ROSIE, THE SPARKLER, BANISHES MR. GLOOM

Delicious Maiden and Some Hidden Fun Palliate "A World of Pleasure".

WORLD OF PLEASURE Book and Lyrice Harold Atteriore, Music by Signord Harold Atteriore, J. G. Haftman, Man-manner, Staged by J. G. Haftman, Man-renberg, Staged by J. G. Haftman, Man-Tenare, Shubert, Lyric Theatre, meent Messers. Shubort. Loyric Theatre.

Trankillis Batte
Rene Chaptow
Wenter Fitshugh
Whom Wilkins
Frank Conroy
Grayson Correct Malre
Grayson Dan Healy
Van Schupier Cifften Crawford
ge Lady Emily Miles
World Marties Diamond
Heattailen Helen McMahon
Aerobatic Doils Collins and Hart
L-Scens 1—The Frostreative EmployAgency Collins and Hart
L-Scens 1—The Enchanted Roof GarJuly State Collins
Dainy Field. The Enchanted Roof GarJuly Helen Lobby. 3—Driental Bail

pown at the end of the "credit list" on the program of "A World of Pleasure" let night, burled beneath the set phrases which acknowledgments are made to furrier, the shoer and the calcium , there flashed on the eye this glittermin, there flashed on the eye this glitterist bit: "Sparkle effects on gowns and
erise curtains by Croner's Sparkle Emroldery Works." And, second by second,
the analogy between this bit an "A
world of Pleasure" came to one.

For under all its machine-cut merriment
and embalmed stunts there were, in the
materialment, diamond-like brightnesses

antertainment, diamond-like brightnesses and atoning fragments of fire and youth and fun. They came in the most unexpected places and in the most familiar guest, as, for example, Clifton Crawford's adroit "rewrite" of his drunken some in "The Peasant Girl"; Collins and Hart, in their unwitherable Sandow balanders and and as a proper siles. ancing act, and, as a proper climax, a charming poppet, Rosle Quinn, whose mailes and artiess dimples were fragrant

and fine enough to palliate much. And there was quite a lot to be palliated. There was, among others, the too-ancient japery of Conroy and Le Maire, who simply surpassed every former lazi-sess of the stage by combining their Ford specialty with their even older insurance policy specialty. There was the self-suf-ficing Venita Fitzhugh, frequently on, and there was Herman Timberg, assisted by lattie Darling, in a "diversion," which stad of the young woman playing consisted of the young woman playing a riclin and dancing simultaneously and of the young man giving unutterably poor mitations. But most people like difficult schievements, whether they are worth doing or not. So for all these there was some appreciation.

some appreciation.

The lack of an arresting personality—
is other words, a Jolson, a Fisher or a
Monroe—was felt in the pleasant but not
assaing work of the agreeable Dan Healy; the vaudeville trio, Diamond, Mc-Mahon and Chaplow; the neat-voiced Franklin Batie and the accommodating tham Orientalism of Margaret Edwards, little more than she wore in the ilm, "Hypocrites."

Of the 'ibrettist, one need only say that

he considers entre nous and rendezvous a perfect rhyme. It takes C. M. S. Mc-Lellan to mate atrabillar and sillier. And it takes Ivan Caryll to vamp up old stuff The Winter Garden's composer has simply made over the first Winter Garden score. As that was nothing, the teapousness of the current melodies may

be guessed.

Scenically, the production had some color, usually badly studied and applied, ave for a silver and black curtain; and there were those ineffable things, "ads," there were those ineffable things, "ads," sattered about. If the man who manipulated the traps and xylophone hadn't been so deuced grand, and Miss Quinn hadn't dropped in now and then, and Mr. Craw-ford hadn't told the tale of the worm and the fish, it would have been a sad occasion. But, as has been intimated, twilight sleen jokes may be forgiven for rapturous Boale, Messrs. Collins and Hart, and the mave Crawford. We thank them, almost

20 Buildings Burn at Lexington, S. C. LEXINGTON, S. C., March 28.—Fire tarly today destroyed 20 buildings in the husiness and residence sections of Lexing-ten. The loss was \$100,000.

Theatrical Baedeker

BROAD. "The Little Minister," with Maude Adams. The famous play of Scotch life by J. M. Barrie, telling of the pranks of Milady Rabble. Babbe.

BRIC—"A World of Pleasure," with Clifton Crawford and Conroy and Le Marie. A winter Garden Show with music by Romberg, words by Atteridge and staged by C. Hoffman.

BELPHI—"Nobody Home," with Lawrence Grossmith. A musical comedy from the Anglo-American Allies. Good music, fair book, excellent comedy from Grossmith.

BRICK—"It Pays to Advertise," with Lawsen Drew, Grant Mitchell and Ben Johnson. A novel farce with much fun in it. DRIEST—"Ziegfeld Follies of 1915." with its Clare. Bert Williams and Will West, lies we find the scenery by Joseph Urham and the usual sort of Ziegfeld show by the wall people.

LANUT—"Kilkenny," with Fiske O'Hara, feture engagement of the Irish comedian a familiar play.

PHOTOPLAYS. World of Pleasure " with Clifton

PHOTOPLAYS.

PHOTOPLAYS.

PHOTOPLAYS.

FANLEX—Tuesday and Wednesday. "Audrey." with Pauline Frederick. Thursday. Flying Toredo," with Eanche Sweet.

PHORIA—Tuesday. "The Sowers." with Elazache Sweet.

PHORIA—Tuesday. "The Flying Torpedo," with John Emerson. Wednesday and Thursday. "Henor's Altar." with Bessie Barrisals. Friday and Saturday. "Her Great Frise." with Mabel Taliaferro.

BICADIA—All week, "The Moral Fabric." with Frank Mills. A Triangle-Kay Bee Sim desling with a sex problem.

PALACE—Tuesday and Wednesday. "To Have and to Hold." with Mae Murroy and Wallace Red. Thursday. Friday and Saturday. "John Needham's Double." with Tyrone Power.

VAUDEVILLE.

De Screen. VAUDEVILLE.

VAUDEVILLE.

P. KEITH'S—Melville Ellis and Irene Borani, Frances Nordstrom-William Pinkham & Co., Feater Ball and Ford West, Ruby Forton and Sammy Lee. Burton Daniels and Letter Conrad, Gruber's Animals, Marguorite Featel, Sabina and Bronner, Alexander Brohars; Sells Tribune pictures.

OSE—James J. Corbett, the Fe-Mail Clerks; Sea Higgins and company, in "Politics"; Watton and Golden, Three Norris Sisters, Alice Hanson, Nealand and company, in "The Fixer"; Joe Lannigan, the Duffin-Raicoy Troups, The Maric Kettle.

GIOSS KEYS—"The Garden of Mirth." "Miss Tunkasiving." Colonel Juck George, Valentine Fox, Philbrick and Deveau, Delin and Gills.

MICKERBOCKER — "A Fool There Was."
The Enfolterbocker players in Porter EmerBrowne's play, with Emily Smiley as
its Vampire.

FISKE O'HARA RETURNS

Popular Irish Star Seen at Walnut in "Kilkenny" Once More

The Kilkenny cats may have died from too much of themselves. There everns to be no such fate in store for the play, "Kilkenny," the actor, Fiske O'Hara, or the public that likes to see them both. Last night the Walnut held an interested audience, among whom there were more than a few that had seen and enjoyed the star of "Kilkenny" when he brought the play to the same theatre earlier in the season. Naturally there is little or nothing new to be said of the performance. It pleased through the same double vein of romance and comedy as before.

GISHY MRS. GISH GETS A BURGLAR

The Mother of Lillian and Dorothy Defeats the Cracksman's Purpose

By the Photoplay Editor

The Gish family had a burglary. Here the true and detailed account of it. was a few bells after midnight and Los Angeles slept. This statement includes the Gish family, composed of Lillian, Dorothy and their doting mother. There was nothing doing in the Gish bungalow except a considerable amount of sleeping. Enter burglar, R. U. E., or wherever the roof of the possets is a

roof of the porch is in the domicile of the Gishes. With the catilke tread favored by all burglars who have had proper training, he entered the chamber of Mrs.

The burglar, it is surmised, thought the lish family had either jewels or money. ust why he thought mother's room would a the repository for such loot is not clear, but, anyway, he must have thought that or he wouldn't have been there. Being there, he might have clawed through the bureau drawers in search of the treasure. From the fact that he did not do so, it is surmised that he was a married man and had hunted for things around the house hen his wife was away for the summer. Anyway, what he did was to flash a ashlight on the unsuspecting countenance of Mrs. Gish. The first flash didn't quite

"My! my!" muttered the mother of two

"My! my!" muttered the mother of two
pay envelopes, "these lightning storms
certainly do come up suddenly. Guess
I'll put down the window."
"Nix" was the burden of his hiss, "Nix.
lady! Stay right where you are."
"My good man," replied Mrs. Gish. "did
you think I had any intention of arising
after I dissovered your presence."

after I discovered your presence?"

The midnight visitor here committed a technical blunder of considerable consequence. Without replying to Mrs. Gish's query, he removed his searchlight from her, to sweep it around the room. "Where's yer dough?" he growled

Mrs. Gish reached one hand quickly un-

"In that dresser," she answered. The burglar jumped for the piece of fur-iture indicated.

A bullet missed the marauder by a bare

four feet and plugged a picture of Doro-thy in the left dimple. The burglar fled into the hall and lost his way. Downstairs he dashed, with mother in pursuit, blazing away at every ump.

Dorothy and Lillian awoke. that, I wonder, sister dear?"

quoth Lillian. me," answered Dorothy. "Sounds like somebody was making a Keystone comedy in the front hall."

The sisters bravely ventured forth, after donning their most bewitching kimonos, and peeped over another's shoulder while she fired her last shot at a burglar disappearing over the front lawn. Then Lillian telephoned for the police. They came, but not being of Mack Sennett's force, they were unable to do anything except ask questions and clutter up the front stoop. No blood stains were discovered, so it

is thought Mrs. Gish did not hit the burglar.
"But I bet she scared him!" said Dor-

None of the pollcemen would take the

The Arcadia is playing "The Moral Fabric" all this week. It is a Triangle-Kay-Bee Ince supervised film. The Stanley opens this week with

"Audrey," with Pauline Frederick, a screen adaptation of the famous novel, On Thursday, Friday and Saturday the fea-ture will be "The Sowers," with Blanche

The Palace offering the first half of the week is "To Have and To Hold," with Mae Murray and Wallace Reid. On Thursday, Friday and Saturday "John Needham's Double," with Tyrone Power, will be screened.

The Victoria opens this week with "The Flying Torpedo," with John Emerson, On Wednesday and Thursday, "Honor's Altar," with Bessie Barriscale, will be screened, while on Friday and Saturday the feature will be "Her Great Price," with Mabel Tallaferro, which was favorably reviewed in yesterday's Evaning reviewed in yesterday's Evening

"THE DEVIL" FOR LENT

Clever Satire Presented by the Arvine Players at American

"The Devil." by Ferenc Molnar, which had wide vogue several years ago, fur-nished the George Arvine Players an ex-cellent vehicle to display their versatile talents last night at the American The-

The story concerns the love of an artist The story concerns the love of an artist for a former sweetheart, who has married a man of means. The husband wishes her to sit for her portrait, but she fears that the flame of love will be rekindled and tries to avoid the meeting.

George Arvine interpreted the part of the Devil, originally played by George Ariss, in a creditable manner. Richard La Salle was seen as Kari Nahier, the artist and Ruth Robinson as Olga Hoff-Browne's play, with Emily Smiler as artist, and Ruth Robinson as Olga Hoff-man. The cast included Marie Warren, Gordon Mitchell, Virginia Hennings, Salters of current interest.

"EVERYTHING A STAR **OUGHT NOT TO BE"**

Maude Adams, Reviving the Delicious "Little Minister," Proves Herself Masterly Director

THE LITTLE MINISTER A comedy by J. M. Barrie. Management Charles Frohman Broad Street Theatre. Groad Street Theatre.

Gavin Dishart. Dailus Anderson
Lord Rintoul. Mertin Sands
Caotain Halliwell Morton Selten
Lady Babile. Lerd Rintoul's daughter.

Maude Adams
Felice. her maid. Biles Clarene
Twalts, builer. J. L. Carbart
Thomas Whammond, chief elder.

Thomas Whammond, chief elder.

Beb Dow David Torrence
Micah Dow J M McFarlane
Micah Dow Gladys Gillen
Snecky Hobart, elder Wallace Jackson
Andrew Mesimeaker, elder R Perion Carter
Silva Tosh, elder Fred Tyler
Serswant Davidson Willard Barton
Joe Crolkshank athelst, Gay
Nannie Weisster Ada Boaneil
Jean manne servant,
Act II—Scane I—Nannie's
cottage, Scane S—The Manne garden, Act III
—Inner half at Rintoni Castle. Act IV—The
Manne garden.

"The Little Minister is a queer old hing-there's no denying it."

What a splendid start that would have made! The kind of thing a critic thinks up over supper when he knows just the sort of old-fashioned play he is going to see. And after that intimate and blase start would have come a short little sophisticated glance down the vistas of early-Barrie sentimentality: a listing "asides"; a recapitulation of a few impossibly rapid exits and entrances by which the story gats over the high places; even—yes, undoubtedly—a short but au-thoritative reflection on Barrie's bathetic and convenient view of that I. W. W. of other days, the revolting weavers who burned their looms, the casual industrial revolution upon which the playwright reared the eternal and magnificent superstructure of Babbie's and Gavin's senti-mental and comic adventures. And, of course, a liberal lot of admissions of how nuch "quaint humor" and "human detail Barrie succeeded in larding into his play for its savory salvation. Also some words of praise for the "delectable personality" y which Miss Adams raised the whole en ertainment to a plain where such critical arplings as the foregoing become mon-

A pretty notion, a quaint review-al most as pretty and as quaint as Barrie himself. But, alas! how impossible to write. "The Little Minister" not only turned out to be perennially delicious in write. humor, sentiment and intrigue, but Miss Adams accomplished a masterpiece of presentation that dwarfs any other augle of attack.

Babble may have been "everything a yoman ought not to be"-in the eyes of woman ought not to be"—in the eyes of a minister. Miss Adams is everything a "star" and a "personality" ought not to be—in the eyes of a manager. She is everything that the average manager is not. She is a producer, a stage manager, an electrician. She ends by giving us the most perfectly keyed production of sentimental and humorous romance that it has been my good fortune to see.

To begin with, a cast. Herself at the head, arch, lovely, whimsical, gracious, capriclous, in a word that most precious of histrionic possessions, a "personality." Not Billie Burkian one-sided attractive ness, but rich personal resources molded by art. And the molding process in going on steadily from year to year, improving the finished product.

The most important element to consider

in that progress is, of course, the thing in which she excels as pioneer-stage produc tion, and part of that is selecting and dis-ciplining other players as she disciplines terself.

Some of her company are glorious standbys, R. Peyton Carter, Fred. Tyler Morton Selten and doubtless a good many The rest-Dallas Anderson, J. McFarlane, Martin Sands, Wallace Jackson, one "C. Gay," whom we may suspect of "doubling" as Mr. Tyler, Ada Boshell, David Torrence, almost the entire cast, in fact—have been welded into an ensemble that suggests at moments the sim-ple perfection of the Irish Players and that is always the perfect vehicle for sentimental and humorous romance

The rarest of Miss Adams' extra-mural achievements is the stage management of the whole thing, "business," sets and lights. Her deep night skies, the warm direct light of the calciums in the balconies, her abolition of the stupid old "foots," the reticence of design in houses trees, all make her able to mount that most difficult of plays, one which demands exteriors—what horrors that word has raised up!—and exteriors at night. With the footlights tempered by the calcium, she gives us a singularly fine and dignified interior, worthy of its name as the hall at Rintoul Castle.

But don't let's permit Miss Adams to be-come too satisfied with herself. She has a crime to answer for. It isn't the minor crime to answer for. It isn't the minor misdemeanor of using amber moonlight because it is warmer and altogether prettier than blue-green, or keeping it so bright that holding up a little tin lantern to read by is something akin to that operation which some one mistook for "gilding the lily." Such quibbles would be only our way of showing Miss Adams that we are just as far in front of the theatrical procession as she is. Miss Adams' real crime of last night was beginning an 8:15 performance at 8:35. It is no excuse to reply, "Wasn't it worth it?" K. M.

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MANY ARTISTIC ACTS IN SHOW AT KEITH'S

Melville Ellis and Irene Bordoni Head Big Musical Bill Which Pleases

Art in the extreme permeates the show at Keith's. It bobs up persistently giving the performance a tone which is de-cidedly "lyceum reque."

One cannot help but wonder should this demand for "class" continus if the word "vaudeville" will not eventually give way to the word "musicale" or "concert" just as vaudeville succeeded "variety."

By way of illustration, Melville Ellis, who headlines with Miss Irene Bordoni, plays the piano amid orange tinted sillelike cycloramic suroundings, dotted with pretty medallions. Miss Bordon sings in various gowns. The pair made a decided hit, due largely to the efforts of Mr. Ellis. Continuing the artistic idea, Burton Daniels and Lester Conrad appeared be-fore a beautiful dark plush drop in piano and violin selections. They offered classi-cal and popular numbers which stirred the They offered classihearts of the music lovers, who showered somewhat youthful artists with ap-

plause.

Beautiful gray hangings provided the atmosphere for Mile. Vern Sabina, a remarkably gifted dancer, who presented "Fantasies of the Dance." She was assisted by Cleveland Bronner. Without any blowing of trumpets this agile couple produced a series of dances which was about the best seen at Keth's this second. about the best seen at Keith's this season.

The artistic idea was even carried to a "ball bounchig" act, shown by the Alexander Brothers. They bounced rubber balls in expert fashion before a rad plush

drop and by way of emphasizing art wore dress suits. But they delivered the goods as far as ability was concerned. The regular stage scenery was used by Frances Nordstrom, William Pinkham and company in the comedy, "All Wrong." The playlet, by Miss Nordstrom, pictures an unhappy married couple, whose woes are due to the fact that the husband prefers his books to his wife. She reprimands him for his indifference, and in a moment of hysteria deplores the fact that he is so terribly correct and thresome. The wife then falls asleep and dreams that her husband is really a crock who

The wife then falls asleep and dreams that her husband is really a crook, who kills a man who comes to unmask him. A pistol shot awakens her from the dream. The dream is acted in reality by the husband, and the wife is so glad that it is not true that she loves her husband better than ever.

Ruby Norton and Sammy Lee presented an act of concentrated quality. It was a case of merit every minute in the way of songs and dances. They received the kind of applause which augurs big type in the

billing at an early date. New songs in snappy style were offered by Marguerite Farrell, who made her first hiladelphia appearance. udience became friends quickly and it's a safe bet that she'll drop around again. Foster Ball and Ford West, in a military sait, were a hit as usual. An excellent animal not presented by Captain Gruber and Mile. Adelina closed the show.

Corbett at Globe James J. Corbett, former heavyweight champion of the world, scurries away

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SWARTSMORE, PA. STRATH HAVEN INN Saturday

with the honors of the bill this week at this week—found its headwaters in the the Globe. With a demeaner that looks decidedly unlike that of a fistic leader, he told of anecdotes of the ring and of his experiences while living under the shadow of the Marquis of Queensberry rules. He added some reminiscences of the Willard-Moran bout, at which he was a ringside speciator.

spectator.
Suo Higgins and company, in a sketch on "Politics." ran second on the bill, followed by the Fe-Mail Cierks, who have won applause at many theatres in this vicinity. Joe Lannigan drew willing smiles from the crowded house with his amusing monologue. Other acts on the bill were the Luffin-Redcoy Troupe, the Magic Kettle, Waiton and Golden, Neuland and company in "The Fixer." Alice Hanson and the Three Norris Sisters.

Follies Nixon-Grand

What has been often termed vaudeville's most pretentious musical comedy features the bill this week at the Nixon-Grand. Ten persons, mostly pretty, beautifully gowned girls, compose the act, which is colled the "Midnight Follos." It soored a big success before the audience last night Other acts on the bill include Thurber and Madison, in "Tit Bits of Vaudeville"; Edwin George, comedian; Falks and Naxon, Queenie Dunedin, the Aerial Eddys and moving pictures.

Tabloid-Cross Keys

Protty girls and lively comedians figure prominently in "The Garden of Mirth," which headlines the bill at the Cross Keys. The act is staged amid picturesque sur roundings, and dainty costumes helped to give it a general springlike tone. Many good songs were introduced in the course of the proceedings.

Other good acts included Mullally Pingree and company. Jack George, monolog ist, Valentine Vox. ventriloquist, and Phil brick and De Veau.

"A FOOL THERE WAS"

Popular Melodrama Revived by the Knickerbocker Players

A good many movie fans of West Philadelphia must have looked with a reverent deiphia must have looked with a reverent interest toward the Kniekerbocker Theatre last night, for there in flesh and blood was once more revealed the grand-daddy—or should we say maternal grandparent?—of all the long line of "vampa" which have crossed the serven.

The art of Theda llara, "hand malden of sin"—or whatever she may be called

"vampire" after "vampire," not all of such ingratiating design, have flooded the film. But there are some who still prefer to take theirs from the stage. A goodly number attended the Knickerbocker last night and rejoiced in "A Fool There Was." Emily Smiley made the "vamp" as of fective as that part has ever been, while John Warner made an excellent husband to prey upon. The support of the rest of the company was all that could be asked

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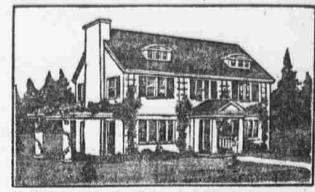
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Mat Daily at 2: Evgs., 7 & 9.
Vaudeville & Param't Pictures Wm. S. Hart in "Hell's Hinges" ARCADIA CHESTNUT ST. BELOW 16TH

FRANK MILLS in

APOLLO 52D AND THOMPSON
—PARAMOUNT PICTURE—
MARGUERITE Clark IN MICE AND BLUEBIRD 2200 NORTH BROAD ST. Fannie Ward TENNESSE'S PARDNER

BELMONT 52D ABOVE MARKET Mats. 1:30 & 3:30, 10s Ergs. 6:30, 8, 9:30, 15s LOU TELLEGEN in "THE UNKNOWN" Tomor.—Theo. Roberts in "Pudda head Wilson"

CEDAR PARAMOUNT DUSTIN FARNUM in FAIRMOUNT 26TH AND GIRARD AVE. Hazel Dawn in "My Lady Incog"

FRANKFORD 4711 PRANKFORD AVENUE MARGUERITE CLARK in

56TH ST. Theatre DAILY, 2:30 Bel. Spruce. Evg. 7 to 11. THE THAIL, OF THE LONESOME PINE? 52d St. 52d & Mats. 2-3:30-5c Evgs. 6:30 to 11-10c

THEDA BARA in

GERMANTOWN 5508 GERMANTOWN AVE.
FLORENCE ROCKWELL in
"He Fell in Love With His Wife" GLOBE 59TH & MARKET. 2:15-7-9.

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THE AND GIRARD AVENUE
Jane Grey 10 "MAN AND
HIS ANGEL"
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IRIS THEATRE SIAG KENSINGTON GERALDINE FARRAR in IMPERIAL Theatre Walnut Stree

GEORGE BEBAN in JEFFERSON STREET, AND DAUPHIN "PROHIBITION"

LAFAYETTE 1914 KENSINGTON EDMUND BREESE in

BILLIE BURKE in LIBERTY BROAD AND COLUMBIA

LEADER FORTY-FIRST AND LANCASTER AVENUE

ORRIN JOHNSON in "The Price of Power" Keystone Comedy—"He Did and He Didn't" Logan Auditorium Broad Above Rockland Ave

Douglass Fairbanks in The Papers' LOCUST 52D AND LOCUST
Mats. 1/30 and 3/30, 10c
Evgs. 6/30, 8, 0/30, 15c
Clera Kimbali Young in "Yellow Passport"
Tomor. Robt. Warwick in Supreme Sagrifice

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SHERWOOD SATH AND BALTIMORE MARY PICKFORD in

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CHARLES RICHMAN in THE HEBO OF SUBMARINE D-2 TIOGA IFTH & VENANGO STR. FANNIE WARD in

VICTORIA MARKET ST.
Triangle D. Cont. JOHN EMERSON In
THE P.
Case of Section West and Thurs.

STAN line Frederick in "AUDREY"

MONTY BELIEVES IN KEEPING BUSINESS APPOINTMENTS

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MILLIE AND HER MILLIONS

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HELLO, OLD BOY, THIS IS MILLIE. DON'T FORGET ABOUT MATCHING THAT RIBBON AND GET





YOU FELLOWS WILL HAVE

AGAINST THE INSIDIOUS EFFORTS FEMINIST MOVEMENT.

-AND WEAR OUT THE KNEES OF YOUR

TELEPHONE CALL FOR YOU, MR VAN DODLES.

ME A PACKAGE OF HAIR PINSAT ,

MOST OF YOU MEN ALLOW YOUR WIVES TROUSERS WORSHIPPING THEM. IT IS A GREAT DEAL TOO MUCH LIBERTY. TIME WE MEN TOOK A FIRMER STAND YOU PUT EM ON PEDESTALS-

THANK YOU, WILLIAM.

THE SAME TIME.