Evening & Ledger

AMUSEMENT SECTION

Address all communications to Dramatic Editor Evening Ledger.

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PRILADELPHIA, SATURDAY, APRIL 15, 1918

Out of the Frying Pan Into the Fire

THIS week Philadelphia had two near-premieres-Laurette Taylor in "The Wooing of Eye" and Eugene Walter's dramatization of "The Little Shepherd of Kingdom Come"—and a real operetta, "Alone at Last." Next week—well, next week is Floly Week, and the Forrest is dark, the Walnut is appropriately black, the Adelphi knows not the light, and no playhouse but the Knickerbocker supplies anything resembling a new play. It may be desent religious feeling, but it looks more like the inferior quality of "Come to Bohemia," "Bringing Up Father" and the cast and production of "The Little Shepherd of Kingdom Come."

Keeping Eugene Walter Back

As for "The Little Shephord," it was a nice enough play for the people who like to reabsorb the atmosphere of their favorite novels, considerably rarified, via the footlights. But it was a cheap production so far as east and scenery went, keyed to the one-dollar circuit, where good profits ought to await it. And worse than that, it diverted the invaluable energies of the man who wrote "Paid in Full" and "The Easiest Way" into the ways of some-

A New and Distinguished Comedienne

The other new drama of last week was a double novelty. It not only showed a playwright bent on escaping the brand of popularity with which "Peg. o' My Herat" has associated him, and displayed Hartey Manners donning the Sutro-Haddon Chambers mantle of medium-high comedy. It took an actress just as identified with the obviously popular and put her forward as a rare comedience of charming naturalism. As Laurette Taylor plays in "The Wooing of Eve," she has no match on the American stage. No one else among the women younger than Mrs. Fiske succeeds in giving—or even tries to give that delightfully real and unstagey touch to even the eleverest of lines which Miss Taylor achieves. She has not only developed in facility; she has set her aim on a sort of direct and human art that too many actresses eschew in favor of a pretty exploitation of smiles, airs and general arti-

Alone, Alas!

To give "Alone at Last" very much less comment than its entertaining qualities merit, it gave us back genuine operetta music. With American light entertainment boiled down to ragtime reviews and very occasional musical comedies by Victor Herbert, the lovely airs and musicianly orchestration of Franz Lehar sounded like memories of a better land.

Another Legal Folly

The New York Senate has just passed about the silliest anti-movie bill yet recorded. It adds to the folly of legislation against children on the stage, the greater folly of prohibiting their appearance in either the manufacture or exhibition of films in any town where the Mayor raises objection. The absurdity of imagining screen work either unhealthy or overtaxing for the average child indicates either the ignorance of the legislators or their readiness to open one more avenue for petty political graft.

Sartorial Solecisms on the Screen

Speaking of the sins of the movies, let me introduce the dress suit for afternoon wear. Those who saw Billie Burke in "Peggy" witnessed only one of the many flagrant violations of social ctiquette with which the Board of Censors seems unable to cope. The Board might have had the decency to order the film dipped in a nice blue moonlight tint.

Who Are the Films' Six Best Actors-and Actresses?

A few weeks ago the Evening Ledger asked for the names of the six greatest photoplays. The response was so vigorous and in general so keenly critical as to warrant another question: Who are the six best actors of the screen, and who are the six best actresses? But be sure they are movie players, men and women who have studied and worked long in the photoplay midium. No histrionic "ringers" need apply.

Theatrical Jottings

The presentation of a new play by a Philadelphian, with a cast made up of members of the Stage Society and the Plays and Players, will be one of the few attractions of Easter week, beginning April 24, when "The Secretary." by Thomas McKean, will be given at the Little Theatre. The play, which is a comedy-drama one of the principal characters being a young literary man who arouses the lealousy of his society-butterfly wife by the
employment of an attractive woman secretary, whose silence regarding her past excites suspicion. These characters will be
impersonated respectively by Mr. McKean,
who has had considerable experience as an amateur actor in the Acting Club, now defunct, and other prominent local organizations; Miss S. Uytendale Baird, one of the season's debutantes, who has attracted attention recently as a talented member of the Plays and Players, and Miss Dorothy Shelmerdine, who has won success with both the Flays and Flayers and the Stage Society. Others in the cast are Mrs. Elleen W. Du Bois, Miss Margaret Cooper. Miss Dorothy Chertax, James L. Pequig-not, Henry L. Fox, Earle C. Rice, Everett Bell, Harold J. Harbinson and Edward B. The production will be staged under the direction of Edward S. Grant.

"Twin Beds," which brought us that delightul "Pussy Cat, Bum!" expression of Leo Carrillio, will be given at popular prices at the Walnut May 1. "Lost in New York" will be the Easter week at-

The French company which is to give a week of French performances at the Little Theatre beginning May 1, has been incorporated in New York city by the follow-



"CARUSO DON JOSE CHAPLIN' The inimitable Charles as he will appear at the Victoria next week in his burlesque of "Carmen."

ing gentlement: Cornelius Vanderbilt, Robert Goelet, Otto H. Kahn, Chrence Muckey, Paul D. Cravatt and Theodore Rossivelt Jr., which insures that hereafter there will be a permanent French
theatre in America. The repertoire contemplated for the week's engagement at
the Little Theatre will include the following plays: "Divorcone," "Mon Ami
Teddy," "Le Monde ou Fon s'ennule,"
"Lu Sacrifice," "Rabouilleuse," "Perrichon," "L'Abbe Constantin" and
"Blanchette," which insures that here

"Urder Fire." the war melodrama by Rol Cooper Megrue, will open at the For-rest Thentre May 1.

The Knickerbocker will shortly present 'On Trial" and "Kick In."

The cast of players for the revival of "A Woman of No importance," projected by the estate of Henry B. Harris in conjunction with Margaret Anglin, has been completed, in addition to Miss Anglin and Holbrook Blinn, the company includes Marguerite St. John, Lionel Pape, Annie Hughos, Richard Temple, Ottola Kesmith, Ivan T. Simpson, Alice Lindale, Max Montesole, Howard Lindaey, Raiph Kenmet, George Thorne and Fanny Ad-

At last the truth is out—Charles Dil-lingham has taken Marie Dressler under his wing—in itself a heroic achievement—

Cemmet, George Thorne and Fanny Ad-

his wing—in itself a heroic achievement— and is about to star her in a new comedy by James Forbes.

The new piece is entitled "Sweet Gene-vieve" and it has occupied Mr. Forbes' at-tention ever since the production of "The Show Shop." Rehearsals will begin next Monday under the direction of the author and the first performance is scheduled for May 8.

The cast contains a number of widely known players, among them being Frank Lalor, Isabel Irving, Frank Gilmore and

Elsie Ferguson has a new play. This is nothing new. She has been in two plays this season. Her new vehicle, by Herbert Footner, is as yet unnamed.

Winchell Smith, author of "The Boomerang" and "The Fortune Hunter," and John L. Golden, composer of "The Hoyden" and other musical comedies, have formed a pastnership to produce plays. Their first presentation will be a comedy by John E. Hazard, entitled "Like Mother Made." A company is now being assembled and the first performance will be given on Easter Monday at Atlantic City.

The Money Maker

"There is more money in moving pictures than painting them."— "The Only Girl."

ACADEMY, Monday Afternoon, April 24, at TWO-PIANO RECITAL by

Harold BAUER Ossip GABRILOWITSCH

PRICES: \$2, \$1.50. \$1, 75c. GALLERY, 59 Tickets at Hoppe's, 1119 Chestuit Street Philadelphia | TONIGHT at 8:15

Orchestra

ANOTHER VICTIM OF THE SCREEN'S LURE



"What ya goin' to do with your 50 cents? Goin' to the ball game?" "Ball game nothin"! I can see ten movies for that half a bean!

Letters to the Editor

Opinions of Evening Ledger Readers on the Six Greatest Photoplays and Other Matters

H. L. W., Notice!

H. L. W., Notice:

To the Photoplay Editor:

Sir—I noticed a letter from one H L.

W., who attempted some puns on the poor photoplays, remarking "aren't they all equally dull and deadly?" If m, what a remarkably intelligent looking crowd of people go dally to motion-picture theatres when all the entertainments are "equally dull and deadly," and "grind grind along in the same stupid way," or maybe they movely so to eat peanuts and scatter the shells around, or perhans they shut their eyes and listen in the music so that they will not suffer any of that "exquisite torture Dante might have devised." For instance, I must be a very dull and stopid creature to go very frequently to view of the censors, and that births interest most of its and are regarded as obvious and beautiful things.) Again, that laugh-state Board, etc., etc."

Flease, Mr. Photo-Editor, what is the answer? Are we of the "general public" so roften and such fools that we cannot be trusted to be decent without these "Pennsylvania State Board, etc., etc." butting in "Are not the movie men right in knowing what people talk and think about, and giving it to them, knowing also very milled in a picture. This film was "birth" and little clase. (Strange! Our moving were not "corrupted." Why? Because all in the audience knew that childen are born, contrary to the dictum of the cause of its and are regarded as obvious and beautiful things.), Again, that laugh-state Board, etc., etc."

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is amazing the number of persons who take a thing compared to a merry go around, seriously. The Evening Length, a caser I grantly admire must, for otherwise it would not have a Photoplay Editor. Also in the editorial section I read the discussion concerning the length of photoplays. May I give my opinion? It for one prefer a picture of moderate length—shout five length gives us an halimate knowledge. the length gives us an intimate knowledge of the leading characters who, if suf-ficiently endowed with an attractive per-sonality, make us more keenly interested in their adventures. I have rarely come across a five or six-reel picture that bored me from lack of action, perhaps because of the fact that I paironize theatres that show pictures whose leading characters are among my favorites, and on whom entertainment. One and two reel pictures been me lovariably, except when they are used to round out a bill, and are unusually

interesting. Your nightly column interests me very much, and I usually go by your criticisms of pictures and find that I generally colu-

To the Photopley Editor: Sir-Taiking of the censors-it is to by making themselves ridiculous in the

eyes of the people.
"Exhibit No. 1." Time—Last week.

eyes of the people.

"Exhibit No. 1." Time—Last week.
Place—The best 'movie house' in Philidelphia. We had just read your buily story of how the censors had tries to suppress cartoons about themselves, breaking the law, and had been forced to back out of their illegal position. A pleture is thrown on the screen showing a man starting on a journey. His wife runs out to say good-bys to him. The picture stops. Flash on the screen: "Please, Mr. (ensor, let us show her kissing him! They're married anyway!"

We in the audience (we poor "general public," whose morals the censors are protecting) had the heartlest laugh of the evening. Then came the big "feature." The suspense was kept up for an hour almost entirely by seeing a veritable "cave man" chasing a girl (yes, chasing is the word, literally and actually). It was disgusting. For, to any one with more than a baby's knowledge of life, the motive of the man seemed to be a criminal assault. Flash: "Approved by the Pennsylvania State Board of Censors." Again we laughed.

"Exhibit No. 2." Time—This week.

we laughed.
"Exhibit No. 2." Time—This week "Exhibit No. 2." Time—This week. Place—The same theatre. Again a big "feature." Again the same flash, "Approved by the Pennsylvania State Board of Censors." Whew! That feature was some "hot tamale!" Of course, it was "Carmen," "Faust" and "Tosca" over again, a little of each—two great world classics and one near-classic, for which we've repeatedly paid \$5 a seat at the opera and \$2 a seat at the theatre. Was that the reason the censors "approved" that the reason the censors "approved" an orgie of sex so obvious that the audience laughed in derision at the wrong moment? Then came the next picture.

Farewell Until 1917!

McCormack In Popular Request Program at the Metropolitan Opera House

Mr. McCormack will sing tomor-row night at Keith's Garden Pier Theatre, Atlantic City.

WED. AFTERNOON, APRIL 28, at 3:00 ALINE BARENTZEN Piano Recital Eminent American Planist PRICES-\$1.50, \$1, 75c and 50c Tickets at Hespe's. 1119 Chesinut Street

THE BAPTIST TEMPLE OCEAN GROVE "STORM" AND PICTURES 2:15 P. M. and 8:15 P. M. Admission 15c. 25c.

The censors had a rule, we are told, that "nothing pertaining to birth" should be permitted in a picture. This film was "birth" and little else. (Strange! Our

stance, I must be a very dult and creature to go very frequently to view creature to go very frequently to view ing what people talk and think about, and giving it to them, knowing also very well that if they shock public decency wonders, actually enjoy myself. It really beyond the public ideal of decency, the movies will destroy themselves by public desertion or derision? Cannot this take a thing compared to a merry-go. desertion or derision? Cannot this "Pennsylvania State Board, etc." set it through their heads that the bigoted code of two or three always has and always will fail, if set up in contradiction of public custom and opinion?

"QUAKER CITY."

Question Sir—Will you kindly publish in your paper whether Pearl White was ever married to Chester Barnett? And by whom is "The Iron Claw" being produced?

EDWARD LINSKY Philadelphia, April 4, i. Not that we heard of, 2. Edward Jose, for Pathe-Ballou.

The Six Best

To the Photoplan Editor. Sir—Here are, without doubt, the six greatest photoplays:
"The Battle Cry of Peace,"
Birth of a Nation."

Cabiria." "Dante's Inferno." Fox's Carmen. "Prohibition."

ARTHUR H. GRAVER. Philadelphia, April 5.

To the Photoplay Editor: Sir—The long plays, such as Inc. Sir—The long plays, such as Inc. "Quo Vadis," Ju a Nation, "Cabirla," "Quo Vadis," Ju das of Bethulia. das of Bethulia." "Last Days of Pom-peil" or "The Battle Cry of Peace," are in a class by themselves and will be ex-cluded from my list, as they might make

up the entire list themselves—who knows? The list: Douglas Fairbanks, in "His Picture in the Paper," a Trangle fine arts picture in Fannie Ward, in "The Cheat," Lasky,

five acts; Paramount Theda Bara, in "Carmen," Fox, five acts.
Antonio Moreno and Anita Stewart, in
'The Juggernaut," Vitagraph Blue Rib-

on, six acts. Winifred Kingston, in "G," Paramount, five acts; 1915. Charlie Chaplin, in "Shanghaled." twopart Essanay.

To the Photoplay Editor; The six best photoplays I have ever seen are given below.
"The Birth of a Nation."
"Judith of Bethulia." (Bio.)

GARRICK MATINEE TODAY, 2:13
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we Weeks MR. CYRIL MAUDE

Monday, 24 In "Grumpy" FORREST-Last Mat. and Evg. Musical COME TO BOHEMIA Comedy MASK AND WIG Seats New Solling

ADELPHI LAST MATINEE TODAY
LAST TIME TONIGHT
ENGENS Waiter'S Latest Play
'The Little Shepherd of Kingdom Come'
A Story of Three Waits—a Girl, a Boy and
Founded on the Hook by JOHN FOX, JR.
Laughter and Tears for Old and Young

"The Outcast," (Majestic Mutual).
"The Escape," (Griffith).
"Her Shattered Idol," (Mutual).
"Jordan is a Hard Road," (Fine Arts

Triangle).
I consider David W. Griffith the best director in motion pictures. That is why I have named his pictures as my favor-ites. FRANCES M. GREEN. Philadelphia, April 6.

To the Photoplay Editor: We consider the following the six great-st photoplays: t protoprays:
"Cabiria."
"Atlantis," for general spectacular ef-

"The Spoilers"
"The Christian," the best characteriza-tion of well-known novels.

"The Warning," having made the most impression—very creepy—should not be seen by nervous people or children.

Why are the Fox plays featuring William Farnum not shown at the Market or Chestnut street treatres? A. V. F. The Farnum pictures are not shown there because the companies controlling these houses do not book Fox features.

To the Photoplay Editor:

Sir—You have already received a list from L. T. as to the best movies. Well, this one is from L. T.'s double, having the same view as to the long plays. The

John Emerson, in "The Flying Tor-pedo," Griffiths-Triangle. Reason: Won-derful comedy work of Emerson and

Francis Bushman and Beverly Rayne, in "Graustark" (1915), Essanay. Rea-son: Good acting and good Pullman car Marguerite Clarke, in "Mice and Men." Paramount-P. P. Reason: Marguerite

Marie Dressler and Charles Chaplin, in "Tillie's Functured Romance," Key-stone; six reels. Needs no reasons. Henry Walthall, in "The Avenging Conscience," Griffith; six reels. Reason: Good story and good acting by Walthall. Chester Conklin, in "Dizzy Heights and Daring Hearts," Triangle-Keystone; two reels. Reasons: Conkling's mustache and good comedy. L. T.'S DOUBLE.

To the Photoplay Editor:
Sir—I inclose you six photoplays I saw
and enjoyed seeing some three times and me four, and I think there could be no

"The Birth of a Nation," Griffith. "Peggy," with Billie Burke.
"The Pretty Sister of Jose," with Mar-

Clarke. "My Lady Incog," with Hazel Dawn. "My Lady Incog," with Hazel Dawn.
"Kroutzer Sonata," with Nanco O'Neil.
"A Fonl There Was," with Theda Bara.
And, Just like M. Q. S., I can't help adding "The Resurrection," 'Judith of Hethlehem," Griffith; "Should a Mother Tell," with Betty Nansen, and "Are You a Mason?" with Jack Barrymore. Do you JOSEPH A. VAN HOLT.

o the Photoplay Editor: My selection of six best photoplays are:

Senadol."
Zaza
Sold."
Deep Purple."
Yeliow Passport."
Sins of the Mother."

MRS, S. C. The following are the six best photo-

plays I have had the pleasure to see: "The Clemence Case
"The Wrong Door,"
"Million Dollars,"
"Loia,"
"The Greater Will,"
"The Silent Voice."

FLORA M. a the Photoplay Editor: While I have not seen all the feature plays the following list is about the best of the many makes:

the many makes;
'My Official Wife,'
'Tonaues of Men.'
'For a Woman's Fair Name.'
'The Hight of Way,'
'The Immigrant.'
'Tempitation.'

Whadya Mean,

No Dramatist?

I don't believe we have any great dramatist writing English at present. It will take 50 years to find it out. - Professor Brander



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Authors Join Actors in Forming Froth for Friars' Frolic

When Abbot George M. Cohan calls the role of the Friars' Club, not only do scores of the most prominent actors answer "Here," but many of the most

famous authors do likewise. Whenever this celebrated theatrical organization contemplates one of its frelies, these writers, like every other member of the club, regardless of his calling, feel it not only their duty but their pleasure to contribute their bit toward making the performance overwhelmingly successful.

The Friar roster includes among its author members besides its abbot—George M. Cohan— ugene Walter, whose contributions to the dramatic field have been "Paid in Full." The Easiest Way," "Just a Woman" and "The Little Sheppard of Kingdom Come"; Irving Berlin, who has contributed Watch Your Step" and "Stop, Look and Listen!" to the musical comedy: Channing Pollock, the author of "Such a Little Gueen." "The Little Gueen." Little Queen," "The Little Gray Lady," and who also dramatized "In the Bishop's Carriage." Other of Mr. Pollock's efforts in conjunction with Rennoid Wolf, also a Friar, are "The Red Widow," "The Beauty Shop" and the "Follies of 1915."

Samuel Shipman has contributed several tarring vehicles for Louis Mann, among them being "Elevating a Husband." Jean Havez, a song writer of note, who is iden-tified with his popular success, "Everybody Works but Father"; Thomas Gray, a vaudeville writer of prominence, who has contributed "She is in Again" and "Town Topics" to the legitimate stage. Terre Haute, Ind., and from a glance at

"The House of Glass," which has enjoyed an all-season run at the Candler Theatre, vas written by Friar Max Marcin, while Augustas McHugh has to his credit such laughing successes as "Officer 665" and "Search Me." Other members who do not need an introduction to the theatre-going public are Augustus Thomas, Montague Glass, Irvin S. Cobb, Franklin P. Adams (F. P. A.), Otto Auerbach, Silvio Hein, Charles Gebest, Roy McCardell and Louis Hirsch.

These men, as a body, either are or in these men, as a body, either are or in-tend writing something especially for the Frolic. Some will contribute songs, others monologues, a group will write a musical satire, and so on throughout the list.

Channing Pollock, Rennold Wolf and Irving Berlin have joined forces to con-tribute a little comedy with music. Friar Berlin, of course, will write the music, and Friars Pollock and Wolf will be responsi-ble for the book and lyrics. George M. Cohan, who is not only the

club's abbot, but is also to be the stage manager of the Frolic, is going to compose the music and write the words for a song. A group of Friars, which includes the Messrs. Walter, Montgomery, Shipman, Burnside, Havez, Marcin, Botsford, Gebest Thomas and Glass, is to furnish a little farce. At the "Monastery," at luncheon one day, the idea of a plot was agreed upon. Each of the authors is to write a single line until the group of authors has contributed—then they are to begin all over again, and continue until the piece is finished. The sketch will be a literary slumgullon as army hash is called. gullion, as army hash is called.

Specially composed music will be strongly in evidence, too, as the Friar composers have taken their pianos upon their knees for this purpose. It has been suggested that a corps of composers follow the footsteps of the authors who are collaborating in the openline force and collaborating in the one-line farce and

compose the music for a skit in the same way—each composer writing a single bar. These contributions, of course, will be the property of the Friars' Club and will be seen only with the Frolic. The manu-scripts, however, will be preserved in the archives of the new million-dollar 'Monastery" which the Frolic is to commem

LITTLE THEATRE 17th and De Laurey Phone Locust 664; "The Secretary" A Comedy Drama in Four Acts by

THOMAS MCKEAN Under the Direction of EDWARD S. GRANT April 24, 25, 26, 28 and 29 at 8:15 P. M. Saturday Matinee at 2:15 (No performance Thursday) Cast from The Stage Soci Plays and Players

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VIRGINIA HENNINGS Of the Arvine stock company

In the Beginning

Annette Kellerman gave swimming lesns for women and got a weekly wage of \$15.00. Valeska Suratt was a milliner in

some of the remarkable hats she wears

in these days may be suspected of designing her own millinery. Vivian Martin went on the stage at the

age of three. William H. Tooker, now grave of feature, was a cowboy in Arizona at the same time that George W. P. Hunt, now Governor of the State, was a walter in a Santa

Fe railroad eating house. George Walsh, just coming into prominence as a featured player in his brother's personally directed pictures, was a base-ball pitcher at Georgetown University.

William E. Shay, who is to be one of the principal players in the Fox million dollar Kellerman picture, was a bank

James Marcus, the gruttonous peasant in the Fox picture, "The Serpent," was would be able to tell by looking at the old files of a Davenport, Ia., newspaper. a comic cartoonist-just how comic you

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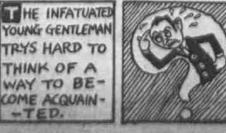
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THAT NIGHT HE DREAMS HE MEETS HER













