive. It is certainly unique

THE C. ELLWOOD CARPENTER STUDIO, 1123 Chestnut st. Open all summer. Expert in-structors under personal supervision. Phones. The CORTISSOZ School

THE PHOTOP

The Photoplay Editor of the Evening Ledger will be pleased to answer oves tions relating to his department. Questions relating to family affairs of actors and actresses are barred abso-

Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, Evening Ledger.

A summer season of photoplays was opened yesterday at the Garrick Theatre, the first attraction being Edward Sheldon's play, "The Nigger," filmed under the name of "The New Governor," with William Farnum in the principal role. The photoplay is powerful, even brutal at times. The photography is exceptionally good, and the acting super-lative. A detailed story of the plot was published in the Evening Lepoem last Saturday. The film is well worth seeing, and readers are advised to pay a visit to the Garrick, if only to satisfy themselves that Messrs. Crales Marks and C. C. Wanamaker, the managers, are furnishing a splendid show, at moderate

Another Fox film, for the Garrick film ords, making up for this deficiency by the number of songs, operatic selections is one, was shown yesterday at the Globe Theatre—"The Clemenceau Case," with and orchestral pieces it displays. Among Thed Bara in the role of Iza. The play is considered by film experts to be one of the most remarkable ever shown, for Miss Bara "lets herself loose" in this new verthem are the following:
Trompeter von Sackingen—"Ihr heisset
mich willkommen"......Nessier
Herman Well, Baritone.
"Nachtlager von Granada
Trio by Herman Well, Peter Muller and sion of the siren. In speaking of "vam-pire" roles, Miss Bara recently said:

RUTH STONEHOUSE

Of the Essanay films

this month in containing no dance rec

Marga Burchardt. Walkure—"Was gleisst

Die Walkure-"Zauberfest bezahmt ein Schlaf" Jacques Urlus.

Die Walkure-"Ein Schwert verhiess mir Vater". Jacques Urlus.

"I Know a Lovely Garden"....D'Hardelot J. Bardsley, tenor.

J. Bardsley, tenor.

"Five and Twenty Sallormen" S. Coleridge-Taylor

Imperial Instrumental Trio.

Imperial Instrumental Trio.

Ballet de Sylvia—"Valse lente"...Delibes

Ballet de Sylvia—"Pizzicati"....Delibes

Kukokama, "Estapo!" African Inter-

mezzoOrchestra
'Midsummer' IntermezzoOrchestra

Pathe Symphony Orchestra "Rienzi" overture, Wagner, Part 2

"La Marseillaise" and "Chant du Depart"

The new development referred to at the beginning of this article in the field of player-rolls is in fact an extension

of an old method. Hand-recordings were

in the beginning, the special property of those player-planes which were played without the activity of a human player.

That is, the great artist made a recording and the plano-player played that record-ing exactly as the artist wished the place

to be played. Now, by a legitimate de-velopment, the artist plays, the recorder cuts the roll, but the final playing is still in the hands of the owner of the instru-

ment. He has the guidance of the expert, but he judges for himself. A number of records, ranging from ragtime to sym-

phonic arrangements which have been

made in this way, will be considered in forthcoming appearances of this depart-

Pathe Symphony Orchestra

Pathe Military Band

Pathe Military Band

'Rienzi" overture Wagner, Part 1

'Depart de la Garde pour la Revue,'

"The Corporal's Ditty".....W. H. George Glover, baritons.

'Angels Guard Thee' ...

Player-Piano Rolls

George Glover, bariton

.....D'Hardelot

...Godard

Orchestra

Jacques Urlus

Jacques Urlus

Die Walkure-"Siegmund heiss ich"

them are the following:

"Because"

My realization of the Vampire is a symbol of sin, not an average woman but one who obtains revenge on the male sex for the injuries inflicted on ours. And in the same light you can take Iza's infidelities as repayment for the general total of man's inhumanity to woman. There's always a balance to these things that old Dame Nature strikes in the long run with an un-

That I manage to throw myself thoroughly into a part is best illustrated by an incident which occured during a rehearsal of my death scene as Iza.
Just as the dagger was touching my
breast for the fatal stab I uttered a
shrick of such wild intensity that Mr. Herbert Brenon, the director, yelled in concert, stopped the camera and rushed over to where William Shay rushed over to where William Shay was bending over me. The director was as white as a ghost. He thought from the bitterness of the agony expressed in my cry that the stage dager, designed, of course, to elide its blade into a hollow handle, had actually wounded me, and he was observed with the wision of a charge of sessed with the vision of a charge of murder against my assailant.

'Graustark" Shown "Graustark" at the Chestnut Street

Opera House:
"Graustark" is a photoplay in six parts,
dramatized from the book of the same
name by George Barr McCutcheon, and
produced by Essanay. It is the story of an American, Greenfall Lorry (Francis X. Bushman), who, through the wiles of Cupid meets his goddess when traveling in the mointains of the west coast and who turns out to be Yetive, the Princess of Graustark (Beverly Bayne). The scene shifts to Europe when the hero goes to find the heroine and after saving the Princess from the designs of the villain, a Prince comebody, and is saved from an accusation of murder, marries the Princess and sails with her for the

the Frincess and sails with her for the shores of his country.

There is no dragging moment as the story is "unreeled." The acting is very good. The cast is well balanced, and each performer deserves mention. The picture is all that can be desired, clean, wholesome, interesting.

New Lubin Production The Lubin Company began the filming this week of the famous Drury melodrama, "The Great Ruby," originally produced in this country by Augustin Daly and a cast which included Ada Re-

and other well-known players.

"The Great Ruby" was written by Cooil Raleigh and Henry Hamilton, The film version was made by Clay M. Greene and the production is being directed by Barry O'Nell, "The Great Ruby". Is especially suitable for screen productions because of its sensationalism, the intensity of the story liself and the wide latitude permitted the director. Money will not be spared, according to Ira M. Lowry, general manager of the Lubin Company, in making this production one of the most noteworthy features of the

The cast includes Beatrice Morgan, for many years one of Charles Prohman's stars, who will play Lady Garnett; Josephine Parks, George Soule Spencer, Eleanor Barry, Frankie Mann, Walter Hitchcock, Mildred Gregory, Ruth Bryan, Peter Lang, Ferdinand Tidmarsh, Charles Erandt, Douglas Shole, William Turner, Brandt, Douglas Sibole, William Turner, George Trimble, Clarence Elmer, James Cassady, Percy Winter and Walter Law.

Answers to Correspondents

Mrs. Charles T., Cape May-A wine; Ander on and Miss Clayton are very much silve. H. Voigt- Mortmain' has not been re-Frank D.-Edward Brennan was Dunbar in Our Mutual Girl," Mary R.—Marguerite Snow is not dead.

Rever—Fritz Schade was the proprietor and
Mus Page was the wife in "Dough and Dynamite" (Reystone). Norma Phillips was Margaret in "The Mutual Girl." Theresa H.-Edith Johnson was Ann, and harles Wheelock was Guy in "Heart's De-Genevia-Barney Fuyer was Jim in "His Fighting Blood" (Selig), Irene Warfield in with Rolfe Company.

Phil A.—Harry McCoy was the intoxicated man in "Fatty and Minnie Hee-Haw" (Keystone), Tou refer to Roscoe Arbuckle. Myrie McC.—Arthur Donaidson was Gilbert and Evelyn Dumo was Marie in "Rumaway June" J. W. Johnston was Ned and Billy West was Mary in "Vengeance is Mine." W. E. Lawrence was Edward.

War Risk Rates Undisturbed War risks insurance rates show no upward tendency, despite the attack on the Guiffight. Rates quoted today are on the same basis as those of last week, when a general reduction was made to London, Liverpool, the Mediterranean, the Far East and River Plate. West Indies and South America rates have been cut to a very low level. The Gulflight was not insured in the Amer-

PHOTOPLAYS

ican War Risk Bureau, because her cargo

of gasoline was considered contraband, as it was bound for France.

CHESTNUT STREET OPERA HOUSE 4 TIMES DAILY Afts., 1 & 3—Evgs., 7 & 9—10c, 15c, 25c "GRAUSTARK"

EMPRESS MAIN ST. MANAYUNK THE PATH FORBIDDEN Chas. Chaplin in The Fatal Mallet LEADER FORTY-FIRST STREET and LANCASTER AVENUE ELSIE JANIS IN

THE CAPRICES OF KITTY PARK RIDGE AVE. & DAUPHIN ST. HEARTS IN EXILE IRIS GHENY AVENUES

KING OF CHANCE
AND OTHERS

JEFFERSON TWENTY-NINTH and DAUPHIN STS. CHARLES CHAPLIN IN "THE TRAMP"
THE ROOF OF THE EARTH



Come and Get Acquainted with the Builders of Business

They're a lot well worth knowing, these practical, experienced, scientific creators of public demand. And they'll be fairly oozing helpful-to-you information at the

Annual Convention

Associated Advertising Clubs of the Worl Chicago, June 20th to 25th, 191

These men get together once each year and swap experiences. They tell how they succeeded in solving the knotty problems of business. They bring along the nuts they cannot crack and let the Big-uns take a whack at them.

And as a result the average man goes back home chuck full of ideas and enthusiasm.

So come and join us. Sure, bring her along, too, for the program calls for a lot of pleasure to leaven the serious business and the feminine contingent are sure of plenty of social doings to keep them happy.

How much will it cost? Does the farmer ask "How much will my seed cost me?" No, sir, he says "How much of a crop will I harvest?"

And you can bank on a bumper.

Make up your mind now to be with us and get the details from

Rowe Stewart, Chairman, "On to Chicago" Committee Poor Richard Club, 239 So. Camac St., Philadelphia

N. B.—We're all going out together on a special train that leaves here Saturday, June 19th. Fine chance to get well acquainted en route.

OPPENHEIM. CLLINS & C

Chestnut and 12th Sts.

Announce for Tomorrow-Wednesday

Most Important Suit Event

of the Season

500 Women's and Misses' Tailored Suits, this season's most desirable and best selling models, plain tailored and semi-dress styles of mannish serge, gabardine, poplin, hair-line stripes and black and white checks in black and colors. New pleated or semi-circular skirt.

Taken from the Regular Stock and Reduced from \$25.00 \$29.75

15.00

None Sent on Approval

No Exchanges or Credits