EATRES REST ON THEIR LAURELS WITH PRODUCTIONS OF VARIED FORMS OF AMUSEMENT

TTLING THE SKELETON OF THE BOLD BALLYHOO

naccountable Conduct of Fried-Egg-Sandwich Inventor, With Other Trumpet and Drum Exploits, Culled by Triangle

The following account of the beau-tes of the modern ballyhoo is taken from "The Triangle."

frequent references in the Exhibit-Forum to distinctive publicity work by Gordon F. Fullerton, of the Liberty re, Seattle, and Ralph Ruffner, of the The seattle, and Raiph Ruffner, of the sty Theatre, Spokane, in promoting Tri-be pictures have led to a number of tests that the real press agent "stunt" discussed in detail in these columns, to have been plenty of other examples spiendid Triangle promotion, but these gentiemen have kept up the pace so distantly that letterwriters insist that they are a system." must have a "system."

They would doubtless reply that the secret iss in hard work, the real genius in any to; and that is precisely what it is. There a habit of mind to which they have chooled themselves that translates every-ing that comes to their attention in terms a dvertiging. vertising.

To illustrate this point it is pertinent to wa few of the big press agent "stunts" scent years. Creative press work in on pictures is a phase of advertising is comparatively new, so there are not y notable instances to which one may at. However, in the regular theatre the force of which applies quite as well to this newer amusement.

The reader may have forgotten a certain pical song called "Sister Susie's Sewing arts for Soldiers" that ran like wildfire ever the country at the outbreak of the an war. Its sudden popularity was European war. Its sudden popularity was made by a well-known theatrical press gent, whose extreme modesty forbids the tes of his name, who was engaged by the publisher to set it going. The agent had lifeady represented a hair tonk, a big prostruction commany a world, famous elecpostruction company, a world-famous elec-pical concern, several politicians during trical concern, several politicians during electoral campaigns, an insurrection in Mex-iso and had been editor of one of the important sections of a great New York daily. With all this background to his ex-perience, he examined the general news fituation and concluded that the foreign state of affairs commanded most interest. Running then over his list of miscella-

Running then over his list of miscella-mous acquaintances, he selected a gentle-man whose every move and act proclaimed him an Englishman. This Briton, duly instructed, was placed upon a transatlantic liner arriving at New York from Liverpool on a morning when ship news was scarce; and, when the reporters met the passengers at the dock this gentleman stood forth with a fascinating human-interest account of how Londoners were reconciling themselves to man stip domand. Londoners were reconciling themselves to war with Germany. "One thing impressed me in particular," he said. "Just as Ameri-Tankee Doodle': just as the Tankee Doodle': just as the Ta Tankee Doodle'; just as the Union soldiers ang 'John Brown's Body,' so the English have seized upon the one tune that ex-presses their national sentiment, and are singing 'Sister Susie's Sewing Shirts for Boddlers.'"

The story was carried on the front page of the New York Herald, one of the most conservative papers from that standpoint in the city, and in important positions in various other dallies throughout the coun-try. And the entire stunt cost the agent variant \$5. for the Englishman was put perhaps \$5. for the Englishman was put pon the ship that very morning when it topped at Quarantine before continuing its rip to the dock. "Press agency." as Ren-bid Wolf has said. "is like burglary—lucra-tive till caught."

The instance illustrates two points in parfounded upon something that occupies a leading place in the public mind; in other words, supplied with a "news" interest; and then that the press agent must not ap-parently be associated with the affair for tear of arousing a very natural suspicion that the matter is not legitimate.

In an article entitled "Press Agents and Press Agented" in the old New York Press, arly in 1915, Allen Sangree related an dent from the life of Walter J. Kingsley, Constal press representative of the Keith Vaudeville Circuit, that indicates just what needed to turn the commonplace into

important-unimportant players as chorus girls. Percy Heath, while visiting Boston with a musical comedy, put a chorus girl with a calf in leash on Boston Common. A policeman haled chorus girl and calf to court, where the magistrate was about to impose maximum sentence for disorderly conduct when Heath bade him wait. "Get out your books," he said, "and have a look at the original charter giving Boston Common to the city of Boston." Struck by his air, the magistrate delved into the musty records and discovered that the Common was bestowed upon the city "to be used in perpetuity as a pasturing and grazing

ground. It was Percy Heath who, when the lofty hall of the great Pennsylvania Station in New York was opened to the public, released within it a quantity of toy balloons each bearing the name of his attraction upon it, at just that time when commuters

were catching their trains for home. For labored "stunts" like these and some others that might be mentioned in greater space, the publicity-getting profession may not justly be branded as the Guild of Ananias. They are merely cases of making news and not attempts to "put it over" on the editors. The press agent works for mention of his attraction, and the editor is not justified in "blue-penciling it" or "killing" it where it occurs. As Channing Pollock says, "a story is either worth print-ing or it is not; if not, nobody has cause for complaint; if so, there is no reason why the newspaper should deny the ex-pected compensation. The sheer lie, presented absolutely without foundation or without the work necessary to substantiate news, is despicable."

CAREER OF G. M. COHAN STUDDED WITH INCIDENT

Something About "Broadway Jones"

and His Varied Life

As a distributor of mirth it is safe to say that George M. Cohan is surpassed by no one on the stage today. Mr. Cohan, seemingly at will, turns out a successful play, a song number or evolves a rapid-fire farce or dramatizes a novel, always with the sure touch that marks the student who has acquired the knowledge of the stage and its technique at first hand and, therefore, presents his work with authority. His recent affiliation with the Artcraft

Pictures Corporation marked the advent in the motion-picture industry of another ac-quisition of great import to the future of the art.

On September 22, 1913, Mr. Cohan began another season in "Broadway Jones," dupli-cating his original success, after which he announced his retirement as an actor, and devoted his time to the writing and produc-

tion of plays. "The Miracle Man," based on the novel by Frank Packard, came next. "Hello Broadway," Cohan's first musical review, brought him back to the footlights, after which he offered his second musical satire, "The Cohan Review of 1916." The be-imping of 1917 found by Cohan a make of the motion-picture fold in the production of "Broadway Jones" as his initial starring vehicle on the screen for Artcraft.

Born in Providence, R. I., on July 4, Cohan has had one of the busiest theatrical careers in the annals of the business. He is a great lover of things American and the head of a happy family. George's career

started at an early age when he toured the New England States with his father, mother and sister in an entertainment called "Four of a Kind," written by his father. Later he appeared in vaudeville, then known as "variety." followed by a season with "Peck's Bad Boy," in which he played the title role. The next season found him with a stock company in Buffalo, followed by a season with Gus Williams, during which time

THE HIGH COST OF SINGING

A VERY VIVID TALE OF AN ANCIENT VEST

Adolph Link Prizes This Old Garment Highly

When Adolph Link, who will play the part of Kosonoff, the old actor, in "Flora Bella," which comes to the Knickerbocker on Monday, reads to the Princess Maaja (Miss Abarbanell), the line which ends with the tag—"me that has acted before the Czar"—he will speak more truly than his audiences know, as in 1890, when on tour with the famous company of the Court Theatre, in Meiningen, he acted Shylock and several other Shakespearean roles before Alexander III, in St. Petersburg.

Mr. Link is an actor of wide experience Although he has appeared many times in this country it was not until three years ago that he made his debut on the English-speaking stage. He is a Hungarian, born in Budapest, and as a boy of ten danced and played parts in the theatre of his native city. As a young man he showed ex-ceptional ability in stage characterization, and at the age of seventeen was established in Vienna, where he appeared with various companies.

A prized relic of the stage possessed Mr. Link is a satin vest 120 years old, in perfect condition, which forms part of the costume that he is wearing in "Flora Bella." This vest originally was the prop-erty of Johann Nestroy, a Hungarian comedian of great fame who died in 1860. Nes-troy gave the vest to Link when the latter was a little boy playing about the stage of a theatre in Budapest.

NOBILITY PRAISES **OUR "LITTLE MARY'**

Lord Aberdeen's Kind Words About the **Film Favorite**

At the invitation of Frank Lascelles, director of the newly organized Photoplay League, and Walter E. Greene, president of the Arteraft Pictures Corporation, promi nent members of New York society viewed Mary Pickford's latest Artcraft picture, "A Poor Little Rich Girl," at the Sonora Studio on Fifth avenue last week. The film comes

to the Palace next week. Upon conclusion of the showing various notable persons present expressed great praise to Mary's latest effort and the gen-eral qualities of the picture. The guests of honor were Lord Aberdeen, Ex-Governo General of Canada, and Lady Aberdeen who were pleased with the production. In commenting upon its merits the former said: "It is just such photoplays as 'A Poor

Little Rich Girl' that are deserving of the support of the public. I cannot speak too highly of it nor recommend it too strongly. Miss Pickford is just wonderful in this part.

Probably the ingenious statistician could figure out that the combined weekly cost of these various pairs of lips is well in excess of half a million dollars. The owners of the mouths that "make melodious moan" are Margaret Romaine and Flora Zabelle, of "Have a Heart"; Lois Ewell and Elnora Kirwin, of "The Beautiful Unknown," and Johanna Gadski, who comes to the Metropolitan next Tuesday. Do you know which is which?

IMPRESSIONS OF MOVIES

IN CONTEST WITH STAGE

By DOUGLAS FAIRBANKS

FEW years ago, the legitimate stage | oped we may get as much from it as from A witnessed a supremacy contest, which sight. They will be able, in conjunction included the drama, vaudeville and concert with what you see on the screen, to shoot forms of theatrical entertainment. The out an odor into the auditorium which will drama was acclaimed the winner of the produce the same effect as sad music, such contest, being elected the supreme attracas Beethoven used to play. Belasco tried tion by the public, from a patronage standit when he used incense in "The Darling of point. the Gods."

The film profession is soon to experience Motion pictures serve to develop the dra a similar situation, with the dramatic, edumatic sense of the small-town individual cational and topical forms of films in the comparatively as the child from his infancy race for first place. Each day we see an is taught to appreciate music in Italy. Previous to the wide exploitation of films CAPTAIN FLINT SWEARS, BUT ONLY IN PORTUGUESE

This Person Has Been Around the Horn Many Times-Would You Believe It? He's' He's Ninety Years Old

READER-Meet Captain Flint. Captain-Mr., Mrs. and Miss Reader.

. . . Captain Flint, as thirty-eight thousand four hundred and tweive carnest readers of the EVENING LEDGER have observed during the last few weeks at the Broad Street Theatre (regular matinees Wednesday and Saturday and special, extra matinees at 3:30 on Thursday and Friday, not to mention evenings) is the globe-trotting parrotsubhero of "Treasure Island." The Captain is named after the acquisitive and no doubt Chesterfieldian-mannered buccaneer in Robert Louis Stevenson's famous story, the piler-up of the treasure. Whether this feathered captain was so named in recognition of his buccaneering propensities or because of his (occasionally) Chesterfieldian qualities is open to debate. Authorities differ.

But there is no difference of opinion regarding the Captain's poetic and musical gifts. These are large, numerous and, as Colonel Savage might remark, indubitable. The Captain long ago learned to sing, most piratically, "Fifteen Men on a Dead Man's Chest," and to give the "Yo, Ho! Ho! And a Bottle of Rum" refrain with all the lustiness of the true deep-sea, bounding-billow expert. Long John Silver, upon whose peglegged frame Captain Flint rides throughout the play, avers that he can fairly taste the salt in the sea whenever the Captain breaks into this ditty. All the more remarkable, because this feathered salt is persomely fresh-again according to Long John.

Now that spring has arrived, however, Captain Flint is not devoting so much or his attention to the Stevenson ballad. He is practicing an entire repertory of suitable songs, touchin' upon an appertainin' to the well-known vernal season. "Hark! The Sap Is Rising," and "Spring, Spring, Watch Me Spring," are the favorites. Whenever the members of the Treasure Island cast hear the latter they duck. For the Captain springs lustily at any one within range and nips even more lustily with his sharp

George Vivian especially for Treasure Island. His former owner was a Portuguese sailor, who declared that the Captain had sailor, who declared that the Captain had actually gone around the Horn sixteen times, had been shipwrecked thrice and could swear more fluently than any other of his tribe sailing the Seven Seas. Luckly, the Captain swears, if at all, in Portuguese, hence his conversation is not annoying to any one in the theatre. The sailorman furany one in the theatre. The salforman fur-ther noted that the Captain was well over ninety years old and that before he, the sailor, had secured him the bird had spent years in the company of sundry seafaring gentlemen who sailed much in no particular direction and seemed to thrive in so doing.

The Captain, upon being questioned con-cerning this, remarked cryptically:

BARITONE READY FOR REAL SCRAPS

Singer in "The Beautiful Unknown" Has War-Like Tendencies

John H. Goldsworthy, the tall, goodlooking young baritone, who is seen and heard to advantage in the leading masculine role of "The Beautiful Unknown" at the Adelphi, became an American by accident

It was about eight years ago when he arrived from his native London, after several seasons of hard work, with the purnose of a long vacation in which he would see American first, then go to Australia and north via the Dutch steamship to the Orient, returning home to London via the Suez Canal. But one real glimpse of New York convinced him that fun and adventure aplenty were to be had without the trouble of seeking the Far East, and he forthwith settled down in New York-which has since been his home. Three years ago he took out his first papers and is now a full-fledged American citizen.

To a question the other night at the Adelphi Mr. Goldsworthy answered: "I like America enormously. I've been here now over eight years, and having become a citizen in the regulation way, I count myself a thorough-going regular. I joined the Naval Militia last summer. I wish I were with them now-if there's going to be any real scrapping."

THEATRICAL BAEDEKER FOR THE COMING WEEK

What the Playhouses Have to Offer for the Delectation of Patrons-New Screen

Dramas

CONTINUING PLAYS LITTLE THEATRE-"The Family Tree," with Stage Society Players. Satirical farce poking fun at "ancestral pride" that buys its coats-of-arms, by Howard Shel-ley. Broadly amusing, but in need of ley. Bro pruning.

"ORREST-"Have a Heart." with Billy B Van. Margaret Romaine, Flora Zabelle, Donald MacDonald and Thurston Hall. Capital cast in musical play that is both clever and out of the usual rut.

ADELPHI-"The Beautiful Unknown." with Lois Ewell and John Goldsworthy. Operetta by Oscar Straus, containing a real melody and some good singing, with an uncertain "book." STANLEY -- "Broadway Jones." with George M. Cohan and Marguerite Snow,

adapted from the French by Röbert Law-rence. It is said to have a theme in com-mon with "Madame X" and "The Harp of Life."

KNICKERBOCKER -- "Flora Bella," with Eleanor Henry and others. Musical com-edy that was tried and approved at the Broad earlier in the current season. Production by John Cort.

ORPHEUM- 'Girl of Mine.'' with Sylvia De Frankie, Velma Hinkle and others. Musical comedy with specal musical fea-tures, including the Golden Gate Quartette.

FEATURE FILMS

all week. The "Yankee Doodle Boy's"

first appearance before the camera re-

beak. Captain Flint was secured by Manager

An old walter who long had served news separmen at Sam Martin's restaurant in New York was dying, and sent for the "boys" to give him a good obituary. "Kingsby, then a newspaperman himself, was commissioned to the task." says Sangree, "but there seemed to be absolutely nothing which he could base a yarn, for the old waiter was absolutely commonplace. ally, in a splash of inspiration, Kingsley, mains low over the old chap, who was almost gone, told him, 'You invented the wisd-egg sandwich, didn't you?'' 'Yes,' maped the dying waiter, his glassy eyes opening in hope. 'do you think it'll get over?' Next day the papers carried half-celumn stories on the inventor of the fried-

solumn stories on the inventor of the fried-org sandwich. The yarn was copied from Portland to Portland and Sam Martin's old waiter died happy." Many a commonplace fact becomes in-vested with the news angle when shaped on the potter's wheel in the publicity de-pertment. Thus, Marle Dressler, in March. 1918. at the Thirty-ninth Street Theatre, New York, "has so many requests to come p Philadelphia and cheer up her friends day's harangues, that the kind and jovial soul"-reported by the late Acton Davies-"has decided to take her farce, 'A Mix-Up." there, to begin an unlimited engagement

"Evidence." as a British play that manced to receive its first production in imerica, is a commonplace bit of news; but as the first instance of the shifting of the theatrical producing centers of Europe to New York because of the war, it becomes rather more important. Grace George, dening to play "Pretty Peggy" at the Grand pera House, Chicago, on a Sunday because int performances a week was the limit ndurance and she needed a rest, was formation; but when Channing Polock, as press agent, gave forth as her rea-lock, as press agent, gave forth as her rea-son that she did not believe in Sunday the-atricals, newspapers discussed the matter editorially, and "Pretty Peggy" was pub-relatively the ministry. The same the indorated by the ministry. The same ublicity man gave the news angle to the and in September, 1902, for a thousand is at the Women's Exhibition at Madison uare Garder, New York. Without a ord to the editors, he merely inserted in classified advertising columns, "Wanted 1860 women at Madison Square Garden 5 p. m. on Friday." The army of appli-tis brought another army-of newspaper orters and photographers.

rical news rides into print so muc satrical news rides into print so much readily on the strength of other news smaral interest that the press agent ef-is constantly devoted to linking the Even the coming of the spring sea-of 1916 was sufficient to impel 'Mitsi is "Pom Pom" to offer a prise or for the best design for her new Easter and in due course to get her por-lite the papers wearing the creation winner. In this sense the press agent to opportunist, shaping much of his mat-ation.

a sigencies of his situation. by made a waiter temporarily a his profession, so may dis-some sort be given to almost of publicity. The "farowell" the Bernhardt have had distinc-of fash qualification almost by the superb acting of the

Titus company, Charles A. Loder, a known German comedian of that period; Hyde's Comedians and then with the Weber and Fields company, at that time the great-est comedy troupe ever organized, added experience to the career of the budding star

In 1910 he dramatized the George Ran dolph Chester stories, "Get-Rich-Quic Wallingford." "The Little Millionaire, "Get-Rich-Quick which he wrote, produced and appeared, followed. Then came "Broadway Jones," which he has now produced in motionform and which will be shown for picture the first time at the Stanley next week.

ANOTHER BIG FILM FROM THE SMALLEYS

"Idle Wives" Coming to the Victoria

on April 2 By THE PRESS AGENT "Idle Wives." one of the most astounding hotoplays that has ever been screened, wil

e the attraction the week of April 2 at the Victoria, and so great has been the success of this masterplece that has a punch that grips that in New York, where it is now being presented, thousands are being turned being presented, thousands are being turned away at every performance. The play is a picturization of the story of the same name by James Oppenheim, and it has been read by millions, his name being a magnet APOLLO ARCADIA and his writings having reached every reading person in the country.

BELMONT As presented under the direction of Lois Weber and Phillips Smalley, who have done many big things in this line before, the picture has been pronounced perfect in its BLUEBIRD realistic heart interest. There are lavish CEDAR sets and virtually an all-star cast, with Miss Weber and Mr. Smalley playing the leading EUREKA roles.

There is novelty in the way the characters FAIRMOUNT are introduced and there are two sets of them-one set playing on a screen and the 56TH ST. other in the audience, making it a unique play of being "a film within a film." FRANKFORD

GREAT NORTH. IMPERIAL IEFFERSON LEADER LIBERTY equaled.

LOCUST MANAGER IS GIVEN MARKET ST. SILVER LOVING CUP OVERBROOK

Employes of Broadway Pay Tribute to PALACE Shisler

The confidence and high esteem in which PARK the employees of the Broadway Theatre, South Philadelphia, hold the new manager of the house. Charles Shisler, was reflected in the recent presentation of a silver lov-PRINCESS REGENT in the recent presentation of a silver lov-ing cup to him by stage hands and other attaches of the theatre. Mr. Shisler, be-cause of his wide experience, has endeared himself to the thousands of theatre-goers in the southern section of the city. RIALTO RIDGE AVE.

When he took charge of the City. When he took charge of the Broadway Theatre he resolved to make it more suc-cessful than ever, and he has proved that his judgment of what the patrons of a house will enjoy has already been sub-stantisted by the ever-increasing patronses. Mr. Bhister realised at the outset that in order to accomplish the best results it was accessing in how a friendly relationship RUBY

Among the personages that viewed the picture were Mrs. Charles Dana Gibson, Mrs. Marcus M. Marks, Dr. Stephen S. Mrs. Wise, Mrs. Christopher Wyatt, Louis Kel. ler, Frank Lascelles, Waldo J. Morse, Hy Coppett, Viscount de Coppett, Charles Wade, Charles Phelps, Schuyler Mrs. Hamilton and Henry Fairfield Osborn.

Checking Up Tax Duplicates

POTTSVILLE, Pa., March 24 .- The County Commissioners have notified all the tax collectors that no duplicates will be issued for the collection of taxes for 1917 until all previous duplicates are settled. This, it is expected, will prevent many tax

tinuing in office.

who are in arrears from con-

SAVOY

STANLEY

STRAND

TIOGA

Warren. stand box.

educational and topical films are being advertised as the headline attraction, with the dramatic picture listed as second on the pro-gram. I firmly believe that the dramatic pictures will always be the chief attraction ; but the race has started and I am going to be an interested observer from a grand-

stand box. There is now on foot a scheme to suggest sentiment or emotions by odors and per-fumes. There is an odor for every emotion if it could only be discovered. A certain Italian is now working on a symphony of odors. You know how you associate an odor with some place. Heliotrope, for instance, has a wonderful effect on me. Should a symphony of odors be scientifically devel-

increased amount of educational and tonical stage productions presenting the finer emo-tions of life, such as a kiss, were looked films. I know of some theatres where the into its a ridiculed manner in hamlete But now, since the small-town person ha seen this emotion repeatedly in almost every acreen play, he appreciates the spirit of th

scene and therefore treats it seriously. It would be almost impossible from a financial standpoint for a group of actors such as we find in the ordinary film produc-tions to play in some of our small towns. Motion pictures make it possible for thes people to see the best of Broadway talent in small parts, not including costly stage settings and vivid photographic effects.

They are given stories of the choice dra-matic and light comedy variety prepared by screen experts, travelogues and topical films, including all the events of the week.

Reid. in

Pearson, in ainst Sister

Dana, in ortal Sin

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ove Leads

Cohan, in

Bhe Paid

BROAD-"Treasure Island." with Mr. and Mrs. Charles Hopkins. The perfect Stevenson romance done in the perfect Stevenson manner, with an adequate company and full of thriils.

ARRICK-"Fair and Warmer." with Edna Hibberd, Ernest Cossart and Janet Beecher. Avery Hopwood's Frenchy farce about the insidious cocktail and two young married couples. Amusing. YRIC--"Katinka." with T. Roy Barnes and Ada Meade. A tuneful tinkling musical play, with capital music, a good cast and the usual libretto. Barnes is funny.

AT POPULAR PRICES

SATURDAY

Marguerite Clark in The Fortunes of Fifi

Dorothy Grah, in Stage Struck

William S. Hart. in The Square-Deal Man

Edith Storey, in Aladdin From Broadway

Theda Bara, in The Tiger Woman

Ella Hall, in Her Soul Inspiration

Frank Keenan, in The Crab

Fannie Ward, in Betty to the Rescue

Theodore Roberts, in The American Consul

Owen Moore, in A Girl Like That

Douglas Fairbanks, in The Good Bad Man

Alice Brady, in The Dancer's Peril

Virginia Pearson, in Sister Against Sister

William Farnum, in The Tale of Two Cities

Dorothy Phillips, in Hell Morgan's Girl

Anita Stewart, in The Girl Phillippa

Dorothy Dalton, in Back of the Man

Olga Petrova, in Bridges Burned

Mary Pickford, in The PoorLittle Rich Girl

Robert Warwick, in The Arsyle Cane

William Desmond. in The Last of the Ingram

Frank Meintyre, in The Traveling Salesma

Turboat Romemo

Olga Petrova, in The Secret of Eve

Mabel Taliaferro. in The Barricade

George M. Cohan, in Broadway Jones

Clara Kimball Young. in The Price She Paid

Back ip His Kind

George Walsh, in High Finance

WALNUT-"The Guilty Woman." with Au-gusta Perry and John Davidson. Drama

FRIDAY

Marguerite Clark in The Fortunes of Fifi

Norma Talmadge, in

Dorothy Davenport, in The Scarlet Crystal

George Walsh. in High Finance

Victoria Cross Patria, No. 9

Theda Bara, in The Tiger Woman

Anita Stewart, in The More Excellent Way

James Morrison, in Two Men and a Woman

George M. Cohan, in Broadway Jones

Clara Kimbali Young in The Price She Paid

Bach to Els. Kind

corded in a play of his own devising. News, travel and comeay films. RCADIA-"Castles for Two." with Marie Doro and Elliott Dexter, first half of week. "The Square-Deal Man," with William S. Hart, latter half of week. Ditmar's animal pictures. VICTORIA-"The Price She Paid," with

Clara Kimball Young and David Powell, all week. Keystone comedies and Dit-

mar's pictures, PALACE—"A Poor Little Rich Girl." with Mary Pickford, all week. Official British war pictures and other subjects.

REGENT - "The More Excellent Way." with Anita Stewart and Charles Richman, Monday and Tuesday; "The Mortal Sin." with Viola Dana, Wednesday and Thursday; "High Finance," with George Walsh, Friday and Saturday.

STRAND-"The Girl Philippa," with Anita Stewart, all week. Others

OCUST-"The Matrimaniac," with Douglas Fairbanks. Monday and Tuesday: "Passion." with George LeGuere. Wed-nesday and Thursday: "The Girl Philip-pa." with Anita Stewart. Friday and Saturday.

HESTNUT STREET OPERA HOUSE-Womanhood, the Glory of a Nation." with Alice Joyce and Harry Morey. Vitagraph's impressive preparedness plea, ar-tistically produced and acted.

VAUDEVILLE

VAUDEVILLE KEITH'S-Eva Tanguay in new repertory of songs; Clark and Hamilton, in "A Wayward Conceit"; David Sapirstein, pianist; Billy Burke's "Pinkie"; Wallace Bradley and Grette Ardine; the Hickey Brothers, acrobatic comedians; Patsie De Forest and Allen Kearns; the Risals; "Pa-tria." tria.

GLOBE-Gordon Eldred and company; Imperial Jujutsu Japs; the Lillian Steele Trio; Clayton Drew Players; "The Run-away" Arthur Rigby; Lillian Fitzgerald and company; Swain's trained pets; War-tenberg Brothers; E. J. Moore, magician. tenberg Brothers; E. J. Moore, magician. BROADWAY.—"The Man Hunters" Jimmie Britt, George M. Fisher and company: King and Harvey; Gruett, Kramer and Gruett: "Where Love Leads," photoplay, with Ormi Hawley, first half of week. Victor Musical Melange; Leo Beers, "The Joy Rider"; Mr. Tom and Stacia Moore; the Four Readings; "The Argyle Case." photoplay, with Robert Warwick, latter half of week.

GRAND-"Mother Goose." with J. C. Mack; the Aki Japanese troupe; Walter Kel'y, Irish monologist; motion pictures.

WILLIAM PENN.—"The Dreamer"; Leo Beers: Theo and Her Dandies; Dooley and Nelson; "A Love Sublime," photoplay, with Wilfred Lucas, first half of week. Change of vaudeville bill and "The Daughter of the Poor," photoplay, with Bessie Love, latter half of week.

CROSS KEYS.—Seymour Brown and com-pany; the Beil Boy Trio; Mudge-Norton Trio; Lillian Boggs, first half of week. Charite Dooin and Jim McCool; Sorsite and Antoinette; Burke and Burke; Rits Gould; "Fashion a la Carte," latter half of week.

BURLESQUE

TROCADERO-"Hello, Paris," with Eleanor Wilson and George Clark. Mil drill a featured part of the entertain TRAVELOGUES

CADEMY OF MUSIC-"The Holy Lines "Around the World." with lines by Dwight Bimendort.

EVENING LEDGER PHOTOPLAY CALENDAR EVERY SATURDAY, SUBJECT TO CHANGE WEEK OF MARCH WEDNESDAY THURSDAY MONDAY TUESDAY 26 TO MARCH 31 British ALHAMBRA te Clark, in unes of Fifi Harold Desmond, in

	TUESDAY	WEDNESDAY	THU	
British War Pictures	British War Pictures	British War Pictures	Marguerit	
Out of the Wreck	Out of the Wreck	Out of the Wreck	The Fortu	
Harold Lockwood, in	Louise Huff, in	Mare MacDermott, in	William I	
The Promise	Great Expectations	The Last Sentence	The Last of	
British War Pictures	British War Pictures	British War Pictures	William I	
Castles for Two	Castles for Two	Castles for Two	The Squar	
Theda Bara, 11	Theda Bara, in	Dorothy Kelly, in	Dorothy	
The Tiger Woman	The Tiger Woman	The Money Mill	The Mr	
George Reban, in	Frances Nelson, in	Stuart Holmes, in	Marion S	
His Sweetheart	One of Many	The Scarlet Letter	The Ad	
The Hungry Heart	Marie Doro, in	Passion	Frances	
The Great Secret. No. 6	Lost and Won	Seven Deadly Sins, No. 3	One o	
Mary Miles Minter, in	Derothy Dalton, in	Alice Joyce, in	Ethel C	
Faith	Chicken Casey	The Courage of Silence	The Web	
Irene Fenwick, in	Dorothy Phillips, in	Claire McDowell, in	Edith S	
A Girl Like That	Hell Morgan's Girl	The Gates of Doom		
Lou Tellegen in	Lou Tellegen in	Robert Warwick, in	Robert W	
Black Wolf	Black Wolf	The Argyle Case		
Fanny Ward, in	Fanny Ward, in	Mme, Petrova, in	Nance	
Betty to the Rescue	Betty to the Rescue	The Secret of Eve		
British War Pictures	British War Pictures	Skinner's Dress Suit	Skinner's	
Sister Against Sister	Sister Against Sister	Mrs. V. Castie, in Patria	Mrs. V. Cas	
Peggy Hyland, in	Peggy Hyland, in	Stuart Holmes, in	A Child o	
Intrigue	Intrigue	The Scarlet Letter		
Civilization	Civilization	Civilization	Fannie Wite	
Clara Kimbali Young, in	Clara Kimball Young, in	Ciara Kimball Young, in	Theodore	
The Price She Paid	The Price She Paid	The Price She Paid	The Amer	
Earle Williams, in Arsene Lupin	Dorothy Gish, in Stage Struck	Two Women and Two Men	William I	
Douglas Fairbanks, in The Matrimaniac	Douglas Fairbanks, in The Matrimaniac	Sherley Mason in Parsion	Sherley Mass	
Ella Hall, in Polly Redhead	A Daughter of the Poor	Mme, Oiza Petrova, in Bridges Burned	William I	
June Caprice, in	Her Lips and His	Clara Kimball Young, in	Elta	
A Child of the Wild	Patria. No. 8	The Foolish Virgin	Polly	
Mary Pickford, in	Mary Pickford, in	Mary Pickford, in	Mary Pi	
The PoorLittle Rich Girl	The PoorLittle Rich Otri	The PoorLittle Rich Girl	The PoorLin	
Marie Doro, in	The Man Who Took a Chance	Frank Keenan, in	Wallace	
Lost and Won		The Sins Ye Do	The Gold	
Dorothy Gish, in	Harold Lockwood, in	William Farnum, in	Virginia I	
Stage Struck	The Promise	A Tale of Two Cities	Blater Age	
Anita Stewart, in	Anita Stewart. in	Viola Dana. in	Viola 1	
The More Excellent Way	The More Excellent Way	The Mortal Sin	The Mo	
Theda Bara. in	Theda Bara, in	Pride of the Clan	Harold Lo	
The Tiger Woman	The Tiger Woman	British War Pictures		
Virginia Pearson, in	Alma Hanlon in	American Aristocracy	Mrs. V. Cas	
Bister Against Sister	God of Little Children	Is Marriage Sacred?		
Ormi Hawley, in	William Farnum, in	Fannie Ward, in	Mrs. V. Cas	
Where Love Leads	A Tale of Two Cities	Winning of Sally Temple		
Shirley Mason. in Passion	The Girl From Rector's The Rink	Ella Hall, in Polly Redhead	Ormi H.	
George M. Cohan. in	George M. Cohan, in	George M. Cohan, in	George M.	
Broadway Jones	Broadway Jones	Brondway Jones	Broadw	
Ciara Kimbali Young, in	Clara Kimhali Toung, in	Clare Kimball Young in	Clara Kimb	
The Price She Paid	The Price the Paid	The Price She Fale		
Vivias Martin, in	Virian Martin, in	Trancar Neison, in	-	

des	here is a combination of gripping ma of lives among both rich and poor-
	probems of half a dozen families-that
the	probems of mail a dozen families-that
WII	keep every lover of the screen on the
edg	e of the seat every minute of this film.
It	s a play that safeguards the sanctity of
the	American home, fearlessly portrays the
-	knesses of humanity and tells of the
	A late lines I handling and tena of the
evi	of idle lives. It is a wholesome, in-
VOR	orating drama-"a play within a play"
-D	resented with a dramatic intensity rarely

Creat Expectations	Marc MacDermott, in	William Desmond, in	House Peters, in
	The Last Sentence	The Last of the Ingrams	Happiness of Three Women
British War Pictures	British War Pictures	William S. Hart. in	William S. Hart. in
Castles for Two	Castles for Two	The Square-Deal Man	The Square-Deal Man
Theda Bara, in	Dorothy Kelly, in	Dorothy Kelly, in	Edith Storey, in
The Tiger Woman	The Money Mill	The Money Mill	Aladdin From Broadway
Frances Nelson, in	Stuart Holmes, in	Marion Swayne, in	Theda Bara, in
One of Many	The Scarlet Letter	The Adventurer	The Tiger Woman
6 Marie Doro, in	Passion	Frances Nelson, in	Irene Fenwick, in
Lost and Won	Seven Deadly Sins, No. 3	One of Many	A Girl Like That
Derothy Dalton, in	Alice Joyce, in	Ethel Clayton, in	Julius Steger, in
Chicken Casey	The Courage of Silence,	The Web of Desire	The Stolen Triumph
Dorothy Phillips, in	Claire McDowell, in	Edith Storey, in	Mabel Taliaferro, in
Heli Morgan's Girl	The Gates of Doom	Aladdin From Broadway	The Barricade
Lou Tellegen in	Robert Warwick, in	Robert Warwick, in	Theodore Roberts, in
Black Wolf	The Argyle Case	The Argyle Case	The American Consul
Fanny Ward, in	Mme, Petrova, in	Nance O'Neil, in	Nance O'Neil, in
Betty to the Rescue	The Secret of Eve	Greed	Greed
British War Pictures	Skinner's Dress Suit	Skinner's Dress Suit	Douglas Fairbanks, in
Sister Against Sister	Mrs. V. Castie, in Patria	Mrs. V. Castle, in Patria	The Good Bad Man
Peggy Hyland, in	Stuart Holmes, in	A Child of the Wild	Alice Brady, in
Intrigue	The Scarlet Letter		The Dancer's Peril
Civilization	Civilization	Fannie Ward, in Witchcraft	James Morrison, in Two Men and a Woman
Clara Kimball Young, in	Ciara Kimball Young, in	Theodore Roberts, in	William Farnum, in
The Price She Paid	The Price She Paid	The American Consul	A Tale of Two Cities
Dorothy Gish, in	Two Women and Two Men	William Desmond. in	Mme. Petrova. in
Stage Struck		The Last of the Ingrams	The Secret of Eve
Douglas Fairbanks, in The Matrimaniac	Sherley Mason in Passion	Sherley Mason in Passion	Anita Stewart, in The Girl Phillippa
A Daughter of the Poor	Mme, Oiga Petrova, in	William Farnum in	Charlotte Walker, in
	Bridges Burned	A Tale of Two Cities	Pariners
Her Lips and His	Ciara Kimbali Young, in	Elin Hall, in	Ethel Clayton.
Patria, No. 8	The Foolish Virgin	Polly Redhead	The Web of Desire
Mary Pickford, in	Mary Pickford, in	Mary Pickford. in	Mary Pickford, in
The PoorLittle Rich Otri	The PoorLittle Rich Girl	The PoorLittle Rich Girl	The PoorLittle Rich Girl
The Man Who Took &	Frank Keenan, in	Wallace Bald in	The Four Little Rich Girl

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