NEW MUSICAL PLAY AND CELLULOID DRAMAS, WEEK'S NOVELTIES—VAUDEVILLE PROGRAMS

ANNA HELD'S EYES NOT SO VAMPIRISH

Follow Me" Reintroduces a Star Very Far From Wicked

PLOT AND FUN BOTH THIN

POLLOW ME Musical comedy in three acts. Book by Felix Dormann and Leo Ascher. Music by Stamund Rombers. Lyric Theatre. Wilmer Hentley William P. Carlton Harry Tishs William P. Carlton Heter William P. Carlton
Louis Edith Day
Denist Harry Tighe
Worth Muchmore William P. Caciton
Hector Letty Yorke
Aure Gladys Sykes Sucon Ethel Sykes Lebette George Egan
Smen Ethel Sykes
Babette George Egan jøreler Paul Porusi resco Anna Held kare ka chekarm Sylvis Jason slee Watchekarm Henry Lewis sleboh Knutt Wilmer Bentley
Jaweler P. Paul Porcasi
Presco . Anna Held
Claire La Jason Sylvia Jason
Watercoat
Adolph Knut. Bentley
Alphona

According to the musical editor, we were According to the musical editor, we were going to see the font from which sprang Theda Bara and all naughty tambs of the movies, who just can't make themselves behave. As a matter of fact, we saw almost as little of the star as we did of the plot, and what we did see impressed us with the teeling that it must have been a very good and innocent world ten years back to take Anna Held as a delicious wick-dness. Of course, "you may break, you may shat-Anna Heid as a delicious wickedness. Of course, "you may break, you may shatter," etc., etc., and so Miss Held serves as a very good "automatic ad" for "Follow Me." They follow.

According to the official communique, the plot of "Follow Me" is "from the original of Fellx Dormann and Leo Ascher."
We're glad to know it really was original, for the shreds of remaining information resulted the industries and districtions.

We're glad to know it rearly was original, for the shreds of remaining information regarding the jealousies and flirtations of Marquis and Marquise de Lunay are just the usual thing.

The gaps left by the comparative absence of plot and star have been fliled by many things, but principally by songs that seem to aim at that state of sophistication which has always been Held to be bliss. Thus the refrain, "When they grow older, they grow bolder, they never let a thing get by," is prefaced by the disclosure that the Kipling who wrote "The Vampire" had domestic difficulties. Somewhat the same strain lurks in "The girls are getting wiser." "How would you like to bounce a baby on your knee?" has its own message. Miss Held's once celebrated orbs are recapitalized in "I want to be good, but my eyes won't let me behave." "It's a cute little way of my own," and "What do you want to make those eyes at me for, when they don't mean

those eyes at me for, when they don't mean what they say?" The last, by the way, would be a riot with Jolson at the heim.

Vaudeville and Joseph Urban have contributed much to "Follow Me." In the latter cributed much to Follow Me. In the latter case it is involuntary: merely two professional scene painters who have waked up to the effectiveness of the newer methods on the stage and painted some gay and pleasing sets which just fall short of positive

Vaudeville supplies a good part-though Vaudeville supplies a good part—though not altogether "the" good part—of the cast Lettle Yorke, last heard here in "Alone at Last," and William P. Carleton, son of his father and long-time stock favorite, lend distinction to the performance. The humor comes from Harry Tighe, Sylvia Jason, his pocket handkerchief, and Henry Lewis. Mr. Lewis's humor varies from "Won't you see beated?" for "Won't you be scated?" to "I will now sing a little song entitytittled 'A Bumblebee Backed Up to Me and Pushed." Offhand, the enjoyment of the andlence last Offhand, the enjoyment of the audlence hast night suggested that the taste must be acunited. On the other hand, it is not to be sented that the hard-driving personal enof these three-the essence of

-gets them over. Mr. Romberg is still writing the music of the Lyric. If he has missed any show at that theatre this year, that insubstantial ant leaves not a music rack behind in the critic's memory. Mr. Romberg knows his business. He can throw off ragtime patter and Viennese subtleties with both

"Follow Me" is richly and brightly done. But it is a little bit short on that whole-souled joy of life which makes musical

"Wanted, a Wife"-Nixon Grand

"Wanted, a Wife," a breezy skit with ples of laughter and fine, clean humor, pleased at the Grand. Pretty girls and clever lines contributed to the quality of the entertainment There wasn't a along with its own momentum clear to the

tertaining and up to date.

RUTH ST. DENIS WINS APPROVAL AT KEITH'S

Act, Is Hit of Entertain-

It often happens that the last shall be

amusement menu.

amusement menu.

True, Miss St. Denis, the official headliner, is art—but "Rubeville" is vaudeville.

Have a glance. The big old-fashioned country store, the fat stove in the middle of the room with a healthy fire, the big oil lamps which hang from the ceiling, a dozen rubes leaning around, the village band (and a good one, too), the quartet, the advance agent and barrels of fun. But that is not all. There is a quartet of rube. vance agent and barrels of fun. But that is not all. There is a quartet of rube cellists, and Jere Delaney, with his character dances, and Felix Rush, who is just the kind of a rube that you would see up at Plymouth Meeting or Lake Sunapee. N. H. And there was all sorts of carrying on. It just seemed to happen. Didn't seem like any one ever wrote it at all. Fact, it just appeared as if the store had always been there.

The customers at Keith's felt that way about it, too, and wanted the rubes to stick around. Its just one of those things that you can't talk about on a typewriter—you ought to see it.

This act belongs only on the "big time."
Miss St. Denis and her dancing nymphs
told the story of Egypt, Greece and India
in the picturesque language of Terpsichore. in the picturesque language of Terpsichore.

A realistic atmosphere lent charm to the many artistic numbers and awakened inspiration. Despite its utter simplicity, the pose dance "Tillers of the Soil" brought the biggest harvest of applause.

Ted Shawn gave the necessary touch of romance and chivalry to the scenes with a number of period dances.

A sincere devotion to art characterized the production, which reflects much credit thou Miss St. Denis and her agile assistants.

Will Morrisey exposed the petry vanious

Will Morrisey exposed the petty vanities of musicians and was assisted by Freddie Clinton, a self-confessed planist. Mr. Mor-risy proved that he had some lurking mu-

Faye started with two attempts at suicide. Although the talk was decidedly undertaker-igh, the act was far from being a dead one. But there are so many good things in their offering that the gruesome portions could be cut way down. Most of the audience the audience laughed even at the funeral talk. A closite dance gives a joyous touch

sketch offered by Mabelle Adams and Mar-ion Murray. Two Jemale drummers mee: in a hotel and discover that each has musi-cal talent, etc., etc. Laughs and applause. Flavilla, a pretty girl in a nice white dress, played an accordion which matched her costume. Applause and three bows The Four Akis offered a Japanese novelty which overflowed with merit. Those Four Entertainers weren't. Mrs. Vernon Castle was seen in another film episode of "Patria

Social Whirl-Globe

or headline honors at the Giobe this week The former is well represented by "The Social Whirt." Tuneful melodies, jokes that are rew, an attractive chorus and a number of pleasing specialties add to the success of the act. The principal roles are enacted by Jack Russell, Lotta Baker and

'An Innocent Bystander," a one-act com-"An innocent Bystander," a one-act com; edy-dramatic playlet, drew many laughs and was warmly applauded. The lines are clever and the members of the cast excellent in the various roles. The staging and scenic effects are all that one can desire. Other acts which pleased were the Matzatti Family, acrobats; Hobarts and Bill, songs, chatter and dances; Mills and Moulton in transact. Cole and Danche descent. ton, in travesty; Cole and Denahy, dancers; Neil McKintey, "the happy nut," jokes and funny stories; "Ankles," a novelty offering with music, and "Visions d'Art," a posing

Hospitals Ask State Aid

and.
Other first-class attractions were the Koban Japs, Jack Mariey and Lillian Fitzgerald, Savannah and Georgia, and Kerlak's Pigs. And they were some pigs, too. The little animals seemed endowed with human intelligence. The pictures were entertaining and up to date.

HARRISH RG, Feb. 6.—More than fity appropriation bills were presented in the Legislature last night. Among them were the following: Philadelphia, \$100,000; Frankford Hospital, \$20,000; Philadelphia, \$20,000; St. Mary's Hospital, Philadelphia, \$120,500.

"Rubeville," a Delightful Rural

This was the case with "Rubeville," which is at the end of the bill at Kelth's this week. It provided more solid enter-tainment than anything else on the big

ical ability and won no end of laughter with his general comment. The pair received with his general comment. The pair received warm approval.

The sketch of Paul McCarty and Eisle

to the proces ligs "Cotton Stalkings" was the name of

Musical comedy and the legitimate vis

HARRISBURG, Feb. 6 .- More than fifty

PHILADELPHIA MARKETS

GRAIN AND FLOUR

GRAIN AND FLOUR

WHEAT—Receipts, 74.799 bush. The market was strong and Ic higher under light offerings and a fair demand. Quotations: Car lots, in export viewator—No. 2 red apot, \$1.80 &1.85; \$0.2 southern red, \$1.78 &1.53; steamer No. 2 red, \$1.70 &1.81; No. 3 red, \$1.76 &1.81; rd. 20.2 red, \$1.70 &1.81; No. 3 red, \$1.76 &1.81; rd. 20.2 red, \$1.70 &1.81; No. 3 red, \$1.76 &1.81; rd. 20.2 red, \$1.70 &1.81; No. 3 red, \$1.70 &1.81; rd. 20.2 red, \$1.70 &1.81; No. 3 red, \$1.70 &1.81; rd. 20.2 red, \$1.70 &1.81; No. 3 red, \$1.70 &1.81; rd. 20.2 red, \$1.70 &1.81; No. 2 red, \$1.08 &1.73. CORN—Receipts, \$18.25 bush Supplies were small and prices were by chigher, with a fair inquiry. Quotations: Car lots for tocal trade, \$1 to faction—No. 2 yellow, \$1.14 &1.15; No. 3 reliow, \$1.13 &1.14; No. 4 yellow, \$1.11 &1.15; No. 5 yellow, \$1.13 &1.14; No. 4 yellow, \$1.11 &1.15; No. 5 yellow, \$1.00 &1.10; No. 5 yellow, \$1.00 &1.10; No. 6 yellow, \$1.13 &1.14; No. 6 yellow, \$1.11 &1.15; No. 6 yellow, \$1.10 &1.13; No. 6 yellow, \$

PROVISIONS

REFINED SUGARS

Harket was quiet and unchanged. Refin-t prices: Extra fine granulated, 6.75c; d. 6.55c; confectioners' A. 6.65c; soft 60 6.60c.

DAIRY PRODUCTS

UTTER.—The market ruled firm at the late and, with demand absorbing the limited fings. Quotations: Western fresn, solid-sed creamery, fancy vocclais, 55c; extras. 46c; 41c; firsts, 376 35c; ds. 35 25 35c; nearby prints, fancy, 46c; 46c; astra 446 45c; firsts, 50 25 41c; seconds, late; special fancy brands of prints joibing \$655c.

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POULTRY

FRESH FRUITS

FRESH FRUITS

Choice stock sold fairly and values generally ruled steady, as follows. Apples, per bbl.—York Imperial, \$3.94.25; Ben Davis, \$3.93.50; Baldwin, No. 1, \$3.75.95.50; do. ungraded, \$3.93.50; Greening, No. 1, \$4.50.95.50; do. ungraded, \$3.94.25; Kinss, No. 1, \$4.50.95.50; do. ungraded, \$3.94.25; Kinss, No. 1, \$4.50.95; do. ungraded, \$3.94.25; Kinss, No. 1, \$4.50.95; do. ungraded, \$2.50.93.50; Winesap, No. 1, \$4.50.96; do. ungraded, \$2.50.93.50; Winesap, No. 1, \$4.50.96; do. ungraded, \$2.50.93.50; Winesap, No. 1, \$4.50.96; do. ungraded, \$2.50.93.50; Apples, northwestern, per box, \$4.50.93.50; Liemons, per box, \$2.50.93.50; Oranges, Florida, per crate, \$2.95.80; Jinespiles, Florida, per crate, \$2.95.80; Hinespiles, Florida, per crate, \$2.95.80; Liemons, per crate, \$1.50.91; Hack, \$3.94. Cranberries, Cape Cod, per bria, \$1.50.91; per crate, \$1.50.91;

VEGETABLES

The market ruled firm on choice stock, with demand absorbing the limited offerings. Following are the quotations: When Following are the quotations: White polarity of the property of the control of the control of the polarity of the polar

General Development Pays More NEW YORK, Feb. 6.—The General Development Company has declared a quarterly dividend of \$2, payable March 1 to stock of record February 15. Three months ago \$1.50 was declared.

LIVE STOCK QUOTATIONS



THE ARTIST "SUPES" AND DRAWS

A young Philadelphia artist who is "carrying a spear" at the Garrick during the engagement of Sir Heibert Beerbohm Tree, sketched Edith Wynne Matthison as Queen Katharine in "King Henry VIII," while he was waiting in the wings for his cue.

NEW LIBERTY GIRLS SUCCESS AT CASINO

Drew and Campbell's Company With Tribute to U. S., Two Masterpieces and Jack Conway Please at Burlesque House

Jack Conway and his New Liberty Girls came to the Casino Theatre last night, and from the time the curtain rose to the final crash of the orchestra there was not a dull moment in the piece. Drew and Camp-bell, sponsors for the show, have put much personal effect in the production.

The show has not been here for several years, but judging from the applause that greeted it last night it will never again greeted it last night it will never again miss Philly if the managers can help it. The costumes are all of the "folip" style and the scenery pleasingly flashy. In between the two big buriettas the "Three Bullowa Girls" give a daring exhibition of slack-wire work. The Liberty Four, Mark Thompson, Frank Leonard, Mike Puglia and Edward Griffen, brought an always popular diversion into the entertainment. diversion into the entertainment.

"Riley's Vacation" is the title of the piece which shows Conway at his funniest. For his foil he has in this skit a Dutch comedian of excellent ability, Arthur Mayer. thur's laugh is of the fog-horn variety. Etta Joerns also played her part in good style. Altogether the piece is of the better style of

FAR-FAMED "THREE WEEKS" COMES TO KNICKERBOCKER

Adaptation of Elinor Glyn's Novel Wins Approval-Gordon Eldredge Makes Debut on Stage Here

The far-famed "Three Weeks," an adap-tation of Elinor Glyn's sensational novel by the same name, was given by the Knicker-

appeal.

The leading parts were portrayed cleverly and effectively by Anna Doherty and John Lorenz. Gordon Eldredge, a Philadelphian, who has been seen numerous times in films, made his first appearance here on the stage in the part of "Tetravitch." As an actor he did as creditably as he has done in motion pictures. Mr. Eldredge is a relative of the late Press Eldredge, the celebrated

The scenic effects achieved in "Three Weeks" are particularly worthy of mention, supporting and intensifying as they did the climacteric parts of the story.

Julian Rose-William Penn

Julian Rose—William Pean
One laugh after the other is about the
only way to describe the act of Julian
Rose, the well-known Hebrew comedian,
who topped the bill at the Penn. It was
his first appearance at the West Philadelphia playhouse. His stories concern incidents of everyday life and cover a wide
range of subjects. Rose works quietly and
has a habit of getting to the point quickly,
Incidentally he is a Philadelphian and
adds a number of local touches which
emphasize the laughs. He was a big hit.
Entertaining acts were also presented
by Creighton Belmont and company, Glee
Club quartet, and Larry Reilly and the Club quartet, and Larry Reilly and the Celtic Players. "The Coward," which was acted by a capable cast, proved an interesting sketch. The photoplay. "Nina, the Flower Girl," held interest.

Talbot's Band-Cross Keys Talbot's String Band, which won the first prize for musical organizations in the mummers' parade, is the headliner at the Cross Keys. The offering of this big company of musicians is a decided vaudeville novelty. Their program included a wide range of selections which were played with much expression. The act was rewarded with prolonged appliance. others on the bill were Hugh Blaney, Kelly and Mayo, Jack Morissey and com-pany and Gordon and Powers. The pictures were interesting and timely.

Continuing Plays

Sir Herbert Tree's revival of "Henry VIII" entered on the second and last week of its run at the Garrick last evening. It is a handsomely mounted spectacle in the old manner. Fine acting is contributed by Lyn Harding, the star, and Edith Wynne Matthison.

The third and last week of "The Professor's Love Story," with George Arliss and a cap'tal company, including Jeanne Eagles, began at the Broad last night. This old Barrie comedy is still amusing, and is deftly played by the cast.____

"Very Good Eddie," with Ernest Truex. Alice Dovey and Oscar Shaw, continues its successful run at the Adelphi. This revamped version of the farce. "Over Night," has proved one of the comic high spots of the musical comedy season here.

Raymond Hitchcock, assisted by the youthful Ivy Sawyer, the just as youthful Joseph Santley and the more than youthful Arthur Lowrie, is still at the Forrest. Betty is his latest vehicle. It is a liritish musical play. The star sings several droll Bernard Shaw's "Misalliance," which has apparently made good with volumence at the Little Theatre, is being enacted by the stage Society Players. In admedy is even more entertaining on the stage Man on the

A PATRIOTIC OVERTURE AT DAMROSCH CONCERT

a Novelty Charm Farewell Audience

Two masterpieces and a piquant novelty on a program ought to satisfy the most exacting concert-goer. Walter Damrosch's partiality for charming trifles is proverbial. so it was, properly enough, he who brought to the Academy last evening the introduc-tion and march from Rimsky-Korsakow's last opera. Beside the "Coq d'Or" wers last opera. Beside the "Coq d'Or" were played Brahms's first symphony and the played Brahms's first symphony and the great E minor concerto of Chopin, with Josef Hofmann at the plano. This was, indeed, royal treatment of Philadelphia at Mr. Damrosch's farewell performance this season. And just to declare himself patriotically the conductor began the night with "My Country Tis of Thee." The return salute from hundreds of paims assured him and the New York Symphony Society of the audience's aguirectation of Society of the audience's appreciation of his tact and manliness.

Two seasons ago the leader included in one of his programs the same sympaony given last night. Two seasons ago he did it feebly. Last night, after a hesitant and rather ragged beginning, he did it with curiously poetic grace and an unlooked-for beauty of sentiment. The andante was not as before, turned into a funereal wail. It was instinct with the strange loveliness of the great German at his best. The allegretto was a model of dainty and distinctive gretto was a model of dainty and distinctive treatment. The last movement, with its unusual twists of thought and tune, came from his hands a thing of splendor and the same name, was given by the Knickerbocker Players at their theatre last night.

The generous shower of applause which the
various parts called forth proved that neveral years of discussion of the play have
not detracted one whit from its popular
appeal.

The leading parts were portrayed cleverly
angelic expression. It was only in the first angelic expression. It was only in the first movement that the execution of the orchestra and the dominant figure's captainship were a bit muddy and lagging.

Mr. Hofmann was in characteristic vein hough he did not suggest the unveiling of moods and moments that made his last local recital so sheer a gratuity. His playing seemed at first cold, even "splendidly null." Of course, it was magnificent as pianistic architecture. But he apparently had forgotten that "maestoso" is written opposite the allegro. After a while the subtle and rather sinister fascination of his style made the concerto take on this of the model. rather sinister fascination of his style made the concerto take on tints of the magic that is in it. The dream-ridden romanza, the sparkling rondo enchanted the audience. The concert concluded with the excerpts from the Russian opera, gorgeous fragments of color and movement, marked in their construction by the modernism which is not mad, and therefore is agreeable. The music is vivid to the point of suggesting all sorts of pictures—Oriental, lambent, dramatic, flashing. With no very stout themes on which to play, it yet proved that "programs" can be enjoyed highly. It was conducted con amore.

B. D.

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EDUCATIONAL

BEBAN IN GOOD FILM AT STANLEY THEATRE

"His Sweetheart" Has Plenty of Action and Excellent Types

CHAPLIN AS A POLICEMAN

Seen at Many Local Houses in the Best Comedy He Has Done in Years

o say that this company is now turning

By the Photoplay Editor STANLEY—"His Sweetheart," Moronco-Para-mount, with George Boban, Stary by Mr. Beban and Lawrence McCloskey. Directed by Donald Crisp. The newest Morosco film tempts the critic

out the best average productions of any of Paramoent's organizations. The photography and printing are splendid. The lighting comes up again and again to the Lasky standard. The acting is rich in nicely clussen types. The direction is almost faultless. And the story keeps interest bounding along. Incidentally, the tale is rather "steep" in its dynamite-loaded golf ball, which serves as a climax; but it certainly grips, and there are many subtle contrasts of character which are decidedly above the average. Donald Crisp's direction adds a lot to the effectiveness of the slum scenesa ground be tred often enough with Grif-fith in the Hograph days—and he uses close-ups sparingly, but most strikingly. Mr. Beban's acting is as voluble as ever. He is supported by a sphendid type in Sarah Kernan, who plays his Italian mother with rare restraint and power. Helen Jerome Eddy is excellent as the heroine.

After ADIA — "Chicken Casey." Inc-Triumle, with horothy Bulton. Story by J. G. Howks, Directed by Raylands B. West.

The story of "Chicken Casey" may be thought obvious and oid, or odd and new, depending on your experience of fiction and our mental attitude. Certainly fictional play have frequently impersonated similar people in real life so successfully as to win the coveted chance. But whether you've read or seen that sort or yarn before, your attitude toward it is everything, and the line forces, through Mr. Hawks and Mr. West, have taken care of that with a vengeance. Most of the piotting and all of the direction keep you thoroughly convinced that "Chieken Casey" is a real and delightful entertainment. The acting helps, too. Miss Dalton and Howard Hickman are thoroughly adequate, while Charles Gunn plays an author with really striking eleverness. But then the fact that Director West keeps the Windsor tie off Mr. Hickman's dramatic critic and only lets Mr. Gunn add it to his rimmed glasses for one short scene has a lot to do with it.

ALMOST ANY THEATRE-"Easy Street," M

The Stanley, Victoria, Palace, Regent and Alhambra, and maybe some more, showed the newest Chaplin yesterday—and also the hest, "Easy Street" is a singularly felici-tous entertainment—if that isn't going a little bit out of range verbally. his tact and manliness.

Sometimes Mr. Damrosch, for all his scholarly quality and years of experience, swiftly and evenly throughout its whole is a better citizen than musician. It would be the emptiest flattery to pretend that he best acting Chaplin has had a chance to plays Brahms better than anything else.

Two seasons ago the leader included in one of his programs the same synutone statements. He begins in a mission as a contrict "burn" full of the soberest sort of amusing subsymptoms. of amusing solemnness. He joins the police force after an uprogrously subtle moment of hesitancy before the station. He more or less accidentally cleans up the roughest street in the city and carries us through a score of wild incidents and chases with an eye constant for the most minute of comically human twists. See "Easy Street

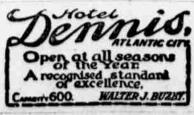


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above all other Chaplins if you want to appreciate why Mrs. Fiske says this foun-tain head of peripatetic pleasantry is really a great artist.

RECIENT—"Money Magic." Vitagraph-Riuc-Ribbon, with Edith Storey and Antonio Moreno, Story adapted by A. Van Buren Powell from the novel of Hamlin Garland. Directed by Willam Wolbert.

Directed by William Wolbert.

It isn't always the craftsmanship that counts. This film is lacking in proper continuity. Its events are huddled. It is overcaptioned. Yet it remains a finely human plece of work one of the best in point of reality and poignance that have been exhibited for a long time. A lot of this appeal is due to Edith Storey. Her remarkably sympathetic acting carries over incidents in the original novel that might have meant little, if a pretty, simpering ingenue had had her role. The whole feature has the stamp of the authentic lacking in most studio-written movies. It caring in most studio-written movies. It car-ries the weight both of artistic creation in the character drawing) and genuineness. There is nothing startling about the story proper—just a well motivated tale of the love of two healthy young people tied to invalided husband and sweetheart, who finally free them from their obligations. Bits of "business" help much in the evolution of the picture. It is in the development of the parrative and the excessive titling that the feature suffers.

RUBY-"One Touch of Sin," Fax, with Glade Brockwell and Jack Standing. Story by L. Genez. Directed by Richard Stanton.

Hall melodrama! This is a wild-eyed one and no mistake. Obviously it was written to give Glayds Brockwell the chance to do favorite dance-hall girl and shinkingmaiden impersonations. Just as obviously whe does them very well, when not per-mitted by the director to emot too vuolently before the camera. This fault is shared with the rest of the cast. One always expects it in Fox films, and has to be content with smarting physical action and careful detail as atoneme. As to the story, it never seems very real, the touches of broad comedy, the subst atial settings, the good photography, the crantic melograma, will make "One Touch of Sin" popular in the popular-priced houses.

CAVOY-"Titlie Wakes Up." World, with Mark Breaster Story by Mark Swan. Directed by Harry Davenport

Here is a very amusing comedy that needs next to nothing written about it. It hasn't got the terrific, ever-present comic punch of "Tillie's Functured Romance," but that is merely to say that the Keystone Company didn't produce it. This one has Miss Dressler at her best, amidst all the terrors and joys of Coney Island's shows. The excuse is a double domestic difficulty which sets two horneried performs. and Miss Dressler, off to have a good time So does the audience.

a two-star combination in "A Girl Like That" at the Palace yesterday. Chaplin in "Easy Street" also was displayed. The Victoria had "The Bride of Hate," with Frank Keenan and Marjorie Wilson, in addition to "Easy Street," The Strant's attraction was "Money Magic," reviewed above, while Clara Kimball Young in "The Foolish Virgil" came to the Belmont, "In-tolerance" continues its success at the Chestnut Street Opera House,

Irene Fenwick and Owen Moore formed

"Trade Union Woman" to Speak

Miss Alice Henry, of Chicago, who native of Australia, and is the author of The Trade Union Woman," tonight will deliver the first of a series of four lectures at the headquarters of the Women's Trade Union League, 248 South Eighth street

THURSTON, MAGICIAN, RETURNS TO WALNUT

Thrills and Mystifies Large Audience, Which Welcomes Him

A blanket of myster hung over the Wal-nut last night when Howard Thurston opened his week's engagement. There are many new thrills and these, interwoven into the old ones, tend to make the show one really worth going to see. The chief fea-ture of the evening was the "Great Hyp-notic Scene." In this phase of the produc-tion a young lady is lifted bodily and with-out any apparent support hangs suspended in the air. Mr. Thurston invited many of the audience upon the stage to examine this feat, but those who responded to the magi-A blanket of myster hung over the Walfeat, but those who responded to the magi-cian's invitation returned to their seats mys-tified, and one gentleman who went to ex-amine the illusion loudly announced that "it beat the Old Boy himself."

"Peace and Old Glory," a very timely feat, introduced the producing of American flags in numbers from all corners of the stage, and this trick evoked many rounds

The most amusing part of the show came when the "Dancing Handkerchief" hopped and swung around in a gay manner with carciess abandon, but the gentleman who tent the magician the plece of linen absorbed refused to take it back, because he did not want to have anything bouncing around in his pockets. One could hardly blame him.

A mystical sketch arranged by Mr. Thurton himself showed the interior of a Pari-um studio and to the amazement of the undlence the persons in the sketch continually changed characters and costumes

Ginger Girls-Trocadero

An abundance of comedy and a plentiful supply of up-to-date sangs were generously sprinkled throughout the show presented at the Trocadero by the Ginger Girls.

The show overflowed with wit of the extemporaneous order and an aggregation of agile girls participated in several pic-

The scenery and costumes were in keep-ing with the atmosphere of the produc-tions. The show was enjoyed by a large audience

Where "Pearl" Will Be Shown Tomorrow

Loric Theatre—Reading, Pa. Oxford Theatre—1624 Germantown avenue, Park Theatre—Scratton, Pa. Century Theatre—Sixth and Eric avenue. Strand Theatre—Twelfth and Girard avenue. Opera House—West Chester, Pa. Orthodox—Orthodox afreet and Frankford

civiledox—Orthodox street and Frankford
avenue.

Regis Floatre—1:28 Cumberland street.
Hex Theatre—Nanticole, Pa.
Hex Theatre—Strantin, Pa.
Washington Falace—Twenty-fourth and
History and Parkers of the Cross Keya Theatre—Sixtleth and Market
streets.
Lion Theatre—Milton, Pa.
Hino Market—Markets—Paimyra, Pa.
Hinodrom Theatre—Laimyra, Pa.
Hinodrom Theatre—Laimyra, Pa.
Hipodrom Theatre—Laimster, Pa.
Pastine Theatre—Lemberton, Pa.
Strand Theatre—Lemberton, Pa.
Strand Theatre—Lemberton, Pa.
Empress Theatre—Manayunk.

56th Street Theatre

START TOMORROW!

DON'T MISS IT! MRS. VERNON CASTLE

PATRIA First Episode "The Last of the Fighting Channings"

PHOTOPLAYS

DOUGLAS FAIRBANKS in "REGGIE MIXES IN." FRANCIS X. BUSHMAN and BEVERLY BAYNE in "THE GREAT SECRET." No. 1.

MARKET ST. Theatre Street

ANITA STEWART in 'The Glory of Yolands. Every Wednesday... 'THE PURPLE MASK.' Every Friady... 'THE GREAT SECRET.'

PALACE 1214 MARKET STREET
160-20c.
IRENE FENWICK and OWEN MOORE IS
"A GIRL LIKE THAT"
CHARLES CHAPLIN IN "EASY STREET"

PARK RIDGE AVE. & DAUPHIN ST.
Mat. 2:15. Evg. 6:45-11.
E. K. LINCOLN in "THE WORLD
AGAINST HIM!

PRINCESS 1018 MARKET STREET

HAROLD LOCKWOOD and MAE ALLISON in "PIDGIN ISLAND." Today, 3d Episods "The Great Secret," featuring Bushman and Bayns.

REGENT 1034 MARKET STREET
HUMAN FOICE ORGAN
CHARLES CHAPLIN IN "EASY STREET"
EDITH STOREY AND ANTONIO MORENO
IN "MONEY MAGIC"

RIALTO GERMANTOWN AVE.

Harold Lockwood and Mae Allison

RUBY MARKET STREET BELOW 7TH STREET

WILLIAM FARNUM in

MARY MacLAREN in

STANLEY MARKET ABOVE STH.

George Beban in "His Sweetheart"

STRAND GERMANTOWN AVENUE AT VENANGO STREET

Edith Storey "Money Magic"

TIOGA THE AND VENANGO BTS.

LOU-TELLEGEN in

SAVOY 1211 MARKET STREET

MRS, VERNON CASTLE IN "PATRIA"

Stanley Booking Company

THE following theatres obtain their pictures through the STANLEY Booking Company, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY BOOKING COMPANY.

ALHAMBRA 12th, Morris & Passyunk Av. Mat. Daily 2; Evgs. 6:45-9 LOCUST 52D AND LOCUST Paramount Pictures. VIVIAN MARTIN in "The Right Direction CHARLES CHAPLIN IN "EASY STREET APOLLO DED AND THOMPSON MATINES DAILY

MARGUERITE CLARK in ARCADIA CHESTNUT BELOW 19TH DOROTHY DALTON IN "CHICKEN

MRS. VERNON CASTLE in 'PATRIA,' No. 2 BELMONT 52D AND MARKET CLARA KIMBALL YOUNG in

BLUEBIRD BROAD AND SUSQUEHANNA AVE Emmy Wehlen "VANITY"

CEDAR GOTH AND CEDAR AVE. Irene Fenwick and Owen Moore in FAIRMOUNT 20TH AND GIRABD AVENUE

PAULINE FREDERICK in

56TH ST. THEATRE MAT. DAILY MARGUERITE CLARK in FRANKFORD 4711 FRANKFORD AVENUE Nazimova "WAR BRIDES"

GREAT NORTHERN AT Eric Ave Charlie Chaplin "Easy Street" IMPERIAL GOTH and WALNUT STS.

E. H. SOTHERN in JEFFERSON 20TH AND DAUPHUN

MARY PICKFORD in LESS THAN THE DUST LEADER FORTY-FIRST AND LANCASTER AVENUE Nazimova "WAR BRIDES"

LIBERTY BROAD AND COLUMBIA WILLIAM S. HART in

WEST PHILADELPHIA

EUREKA SOTH & MARKET STR.

DOUGLAS FAIRBAN

VICTORIA MARKET ST.
ABOVE NIN
FRANK KEENA RIOM ARGORY WILSO
IN "THE BRIDE OF HATE"
CHARLES CHAPLIN IS "EASY STREET NORTH PRILADELPHIA

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