

THEATRICAL BAEDEKER

"The Road to Happiness" Moves Over to the Lyric, Making Room for "A Full House," a New Farce by Fred Jackson—The French Players

ADELPHI—"A Full House," with May Vokes, Herbert Corbell, George Parsons, Elizabeth Nelson, Edgar Norton, Hugh Cameron, Maude Turner Gordon, Bernice Buck and others. The farce success of last winter in New York. Fred Jackson's story has to do with a newly married young man who tries to extricate a brother from an affair with a chorus girl and succeeds in getting himself head-over-heels in trouble. Burglars and the police aid the complications.

LITTLE THEATRE—The French Players of New York, in six evening performances and three matinees. The company includes many skilled and prominent Parisian players released by the closing of the Paris theatres on account of the war. The plays which the company will present in Philadelphia are: Monday and Tuesday nights, "Les Marionnettes"; Wednesday and Thursday, "La Petite Peste"; Friday and Saturday nights, "La Princesse Georges." The three matinees will be: Tuesday, "Mlle. de La Seigliere"; Thursday, "La Souris"; Saturday, "Le Jeu de l'Amour et du Hazard."

NEW FEATURE FILMS.

CHESTNUT STREET OPERA HOUSE—Fourth week of Triangle films, including "The Sabie Lorcha," with Tully Marshall and Joseph Jefferson, a Griffith-supervised production; "Matrimony," with Julia Dean, an Ince-supervised production; and two Keystone comedies from Mack Sennett, "His Father's Footsteps" and "Fatty's Fall."

METROPOLITAN—"The Family Cupboard," with Holbrook Blinn, a five-part feature on the World program; shorter films of various sorts, Shubert Quintette and singing ensemble in a costume musical composed of waltz gems from "Blue Danube," "Pirates of Penzance," "The Merry Widow" and others, and a grand opera finale in which selections from "Faust" and "Tales of Hoffman" will be sung by Arthur Aldridge and Harry Luckstone.

ARCADIA—Monday, Tuesday, and Wednesday, "A Girl of Yesterday," with Mary Pickford and Glenn Martin, the aviator; Thursday, Friday and Saturday, "The Family Stain," with Frederick Perry. There will also be shown a "society film," "Melodramatic Movies," made under the auspices and direction of the Charlotte Cushman Club.

REGENT—Monday and Tuesday, "The Better Woman," with Leonore Ulrich, a five-part feature; Wednesday and Thursday, "The Yankee Girl," with Blanche Ring a Paramount feature; Friday and Saturday, "Esmeralda," with Mary Pickford.

PALACE—Monday, Tuesday and Wednesday, "Zaza," with Pauline Frederick; a Paramount production. Thursday, Friday and Saturday, "A Girl of Yesterday," with Mary Pickford, Jack Pickford and Glenn Martin, the aviator; also from the Paramount.

CONTINUING PLAYS

GARRICK—"Under Cover," with Rockliffe Fellowes. A melodrama with laughs, excitement and a detective guessing contest.

LYRIC—"The Road to Happiness," with William Hodge. A comedy-drama of rural life, giving Mr. Hodge a more youthful but no less whimsical purveyor of provincial accent than his Daniel Voorhees Pike, of "The Man From Home."

BROAD—"Daddy Long Legs," with Henry Miller and Ruth Chatterton. Jean Webster's novel of the "Orphan's Progress" made into a sweet, sugary but well-acted success.

CONTINUING PHOTOPLAYS

FORREST—"The Birth of a Nation," with Henry B. Walthal, Mae Marsh and Spottwood Aitken. D. W. Griffith's mammoth photoplay of the Civil War and Reconstruction, founded in part on Thomas Dixon's "Chansman." A marvelous entertainment.

STANLEY—"Carmen," with Geraldine Farrar, Wallace Reid and Pedro de Cordoba. The prima donna's first appearance on the screen. A remarkably fine picture.

STOCK

WALNUT—"Within the Law," with Irene Oshier and the Penn Players. Bayard Veiller's exciting and entertaining drama of the falsely-accused shopgirl who turns crook.

KNICKERBOCKER—"The Dummy," with the Knickerbocker Players and George Mack. The familiar and amusing comedy of the boy "detective."

VAUDEVILLE

KEITH'S—Louise Gunning, the prima donna, with new songs; "Woman Proposes," by the late Paul Armstrong; the Baggesens; comedians, jugglers and gymnasts; Milt Collins, "The Speaker

of the House"; the Watson Sisters, songs and chatter; "Green Goods," with Arthur Stone and Marion Hayes, a riding novelty by James Dutton & Co.; Mae Bronte and Ernest Aldwell in "A Boardwalk Flirtation"; the Amora Sisters, and the Hearst-Selig Pictorial News.

GLOBE—Murphy's Minstrels, headed by Vic Richards; Charles Schliser and Gus Penkert, "Song Doctors"; Isabelle Miller and company, in "The New Boarder"; Skipper and Kastrup; Basset and Earl, in "The Nut in Comedy"; Freddie James, "the worst juggler in the world"; Jack Lewis, comedian; Margaret Lawson and company, in "The Politician"; the Duquesne Comedy Four and the Riva Larsen Troupe.

NIXON'S GRAND—"The Revues of Broadway," with Lotta Baker and Jack Russel; Everett's Monks, presenting "A Novelty Circus"; Murray Bennett, entertainer; Hayes and Thatcher, in "The Bargain Hunters"; Gruett and Gruett, black-faced comedians; the Artois Brothers, comedy acrobats, and movies.

WILLIAM PENN—Joseph Kernan in "The Frivolity Girl," with Jane Heston; Edward Blondell, in "The Lost Boy"; Howard, Kybell and Herbert, in a speciality; Loughlin's Comedy Canines; Countess Natalie, musician, and McCabe, Levee and Pond.

CROSS KEYS—First half of week, "Pier 21," a miniature musical comedy; Evans and Wilson, in "Kidnapped"; the Six Little Song Birds; Hol Eastman, comedian; Weston and Symonds, in a singing and dancing act, and DeMar's Circus. Second half, "West Point Frolics, Knight and Evans, the Six Attorneys, Marion Saunders, Gordon and White and the DeVelda Troupe.

AMERICAN—First half of week, "West Point Frolics"; Luciana Lucca, a singer with a double voice; Jackson, Waterbury and company in "Rehearsal Morn"; Gordon and White and the Emalie Sisters. Second half, "Stage Struck Kids"; "Ludrio"; Gagnon and Pollock, Evans and Wilson and Lucille Savoy.

RETURNING

PEOPLES—"Peck's Bad Boy," with Harry Crandall as the "grocerman."

BURLESQUE

DUMONTE—Lumont's Minstrels in a new bill of travesties, including "Where Is Johnson?" a local skit.

COMING

GARRICK—"The Song Shop," with George Sidney and Zaida Sears.

KEITH'S—Wilton Lackaye and company in "The Bomb," Ray Samuels, Ernie Ball, Mr. and Mrs. Frederic Voelgel in "Music Hath Charms," Doolley and Sayles in "That's Silly," Dolores Vallecita's troupe of Indian leopards, Edwina Barry and company in "The Home Breaker," Reiff and Murray, songs and dances; MacRae and Clegg, novelty cyclists.

The Voice Edison

Cannot Shake

Thomas Chalmers, the American baritone of the Boston Grand Opera Company, possesses the only scientifically perfect voice in the world. At 1933 that is the decision of Thomas Edison, the famous inventor of the "talking machine," who has experimented with thousands of the great voices. Mr. Edison's statement is based upon a scientific demonstration, which has proved that Mr. Chalmers' vocal chords vibrate utterly with the "wisdom's" conception of what a perfect voice should be.



Mr. Edison declares and proves through the medium of his talking machines that a "perfect voice" should record without a vibrato, or in the vernacular, it should not tremble no matter what volume of tone is sustained upon or what stress of emotion it is subjected to. If a voice "wabbles" it is not a good subject for recording purposes and Mr. Edison will have none of it.

Mr. Edison has arranged a most ingenious device to ascertain the number of vibrations necessary to enclose the voice from his catalogue of "accepted." Like all inventions of his, it is simple and practical. As in making an ordinary record, the singer's voice is tossed into a large funnel. By a strictly Edisonian process the tone is turned into a ray of light that is projected on a screen at the other end of the room. On the wall are two marks, which indicate the "limit" of the singer's tremolo. As the vocalist faces the wall he or she has the rather nerve-racking experience of beholding their own voice reflected before them. As the tones swell forth, the voice, if it possesses a tremolo, transmits it to the light ray and it in turn batters back and forth on the wall.

Woe betide the unfortunate artist if the light falls outside the defined marks. They are told that their voice is not a good recording medium. In Mr. Chalmers Mr. Edison has found the one voice that never varies, even the slightest, from a strong, substantial and true tone. When he sings the light ray remains in the middle of the test board.

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SAMUEL F. NIXON, Managing Director

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THOMAS M. LOVE, Business Manager

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Evenings 8:15 Matinees 2:15
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HIGHLY IMPORTANT:—"The Birth of a Nation" Will Never Be Presented at Any But the Highest Class Theatres and at Prices Customarily Charged in Such Playhouses. D. W. GRIFFITH.
TO OUT-OF-TOWN PATRONS:—You must see "The Birth of a Nation" in Philadelphia—or NOT AT ALL this season. The route mapped out includes none of the smaller cities in this vicinity.

GRANT



APPOMATTOX

3000 HORSES

IN WILD RIDES THAT BRING THE LONG ABSENT THRILL BACK TO THE AMERICAN STAGE