The Dean of "Surprise" Dramas Brings a Fascinating Guessing Contest

COVER. A melodrama in four acts Cooper Megrue and Walte Hackstt. & Co. Carrick Theatre. Annean, assistant to Daniel Taylor, Harry Crosby Peter, a doorkeeper at the customs, George Mason Peter, a deorkeeper at the George
Daniel Taylor, a deputy in the citatoma,
W. R. Rendall
Sarah Peabody... Deroiny Carothers
Ethel Cartwright... Plorence Malons
Ethel Cartwright... Adrienne Bunnel
Amy Cartwright... Hubert Druce Rubbedge at the Harringtons, David Terry David Terry Midded Barrett Harrington. Anne Faystons Vaugho Broce Elmore Catoms House, New L. Office in the Customs House, New Ly. Act II. At the Harringtons, Long Act III. Denhy's room at the Harl Act IV. The same as act two.

It's a grave question whether a critic has any business telling the plot of a play anyhow. But it isn't a question with "Under Cover," It's a crime.

You may mention the fact that it's modern, that it's about society people, customs officials and smugglers. You may even explain that Stephen Denby is being trailed down as a man who has smuggled a \$100,000 necklace into the country, and that the customs house detective has put Denby's best young lady friend on the trail. But so far, and no farther may you go. The rest is silence. As for that mysterious secret service agent, "R. J.," leave it to Mr. Harrington: "Sounds like

For "Under Cover" is a mystery play. the mystery play, the very first of the dramas with twists in them, like "Seven Keys to Baldpate," even if it does arrive in Philadelphia about two years after Poston saw its premiere. "Under Cover" Poston saw its premiere "Under Cover" puts any number of kinks in the play-writing theories of Professor Cooker and the critical dictums of Dalan Ale, in all the notions about drama that have held water since Aristotle. For one thing, it begins the fourth act a few minutes before the third act is supposed to end and while it is actually going on up-stairs; the result, a very effective sus-pense. But most important of all, it disproves that once thriving idea, that no play can keep its audience out of the secret, and live; and the result is a fas-cinating puzzle just as potent as any detective story. Sit down before the play at the Garrick and try to puzzle out just what is going to happen to bring the plot to any possible conclusion. If you don't know who Stephen Demby is by the end of the second act and why he is doing what he is by the end of the third, then you won't qualify for the

But you'll have a much more exciting "Under Cover" is no work of art. But it is undeniably good entertainment, with humor and thrills well mixed. It is ingenious and effective, just that and noth-ing more, worth anybody's time who likes good melodrama.

The performance last night was capable enough. As Denby, Rockcliffe Fellowes was certainly as satisfactory as Wil' ham Courtenay to any one but a wor-shiper of that peculiar and cloying talent for good looks. Hubert Druce carried off his bit; W. R. Randall followed close in the footsteps of his predecessor, De Witt C. Jennings-but not too close-and Florence Malone made the heroine a person of social refinement and charm. They were none of them quite what the original company was. But "Under Cover" is still "Under Cover." K. M.

The Homespun Art of William Hodge

Mr. Hodge has a telling advantage over his fellow-stars: He doesn't have to folhis fellow-stars: He doesn't have to fol-low the theatrical modes. One dramatic suit lasts him well over several seasons. His numerous audience realizes its old friend is inside whether the external is friend is inside whether the external is come to the conventional legal broadcloth of spoil it all. Daniel Voorhees Pike, of Kokome dians, or the hickory jeans of Jim Whit-man, of Newark Valley, York State.

sartorial requirements of Hodge are two only, simplicity of cut and genuineness of texture. Clad in these, his stage clothes do not grow shabby even with three seasons' wear. It took nearly that time to bring the Adelphi opening of his new piece, "The Road to Happiness." It has been tailored admirably to the Hodge measure by Lawrence Whitman, for a homespun play has to fit just so; it must never conceal the rude strength beneath yet must always soften the lines of the angular figure and glorify the homeliness of the face above it with something of beauty. Well Mr. Hodge's new play fits him

Well Mr. Hodge's new play fits him physically and spiritually. It is simple, even naive in plot; it's genuine in sentiment and humor; it is built up, adjusted, refined, bit by bit, word by word, to fulfil the abounding and wholesome personality of the star; his traits have full play, his drawling and drollery being always in character. The play is a little ungainly in contour and crude in characterization, but Mr. Hodge suffuses it with color of reality and the soul without which such a drama is vain.

"The Road to Happinese" is bucoile, but not b'gosh, drama. It has its dominiering squire, Hardcastle by name and hard by nature, but no mortgage is mentioned.

by nature, but no mortgage is mentioned.

Jim Whitman, jack-of-all-trades about
the place, is the village Hampden who deflee the tyrant through four acts and by virtue of a sunny philosophy, an unex-pectedly profitable ellxir for horses, and admission to the bar, wins over even the tyrant and brings a whole family down "the road" to "happiness." Whereas in humor, tenderness and sentiment "The Man From Home" was Riley all through, "The Road to Happiness" is Will Carleton and Josh Billings, only modernized. It shows the "man from home" "at home." He has only to "act natural" to be thor-oughly human—to be Hodge, in short, and

Hodge has a good company and a curtain speech—even the egg re-Mr. Hodge has a good company and a fresh curtain speech—even the egg referred to is new laid by a handsome Barred Bock, which adorns the realistic barn scene. Scoti Cooper graphically realizes the hard-hearted but eventually softened aquire—a second Dunstan Kirk, and there's a "cho-e-ild," too, and a maiden driven from home. Marie Haynes as Martha Hardcastle, the outspoken sister; A. L. Eyans as the rustic Phil Hunt, Louis Mountjoy as Judge Stevenson, Howard Morgan as William Ackerman, the ard Morgan as William Ackerman, the hired man, all were excellent, while Mar-guerite Batterson. Miriam Collins. Ida Vernon and Gladys Fairbanks gave "ro-mantic interest" and good looks to the

News of Local Theatres addy Long Legs" is drawing such tiful and enthusiastic matines audi-that the management of the Broad impelled to add an extra perform-fricay afternoons. Mr. Miller and Chatterton are agreeable.

Mr. Leahy, the Boston manager, who has made the Walnut an interesting and sumsuis home of stock for six weeks, to inrough. Grant Lafferty, familiar to Philadelphia as the manager of the Ornsonn Players, has taken over the house and will direct the fortunes there of a purposity to be known as the Penn Players. He will madel his company on the manager of the little of the company on the manager and he will even bring back from time to time some of the players con there. The first play succeeding

Lyric-"Hands Up"

Nobody knows and nobody cares why it is called "Hands Up." Nobody quite understands why it was nevertised as being naughty, and if this is Paris, give as America! What everybody who was us America! What everybody who was at the Lyric last night does antow and understand is that "Hands Up" is a joy-cus and glorious occasion. It is the sort of midwinter madness which usually comes to Philadelphia at the end of a dull season and evens things up. This time it comes at the beginning, and it couldn't be better.

Now the reviewer's troubles begin. He can skip the music and say that two of the sets were in excellent taste. He can compliment the chorus ladies on their discretion and the chorus girls on a vast variety of excellent things. But when it comes to principals—!

Maurice, with the rather ecclesiastical title of "Mons." before his name, and Florence Walton, Irene Frankiin and Burton Greene are starred, to be sure, and they designed in the compliment of the artistic result. And this musical Florence Walton, Irene Frankiin and Burton Greene are starred, to be sure, and they designed the combination operation of Mr. Albert Pellaton, who designed under the direction of Mr. Albert Pellaton, who designed in a nuishell, that harmony is better for the world than constant strife. Woven into a consistent story was and "Pirates of Pensance."

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Burton Greene are starred, to be sure, and they deserve it. But first (in the orof appearance) comes George Hassell, a comedian with a gorgeous sense of burlesque. Ills take-off of melodrama, of movie acting and of the dramatic triangle (morals, not movies) is superb. They are all a little rough, but overrefinement would spoil them altogether. He is an enlarged edition of Teddy Webb, and the plot and laughter quicken whenever he appears on the stage. (The same goes

Irene Franklin and the man who writes music fitted in beautifully, although absence in the presence of other cipals was noticed. She sang her new songs and her old favorites—"Redhead" and "I Want to Be a Janitor's Child"— with all her old touch of wistfulness and her delicate vulgarity, which is a positive art with her. numan touch, brought her almost excess ive encores.

Now as to the dancing there may be various opinions. The best one is that Maurice and Walton, splendidly paired, do wonderful work in a wonderful way. The only question is whether you care The only question is whether you care to see social dancing so specialized and put on the stage. All dancing should be done, or at least should annear to be done, for the sheer joy of it. There, and there only, M. Maurice and his imperturbable partner often fell short. They are both exquisite and graceful; their sense of rhythm is perfect. And in the way of singing they both follow Willard Sims' idea, that if you have art, you don't need it. idea, that if you have art, you don't need

Mr. Sims himself stands high in this catalogue of good things. In burlesque he took off the chorus lady of earlier times, a little broadly, but very humor-As the protean detective (Fake Kennedy) he played many parts, all glad ones. He was assisted by Bobby North ustonishing series of reminiscences of Al Joison. For features there were A. Robins, the eccentric, and Maurice's kids. For singing there were apparently Hazel Kirke and her stage flance. Artie Meh-linger. But as was said before, nothing need be said of the music, and singing metimes music.

And there you are. There are 27 numbers on the program. There are 10 scenes And the chorus fills and beautifies each one. Not since the Winter Garden show has the Lyric been such a wild and happy

"The Vampire" at the Walnut Melodrama of gambiers, crooks, adventuresses, innocent youths and relent-less revenge runs riot in "The Vampire." the attraction at the Wainut Street Thea tre this week

Jeanne, definitely designated in the pro-Jeanne, definitely designated in the program as the Woman, and her partner, the Hawk, attempt to fleece the Son. Jeanne does her work well, and soon has the youngster completely in her tolls. But then the "heans are spilled" for the Hawk. He had counted upon at least \$10.000 from the Son, who, engaged to the Girl works. the Son, who, engaged to the Girl, made love to Jeanne masquerading as the Hawk's daughter.

However, the Son sees a picture of his father in the Woman's room. She, to revenge herself on the pater who had despoiled her and ruined her life, forgets all about the \$10,000 the Hawk is worry.

Kathryn Purnell plays Jeanne, Jerome Renner, the Son, and Hugh Harper, the Hawk. The others did well in their parts, less thankless because there was

see it.

Vaudeville

REITH'S. One just felt like reaching over the footlights and extending a royal welcome to the famous characters whom we have known since childhood as they stepped known since childhood as they stepped on the deck of H. M. S. Pinafore last night, which steamed into port with the beat musical revue that Keith's has had in many seasons.

A Cilibert and Sullivan Revue is the

A Gilbert and Sullivan Revue is the title, and it is lived up to literally. On the deck of the famous craft the distinguished personages of four operas met

more than two score from one opera land to the other through an unruffled course. Florence Mackle was a winsome Jo-sophine in "Pinafore," and proved herself to be a very capable "ingenue" prima donna in the other operatic roles, in addition to an excellent soprano voice she possesses that asset which is essential to success-magnetism.

Robert Dore made a romantic Ralph Rackstraw and also won frequent ap-plause in several other roles. Captain Cororan was given the proper dignity by E. Percy Parsons, who sang this and other Percy Parsons, who sang this and other roles caeditably. Carl Anderson as Dick Dead Lye and Sergeant of Police, and Eva Quintard as Buttercup won many laughs. The other principals were also capable. The ensemble and ever changing costumes gave the proper atmosphere her delicate vulgarity, which is a positive art with her. The strange voice and the careful attention to detail. A word about crocking finger, the mannerisms and the human touch brought her almost excess. opera was staged-it was a most practical dreadnought, with 14-inch guns and looked massive enough to go into action immediately. The scene was greeted with an abundance of applause. It was the clos-ing feature of an excellent vaudeville bill, and the fact that it held the audience to the very last note is the best proof of its

Charley Grapewin and Anna Chance in "Poughkeepsie" renewed former friend-ships and aroused many laughs. Gertrude Vanderbilt and George Moore, musical comedy fame, showed that they could do a little of everything and do it There were thrills ralore in "The Slave

Dealer," presented by Al Golden Com-pany. This is an acrobatic dramatic act, pany. which is ahead of anything in the symnastic line ever seen here. There are a score of daring gymnasts in the cast. The bill also included Webb and Burns. Ryan and Tierney, Albert G. Cutler, billiardist, and Fred and Adele Antaire. President Wilson and his flances are

> Here and There NIXON

een in "At the Ball Game," in the pic-

There were three shows in one at the Nixon this week-circus, minstrel and vaudeville combined. The feature of the triple combination is the Royal Lilliputian Revue, in which there is a company of 25 diminutive performers. Incidentally, there are II ponies and two baby elephants, which take a prominent part in the festivities. The animals obey every order of little Carl Becker, their master, without the slightest objection. Despite his abbreviated figure, Alex Vaschock proves himself to be a wonderfully strong The miniature women of the troupe are

excellent singers and dancers.

The minstrel show is presented by Add Hoyt and his minstrel men, which won laughs and applause with their wit and music. Other acts included the Variety. Trio, Lucas and Lucille and "When Greek Meets Greek."

NIXON'S GRAND.

Memories of childhood days are revived by "The School Playgrounds," which tops the bill at the Nixon-Grand El. Brendell, a Philadelphia comedian, is the chief fun-maker and corners all the

Other acts on the bill are the Arnaud Brothers, musical clowns; Castano and Nelson, dancers; Stanley and Lambert, Nelson, dancers; Stanley and Lambert, Miss Williams, expert chair balancer, and Jack Onri, juggler.

GLOBE.

A bill of considerable variety is pre sented at the Globe this week, and there Rhode Island line.

Second Triangle Series

Makes Smashing Hit

established a high mark for this new form of dramatic pre-

sentation. After the huge triumph of the first week it was

said the mark set was too high for safety-that we couldn't

hold the pace. We didn't have any such fear, we knew what

was coming. And now Philadelphia agrees with us that the

new series is even better than the first-if that is possible.

-"The Coward," with Frank Keenan, draws gasps from

every audience that sees it. You'll know why when you

Heidelberg," with Dorothy Gish, will bring it forth.

Stupendous in concept; admirably daring in execution

If there's a single tear at the back of your eye, "Old

As for roaring comedy, there are Hitchcock and Foy,

If you were not at the Chestnut Street Opera House

yesterday, you certainly should not fail to go today, to-

The second group of Triangle Plays which opened at the Chestnut Street Opera House yesterday afternoon, has



CHARLEY GRAPEWIN

is just about an equal balance of good music and comedy "The Follies of the Day" gives an aggregation of pretty girls and lively comedians opportunities to disport themselves with good results. A pretty scenic background and handsome costumes are in keeping with the quickly

poving events. Whitney's Operatic Dolls were heard and seen with good results. Other acts which won approval included "Pier 23," Fred Weber, Galloway and Roberts in "A Study in Black and White," the Lampines, Cameron and DeWitt and Colonel Jack George.

CROSS KEYS.

"Everybody," a playlet depicting the characteristics of everyday life, is the feature at the Cross Keys. There are 14 characters and numerous scenes, and the general theme tends to show that it is well to live an upright life. The re-mainder of the bill included Cook, Lafferty and Hummell, McClellan and Car-son, Mott and Maxfield, in the "Manicure and the Sport"; Hawley and Hawley, and Bob Anderson and his trained pony Many new ideas were shown in the pic

AMERICAN.

Four Jacks and a Queen appeared to good advantage at the American. The act, which is the feature of the show, consists of three talented men and a woman, who presented a number of orig-inal ideas in the way of entertainment. Approval was also given Marie Arville, Burroughs and company, in a comedy sketch; Silver and Duval, tricksters; Black and Miller, clever acrobats,
As an extra added attraction the Chi

cago Tribune's motion pictures on "The German Side of the War" were shown. The pictures will be continued for the

"A Butterfly on the Wheel"

"Emotionalism," the prime characteristic of that melodrama, "A Butterfly on the Wheel," in which Madge Titheradge swayed more or less sympathetic audiences on its former production in this city, had a large audience in its thrall at the Knickerbocker Theatre. Miss Shan-non, the leading lady of the Knickerbocker Players, who essayed the role of the young wife whose imprudences land her in the divorce court, added to the favorable impression she has made in her earlier appearances here, and was at her best in the dramatic "court scene" around which the play is built. The other characters are well distributed and the performance moved with a smoothness that was entirely satisfactory, even though the story itself is crude and unconvincing.

EPIDEMIC KILLS TURKEYS

Disease Causes Heavy Loss in Connecticut Yards

HARTFORD, Conn., Oct. 12.-Hundreds of fine big Thanksgiving turkeys are dying in the southern and southeastern sections of Connecticut from an epidemic known as "blackhead."

Doctor Ingram, Deputy State Commissioner on Domestic Animals, was today directed by Commissioner Phelps to investigate the causes with a view to estab-lishing a quarantine, if advisable, and to ascertain the best preventive measures. The disease is causing heavy loss near the

EXCELLENT NEW BILL OF TRIANGLE FILMS

Four of Them, With Keenan the Star in Ince's "The Coward"-Other Features

By the Photoplay Editor By the Photoplay Editor
The Triangle has developed into a
trapezium. Instead of three corners, the
entertainment at the Opera House this
week has four. Mack Sennett supplies
the two minor angles with Eddle Foy in
a circus comedy, "A Favorite Fool," and
Raymond Hitchcock in "Stolen Magic."
The latter is the smaller. It gets a good
number of laugha out of Mr. Hichcock as
a learned ophidologist fresh from india a learned ophidologist fresh from India and londed with snakes. It doesn't set as many out of the magic as it might if it weren't so concerned with the grosser type of humor. But Mr. Hitchcock, Mack Sennet and Mabel Normand do make it undeniably amusing.

"A Favorite Fool" introduces Eddle Foy as a rival to Charley Chaplin and throws in the seven little Foys for good measure. Its tale of a stolen circus and its close in a terrific storm that aids the villian in wrecking the circus tent, are a good deal above the usual Keystone standard in method and quite on a par with it for laugh-getting. This week Griffith yields place to Ince

ners with a pretty and effective version of "Old Heldelberg," with trimmings. One of these is a royal tutor who looks like William Jennings Bryan and induces his pupil to put a strain of peace-st-anyprice into the German nation. The prince still finds that duty calls him from his Kathle at the Heidelberg Inn. but he finds duty rather desirable when it means saving his people from war. Some very pretty photography and some spirited grouping shows us the glories of "tap day" at old Heldelberg, and there is a miniature edition of a "Birth of a Nation" battle. Wallace Reid plays the half so Gishy as her sister Lillian uo at the Forrest. The only flaws to pick in the work of John Emerson, who staged "Old Heidelberg," under Griffith's super-vision, are modern American clothes for German boys of 15 or 20 years ago, German helmets of that period covered with the gray cloth that went into Belgium, and political difficulties that naturally arise over staging an int in 20th-century Germany. over staging an interstate conflict

The fourth and largest and most in-teresting angle of this interesting trapetium is Thomas Ince's production, Coward." It employs for the first time on the screen that eminent specialist in Confederate generals, Frank Keenan. Mr. Keenan's hard-lined face and dra-matte poise show to remarkable advan-tage in the films. Where he suffers almost not at all by the lack of speech, this story of a boy who fears to go to war, deserts and then conquers his cowwar, deserts and then conducts his cow-ardice, positively gains. Under the sen-sitive and appealing acting of Charles Itay, the inner conflict of the youth comes out as it never could in spoken drams. This sort of fear is a matter of glances, not words.

The staging is quite as good as the story. There are admirable chases, a thrilling fall of rider and horse from a bridge and a number of battle scenes quite as animated as anything in "The Birth of a Nation." Unfortunately, they are shown in a foolish blue and red print that he supposed to have something to that is supposed to have something to do with the sunrise.

The second bill at the Opera House is a big advance of the first. It is good, well-rounded film entertainment.

week the Metropolitan Opera House is presenting "The Blindness of Virtue" as its second feature film. It is picturization of Cosmo Hamilton's effective but sugary play of the girl who through sheer innocence invades a man's also have been invited to attend.



MABEL NORMAND Seen at the Chestnut Street Opera House last night in "Stolen Magic."

room at midnight. Surrounding the photo play is a bill including Arthur Aldridge, the excellent tenor of De Wolf Hopper's company; a condensed version of 'The Chimes of Normandy,' selections from grand opera, short films and a patriotic

The other theatres playing feature films are showing this week as follows: Stanley, Marie Doro in "The White Pearl," a Japanese piece, and Cleo Ridgeley in "The Cheris Lady"; the Arcadia, Kathryn Osterman in "The Biudgeon," Dorothy Bernard and Thurlow Bergen in "The Little Gipsy," a picture version of "The Little Minister," and "John Gladye's Honor," with C. Aubrey Smith: the Palace, Bestriz Michelena in "Salvation Nell," Mary Pickford in "Rags" and Lew Tellegen in "The Explorer"; and the Regent, Edmund Breese in "The Song of the Wage Slave," Holbrook Blinn in. "The Family Cupboard," Donald Brian in "The Voice in the Fog" and Kathryn Osterman in "The Bludgeon." The other theatres playing feature films

Object to Cutting "Carmen" Films Strong opposition to any cutting of m tion-picture films of "Carmen," as interpretated by Geraldine Farrar, has been registered by the producers, and as a result there is a possibility that the appeal against the shortening of the film by the Pennsylvania State Board of Censors may be successful. One of the strongest arguments against the action of the was the testimony given by Andreas Dippel, the operatic manager, before Judge Ferguson in Common Pleas Court No. 3 yesterday. The case was continued

New Architects' Officers Chosen New officers for the Philadelphia Chap ter of the American Institute of Archi ter of the American Institute of Architects assumed their duties today. They are: President, Horace Wells Sellers; first vice president, John P. B. Sinkler; second vice president, Milton B. Medary. Jr.; secretary, Edward A. Crane; treasurer, Edmund C. Evans; librarian and recorder, Arthur I. Meigs. The election took place at the annual meeting of the chapter last night in the Meridian Club, South Camac street. South Camac street.

General William Crozier to Speak General William Crozier, chief of ordnance, United States army, will de-liver the first of a series of lectures on "Scientific Management" at the Central Young Men's Christian Association tonight. A dinner and reception to General Crozier will be tendered at 6:30 o'clock by the managers and staff of the Central

William Hodge. A comety-drama life, giving Mr. Hodge a more willing to the comety-drama on less willings for the comety-drama to the comety of PHOTOPLATS

Theatrical Baedeker

STOCK. STOCK.

KNICKLRSOCKERI Butterfly es the Wheel," with the Knickerhecker Brayme cent wile, who only just escapes min he diverse court.

MALNUT—The Vampire," with brea one Robert Hyam and the Walnut Players are much older than herself seeks reverse and the walnut players.

VAUDEVILLE.

"The Groom Forgot," and Colone last Cherre.
ROSS KEYS-First haif of week, "Free-body," cook Laterty and Hummell 18.
Clellan and Carson, Mott and Managed in The Mariture and the Sports"; Haw and Hawley and Bob Anderson and tarriend pons, and Bob Anderson and tarriend pons, and Bob Anderson and Carle Anti-Rose and a Queen, "Burroughs and company, marie Arville, Sliver and Duval and Mark is Miller, and "The German Side of the War RETURNING.

RECURING.

PEOPLE'S - "Uncle Tom's Cabin," Pag Burgess' revival of the old classic. BURLESOUE DUMONT'S-Dumont's Minstrels in "Law Barbers and Lady Manicurists," and other ROCADERO-"Girls From Toyland," and

New Anti-Suffrage Rooms Opened New headquarters for the Pennsylvana Association Opposed to Woman's Suffres have been opened at 728 Chestnut street. Mrs. G. P. White and Mrs. J. Gardse Cassatt are in charge.

The Bride's Ring

Our great wedding ring business has been built on the foundation of quality. Fash-ion has changed the shape, but for over 75 years the quality has never varied.

18 Kt. and 22 Kt. Gold \$5.00 to \$20.00

C. R. Smith & Son Market St. at 18th



PROMINENT PHOTOPLAY PRESENTATIONS

"THE SONG OF HATE"

NORTHWEST

BLANCHE "STOLEN GOODS"
SWEET in Plays Obtained Thru Stanley Booking Co.

LOCUST 52D & LOCUST STREETS KIMBALL ORGAN Mats., 1:30 and S P. M. Evgs., 6:30 to 11 JOHN BARRYMORE in BLUEBIRD BROAD AND BUS-LILLIAN TUCKER in "The Incorrigible Dukane" Plays Obtained Thru Stanley Booking Co.

Great Northern GREMANT'N AVES.
DAILY, 2:30 P. M. EVENINGS. 7 and 9.
WM. POX Presents BETTY NANSEN in GRAND 52D AND MARKET STREETS "THE BROKEN COIN" OTHERS

EUREKA *OTH AND MARKET STREETS WORLD FILM CORPORATION Presents LILLIAN TUCKER and EDWIN AUGUST in "EVIDENCE"

IMPERIAL 60TH AND WALNUT STREETS
Paramount Picture Corp. Presents
LENORE ULRICH in "KILMENY"

GLOBE SOTH AND MARKET STS.

ROBERT WARWICK In.

"The Stolen Voice" Plays Obtained Thru Stanley Booking Co

THE POPULAR CEDAR THEATRE GOTH & CEDAR "Diamond From the Sky," No. 5 "THE SENOR'S SILVER BUCKLE" SHERWOOD SATH AND BALTIMORE Performances, 6:80. 8 and 9:180 JESSE L. LASKY Presents

CHARLOTTE "KINDLING" RITTENHOUSE SED AND HAVERPORT ·VIOLA ALLEN in

"THE WHITE SISTER" FRANKLIN GIRARD AVE. Myrtle Tannehill in "The Barnstormers"

GARDEN SED & LANSDOWNE AVE. "ALWAYS IN THE WAY" With Mary Miles Minter

HAVERFORD WAVERFORD AVE EDMOND "HIS CRUCIBLE"
F. COBB in "HIS CRUCIBLE"
"THE DAWN OF UNDERSTANDING"
"CLOTHES MAKE THE MAN"

HAMILTON 80th & Lanedowne A. Eventhers, 6:50. "THE MASTER HAND"

Broadway Theatre WAY AVE. 'NEAL OF THE NAVY

58th St. Theatre SETH & WOOD-MATINEE, 2 F. M. EVENING, 9:80.
"The Garden of Lies" In 5 Acts. with "THE WHIRLPOOL" IN 8 Acts.

ORIENT Theatre #240 WOODLAND AVENUE ROBERT WARWICK IN "THE FLARM OF AN EMERALD" "BENOR'S BILVER BUCKLE" "AMATEUR CAMERA MAN"

Weekly Programs Motion Picture Chart

STRAND 12TH AND GIRARD AVE.
MRS. LESLIE CARTER III "DU BARRY"_6 Acts

Broad Street Casino BROAD BELL EVENING, 7:15 AND 0

Myrtle Gonzales in "H18 GOLDEN GRAIN"
"HAZARDS OF HELEN"
HEARST-SELIG NEWS COMEDIES HIS LUCKY VACATION" OTHER

JEFFERSON 20TH AND DAUPHIN STREETS

PARK RIDGE AVE. AND DAUPHIN
Bear Our J. P. Seeburg Orchestral Pipe Organ
ROBERT "MORTMAIN"
EDESON in
Plays Obtained Thru Stanley Booking Co. LEHIGH Theatre 25TH AND LEHIGH AVE "THOU SHALT NOT"

"The Clause in the Constitution" Columbia Theatre COLUMBIA AVE. "THE SURRENDER" "PRINCESS AT BAT KEYSTONE COMEDY

YORK PALACE 2629-81-88 YORK STREET "THE SURRENDER" "AT THE BAT"

Washington Palace PROWN STA Chaplin in "His Favorite Pastime" IN THE SHADOW OF BIG BEN

West Allegheny 25th & Allegheny Ave. WILLIAM FOX PRESENTS FREDERICK PERRY IN "DR. RAMEAU"

Cumberland THEATRE, 26TH AND CUMBERLAND STS. 'THE GODDESS," Chap, No. 6 Vitagraph and Imp Features CENTRAL

Market St. Theatre HARRETT STREET Vivian Prescott & Mme. Lobel in "THE UNWELCOME WIFE"

VICTORIA MARKET ST. "Regeneration" A POWERFUL PLAY

AUDITORIUM 219 NORTH BYREE "Hearts That Knew"

SAVOY 1211 MARKET TOM TERRISS in "PEARL OF THE ANTILLES"

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