PLAYGOERS REVEL IN MUSIC AND MELODRAMA-NEW CELLULOID OFFERINGS SHOWN IBSEN PEERS THROUGH

Some More or Less Crabbed Reflections on a Popular Melodrama

THE HOURS OF GLASS. A melodrama in four sols by Max Marcin, Menagement Cohan & Harrin. Garrick Theater. Mary Gilden Kellie. a servant gir. Mary Gilden Mary Ryan Mrs. Brandt. a boarding house keeper Ada Gilman Frank. A porter Ada Gilman Hurke. Frank M. Thomas Turkel. a detective. The Findley Crowley. his itentenant. Jerry Hart policeman. E. J. McGuire Watson. a butler. Watson. a butler. Watson. a butler. Watson Lake a railroad representative.

Denote Lake, a railroad representative Frederick Burt Frederick Burt G W R R Harry C. Browns Jan Lake's servant State Lake's servant Forence William Walcott Frederick Burt Railb Mrs. Lake's mercant Forence William Walcott The Hon. H. T. Fratterson, of New York Doal Day of the Honor Communication of New York Doard Ray of the Highest years laber. Lake's home in New York City. Act IV—One hour iter. Same as Act III.—Ivo years later. Lake's One in New York City. Act IV—One hour iter. Same as Act III.—Ivo years later. Lake's One in New York City. Act IV—One hour iter. Same as Act III.—Ivo years later. Lake's One in New York City.

On the whole, it's lucky that American playwrights never guide their dramaturgic souls upward by asking, "What would Ibsen have done in my place?" Because they wouldn't be able to do it anyhow. Take "The House of Glass," for instance, the nearest thing to an Ibsenic crook drama that we have produced yet.

Max Marcin's new play has a "situation" in every act. Act one: Crook-hero and innocent heroine arrested for theft en the very eve of their departure for the West, where the hero is to marry the heroine West, where the hero is to marry the heroine and "go straight," all without letting her know a word of his past. Act two: Innocent heroine, eight years later, having jumped har probation and married a railroad wisard, sees crook-hero, who warm her not to return to New York; then she hears that her husband is about to crown his career by "wiszing," as Frank Danleis used to say, in New York. Act three: Detective who made original arrest of crook-hero and innocent heroine and is now on hero and inneent heroins and is now on trail of upper class boy-thief, whom rail-road wizard insists on prosecuting in face of pressure, happens to see innocent heroine; recognition and veiled threat; wizard-husband feels he must give up his wife to law. Act four: Husband changes his mind and with lawyer's aid gets wife off by agreeing to let off upper class boy-

Now quite obviously Mr. Ibsen wouldn't have worried about losing a few of those "punches." He would just have showed most of this tale way behind him and most of this tale way behind him and opened up on the third act. It is not unlikely that he could have found some more skillful way of handing us the last ten years than the "don't make me go over all that again. I've told you—" stuff, which Mr. Marcin has to use to tell us about the happenings of the week before the first curtain. After that, of course, Mr. Ibsen would have built up real flesh and blood people and problems and wrung our hearts with them.

Now Mr. Marcin, it is safe to say, could not do this. He might, of course, have taken the Ibsen starting point and manu-factured a melodrama of impending dan-gers and hairbreadth escapes, just as he has actually taken the melodramatic form and given it the treatment of serious drama. But the fact that these neonle in their big But the fact that these people in their big moments of pain lack any real and original existence to make us suffer terribly with them argues that Mr. Marcin would just naturally be nowhere at all if he didn't have us sitting up on the edge of our chairs waiting for discoveries and arrests.

No. I have no business quarreling with Mr. Marcin for not being an Ibsen instead of a popular playwright. But maybe I have a right to object if the fact that he tried to get away from the ordinary crook drama handling betrayed him into a vein where he could not accomplish for some of us the thing that the melodramatist can do so easily. But, then, there are people and people, and most of them thoroughly enjoyed themselves at the Garrick, and most of themselves at the Garrick, and most of them did the same thing all through last season in New York.

The play was helped a lot last night the physical production. Handsome eight to do a great deal for any drama, even when the "backings" outside the doors are cheap and flat, and always, always fliuminated with a bright red light.

It was helped more still by the acting At times the players slid into melodrama. Even Mr. Frank M. Thomas's excellent crook-hero had to be over-heroic just once: Even Mr. Frank M. Thomass excellent crook-hero had to be over-heroic just once; and Thomas Findlay's still more excellent detective had to pull out the over-emphasis stop at the moment of confrontation (a moment handled, by the way, with a skill that Ibsen might envy). Harry C. Browne and William Walcott gave highly enjoyable impersonations of actors impersonating business men; but Frederick Burt made himself a real figure of finance as well as a moving actor, and Joel Day was a sure enough Governor of New York, the first in many months. And there remains Mary Ryan. To many of us she is a puzzle. She arrests, but she doesn't always convince, half so much as she puzzles. At any rate she lan't stage-handsome and she doesn't "emote" in the ordinary leading lady way. On the other hand, she plays pretty consistently on one note, and her restures, the tip of her head and her voice are often those of the Emma Dunn old lady type. To get back to the credit side, she is decidedly a woman of individuality and brain. But just how did all this land her in stardom?

K. M.

HIP! HIP! HIPPODROME

Theatrical Legions Descend on Philly Only "Three Weeks Ahead"

Testerday morning Charles Dillingham's staff from the New York Hippodrome arrived in Philadelphia to arrange for the forthcoming engagement of last year's spectacle, "Hip! Hip! Hooray!" at the Metro-bolitan Opera House, October 14. The engagement here is for four weeks only; and, salds from Philadelphia, only five other saids from Philadelphia, only five other cities in America have theatres and stages large enough to present this mammoth pro-

The advance crew included Harry Askin, manager of the big New York playhouse; Mark A. Lusscher, the head of the publicity department; Charles Goettler, in charge of the excursion bureau, and the complete technical and mechanical staff of the Hipnorthme. Through the Fidelity Trust Company as

Through the Fidelity Trust Company an ampty store at 1019 Chestnut street was leased yesterday for a temporary executive headquartera, and from this convenient efficiency of the work of proparing for the coming of the huge organisation will be carried on. The experts who will have charge of installing the ice plant for the manufacture of the real ice used in the skating ballet, "Piirting at St. Moritz," on which Charlotte and other marvelous skaters perform, began at once to set up the refrigerating machinary. This outfit will be installed behind a plate glass window on the Broad street side of the Metropolitan Opera House where all may see it in operation before and during the performances.

As Philadelphia is the only city visited in the Elsat, except Boston, exourations will be run to this city from Pitteburgh, Washington, Baitimore and other cities.

Altogether this will be the most daring and pretentious touring production ever undertaken by any theatrical manager.

Sweden-America Line Prosperous

OLD FASHIONED MELODRAMA COMES BACK TO THE WALNUT "THE HOUSE OF GLASS"

"For the Man She Loved" Brings Thrills and Gasps to the Audience

The Walnut must have at least one diedin-the-wool melodrama in each season or its lights have shown in vain. The theater's good name is saved—and not without honor. "For the Man She Loved," despite its somewhat uninviting title, is an excellent example of the old-time melodrama very well produced.

very well produced.

The story hinges about the murder of Colonel Worthington (Russell Snoad). Three persons have strong motives for killing him. First is the son, Billy (Francis Sayles), whom his father mistakenly has had convicted of embessiement; then there is Mary Ballard (Beth C. Merrill), whom Worthington threatens to disinherit because she has married Billy, and James Harris (A. Burger), treasurer of the Colonel's firm. Another shortage of \$5000 is found. Suspicion fails upon Mary first. The play then carries the solution of the mystery through to a satisfactory conclusion.

The comedy is provided by Mrs. Maloney

through to a satisfactory conclusion.

The comedy is provided by Mrs. Maloney (Miss Alice Johnson), who is excellent as Mary's landlady, and her daughter Maggie (Aliss Marguerite Alion). There were other elements of humor not exactly intended by the author. Walter Alien is a good reporter and James R. Field a fine butter. Edwin Walter is a convincing example of the bullying police inspector. Others in the cast are Miss Florence Pinckney, as Bionde Mabel; Guy Brandon and William F. Sexton. The entire production is above the ton. The entire production is above usual standard of melodrama.

"PEG OF MY HEART" POPULAR AS ALWAYS

Romantic Comedy Well Received by Audience at the Knickerbocker Theater

The popularity of "Peg o' My Heart." the romantic comedy by J. Hartley Manners, has not waned after several seasons on the road if one is to judge by the reception it received last night at the Knickerbocker Theater, where it was presented for the first time here at popular prices. The story, it will be remembered, deals with a little Irish-American girl who goes to England to live with her aunt, Mrs. Chichester, Mrs. Chichester, her son Alaric and her and to live with her aunt, Mrs. Chichester, Mrs. Chichester, her son Alaric and her daughter Ethel regard the world from a superficial standpoint, and it is the simplicity and genuine sincerity of Peg that finally teaches them the true meaning of life. Of course there is a thread of romance running through the play, and "there's nothing half so sweet in life as love's young dream." love's young dream."

Miss Carewe Carvel was all that one could desire in the part of Peg, which was played originally by Miss Laurette Taylor. Her Irish accent was good and not overdone. N. Murray Stephens was seen as Jerry and Hamilton Christy as Alaric The remainder of a very capable supporting cast included Clara Sidney. Vera Shore, Edmund Daiby, C. M. Benton and Lucille Beckett. Michael in particular is deserving of mention.

Theatrical Baedeker

Theatrical Baedeker

BROAD—"A LADY'S NAME," with Marie Tempesi as a woman novellat in a comedy by Cyril Harcourt, author of "A Pair of Silk Stocking." Opening Saturday evening.

FORREST—"SYBIL," with Julia Sanderson, Donald Brian and Joseph Cawthern. Old Jokes regisled by a schooled comedian in a pretentious Teutonic operetta.

OARRICK—"THE HOUSE OF GLASS." with Mary Ryan. An Ibsentile plot told melodates a pretentious Teutonic Operetta.

UNRIC—"THE HOUSE OF GLASS." with Mary Ryan. An Ibsentile plot told melodates a pretentious Teutonic Operetta.

AURIC—"RUBINSON CRASS Sile." with Al Jolson. Lawrence D'Casy and Kitts Domer. A Winter Garden above wind Kitts Domer. A Winter Garden above wind the best.

ADELPHI—"EXPERIENCE." with Errest Glendinning. William Ingersoil and a large cast. A modern morality play," with more reality and humanness about it than graced "Everywoman." Glendinning acts superbly.

AT POPULAR PRICES KNICKERBOCKER—"PEG O' MY HEART,"
with Carewe Carvel. First local presentation
at popular prices of J. Hartley Manners's
comedy, seen two seasons ago at the Adelobt

phi.

WALNUT—"FOR THE MAN SHE LOVED."

a new melodrama containing old stuff, but
very well produced and neatly acced.

CHESTNUT STREET OPERA HOUSE—"THE
HIGH OF A NATION, with Heary B.
Walthall, Mac Marsh, Lillian Gish and others. Last week of the run at popular prices
here.

STANLEY—"ASKES OF EMBERS," with Pauline Frederick, all week. The star has a dual role, that of twin sisters. "Some Tropical Birds" and "The Spanish Pyrenees" also on the bill. Birds" and "The Spanish Pyrenees" also on the bill.

ARCADIA—"THE JUNGLE CHILD." with Derothy Daiton and Howard Hickman, an Ince-Triangle, first half of the week. "Di-ANE OF THE FOLLIES", with Lillian Gish, a Fine Arts Triangle, latter half of week. REGENT—"THE GILDED CAGE." with Alice Brady, a Brady-World film, first half of the week. "THE WHICKL OF THE LAW." with Emily Stavens, a Metro feature, latter half of the week." "THE BIG SISTER." with Mas Murria, a Paramount Production, first half of the week. "THE FIGHTING PARSON." with Dustin Farnum, a Pallas, latter half of the week.

VICTORIA—"THE DARK SHLENCE," with Clars Kimball Young, a World photoplay, first half of the week.

VICTORIA—"THE DARK SHLENCE," with Clars Kimball Young, a World photoplay, first half of the week.

VAUDEVILLE

KEITH'S-"The Garden of the World," with Adelaide and Hughes: Ceell Countryham: Car-mela and Roses Ponsilio: "The Prediction" Emmett Welch, Al Gerard and Sylvia Clark Clark and Verd! Lillian Gonne and Bert Albert! Jack and Kitty Demago: Ernette Aso-rio and company, and the Selig-Tribune news-weekly.

is. "Fons of Abraham"; the Great Lam and company; Barrick and Hart, is the Movies"; Kelly and Sawtelle; Kell Bauwain; Bakar, Lynn and company Kinkaid; Bixisy and Lerser; Lilia 1877; Bob Tip and company, and the Lai

fertys.

VilliaM PENN—First half of week; Le Winsch and company; Billy Wilson, in "I My Neighbors of Series and Nettle Racker company; and Herber and Nettle Racker and Nettle Racker and Nettle Racker and The Patriat." Latter half of the My Neighbors and the Morris staters; Williams to week; Barney Williams; the Gordon Trie Ward and Van; the Ciub Trie; "The Litti List."

BAND-Bobby Waithour: Ingits and Redding Cole. Russell and Davis. in 'Watters Wani ad' Badis De Long the Kanazawa Japa Mutual comedise and Pathe news pictures.

MINETRELE DUMONT'S The Opening of Earl's Ne Blore, or No More Hergs. a new burlesque

FIREMEN'S DAILY PERILS TO BE SHOWN IN MOVIES

Exhibitions to Cover Course at Training

Moving pictures, showing the course of instruction through which Philadelphia firemen are put in the Firemen's Training School, Seventh and Morris streets, are to be shown throughout the city, beginning with an exhibition next Monday at the Stanley Theater, Market street near Sixteenth.

teenth.

All the thrills that one might get from a genuinely melodramatic picture are promised in this pictorial description of hos Philadelphia firemen are trained to any life and property, though the film is really presented to the public as a part of "cafety-first" campaign which has been started by the Department of Public Safety It has been approved by Mayor Thomas Emith and Director William H. Wilson. I is to be presented through arrangement with Stanley V. Massbaum, of the Stanle Companie.

The views in the flim will abow the reof unconscious persons and helpises invafrom burning buildings; amoke-stricvictims being lowered by ropes from 1windows; firemen scaling walls and intracting ladder bridges, and ending w

PAULINE FREDERICK SCORES TWICE IN ONE

Double Exposure of Star at Stanley-Other Photoplay Bills

By the Photoplay Editor

STANLEY—"ASHES OF EMBERS." Pamous Players-Paramount, with Pauline Frederick; story by Forrest Halsey; directed by Joseph Kaufman.

At last Pauline Frederick has gone the At last Pauline Frederick has gone the way of all movie-flesh and been doubly exposed. The result, as displayed at the Stanley yesterday in "Askes of Embers," is highly successful. The only had thing about that film, outside the usual Paramount painted drops trying to look like exteriors seen through windows, is the title. What does it mean? If the two words were quite does it mean? If the two words were quite synonymous they might signify the similarity of the twin sisters on which the story is based. Anyway, that similarity gives Miss Frederick a chance to play both of her photoplay types, the handsome lady with more sex than principles, and the handsome lady with more principles than prosperity. Starting as staters, one Miss Fred-erick "rises" by marrying a wealthy old gentleman while she carries on with a young engineer whom she starts on the road to ruin, while the other is put into prison for her sister's theft, serves in a trick by which the rich husband's suspicions are diverted from his wife, and ultimately saves and marries the engineer, while her worse half is shot by the distillusioned husband. Naturally, the action is based on coincidence and it is occasionally improbable—a common enough photoplay fault—but it gives Miss Frederick the opportunity of scoring doubly. She has few superiors in her fields.

ARCADIA—"THE JUNGLE CHILD," Ince-Triangle, with Derothy Dalton and Howard Hickman; story by Monte M. Katterjohn; di-rected by Waiter Edwards.

The results of mixing the uncivilized with the civilized, the ingenuous, honest and violent maid of the wilds with what "leaders" always call "the world of sham and mockery," is a favorite stunt on the screen and especially on the Incescreen. An-other case is at the Arcadia in "The Jungle Child." This time the subject

"The Jungle Child." This time the subject of the experiment comes from the Amazon River. The fact that she is a white girl reared among savages makes her no more tractable when she learns that the white man she has married and then followed to civilization is only seeking her inheritance and the arms of other women. She up and tills him and herself just as promptly. Again we remark that the story is a little 'steep' in spots, and again we admit that the films have got away with it. This time it is the production and direction that do the trick. Not in a long time have tropical jungles and rivers been produced in Callforn'a with so little effect of putting palms out in the studio's back yard. There is real atmosphere in this new Triangle feature.

PALACE—"THE BIG SISTER." Famous Players, with Mae Murray, story by Elmer Henry; directed by John B. O'Brien.

The quiet witchery of Miss Murray is this film's chief merit. Earlier Lasky pictures have shown her to be a demure, greattures have shown her to be a demure, greateyed, tenderly suggestive little actress, but
hever before has she touched quite the
human chord of her latest role. Perhaps
that is why so few pains were taken with
the plot work, which is shopworn to a
degree. We all know the poor girl who wins
the millionaire's heart despite a criminal in
the family and a blackmailing secondrel
hanging around the premises. But sympathy for such a stereo heroine is easily
aroused in this case. Consider her wistful
mouth and strange, feminine appeal. The
excellent direction of the feature is also
an entry on the right side of the ledger.
Mr. O'Brien has a rare talent for scenematching, but he might learn a trick in
centering fadeouts from the Fox people.
And again we have the unreal newspaper
cilipping. It isn't does, Mr. O'Brien. However, Miss Murray is lovely. She has
adapted herself to the screen finely—all
except her walk, which is pure musical
comedy. eyed, tenderly suggestive little actress

REGENT—"THE GILDED CAGE." World, with Alloe Brady; story by Frances Marion: directed by Harley Knoles.
The mythical European principality is dear to the hearts of the movie producers dear to the hearts of the movie producers and writers. C. Gardner Sullivan pulled the most amusingly symbolic one to date—
"Wredpryd." in "Civilization." In "The Gilded Cage" the scene of the love story is made it unanimous.

B. D.

"Balkany." A king and queen are assassinated through the intriguing of a prime minister. Then the young princess (Miss Brady) is enatched from her convent to wear the regal robes. The woes of state and the delights of love which confront her may be imagined, especially as they are of a familiar sort. The acting is of a very creditable order, in particular that of Montagu Love as the villain, and the staging is rich, complete and impressive. The cutting and assembling also are well done. But the narrative will not bear inspection. It is full of improbabilities of a gross zort.

SYBIL'S JUST PRETTY. **BUT OTTO? 'ELEGANT!'**

Mr. Cawthorn Shows How to Gild Comedy's Withered Lilies at the Forrest

"Sybil." a musical comedy: book by H. B. Smith and Harry Graham; music by Victor Jacobi; original libratic by Max Brody, and Frank Martes. Management Charles Forhman, Furrost Theater.

Sybil Renaud. Julia Sandorson Grand Duke Constantine Donald Brian Otto Sprackles Joseph Cawthorn Grand Duchess Anna Paviona Rens Detling Governor of Hornak George E. Mack Captain Paul Fetrew Stewart Bated Margot Act 1—The Office of the Grand Hotel. House, Russia. Act 2—Room in the Governor's Palace. Act 3-Entresol of the Grand Hotel.

"She's too innocent," said the lady in D. She meant Sybli, who was coming down the stairs in a brown frock. "Naw," rejoined her husband. "They like that kind of stuff."

They certainly did. They (a theaterful) liked it from eight-fifteen till way past eleven. They liked Sybli's too frequent singeleven. They liked Sybli's too frequent sing-ing and her too infrequent dancing. On the whole, they liked the entire operatta, even though it was more grand opera than mu-sical comedy. They liked the quivering eyes of the singer, who pretended she was a grand duchess to save a soldier-lover, a deserter for her sake, from death. For of such matter was the book to which Mr. Jacobi had appended his pretentious, often brilliant and sometimes contentional score.

The composer frequently justified him-self. With the harp, glissando, he gave swift grace to waitzes ancient in them-He made martial noise with the cymbals and drums. The old structure of the Germanic operetta he coated over with a pretty covering of orchestral paint and

Yet "they" (who rule, please remember) voted Mr. Jacobi as nothing when Mr. Brian, in all his dapperness, drifted on to

the stage.

"Ain't he agilo?" whispered the lady in D.

"Well, he can't do much else, you know,"

said her husband.

Against backgrounds that began by being a reflection of the old American methods of scene-contriving, and ended in something more like the up-to-date Russian stuff, Mr. Brian was heroic, wore uniforms and danced, once with the thistledown-to-d Cissis Sewell. Miss Sanderson smiled her Cissie Sewell. Miss Sanderson smiled her sveite smile and changed gowns and pouted very daintily. It was all like a miniature entertainment; all pastel, with no passion of divine nonsense; the firted fan and the discreet ankle were in evidence; Mr. Baird, voiceless but valiant, did the lover sweetly to Miss Sanderson's heroine.

Then came Mr. Cawthorn. What though he had thrown his concertina away and given himself red eyebrows? With that divining sense which is the artistic birthright of the comedian Otto reached out and from the air caught and imprisoned laugh-

cent pleasantries of the nineties and converted them into seeming new ones. He told a Russian diguitary he looked more like Villa every day. Caught in a flat ile, he evaded with the plausibility and half-hidden embarrassment of a John Drew.

One interpolated song (now the property of the cafes) he did supremely well. "I can dance as good as Castle, but with her it's just a wrastle," he confided of his spousa. And with the slightest of material he kent

And with the slightest of material he kep "them" in a jolly mood through the long evening.
"He's' elegant:" was the verdict of the

WAR BALLET HEADS GOOD BILL AT KEITH'S

Adelaide and Hughes, With Graceful Dancers, Get Applause

One of the most heautiful and artistic allegorical ballets that has appeared in this city in a long time was given last night at Keith's Theater by Adelaide and Hughes and a company of fifteen, who appeared in "The Garden of the World."

The Garden of the World."

The dance is based on the main events of the European war. Civilization is won away from the arms of peace by the pleadings of war, who appeared as a ghastly woman in black. Serbia's insult to Austria is pictured; the coming of Russia to the aid of her smaller neighbor, the finyasion of Beigium and France by the Germans, and the repulse of the Teutons at Marne are shown. Later the United States appears as the one big nation at peace, but her tranquillity is temporarily threatered by Mexico, but the vampire-like war was shunned by civilization.

Eventually peace triumpha and civilization.

Eventually peace triumpha and civiliza-tion turns to peace and America is shown as the country which brought it about. "The Garden of the World" was written by J. J. Hughes, who takes the part of Civili-zation in the ballet, and is worthy of high praise. Their repertoirs also included "The Birth of the Dance," showing the evolution of the dance.

of the dance.

Cecli Cunningham made a good impression in her song repertoire, in which she gives a parody on many nursery rhymes.

Her travesty on an old-fashioned opera is

exceptionally good.

For the first time Carmela and Rose
Ponzillo, two Italian girls, appeared in this
city and made themselves favorites with
their rendition of popular and operatic airs

"The Prediction" is the name of a play-iet original in conception and cleverly pro-duced by Hugh Herbert and a good sup-porting cast. It relates the story of a wealthy husband who is tired of the play-house and permits his wife to attend the performance in the company of a frient. An old servant deals a dock of cards and makes a prediction that evil will be the

which the husband kills his wife and her admirer. In reality the prediction is far from true, for the wife returns home deplaring she would never go to another play unless her husband attends her, and she lectined an invitation to dinner after the play unless her escort would go for her husband.

Emmett J. Weich and company of eight minetrels give an entertainment that in-cludes a brand-new lot of jokes and catchy songs. and Mr. Weich sings with effect "When the Rest of the World Don't Want

You."

Another dancing act is provided by Ernette Asoria and company, who present a
number of dances. "The Dance of the Elementa," which they offer, is a dance in
which nature plays its role in the most
effective way, showing its sunshine and
happiness and the days of trouble and
storm.

Clark and Verdi, Italian character entertainers, who are known to local theater-goers, were very amusing in their Italian dialect and had the house in laughter dur-ing their stay. "Sassy" Lillian Gonne and Bert Albert appeared in "On Their Way to School," which made us look on the program to see what act was coming next. Jack and Kitty Demaco, gymnasts, and the Selig-Tribune Motion Pictures complete the

Bobby Walthour-Nixon's Grand

Bobby Walthour and company, trick cyclists, were the main attraction last night at the Nixon's Grand Opera House and won plenty of applause with their tricks on their bicycles. Balancing, racing and other feats by Walthour and his associates are meri-

torious.

Other acts on the bill are "The Evil Hour," Inglis and Redding, with a comedy offering; Maidle De Long, the "baseball girl," in snappy talk on the national game; Cole, Russel and Davis in "Waiters Wanted," a funny skit; the Kanazawa Japs, jugglers, and motion pictures.

"In My Neighbor's Garden"—Wm. Penn
"In My Neighbor's Garden." a tabloid
musical comedy, in which Lew Winsch,
Irene Law and Billy Wilson are featured,
heads a good bill at the William Penn
Theater this week. They are supported by
a pretty chorus.

More merriment was provided on the
vaudeville side of the bill by George Haines

and company, with their funny sketch "Love, Honor and Obey." Fred Neider an Nettle Packer have a musical skit, "A Ple Without a Story." while Wayne and the Morrie sieters have a singing and danchin novelty. The feature film is "The Patriot, featuring William S. Hart.

Leona Lamar, the girl with a thousand eyes," who was a big attraction at the William Penn last week, will make her second appearance the last three days of the week

Svengali at the Cross Keys

Svengali at the Cross Keys

The eleverness with which Svengall at the Cross Keys is able to interpret the wishes of his audience, and have his assistant, Mile. Heleno, at the plane render the pleces desired without hearing their names expressed, borders closely upon the cocuit. But whether his work be by trickery or telepathy the result is a rarely entertaining exhibition. Among the other interesting items on the bill are Anowie Maybelle, singing comedienne; North and Keily in a singing and dancing comedy; Laypo and Benjamin, acrobats, and "The Mysterious Will."

"Sons of Abraham"-Globe

"Sons of Abraham," a dramatic comedy playlet, with a company of capable performers, heads the bill at the Globe Theater this week. The situations are both clever and original, and the staging all that one can desire. The Great Lamberti plays on various musical instruments and gives some excellent characterizations of well-known

excellent characterizations of well-known musicians.

"At the Movies," a comedy, with Berrick and Hart, was a good laugh-producer, sind Billy Kinkaid pleased with his Scotch songs and quaint dialect. Other acts on the bill that pleased were Baker, Lynn and company in a sovelty entitled "The Electric Boys"; Bixley and Lerner in a reperiors of songs; Lillian Dogharty in a singing and dancing act, and Bop Tip and his company of acrobats.

The pictures were up to the minuts.

Travesty at Dumont's



right of the comedian Ofto reached out and from the air caught and imprisoned laughter—idiotic, devastating, toxic. He told how he never met his bills; just dodged 'em. "Men should dress to match their hair." his wife told him. "What about baldies?" he came back at her, to the tune of "their" engulfing mirth. He took innocent pleasantries of the nineties and converted them into seeming years.

Prominent Photoplay Presentations

Alhambra 12th, Morris & Passyunk Ave.
Mat. Daily 2: Evgs. 6:46 & 9
Paramount Pictures. FANNIE WARD IN "EACH PEARL A TEAR

ARCADIA CHESTNUT BELOW 167H DOROTHY Dalton & HOWARD Hickman APOLLO SED AND THOMPSON MATINEE DAILS

Cleo Ridgley and Wallace Reid in BELMONT 52D ABOVE MARKET MALE., 1:30 4 3:80, 10 EVES., 6:80, 8, 9:30, 18 Pauline Frederick in THE WOMAN IN THE CASE

CEDAR SOTH AND CEDAR AVE. RITA JOLIVET in FAIRMOUNT SETH AND AVENUE

Mae Murray and Theodore Roberts FRANKFORD 4711 PRANKFORD AVENUE

HAZEL DAWN in 56TH ST, THEATER. MAT. DAILY VIVIAN MARTIN in "THE STRONGER LOVE"

GIRARD GIRARD AVE BELOW ITH TONIGHT—Amateur Contest

JEFFERSON SOTH AND DAUPHIN WALTER LAW in THE UNWELCOME MOTHER

LEADER FORTY-FIRST AND LANGASTER AVENUE "THE SPOILERS" LIBERTY BEOAD AND COLUMBIA

> ROBERT WARWICK in "FRIDAY THE 15TH

WEST PHILADELPHIA EUREKA SOTH & MARKET STR. LOCUST 52D AND LOCUST

Mats., 1:30 and 8:30, 10c
Evgs., 6:30, 8, 9:30, 15c WILLIAM PARNUM & KATHRYN WILLIAMS Market St. Theater STREET MABEL TALIAFERRO in

PALACE 1214 MARKET STREET 100-20e. MAE MURRAY in

PARK RIDGE AVE. & DAUPHIN ST. Bessie Barriscale and Charles Ray PRINCESS 1018 MARKET STREET

HARRY CAREY in REGENT 1654 MARKET STREET BUMAN VOICE ORGAN

Alice Brady "The Gilded Cage" RIALTO GERMANTOWN AVE. George Walsh and Anna Luther in

RUBY MARKET STREET SELOW THE STREET Bessie Barriscale "HOME" SAVOY 1211 MARKET

THEDA BARA in TIOGA 17TH AND VENANGO STS. WALLACE REID in

VICTORIA MARKET BT. CLARA KIMBALL YOUNG in STANLEY MARKET ABOVE 1674

PAULINE FREDERICK in

OLYMPIA BROAD AND