MODERN AND OLD

The Press Agent of "The Thirteenth Chair" Discourses Sagely Upon Them

Is "The Thirteenth Chair," Bayard Veiller's melodrama of mystery, a distinctly new contribution to the art of playwrighting? In New York, where the piece ran continuously for a year, the "yeas" and "noes" are about evenly divided. It will be interesting to follow the local discussion which is sure to ensue upon the presentation of the play at the Adelphia on Labor Day with the New York company direct from its year's run at the Forty-eighth Street Theatre.

To describe it best, one speaks of "The Thirteenth Chair" as a mystery play, and yet it is a mystery in which the audience has a part quite as much as does the police inspector, who is called on to solve it. In inspector, who is called on to solve it. In fact, at the very beginning of the second act, which witnesses the arrival of the police on the scene of the murder, the audience is, for the time, far better informed of the events that have gone before than is officer who is called on to solve the mystery of the murder of Edward Wales.

For the benefit of those who have not already seen the play, let it be said that twelve people, all gently bred and possessed of more than the average amount of worldly goods, gather together to spend an evening at the home of one of their number. As a rather unusual bit of entertainment, the services of a well-known medium are enlisted and a spiritualistic scance is to be given. In order that there may be no suggestion of trickery, the doors and windows are locked and the thirteen sit in a circle with their hands clasped together. orldly goods, gather together to spend an Then, while the lights in the room are extinguished, one of the thirteen is mur-Who committed the crime? Who killed Edward Wales? The solution to that question forms the basis for the rest of the

Assuredly this is a mystery play, yet at no time is the audience fooled, for as the tee inspector goes ahead untangling the mystery, he takes his audience with him. The final solution of the story is no more a surprise to the audience than it is to the inspector and the audience has been tooled no more than has he.

To trace the history of plays which might be described as mystery plays does not re-quire one to go back in time for more than few years. Prior to the coming of Ibsen there were no plays at all that matched up to the standard of "The Thirteenth Chair" as mystery plays, for the simple reason that playwrights invariably resorted to the sollioquy to explain to the audience what would have otherwise proven a mystery to them. Ibsen, by doing away entirely with the soliloquy, introduced an entirely new style of play, free of anything that suggested the mysterious.

There followed a period of years during which the drama made no effort to create situations calculated to mislead the audi-ence. And then came "Arsene Lupin," the first of the detective plays which might be called mystery plays, but which were totally unlike "The Thirteenth Chair," in that they deliberately sought to mislead the

Following "Arsene Lupin" came "Under Coret," and following that "Inside the Lines," both plays that were mysterious only in so far as they did befool their audiences by taking an unexpected twist at the end. In that, too, they differed from the core, have of Mr. Valler because when present play of Mr. Veiller because, when the explantion does come at the conclusion of "The Thirteenth Chair," you realize that it had been quite within your power at all times to have discovered the correct solution, had you taken the correct course of soning from the start.

In any discussion of mystery plays one must not confuse plays of the character of The Thirteenth Chair" with the so-called mystery plays of the fifteenth century, which really marked the beginning of the modern ma. While those plays, written by iks, were called mystery plays, they were really nothing but Biblical stories told in play form. While there is some uncertainty among writers as to when the first of thes mong writers as to when the first of these "mystery" plays was written, it is likely that the Coventry mystery plays, founded on stories from the New Testament and written in 1416, were the very first beginning of the product of the product of the control of the product of th nings of our modern drama.

In connection with the early mystery or miracle plays, an expert tells of the

GOATS, BE PREPARED FOR THEATRIC DRAFT!

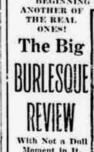
'The Wanderer" Expects Every Hircine Actor to Do His Duty. No Kid to This

Any ambitious young goat in Philadelphia or its suburbs anxious for a stage career, will get the chance of its young life when "The Wanderer" opens at the Metropolitan Opera House late in September. In this great big biblical spectacle, the scenes of which are laid in Palestine 3000 years ago, five young goats are used to give proper atmosphere to the scene. Of course there are sheep and other farm animals in abundance, but the stage business requires that five young goats shall be in-troduced at a certain moment.

Anthropological students have commented in scientific works upon the amazing de-velopment of the common or ordnary garden variety of goat, which grows so rapidly from infancy that in many respects it has some of the attributes of the rabbit family. In other words, a young goat that weighs approximately five or six pounds shortly after birth develops abnormally into a young goat of startling dimensions and great weight within a very few weeks. It attains its full maturity inside of three months after birth and then becomes very months and difficult to account the wife. unruly and difficult to manage, in spite of the most careful training. Because of the rapidity in growth of

CASINO Walnut ab. 8th St.
Matinee Daily There's n Reason!

SLIDING BILLY WATSON AND "WONDER SHOW" BEGINNING MONDAY MATINEE



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"The Law of the Land"

ALLWAYS THE BEST SHOWN TOWN

young goats it will probably be necessary to have several sets of them appear in the first act of "The Wanderer," therefore, Elliott, Comstock and Gest, who will bring this biblical play to Philadelphia, will arrange beforehand to corner the goat market and be sure they have plenty of available candidates of the proper size and inexperience, in order to give the right atmos-phere to "The Wanderer." Residents of Frankford and Logan who may have family goats as their cherished possesions, will be especially notified that their particular product will be cordially welcomed at the stage door of the Metropolitan Opera House in due time. Meanwhile any one owning lady goats likely to produce offspring that will mature at the proper time and be of the right size and weight for the produc-tion of "The Wanderer," may make ap-plication in advance to Alfred Hogerie at the Metropolitan and notify him of the number of goats they have, the color and the probable size of the family

the probable size of the family.

There is no "kid" about this goat story, either, for Elliott, Comstock and Gest actually use the goats as well as the sheep in "The Wanderer." They will bring 120 sheep with them from New York when the play comes to the Metropolitan, but Philadelphia must supply the goats.



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Admission 25% Children 104
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STANLEY MARKET Above 16TH Norma Talmadge

COLLEGE MAN TURNED FROM BOOKS TO FOOTS

Quotes Aren't Needed in This Case, for Footlights Are as Well Known as Sam B. Hardy

Sam B. Hardy, who heads the cast elected for Klaw & Erlanger's next musical comedy production at the Forrest, is one of the counger generation of comedians, a Yale man of honor in classes and sports, and an actor of varied experience in the practical school of the stage. He has played leading roles with dramatic stock companies in Minneapolis, Toledo, Springfield and Rochester, Douglas Fairbanks, "Stop Thief," "Princess Pat" and Ziegfeld "Follies of 1916." In "The

Gertrude McCoy

The Silent Witness

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Olga Petrova

To the Death"

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Trocadero Jack Reed and His Record

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PARAMOUNT-ARTCRAFT

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LEADER FORTY-FIRST AND LANCASTER AVENUE

BEAUTIES

PLATINUM

D. E. BERG Offers

"Sweet Kitty Bellairs," James K. Hackett, Riviera Girl" he will appear as a homespun Westerner, who likes and must have life that isn't harnessed. A trip to Monte Carlo looks good to him, and he takes it. He knew all about those smart alecks who made fools of people and sent them home poor field of clover for the prairie colt to prair and mean. Like to see one, hand him any- in, and how he capers and what mixgambling shark that ever grew. In this Riviera Girl,"

spirit he falls in with the loveliest of self promoters that ever adorned mysteries of life. Nor are they all deal in the chances of wheel and cards. stakes of family pride, fortune and love are fought for with the zest and cunning of human vanity and need. This makes a fin thing! He had a system, he had, one that he makes of people and things are the would put cracks in the skylight of any humorous surprises of the plot of The

The Oberammergau of America—

For many, many years, pilgrims from all over the world visited the famous Passion Play in the little village of Oberammergan, which became almost sarred because of the desont performance of the humble peasants as they portrayed every ten years the great libbe story of the Master.

From all over our beloved country, the pilgrims of America have been flocking to see a great Biblical drama which tells in vivid and spectacular scenes, one of the greatest stories ever told in the Divine Book—the never-to-be-forgotten parable of the Prodigal Son—He who was lost and yet lived again.

This wonderful story, told in the Gospel of St. Luke, Chapter 18, embellished with stage settings of incomparable beauty, was such a sensation last senson in New York that people went hundreds of miles to see what has been aptly described as "The Oberammerican of America."

This great play, "The Wanderer," after being presented in New York all of last season, is again playing there at the big Manhattan Opera House, in its second season, turning hundreds of people away at every performance. This same identical company and production, the last word in stage corrections and lavish display, will be transported intact to the stage of the Metropolitan Opera House in Philadelphia on Thursday night. September 20th, for a brief and limited engagement prior to the opening of the grand opera season.

"The Wanderer" was staged by David Belasco, the wizard of all theatrical productions. It is the biggest dramatic spectacle on earth. It is staged on such a colossal scale that it cannot be presented on any ordinary theatre stage. It requires the vast expanse of the heautiful Metropolitan Opera House for its proper and adequate exploitation.

"The Wanderer" is the greatest drama of mother-love ever staged. It shows the eternal and never-dring love of a mother for her erring boy. In this great soul-stirring drama, we see Jether, the headstrong boy, demanding his portion from his father's extate, and leaving the old home in ancient Palestine to seek his fortune in Jerusalem.

We see the ambitious, impetuous youth plunged into the vortex of the gay life of that period. We see Jerusalem, three thousand years ago, a brilliant and Joyous city given over to Bacchanallan revels, to idolatry and to sin. In the midst of these temptations, with wine, women and song at his elbow ever lurins him onward, we see the Producal Son "wasting his substance in riotous living." We see—just as one can see today in any big city—the mad downward career of a waxward youth rushing toward self-destruction.

And then the aftermath; the good in the boy reasserts itself. He has sinned; he knows the punishment he deserves; yet poor, alone, in rags, he thinks of home and of Mother. He turns his steps sadly back to the little home among the hills of Hebron; and there at last he finds forgiveness, peace and comfort.

This wonderful story is superbly told in the great drama, "The Wanderer." which comes to the Metropolitan Opera Honse, Sept. 20. It is the greatest and biggest attraction ever brought to the city of Philadelphia for any playhouse. It will be admirably acted by the greatest east ever organized in the history of the American state. If you don't see, "The Wanderer," you will miss the most dramatic and most inspiring spectacle of the ages.

(Signed) WILLIAM ELLIOTT, F. RAY COMSTOCK, MORRIS/GEST,

FORREST

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APOLLO 52D AND THOMPSON MATINEE DAILS Antonio Moreno & Mary Anderson in "THE MAGNIFICENT MEDDLER"

ARCADIA CHESTNUT BELOW 16TH MARY ANDERSON

BELMONT 52D ABOVE MARKET EMMY WEHLEN "THE TRAIL OF THE SHADOW"

BLUEBIRD BROAD AND SUSQUEHANNA AVE. THE PEOPLE vs. JOHN DOE"

FAIRMOUNT 26TH AND GIRARD AVENUE Miriam Cooper and Jack Standing FAMILY THEATRE-1811 MARKET ST. EMMY WEHLEN in "THE DUCHESS CHARLIE CHAPLIN in "THE RINK" 56TH ST. THEATRE MAT. DAILY Eves. 7 to 11.

GREAT NORTHERN At Eric Ave. MABEL TALIAFERRO in "THE JURY OF FATE"

IMPERIAL GOTH and WALNUT STS. Wilfred Lucas and Elda Millar in "HER EXCELLENCY THE GOVERNOR" JEFFERSON 20TH AND DAUPHIN Harold Lockwood in "HIDDEN SPRE "MAX IN A TAXI" SPRING

LIBERTY BROAD AND COLUMBIA JAME and KATHERINE LEE in "TWO LITTLE IMPS" PEARL WHATE IN "THE FATAL RING".

LOCUST 52D AND LOCUST MATINEES 1:30 and 3:30. EVGS. 6:30, 8, 9:30. GAIL KANE in "Souls in Pawn"

MARKET ST. Theatre Street ENID BENNETT in "MOTHER INSTINCT" Every Wednesday—"GRAY GHOST" Every Friday-PEARL WHITE in "Fatal Ring"

OVERBROOK 63D & HAVERFORD Hope-Jones Unit Orch. "UNDINE"

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BRYANT WASHBURN in "THE GOLDEN FOOL"

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Mat. 2:15. Evg. 6:45 to 11.
Norma Talmadge in "POPPY"
"DO CHILDREN COUNT?"

PRINCESS 1018 MARKET STREET OLIVE THOMAS in "AN EVEN BREAK"

REGENT 1634 MARKET STREET HUMAN VOICE ORGAN MABEL TALIAFERRO in "THE JURY OF FATE"

RIALTO GERMANTOWN AVE.
DOUGLAS FAIRBANKS

in "WILD AND WOOLLY" RUBY MARKET STREET BELOW THE STREET

HAROLD LOCKWOOD

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NORMA TALMADGE
in "THE MOTH"

VICTORIA MARKET ST. ABOVE NINTE VIOLA DANA in "THE GIRL WITHOUT A BOUL"

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8:50

TODAY at 2:15
TONIGHT at 8:15
Winston Churchill's
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WEEK OF AUG. 27 TO SEPT. 1	MONDA
ALHAMBRA	Enid Bennett The Mother In
APOLLO	Somewhere in A The Fatal I
ARCADIA	H. B. Warner God's Mar
AUDITORIUM	Earne William The Stolen To
BELMONT	Pauline Freder Sapho
BLUEBIRD	Olga Petrova The Black But
COLISEUM	A Kiss for S
EUREKA	Harold Lockwo
FAIRMOUNT	Mary Anderso By Right of Pos
FAMILY	Dustin Farnus Durand of the Ba
FRANKFORD	Mary Pickfor The Little Am
56TH STREET	Mabel Tallafer A Wife by P
GREAT NORTH.	Bryant Washbu
IMPERIAL	Selma Salter Slumber lat
JEFFERSON	Peggy Hylan- Caste
LEADER	Wallace Reic The World
LIBERTY	By Right of Pos The Gray Ghost
LOCUST	Alice Joyce. Within the
MARKET ST.	Arthur Hoyt Mr. Opp
OVERBROOK	Antonio Mores A Son of the
PALACE	The Lone Wolf
PARK	Marguerite Cla
PRINCESS	Charles Ray Sudden Ji
REGENT	The Girl Withou
RIALTO	Edith Taliafer The Conquest of
RIDGE AVE.	Wrath of I. Fugitive Pass
RUBY	Gladys Brockw The Soul of
SAVOY	Whither Thou The Coun
1	Danielas Patris

r, in as, in rick, in Suste ting urn, in r. in d. in d. in Apart t. in

Love senger

Douglas Fairbanks, in Down to Earth STRAND STANLEY HERWOOD

Alice Brady, in A Self-Made Widow Pauline Frederick, in Her Better Self

TUESDAY Douglas Fairbanks, in Wild and Woolly Derwent Hall Caine, in H. B. Warner, in God's Man Pauline Frederick, in Sapho Harold Lockwood, in The Hidden Spring Jack Pickford, in What Money Can't Buy

"SOME WILD WOMAN!" She is Tisha, otherwise Jean

Stewart, who plays the Babylon-ian vampire in "The Wanderer,"

coming to the Metropolitan.

struggle the monks were obliged to wage

in order to induce the people to see their plays. In those days the taste of the pop-

plays. In those days the taste of the populace ran more to tournaments, bear batting, cock fighting and similar amusements. As an inducement he went to Rome, where he persuaded the bishop to grant a 1999-days parden to every one who attended. And for fear that that would not prove inducement enough, the good monk also secured from the Bishop of Chester an additional forty-days parden set that one distinctional forty-days parden.

tional forty-days' pardon, so that one visit to the monk's play was good for nearly three years' pardon for all other earthly misdeeds.

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SUMMER GAYETY AND SONG!

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3:38 Joseph E. Bernard & Co. 9:38 3:57 Swor & Avey 9:57

4:13 "A Musical World Revue" 10:13

Exit March

Labor Day, Sept. 3-Greater Morgan Dancers Big Inaugural Bill of New Season!

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Orchestra 8:05 Pathe Weekly Pictures 8:10

Karl Emmy's Pets 8:20 Eddie & Birdie Conrad 8:26

DAVIS-Alice Marion 9:19

Bessie Barriscale, in Borrowed Plumage Norma Talmadge, in Poppy Enid Rennett, in The Girl Glory Mary Pickford, in The Little American Alice Joyce, in The Courage of Silence

Bryant Washborn, in The Golden Fool Rhea Mitchell, in Whither Thou Goest Mae Murray. In At First Sight Wallace Reid, in The World Apart

Olive Thomas, in An Even Break Within the Law The Girl Without a Sou The Trail of the Shadov The Lone Wolf Jane Grey, in Her Fighting Chance

Ethel Barrymore, in The Call of Her People The Girl Without a Soul Mary Pickford, in The Little American

Harold Lockwood, in The Hidden Spring Anita Stewart, in The Message of the Mous Neva Gerber, in Mr. Opp Douglas Fairbanks, in Down to Earth

The Honor System Alice Brady, in A Self-Made Widow Mac Murray, in The Primrose Ring

Gladys Brockwell, in The Soul of Satan Gladys Brockwell, in The Soul of Satan The Flower of No Man's Heeda Nova, in The Har Sinister H. B. Warner, in God's Man H. B. Warner, in God's Man Regina Radet. in The Golden Lotus Regina Badet, in The Golden Lotus Wallace Reid, in Big Timber Wallace Reid, in Big Timber Two Little Imps Comedy, Suds of Love Geraldine Farrar, in Joan the Woman Earle Williams, in The Stolen Treaty Louise Lovely, in The Reed Case The Mother Instinct Easy Street By Right of Possession The Fatal Ring Mary Pickford, in The Little American

Ethel Barrymore, in wakening of Helena Richle Geraldine Farrar, in Jean the Woman Arthur Ashley, in The Iron Ring Mabel Taliaferro, in The Jury of Fate Bryant Washburn, in The Golden Fool Montagu Love, in The Brand of Satan Madame Petrova, in The Waiting Soul Virginia Pearson, in The Wrath of Love Virginia Pearson, in The Wrath of Love Bryant Washburn, in The Golden Fool Gertrude McCoy, in The Silent Witness Virginia Pearson, in Wrath of Love Fannie Ward, in Unconquered Mary Pickford, in The Little American Alice Joyce, in Within the Law The Food Gambler The Gray Ghost Wife Number Two Neglected Wife The Lone

Myrtle Gonzalez, in The Greater Lay Fannie Ward, in Unconquered Enid Bennett, in The Mother Instinct Mabel Tallaferro, in The Jury of Fate Rhea Mitchell, in Whither Thou Goest Carlyle Blackwell, in Price of Pride The Lone Wolf Jane and Katherine Lee, 1: Two Little Impa Franklin Farnum, in Bringing Home Father Gertrude McCoy, in Madame Sherry Jackie Saunders, in Bab the Fixer Gladys Brockwell, in The Soul of Satan Gladys Brockwell, in The Soul of Satan

Peggy Hyland, in Gladys Brockwell, in To Honor and Obey Edna Hopper, in Perils of Divorce Kitty Gordon, in The Beloved Adventuress June Caprice, in Every Girl's Dream Alice Joyce, in Her Secret Alma Taylor, in Iris Crane Wilbur, in The Eye of Envy Douglas Fairbanks, in Down to Earth Mme. Petrova, in The Law of the Land The Honor System The Honor System Wallace Reid, in Big Timber Wallace Reid, in Big Timber

Carlyle Blackwell, in Youth

Fanny Ward, in Her Strange Weddi

William Desmond. in Master of His Home Bryant Washburn, in The Golden Idiot H. B. Warner, in God's Man Anita Stewart, in the Message of the Mon

Vivian Martin, in Forbidden Paths Bryant Washburn, in Filling His Own Shoes Ethel Clayton, in Souls Adrift Ethel Barrymore, in The Greatest Power

Beatriz Michelena, in The Unwritten Law Frances Nelson, in The Beautiful Lie The Love That Lives -Part Keystone Comed Douglas Fairbanks, in Wild and Woolly

Bessie Barriscale, in Wooden Shoes Valeska Suratt, in Wife Number Two Carlyle Blackwell, in Youth

Mary Pickford, in The Little American Emmy Wehlen, in Miss Robinson Crusoe Mabel Tallaferro, in The Jury of Fate The Soul of Satan The Fatal Ring

Arthur Hoyt. in Gray Ghost, No. 6 The Lone Wolf Bar Sinister

June Caprice, in Every Girl's Dream Mary Anderson, in Divorcee Harold Lockwood, in The Hidden Spring Mme. Petrova, in The Eternal Question The Eye of Envy

Mabel Tallaferro, in The Jury of Fate Mme. Petrova, in The Law of the Land The Honor System

Alice Joyce, in The Long Trail A Roadside Impressrio A Black Cat Feature

William Desmond, in Master of His Home The Question Mutt and Jeff Comedy H. B. Warner, in God's Man Vivian Martin, in Forbidden Paths

Pearl White, in May Blossom Ethel Clayton, in Souls Adrift William Desmond, in ne Locks and Diamond Valenka Suratt, in Wife Number Two

Anita Stewart, in The Juggernaut Peggy Hyland, in Her Right to Live

William Desmond, in ne Locks and Diamond Emmy Wehlen, in Miss Robinson Crusoe Mary Pickford, in The Little American

Pauline Frederick, in The Love That Lives

The Lone Enid Bennett, in The Mother Instinct Mary Anderson, in Divorcee

Emily Stevens, in The Slacker Alice Joyce, in Her Secret Mme. Petrova, in The Law of the Land The Honor System

> The Little Boy Scoul
> A Black Cat Feature Olga Petrova, in

PALACE Bryant Washburn in "THE GOLDEN FOOL" SATURDAY ARCADIA CHESTNUT Below 16TH REGENT Market Below 17TH Mabel Taliaferro in "THE JURY OF FATE"

Anita Stewart, in the Message of the Mou

A Kiss for Susis Part Keystone Comedy Bessie Barriscale, in Wooden Shoes

Gladys Brockwell, in To Honor and Obey

William Desmond, in The Master of His Home Alice Brady, in The Divorce Game

Mary Pickford, in The Little American Alice Joyce, in Richard the Brazen

Alice Joyce, in The Long Trail

in "THE CRYSTAL GAZER" COLISEUM MARKET ST. Below 60TH
Hope-Jones Unit Orchestra
ARTHUR ASHLEY, GERDA HOLMES and
EDWARD LANGFORD
in "THE IRON RING" FRANKFORD 4711 FRANKFORD WALLACE REID and ANITA KING in "THE SQUAW MAN'S SON"

KATHLYN WILLIAMS SHERWOOD SATH AND BALTIMORE AVE JACK PICKFORD IN "WHAT MONEY COULDN'T BUY" STRAND GERMANTOWN AVENUE AT VENANGO STREET Jack Pickford in "The Varmint" FATTY ARBUCKLE In "His Wedding Night"

TIOGA INTH AND VENANGO STS.
GALL KANE

1. "SOULS IN PAWN"

OLIVE THOMAS