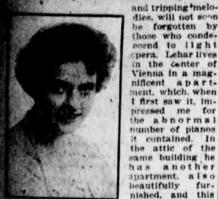
## **ECOLLECTIONS** VARIOUS EXOTIC **OPERETTA WRITERS**

s and Anecdotes Concern Men Whose Melodies Are Heard in U. S.

ANY ARE ECCENTRIC

By ELSE ALDER

Aider comes to the Forrest in "Miss Springtime" next Monday.) sably the most amiable of all the composers is Franz Lehar. "Merry Widow." with its sparkling



be forgotten by those who condepera. Lehar lives Vienna in a magnificent apart-ment, which, when I first saw it, imhe uses as

composing

ludes himself there for days. While in last throes of instrumentation he will It in a chair, ignoring his bed entirely, and mposer who attends rehearsals faithfully, nd no matter what may be his real opinion f the members of the company engaged in ells them all how well they sing and play. When his speretta, "The Ideal Wife, that I should play the part of a worldly oung Spanish giri fully experienced in the opposite role, that of an innocen married young wife who fears that usband is fickle and who comes to is worldly wise sister in the play for ad-ice as to what she should do, was to be reated by a well-known singer from the de hallt who was famous as a man er. She had had many experiences, and ad emerged triumphant from all.

The situation tickled the risibilities of the ence immensely. I had gone to the ex-se of importing from London the riding trance I should be the last word in style it on the opening night I found that I most miserable failure of my The audience insisted on laughing

After the performance Lehar came to e to tell me with entausiasm what a won-erful hit I had made, and even next mornwhen the newspapers confirmed the t, he was unchanged in his opinion. "If you had worn another costume when made your entrance." he said, would have run a year!"

nerich Kalman, the Hungarian com-, known here for "Sari," "Miss Spring-" and some of the music of "Her Sol-Boy," is probably the most pessimistic craft. He lives in a modest apartin Vienna with his dog Sari II. Sari ed this life about a year ago. Kalands a most dutiful son, and no morning in which he does not telephone his r at Budapest to inquire anxiously ut the state of her health and chat with

titions. He will not ride in a carriage rawn by a white horse. Once, owing to be scarcity of taxicabs, I had to trudge or blocks with him in a driving rain be the only horse-cab available was

n by a white horse. ien I played "Sari" in Berlin Kalman me from Budapest to witness the opening.

Meh was an unusually brilliant affair. The

coss was beyond question. After the still see that he was not altogether

it's not that," he replied hest-y. "But you can't imagine how better you would have been if that assant's skirt you wore when you first peared had been blue instead of green." Kalman relies heavily on unusual orches-al effects. He will work for days with torchestra, stringing up bits of curtain the horns or turning the violins a erent angles, so that when the organiza-is handed over to the conductor for the ning night (which Kalman never directs

small night (which Kalman never directs massif) it is almost a perfect machine. I remember when it was decided to revive aril" ir. Vienna for a gala performance at Kalman came to look the orchestrate. He discovered that there was no mballo—that Hungarian piano that is yed by a man with two small hammers his hands. You have seen Hungarian sicians playing them in restaurants. At test the performer appears to be beating a strings to pieces.

e strings to pieces. At once the edict came from Kalman, "No imballo, no performance!" Messengers hot haste were dispatched for one. Finally

not haste were dispatched for one. Finally nau was brought up from Budapest with instrument, and all went well. The performance was highly successful, I for once Kalman was in a seventh iven of delight. When the curtain had len on the last act he rushed to the usical director to congratulate him on the amilicant achievement of the orchestra. "It played superbly." exclaimed the com-ser with fervor. "There was nothing to

es," said the conductor, "but it was too wasn't it, that the czimbalio player taken ill and didn't put in an appear-, whose "Little Boy Blue" was

eny, whose "Little Boy Blue" was cod several years ago in this country. Henry W Savage, is probably the erratic of the composers. He has many years in Paris, where he was moving-picture business. When the roke out the French were not as paras Benery thought they should have a the way they rushed him over the fact when he got back to Austria comptly enlisted, though he was well the military age, with the passionate of the military age, with the passionate of the military age, with the passionate of the fact of guard railroad stations, on grew tired and asked for his rewhich was granted.

The poor fellow languishes in a military and the poor fel

### "ALADDIN" FEATURE OF GREATEST SHOW

Many Other Novelties, Including Animal Acts, With Barnum & Bailey Fete

The Barnum & Balley circus comes to Phi'adelphia for its annual engagement on Morday, April 30. Only the name Barnum & Balley grows old, for the purveyors of circus amusement of "the Greatest Show on Earth" have spared no expense to make this season's show exceed the most sanguine expectation. Numerous new features have been secured and the expenditure has brought many big noveities.

have been secured and the expenditure has brought many big noveltles.

The spectacular pageant "Aladdin and His Wonderful Lamp" has 1400 persons taking part besides 780 horses and camels, and was pronounced by press and public "a gloriously !ridescent eye feast."

A novel feature this year is Prince Mar-vel, the gymnastic chimpanzee, who exe-cutes a complete horizontal-bar act and does all the difficult feats accomplished by his human rivais; Solombon, in a novel per-formance, whose skillful antich will make you wonder "is he man or monkey"; an-other feature are the stars of the Imperial Chinese circus, who whill, spin and slide. other feature are the stars of the Imperial other mindent, which, when I first saw it, impressed me for dizzy heights while hanging by their hair: the Five Hannafords, an entirely new idea in equestrianism: Signor Paste de in equestrianism: Sig derful statue horses in scenes from master sculptors; Mile. Nadje, the perfect woman the Slegrist-Slibon Troupe, in dangerous dis-plays ex aerialism; Mme. Bradna, in a If in a chair, ignoring his bed entirely, and display in which thoroughbred horses and a score of dogs assist; Lady Alice and her ups in the intervals of his work. He is a pets and many other novel features. Human freaks are exhibited this season

#### DEANS OF MINSTRELSY REVIVE AN OLD ACT

How McIntyre and Heath Came to Dig Up "On Guard"

The engagement of Mcintyle and Heath at Keith's next week, which marks an anniversary event in the remarkable theatrical career of these deans of minstrelsy, will be interest to every devotee of this old form of amusement. This will be the fourth anniversary celebrated in this city by these eterans of the burnt cork. It was here that they celebrated the twenty-fifth anniversary of their p sduction of "The Georgia Minstrels" their original blackface skit, which they have been using in their repertory for than forty years. It was in this city that they celebrated their fortieth year in the profession, and during their last appearance at Keith's they celebrated the anniversary of their partnership, which occurred in 1874.

During their engagement here next week these blackface funsters will present their famous travesty called "On Guard," and it will be the first time in ten years that they have played it heré. This piece has been used at intervals by McIntyre and Heath for almost forty years, and has had almost as much to do with making them interna-tionally known as "The Georgia Minstrels." More than a quarter of a century ago they made a trip through Europe, being among the first of the American blackface comedians to cross the ocean. While they had been more popularly identified with "The Georgia Minstrels." the latter sketch did not take as well with the foreign theatre-goers as "On Guard," Lecause of its military character, which was easier for the people over there to understand. Later, when Mc Intyre and Heath made a second tour of England as the stars of a minstrel troupe, they used "On Guard" as an afterpiece, building it up through the addition of other members of the company, "On Guard" was used for many years by the minstrels as their contribution to the combination variety show which toured the country under the title of McIntyre and Heath's High Prize Ideals. This was long before the present high-class vaudeville was inau-gurated, but "On Gua-T" has lasted as long as any of the others, and is sure to revive memories of the past in the minds of those who remember it. It is particularly apropos at conditions in the country at present, and although the principals have added • few lines of business which bring the shis up-to-date, they never depart from their char-

acters of the old-time darkies before the

FAR FROM THE CAMERA'S CALL



When she is not posing before the lens for "The Law of Compensation." which is at the Arcadia next week, or some other Selznick picture, Norma Talmadge enjoys resting on the comfortable porch of her attractive home

#### WROTE MUSIC FOR MAID OF ORLEANS

"Joan the Woman" and who was in Los Angeles during most of the time required for the taking of the picture, came to Philadelphia for the opening presentation of this cinema production and has been conducting the orchestra at each performance since Easter Monday. Mr. Furst declared yesterday that in all his experience he had never known a picture to be taken so expeditiously and with such apparent interest on the part of all participants as in this instance. "At the studio," said he 'we attributed this spirit of helpfuiness in part to the nature of the story, for we felt that the influence of Joan was over us all. At the same time we were inspired by Miss Parrar herself, who was the most indefatigable of the workers and who, on all occasions, was tircless in her efforts.

" Joan the Woman' was originally is Joan the Woman was originally in fifteen reels and they were taken in sixty-two working days. The beginning was in July and at the end of September the picture was completed. The battle scene at the end of the first epoch in the picture required but one day to make. We had thought that perhaps a week might be necessary for 'shooting' this conflict. But everything was wonderfully well arranged. Milton Hoffman and Fred Kley, who are in of the conduct of the studio, have devised a perfect system and it worked without a hitch. Of course there were tele-phones at all parts of the battlefield. The rehearsal, in the morning, was so satis-factory that it was decided to go on with the photography in the afternoon. When the cameras were at work everything hap-pened just as it had been rehearsed and at nightfall, the picture was completed.

"Each night when pictures were com-pleted they would be shown in the studio, but there were only a few of us who saw the completed film before it was shown in the completed film before I was present at the first showing because it was necessary for me to see to it that the music synchronized with the scenes. But none of the members of the cast was privileged to see Joan' until the first public performance at Los Angeles on January 15.

We were wonderfully free from serious accidents in the making of this picture, although one fellow fell from his horse and was in a hospital for several days. We worked hard. Long hours never bothered us. Several of the scenes were taken at tight, and one of these showing the triumphal entry of Joan into Orleans, a twiall of us a fascinating event. The women partici-

p. nts carried great armfuls of flowers and they were all real flowers, too.

"It has been a great delight for me to write music for pictures. I had virtu-ally retired to my place at Long Island, near Long Beach, and I was trying to

The Cure

William Furst, who wrote the music for | satisfy myself by working around my garden. But I did not feel well, and one day I had a telephone message from a man in New York. Two days later I was on my way to Los Angeles. I at once began a horough examination of the studio, and for three weeks I made a complete study of every part of the motion picture business. It was not long, then, before I was writing music for pictures. I might add that in a few weeks I had gained ten pounds and that my health was better than ever before."

#### MOROSCO BOOSTING WESTERN GIRL CROP

"Letty" Aggregation Is Home-Grown California Product

For more than a decade Los Angeles has een generally admitted to be the best advertised city of the United States. No distance was too great for a delegation from its board of trade or kindred organization to travel and expound with intense enthu-siasm the beauty of the trees, the bees and the seas around Los Angeles. Extravagant pleture books showing bungalows and bathers, old missions and miners, gorgeous bathers, old missions and miners, gorgeous parks and plutocrats, have been spread widely, but Oliver Morosco has been the first to send "the effete East" living ex-amples of what the California climate may do in the way of beautiful womanhood.

For his musical farce, "So Long Letty." at the Lyric, Mr. Morosco offers a chorus of "home products." Every one of its members has been selected from Los Angeles or some other locality in southern California, and it is told that nome of the reviews of his merry piece have omitted to dwell appreciatively on the pulchritude of

sample that the producer himself and Cali-Not only home-grown, but also trained are these beauties of the chorus, for some music schools of growing reputation are in Los Angeles, and their efficiency is shown in the general recognition that has been made of a real "singing chorus" in

its selection. Mr. Morosco makes fully ap-

parent to the observer that the climate of

alifornia produces the blush of health for

The exhibitor must go back to the old days if he wants to make money. -Carl Laemmle in Motion Picture

So Long Letty.

#### WHEREIN I ANSWER WALTER PRITCHARD **EATON ON MOVIES**

Some Things the Eminent Critic Has Overlooked in Dissection of Films

HOW ABOUT THE STAGE?

By NORMA TALMADGE

(At the Arcadia next week.) The wonderful popularity of the movies the fascination they exert over the public and the important part they play in our

national life have made them the subject of much favor wise. Their critics are as numer-ous as the fish in the sea. And every so often an erudite theatrical ommer.tator, tir on the decadence of the drama Don Quixote-like seeking new worlds to con quer, turns his at tention to the films and finds

there conditions even more appalling. The jatest of the modern rivals of Cervantes's hero is Walmodern rivals of tervantes a new first principal for the Pritchard Eaton, who e pungent pen lances the fifth estate in the April number of the Theatre Magazine when under the heading "The 'Art' of the Motion Picture" attempts to prove that there is no art

The burden of Mr. Eaton's complaint is that photoplays are "stereotyped, not creative," and that they have "no communicated sense of originality or of unique personality." After lamenting that the work of one director or author "resembles the work of all others," Mr. Eaton, as if searching for an explanation for the fancial right ing for an explanation for the fancied plight ing for an explanation for the fancied pilght of the movies, ventures the suggestion that it is because "the communicating power of gesture and bodily expressiveness are reduced to a mechanical formula."

Mr. Eaton, estimable a man as he is and jearned as he may be in the affairs of the theatre, in the role of the Christopher Cotheatre, in the role of the Christopher Co-iumbus of the movies, is not convincing. Surprising and individual as it may be, his discovery of the lack of originality and personality in filmdom will never earn for him a niche in the Hall of Fame. Beyond the peradventure of a doubt he must have been surveying the promised land through inverted binoculars for symptoms. inverted binoculars, for something surely has happened to obscure or distort his vision. Otherwise he would realize that personality is the dynamics of the movies; without its propelling force the novelty of without its propening force the novelty of the "jumping pictures," as the movies were first known, would long ago have worn off, and the public, its curiosity satisfied, would have returned to Mr. Eaton's best beloved the speaking stage. The fact that personality in motion-picture land commands the world's biggest salaries and entertains lions daily is irrefutable evidence of its existence.

The "mechanical formula" found by the distressed Mr. Eaton is worshiped even more faithfully on the stage than on the screen. What is a drama but a compound of love interest, action, suspense and sur-prise? Are not the complications of all farces based on mistaken identifies? Do not all society plays deal with sex, scandal and divorce? Why do all modern plays, whether dramas, comedies, farces or what-not, have the same austere butler, the same pert maid and the inevitable telephone? is because they are the prescribed chemical onstituents of the compound which makes Talk about your mechanical for-Why the mechanics of the legitia piny. mulas. Why the mechanics of the legit mate theatre are so obvious they squeak!

Mr. Eaton harps on the similarity between cenes in the movies and declares scenes from one photoplay may be transferred bodily to another of corresponding theme without any sense of startling Perhaps this is true, and then again maybe tings of the speaking stage? Did Mr. Eaton ever note any differences in the scenes de-picting the living room of a country home except in the shade of the cretonne used? Surely the omniscient Mr. Eaton will not undertake to contend that the scenic backgrounds of the stage are superior to those of the screen. The latter has none of the

# limitations of the theatre to cramp its style; its boundaries are not prescribed by the width of the proscentum opening, the depth from the footlights to the back walls or the number of feet between side walls. Reverting to the subject of "mechanical formulas" and contrasting again the movies and the speaking stage, which Mr. Eaton persists in doing, what is the fate that overtakes the intrepid producer who dares to stage the work of an author original enough to depart from the beaten path of playwriting? MISS HILDA SPONG, HUMANITARIAN AN EMINENT ACTR

#### JESS WILLARD WITH **BUFFALO BILL SHOW**

Noted Heavyweight Feature of Big Entertainment Due Here Tomorrow

The Buffalo Bill Wild West and circus. this year featuring Jess Willard, the cowboy heavyweight world's champion, will arrive in Philadelphia tomorrow some time before noon. During the day tents will be erected on the old show grounds at Ninetcenth street and Hunting Park avenue and arrangements completed for Monday's parade and the six days of strenuous entertainment that follow. The horse tents will be open to the public Sunday and there will be much of interest to attract the curious crowds that always enjoy seeing a big tent show in Sunday quarters.

The first important event of the engagement will be the street pageant. It is scheduled to leave the grounds Monday morning at 10 o'clock and will pass over the following route:

Nineteenth street and Hunting Park avenue to Broad street, on Broad to South street, return on Broad to Germantown aveque, on Germantown avenue to Hunting Park avenue, to Nineteenth and back to the

The parade will be led by Johnny Baker, the noted rifle shot and foster son of the Wild West notables will be in line except Willard. The champion, it is announced, will only be seen in the show, where he will first be introduced in his former character as a cowboy and later as the conqueror of Jack Johnson, when he will spar several rounds with his trainer, Walter Monahan,

During the week performances will b given daily at 2:15 and 8:15, and a notable program, divided between high-class circus and strenuous Wild West displays, is prom-The circus part of the program will offer the Eugenios, nine clever acrobats Emily Stickney, bareback equestrienne Rhoda Royal's troupe of high school riders Devlin's wall-scaling zouaves, a troupe o whirling Berber Arabs, the Imperial Japa-nese equilibrists, Mme. Marantette and her school of high-jumping horses, a series of rained animal displays and other interest ing acts.

The Wild West will present "Tex" Mc-Leod, Hank Durnell, Chester Byers and other well-known riders and ropers; a core or more cowgirls, who will vie with the cowpunchers in creating excitement in the arena; Mexican bandits will attack the stage coach and wild Indians will raid the

Pilar-Morin in Benefit

Some one quite out of the usual run of distinguished French pantomimist, who will be the stellar attraction at the benefit matinee at the Forrest next Tuesday. The en tertainment will be given in aid of the Children's Country Week Association. "The Battlefield," a war drama, will be the vehicle chosen by the actress. Plays and Players are to be seen in Sir James M. Players are to be seen in our salies.

Parrie's "Rosalind," "Ov-rruled," by Bernard Shaw, will be the Stage Society Players' contribution to the bill. May Dawson ers' contribution to the bill. and eighteen girls will be seen in a ballet and there will be other acts.

PET PEEVES

Being told I am too young to do things toward which I aspire.—Mary Miles Minter.

# **HUMANITARIAN AND** EMINENT ACTRESS

'Lesbia Grantham" Gives Her Impressions of the War's Outbreak in England

#### HER PITY FOR REFUGEES

"Don't speak to me of war," exclaimed Hilda Spong, the distinguished English actress, who is playing the frigid Lesbia Grantham in Bernard Shaw's "Getting Married," currently at the Adelphi. Miss Spong touched her eyebrows with a pencil and explained why she avoided the subject. "If you had been in Great Britain when the conflict started," she went on, "you would understand my attitude perfectly. I was appearing at the Aldwych Theatre. Thea appearing at the Aldwych Theatre. Then
the tornado broke. Not only the attitude
of every one around me depressed me; it,
was the incoming people from Belgium
and other countries. Never in my quite varied career have human suffering and tragried career have human suffering and tragedy been so openly written on the faces of my fellow-beings. I can neven forget it; the caim yet dreadful expressions of nuns of old men and women, even of the children. It is an age of horror and I pray earnestly that the end may come soon."

Miss Spong, one feels instinctively, is a real person, with little of the artificiality of the playhouse associable with a popular actress. She has a quick, eager personality; a keen, friendly eye; a capacity fog making

a keen, friendly eye; a capacity for making conversation, not merely monol theatrical experiences have been varied and filled with divers interests. Born is and filled with divers interests. Born in London, she is the daughter of a well-known scene painter. Her first appearance before the footlights was in Sydney, Australia. Her initial bow to a truly British audience was made at Drury Lane. Americans saw her first as the deliciously comic Imogen Parrott in Sir Arthur Wing Pinero's "Trelawney of the Wells." Mary Mannering was at that time the Rose, a role later was at that time the Rose, a role later was at that time the Rose, a role later revived by Ethel Barrymore. Imogen, in the revival, was done by Louise Drew. Miss Spong has the distinction of having been one of the famous Daniel Frohman Lyceum stock. To give a list of her parts and to tabulate the different sorts of characters she has portrayed would tax this entire page's limits. She has been starred and featured by the late Charles Frohman. She has maintained her own stock companies in Melbourne and Sydney. Just prior to Mr. Faversham's production of Married" she was associated with the Henry Miller stock company in San Fran-

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RUBY MARKET STREET
BELOW TH STREET
VIOLA DANA in
"THE MORTAL SIN"

STANLEY MARKET ABOVE 16TH P. M. BLANCHE SWEET in THE TIDES OF BARNEGAT

STRAND GERMANTOWN AVENUE
"THE CLOCK"

THE PEOPLE VS. ABOVE NINTE,

JOHN DOE"

SAVOY 1211 MARKET
STREET
RUTH ROLAND in
"THE DEVIL'S BAIT"

PRINCESS 1018 MARKET

Enid Bennett in "THE LITTLE

PALACE 1214 MARKET STREET

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RIDGE AVENUE THE RIDGE AVE.

Dorothy Kelly in "Money Mill"
Slim Summerville in "Susted Trust"

COMMENT—

C TIOGA IN AND

## EVENING LEDGER PHOTOPLAY CALENDAR EVERY SATURDAY, SUBJECT TO CHANGE

WEEK OF APRIL 16 TO APRIL 21	MONDAY	TUESDAY
ALHAMBRA	The Dummy The Cure	The Dummy The Cure
APOLLO	Mme. Nazimova, in War Brides	Mme, Nazimova, War Brides
ARCADIA	Norma Talmadge, in Law of Compensation	Norma Talmadge. Law of Compensati
BELMONT	Clara Kimbail Young, in The Price She Paid	Clara Kimball Young The Price She Pa
BLUEBIRD	Mae Murray, in On Record	Matei Taltaferro. The Barricade
CEDAR	Robert Warwick, in A Girl's Foily	Lou Fellegen, m
COLISEUM	Hoibrook Hilms. in Pride	Holbrook Blinn, is Pride
EUREKA	Frederick Warde, in King Lear	Dorothy Gish, in Stage Struck
FAIRMOUNT	Lengre Uirich, in Her Own People	Sessue Hayakawa. Each to His Kine
6TH STREET	Marie Doro, in Castles for Two	Marie Doro, in Cratles for Two
FRANKFORD	Sessue Hayakuwa, in Each to His Kind	Sessue Hayakawa, Each to His Kine
GREAT NORTH.	High Finance The Cure	High Pinance; The C British War Pictu
MPERIAL	The Poor Little Rich Girl	The Poor Little Rich
EFFERSON	Anita Stewart, in The Girl Philippa	Anita Stewart, in The Girl Philippa
LEADER	The Poor Little Rich Girl	The Poor Little Rich
LIBERTY	Peggy Hyland, ta Babette	A Daughter of the I
LOCUST	The Cure The Beloved Vampire	The Cure The Beloved Vampi
MARKET ST.	Wedgwood Nowell, in The Pulse of Life	Seena Owen, in Weman's Awakenir
VERBROOK	The Dancer's Peril	Mrs. V. Castle, in P.
PALACE	Broadway Jones The Cure	Broedway Jones The Cure
PARK	Civilization	Civilization
RINCESS	Constance Taimadge. in Betay's Burgier	Viola Dana, in The Mortal Sin
REGENT	The Power of Decision The Cure	The Power of Decision The Cure
RIALTO	Blanche Sweet, in The Evil Eye	Mary Pickford in The Pride of the Cla
UDGE AVE.	George Walsh, in	Dorothy Bernard. 1 The Accomplice
RUBY	Gladys Brockwell, in Her Temptation	The Accomplice  The Accomplice  The Greatest Love
AVOY'	Her Greatest Love	Wrdgewood Nowell, The Pulse of Life
TANLEY	Pauline Frederick, to	Wanter Backer

WEDNESDAY	THURSDAY
The Dummy The Cure	William S. Hart The Square-Deal Man
William Deamond, in Blood Will Tell	Norma Taimadge, in Panthea
Norma Taimadge, in Law of Compensation	Norma Talmadge, in Law of Compensation
Chara Rimball Young, in The Price She Paid	Clara Kimball Young, in The Price She Pald
A Child of the Wilds	Clara Kimball Young, in The Price She Paid
H. B. Warner, in the Seven Deadly Sine	The Barricade
Mrs. V. Castle, in Patri	a The Girl Philippa
Darothy Keily, in The Maney Mill	Gail Kane in As Man Made Her
Dorothy Dalton, in Back of Man	Earle Williams, in Apartment 29
The More Excellent Way Mrs. V Castle, in Patri	The More Excellent Way
Lionel Barrymore, in His Father's Son	Anita Stewart, in The Girl Philippa
The Woman Who Dared Patria No. 12	Heatriz Michelena, in The Woman Who Dared
The Poor Little Rich Gir The Cure	
George Walsh, in High Finance	Marguerite Clark, in
The Poor Little Rich Gir	Street Water
Norma Talmadge, in Panthea	William Desmond in Blood Will Tell
The Cure The Mortal Sin	The Cure The Mortal Stn
Harold Lockwood, in The Promise	Gladys Brockwell, in Her Temptation
Ormi Hawley, in When Love Leads	The Pulse of Life
Broadway Jones The Cure	The Bottle Imp
Lenore Ulrich, in Her Own People	Theodore Roberts, In The American Consul
Jack Mulhall, in dr. Delan From New York	Hilds Nord, in
Thomas H. Ince's Civilization	Thomas H. Inca's
Virginia Pearson, in Sister Against Sister	Louise Suff. in Great Expectations
Robert Warwick, in	William Farnum, in
Pauline Frederick, in Sapho	The Prison Without Walls Mrs. V. Cestle, in Patria
Jean Sothern in	Earle Williams, in
Pauline Frederick, in	Pauline Proderick. In
Forset Me Not	The state of the s

William S. Hart. Square-Deal Man	William S Mass	WWW.
	William S. Hart The Square-Deaf Man	William S. Rart. The Square-Dea' Man
Panthea Talmadge, in	George Heban, in His Sweetheart	A Daugnter of the Poor
orma Talmadge, in w of Compensation	Norma Talmadge, in Law of Compensation	Norma Talmadge, in Law of Compensation
a Kimbail Young, in he Price She Paid	Ciara Kimball Young in The Frice She Paid	Clara Kimbail Young, in The Price She Paid
a Kimball Young, in he Price She Paid	Clara Kimball Young, in The Price She Paid	Blanche Sweet, in Those Without Sin
The Burricade	tenore Ulrich, in Her Own People	Violet Mersereau, in The Boy-Giri
nita Stewart, in he Girl Philippa	Violet Mersereau, in Susan's Gentleman	Violet Mersereau, in Susan's Gentleman
Gail Kane in Man Made Her	Harold Lockwood, in Pidgin Island	William Desmond, in The Last of the Ingrams
arie Williams, in Apartment 29	Harold Lockwood, in The Hidden Children	Claire McDowell, in The Bronze Bride
More Excellent Way V. Castle, in Patria	Kathiya Williams, in Out of the Wreck	Kathlyn Williams, in Out of the Wreck
nita Stewart, in he Girl Philippa	Anita Stewart, n The Girl Philippa	Lenore Ulrich, in Her Own People
triz Michelena, in Woman Who Dared	The People vs. John Doe	The People ve
stnia Pearson, in ter against Sister	Ethel Clayton, in Man's Woman	The People vs. John Doe
Snow White	William Farnum, in A Tale of Two Cities	Ethel Clayton, in Man's Woman
Love's Law	Kathryn Williams, in Out of the Wreck	Viola Dana, in The Mortal Sin
Blood Will Tell	Lionel Barrymore, in His Father's Son	Cout of the Wreck
The Cure	Haroid Lockwood, in The Hidden Children	Jean Sothern, in
dys Brockwell, in fer Temptation	The Hidden Children Theda Bara in Her Greatest Love	Harold Lockwood, in The Hidden Children
he Pulse of Life Voice on the Wire		William S. Hart. in The Square-Deal Man
The Bottle Imp	Frances Nelson, in One of Many	Edna Mayo, in The Chaperon
odore Roberts, in American Consul	The Bottle Imp	The Bottle Imp
	Charlotte Walker, in	The Witching Hour
Hilds Nord, in	Clara Kimball Young, in The Price She Paid	William Desmond in Blood Will Tell
Civilization .	Olsa Petrova, in The Walting Soul	Oiga Petrova. in The Waiting Soul
oulse Huff. in	Mrs. V. Castle, in Pathia	Douglas Fairbanks, in The Good Bad Man
liam Farnum, in ale of Two Cities	A Tale of Two Cities	Lionel Barrymore, in
castle, in Patria	Earle Williams, in	His Father's Son Earl Williams, in
Apratment 29	Gladys Brockwell, in Her Temptation	Harold Lockwood, in Hidden Ch'idren
line Prederick. In	Pauline Frederick, in	Pauline Prederick, in Bleeping Fires
se M. Cohan. in roadway Joues	George M. Cohan, in	George M. Cehan, in
to le Ones, in	Mersyerite Clark, In	George M. Cohan, in Broadway Jones. In Markette Clark to

FRIDAY SATURDAY