DELICIOUSLY WHIMSICAL BARRIE PLAY AND DIVERTING CROOK MELODRAMA HEAD NEW BILLS

J-M. BARRIE CASTS HIS MAGIC SPELL

His "A Kiss for Cinderella" Unlocks Delicious Realm of Fancy

MAUDE ADAMS AIDS HIM

A KISS FOR CINDERELLA. Whimsical comedy in three acts by Sir James M. Harrie. Mensagement Charles Frohman. Broad Street Theatre. Morton Selten William Hayd Cur Followan . William Hayd Cur Followan . William Hayd Mande Adams Miss Thing (Cinderella) . Mande Adams Miss Thing (Cinderella) . Wallace Jackson Man With a Beard . Wallace Jackson Man With a Cost . Wallace Jackson Mar Majoney . Ada Boahell A Coster . Robert Peyton Carter Coster . Simons Cochet Gladys . Helen Ward Gladys . Helen Ward Greichen . Sleanner Woerber Greichen . Sleanner Joseph Greichen . Angela Under Donor Bodle . Katherine Hoofer Lasdy Charlotte Warrenton, a nurse .	00	
Stance Ivalie	is three acts by agement Charles Frohman. Theatro. Mr. Rodle. Our Politeman. Miss Frinis (Cinderella) Man With a Heard Man With a Cost. Mr. Maloney A Coster Gladys. Delphins Gladys. Delphins A Gomethen A Gomethen A Gomethen A Gomethen	Broad Street Morton Solten William Hoyd Maude Adams David Torrense Wallace Jackson Ada Boabell t Peyton Carter Simons Corbet Helen Ward Frienne Woerner Sleaner Davison Angela Orden Katherine Broads George Hadden nurse.
September 1	9999000	

The Venus of Mile and Another (an Artist's in Miss Thing's

(Some Weeks Elapse) Some Weeks Elapse)
Something like the difficulty of pigeonheling a moonbeam and cataloguing it by
the card-index system attends the process of
classifying J. M. Barrie's flights of footlight fancy. Mere dispassionate description
of the scenes and dramatic framework of
"A Kiss for Cinderella" may be as accurate as the census and still no hint of the witchers of his product is conveyed. A London slavey, whose body is as underfed as her imagination is nourished on poverty and hardship, steps into dreamland and enacts the classic fairy tale of Cinderella, according to the classic fairy tale of Cinderella, according the classic fairs tale of Cinderella, according to the classic fairs tale of Cinderella, according to the classic fairs tale of Cinderella, according to the control of the witches as according to the classic fairs the control of the witches as according to the control of the witches as according to the control of the witches as a ing to the scope and limitations, whimsical, comical, pathetic and tender, of her starved little cockney soul. Actors in her real life drama are glorified into superb personages of her vision after a fashion which in superficial mechanics somewhat suggests. "The Poor Little Rich Girl." Her awakening brings with it inevitable love passages between the unive young policeman who had been the prince at the enchanted ball,

ads entirely upon who sits at the drampends entirely upon who sits at the dramatic boon. Without the indescribable Barrie touch, "A Kiss for Cinderelia" might be mere clumsy extravaganza. Quickened by the spurs of his inexhaustible fancy it becomes a gem of superlative art as indefinable as it is exquisite in its characteristic fusion of smiles and tears. It has become a commonplace to call Barrie's whimsicality unrelned, but this verdict is not wholly true, for a most potent check on not wholly true, for a most potent check on his sangulae imagery is omnipresent. This bridle is taste. Its gracious presence ever compels complete acceptance of his most untamed brain children. They exhals the allurement of spontaneity. And when thus armed no peak of whimsy is too perilous to

In "Peter Pan" the simplicity and apparent artlessness of the fable set forth renders it easily adaptable to childish brains and to those adults who have not forgotten youth. "The Legend of Leonora," which has still valid claims for recognition as the author's finest achievement, at-tempted the difficult task of blending satire and a certain amount of delicate philosophy amid realistic surroundings. "A Kiss for Cinderella" recalls moods of both these plays, dovetailed in a way subtler than any vein in which the Barrie inspiration has yet worked.

The new piece is far less sunny, less lightheartedly gay, than the earlier legend of Kensington Gardens. Fun is dazzlingly irradiated at times and even satire, as witness the delectable conceit of Lord Times," whose commandingly pompous in-terference with Cinderella's ball is one of the sheer delights of the play. But Barrie, with all his fondness for romance, with all his polished dalliance with the unreal, is seemingly ever aware that "A Kiss for Cinderella," fabulous though it be, is theatrical entertainment submitted in the period of the most terrible upheaval of world annals. His little heroine's touching maternal inclinations lead her to the adoption of a quartet of little waifs. Lovingly she stows them in the cunningest of improvised box-like cradies, romantically bracketed to the walls of the tlny "penny shop" which she conducts during her "off" hours as charmaid of a kindly artist. One child is a London orphan, one is from France, the London orphan, one is from France, the third from Beigium and the fourth is a third from Beigium and Gretchen of Germany. It is flaxen-haired Gretchen of Germany. It is her mothering of the enemy alien that inthe mysterious actions which eventually result in setting delightful Policeman David on her trail.

What other literary craftsman but Barrie what other literary craftsman but Barrie would have been so exquisitely and appenlingly daring? When we hear of a Teutonic playwright returning the compliment in any form, hope of a world civilization may be renewed. As it is, we rejoice in our undaunted exponent of humanity, the miracle worker of Kirriemuir.

It may be added that this unique "Penny Shop" scene and the wholly captivating and amusingly rapturous episode of the ball represent the high water mark of inspiration in the new play. The final act, although prettily written, is rather static and imparts a sense of anti-slipmay it. and imparts a sense of anti-climax. It engenders the feeling that the logicist end of Cinderella's romance was a tragedy which the author's (bounteous, tenderness, had scarcely the courage to face. Only once was the mature Barrie great enough for this—in the bravely bitter finale to "Tommy and Grizel."

In the name part Maude Adams con-tributed a portrait considerably more definite and techincally pollshed than several of her latest characterizations. The open-ing scene revealed a few lapses into her familiar and conventional elfin mannerisms, but in the main her art was painstaking out in the main her art was painstaking and winningly sincere. Morton Seiton as the warm-hearted artist and William Boyd as the "Bobby" hero submitted almost flawless delineations of admirably drawn types. A signal bit of flavorful humor was emphasized by the ever expert Peyton Carter in his symbolical representation of the ter in his symbolical representation of the soul of "The Thunderer," programed as "Lord Times." The four walfs were as poetically presented as they were conceived. The playbill gave no credit for the excellent staging any six of the control of t excellent staging, save in a note attributing the suggestion of the ballroom scene to an Arabian Nights" picture by Maxfield Par-

"A Royal Divorce"-Orpheum

"A Royal Divorce, a five-act drama dearing with one of the most important episodes in French history, was presented last night at the Orpheum Theatre.

Eugenie Blair, widely known in this city as an emotional actress, played the part of Empress Josephine, who was repudiated by Napoleon that he might marry in the royal family of Austria and perpetuate his imperial line.

The drama was staged with an eye to the varieties of furnishings and the attifue of the period treated, and the stage settings were colorful and pleasing.

"Foolish Factory"-Broadway

A sure cure for the blues is "The Foolish Asire.cure for the blues is "The Foolish Pactory," which heads an excellent bill at the Broadway the first three days of the week. The comedians are clever, the jokes snappy and the songs full of syncopation. The feature photoplay offering is "The Honor System," dealing with prison resum. The acting is particularly deserving maise and the settings and photography nathing to be desired.

Maude Adams (above) is the imaginative little slavey of Bar rie's latest fantasy, "A Kiss for Cinderella," at the Broad. Hankronold (below) is a cellist and a Keith headliner.

Cressy and Dayne, and "Hallow-

een," an Autumnal Fantasy

Features of Bright Bill

Try to think how long it would take a

person to write 142 ene-act plays. Then picture an author who began such a task after he had spent many years in the "legitimate." Add to that about twepty-ty-years and you get a rough idea as to the time that Will M. Cressy has been appearing behind the footlights.

Irrelevant? Not at all. It not only

proves that Mr. Cressy has Doctor Osler lashed to the mast, but also indicates, judg-ing from his sketch at Keith's this week,

that this persevering author is only in the middle of his career.

With Blanche Dayne, Mr. Cressy presents 'A City Case." It's his 142d sketch and s just 141 times better than anything be

In bare outline, the story tells of a poor country girl who after becoming rich sends for an old country lawyer whom she knew in childhood and engages him to manage her estate. The aged attorney finds that

his client possesses many traits of cruelty, and manages to transform her into a creature who is humane and charitable

There are many flings at sharp law practices in the course of the skit and the au-

thor shows in several instances how easy it is to stretch the human conscience to see

only that side of a case which has the best

Jumping from fact to fancy, there was by

way of diversion a delightful fantasy enti-tied "Halloween." Colorful settings, beau-

tiful lighting effects, together with nimble

and daring sprites who floated diaphanously through haunted caves and woodlands, gave

decided touch of the mystic to this clab-

And then there were witches who made

ishes come true and a dozen pretty girls.

who appeared and vanished at the dash of

The production is headed by Alice Els

and Bert French, who are ably assisted by James Templeton and Frances French in the leading roles. The act is an autumnal

Pleasing follery intermingled with good

songs brought a good harvest of laughs to the Misses Lightner and Newton Alexander. They grabbed the audience at the start and

didn't let go until they took their last bow.
"Who Was to Blame?" presented by
Elsie Williams and company, seems to

dishes and much hysteria. Women usually laugh when a newly married woman cries —and so they did last night.

Hans Kronold, international cellist. offered melodies of the masters in authorita-tive style. Vaughn Comfort and John King repeated their legal travesty with good results; Asaki juggled and skated

satisfactorily and George and Lilly Gar-den xylophoned artistically. The second episode of the German re-treat at the Battle of Arras concluded the

Bungalow Girls-Empress

The spirit of autumn is brought out em-phatically in "The Bungalow Girls," which

headlines the show at the Empress. This is a tabloid along entirely new lines and

gives opportunity for lots of good comedy

and brand new situations. The girls are pretty, and present many new musical num-

Aldra Alnsley pleased in an interesting sketch, and good acts were also offered by Barrett and Murray, and Rome and Cox,

who brought forth an abundance of ap-

Duchess Models-Cross Keys

Up-to-the-minute songs, novel dances and a bevy of pretty girls form a combina-

tion which makes "The Duchess Models"
presented by Ted Reilly a worthy feature
at the Cross Keys. The act is staged with
much attention to detail, and the costumes
and scenery are all the continues

and scenery are all that could be desired. Other good acts on the bill included Ward and Cullen, Rawson and Clare, Spiegal and Jones, and Weber and Red-

• There was plenty of news in the pictures and a good photoplay rounded out the bill. "The Bungalow Girls" is the feature for

Farrell Taylor Trio-Nixon

Many very timely topics figure on the bill at the Nixon. The man higher up is conspicuous in the photoplay "Come Through," while up-to-the-minute subjects are conspicuous in the vaudeville portion

the last half of the week,

The pictures were timely and inter-

bers with much spirit and dash

leave the responsibility on the author. sketch was well acted. The plot is based on a quarrel over a salt cellar between husband and wife. There are tears, broken

financial attractions. Philosophy and wit

spice the story to a 1917 taste, ence laughed and applauded.

magic wand.

has given us so far.

VIEW AT KEITH'S

MANY GOOD ACTS ON



"Cheating Cheaters" numbers Gipsy O'Brien among the comeliest of its resourceful "crooks" that give animation to that lively melodramatic farce at the Garrick.

MAXINE ELLIOTT IS **NEW GOLDWYN STAR**

Statuesque Stage Beauty Pleases Stanley Theatre Patrons in "Fighting Odds"

'INTOLERANCE" IS BACK

STANLEY—"Fighting Odds," with Maxine Elliott and Charles Dailon. Adapted from the play "Under Sentence," by Rol Cooper Migrace and Irvin S. Cobb. Directed by Allan Dwan, assisted by Arthur Hopkins and Hugo Ballin. Photographel by Rene Guisart, Goldwyn production.

The simplicity with which this third re-ase upon the Goldwyn program has been made serves to bring out more forcibly the author's story. This is a different type of production from the other Goldwyn offerings, for it relies upon the ability of the players to carry it through. While Maxine Elliott is the advertised star, she does not claim the spectators' entire attention, although this is her initial film appearance. She screens very well and her statuesque beauty offer. beauty is effective as it was upon the stage. As the wife of the man sent to prison by "big interests," she was required to portray both a loving, guiding wife and also a scheming siren. It was her sound footlight experience that always kept her art faith-ful to the character of this wealthy, high-minded woman, and made her portrait vivid and sincere. Many another actress might

and sincere. Many another actress many have been tempted to overact this role. Charles Dalton, who happens to be Gael, in "The Wanderer," at the Metropolitan contributes the most interesting acting of the company with his delineation of a the company with his delineation of a financial king, who is the brains of a huge combine of interests. His ability as character actor is here conspicuously dis-played. Henry Clive, heretofore known as a comedy magician, is the husband, who has little to do but look pleasant. William T. Carleton was the lifelike district attorney, while Eric Hudson and Regan Hughston had anythery seles. had auxiliary roles.

VICTORIA-"Intelerance," "a sun play of the ages," written and directed by D. W. Grif-

Those who regard moving pictures as an art capable of opulent development have enthusiastically cited "Intolerance" as tri-umphantly justifying their theories. This unique film spectacie, in which four stories illustrative of the course of blind prejudice at different periods of the world's history are expertly dovetailed, created a deep impression when it was revealed for a long run in this city at the Chestnut Street Opera House last season. In magnitude of design, House last season. In magnitude of design, in photography and in its exhibition of a keen sense of motion picture effects the film was generally regarded as an advance over D. W. Griffith's other highly successful pro-duction. "The Birth of a Nation." Particularly notable amid the kaleldoscopic succession of scenes presented in "Intolerance" are those relative to the fall of Babylon. which historic episode has been staged with startling vividness as well as with a comstartling vividness as well as with a com-mendable respect for archeological accuracy.

STRAND—"Rab's Diary." with Marguerite Clark. Adapted from the stories by Mary Roberts Rinehart and directed by J. Searle Dawley. Paramount production. Mrs. Rinehart explains that a "Sub-Deb"

who is not expected to take part in the events of society. To the readers of the Saturday Evening Post this explanation is not expected to take part in the events of society. To the readers of the Saturday Evening Post this explanation is unnecessary, for they should be well ac quainted with this delightful character by this time, since the stories all appeared in that publication. "Bab's Diary" is the first of this series and if the others are as well produced as this one then there need be no fear of having them transcribed into motion photography. No need to repeat the story here, for it would spoil some callestic for a well as a modify interest in delightful fun as well as modify interest in some of the unexpected things that Miss Clark is called upon to do. Nigel Barrie, the dancer, is the chief support.

"Jack and the Beanstalk" continues to attract thousands of children and grown-ups with imagination to the Arcadia, where this fanciful screen play began its last week yesterday. The Regent's offering is "Rasputin, the Black Monk." "Double-Crossed." with Pauline Frederick, is the chief feature of the Strand's bill. "When a Man Sees Red," with William Farnum, heads the current program at the Palace.

"Made in Philly"-Nixon Grand

The higgest act that comes to the Nixon Grand this season, "Made in Phility," captivated the audience. From start to finish it was breezy and full of humor, although a few of the jokes could have been considerably freshened. A cast of twenty-five characters, composed largely of Philadelphians, well costumed, and and of a plantid polyang. characters, composed largely of Politader-phians, well costumed, and amid splendid scenic effects, carried off the act with ease and grace. There was an abundance of ap-plause and the audience apparently was well pleased.

The Kiralfy Kids, two versatile juvenile entertainers; William Dick, a singing come-dian, who brought out all the qualities of a mellow guitar, and Kaufman and Lillian, singing and talking skit, added to

William Penn-"The Modiste Shop"

William Penn—"The Modiste Shop"
Pretty girls, elaborate costumes and catchy music are the tric of charms which make a success of "The Modiste Shop," the headliner at the William Penn last night. Two close seconds on the bill in point of popularity were Chinke and company and Wheeler and Morton.

For the second haif of the week there is on the bill Mark and Adam, with the "Uneeda Girl"; Harry Young and Ethel Underwood. Billy McDermott, Goldsmith and Lewls. John Clark and company and the photoplay "Madcap Madge," with Olive Thomas.

Burlesque-Trocadero

There is an abundance of good comedy and music in the snappy show presented by the American Burlesquers at the Trocadero The production, which is presented by Hughey Bernard, is up to the minute in the way of costumes and novelties. Several good specialties are offered in the course of the show. Lew Lewis, Sam Green and Joe are conspicuous in the vacuaof the program.

The Farreii Taylor Trio, one of vaudeville's best standard acts, delights with
comedy and action. Gardney's Maniaca
were all that the name implied when it
came to supplying thrills and laughs. Good
are seen also offered by Stepp and Comper.



Constance Talmadge is the Mesopotamian mountain girl in the D. W. Griffith film spectacle, "In-tolerance," at the Victoria

DAN COLEMAN AMUSES FOLKS AT THE CASINO

Dan Coleman always brings with him p ale of laughter when he comes to town, and fast night when he hit the Casino in Harry Hastings's Big Show he was just as funny as ever. The piece is in two acts and ten scenes. "McNally's Flirtation," the name of the first burlesque, is followed by some mighty clever vaudeville. Especially did Coleman's song, "Are You An Amer-lean," leap over the lights with a ven-

Assisting Coleman are Phil Peters, Alma Bauer, Babe Burnette, Elizabeth Tati, Frank Mallahan and the Runway Four, A nimble and pleasing chorus makes for the success of the show.

"CHEATING CHEATERS" CHEATS THE CHEATERS

But There's No Cheating in the Measure of Thrills, Laughs and Surprises

PLAY BY MAX MARCIN

race Palmer Gyper Ollrien
om Palmer Sydney Rooth
dward Palmer Sydney Rooth
hill Preston J. M. Holleky
orten T. Hamley Pretcher Harvey
olmes
of the suburbs of New York in the
south of Septomber
Act I—Home of George Brockiss. Afternote. noon.

AUT II—The Palmer home, five miles distant. Late the next afternoon.

Act III—Same as Act I. Night.

(The curtain will descend for thirty seconds to indicate large of fifteen minutes).

We've had crook plays before, but not intil Max Marcin wrote "Cheating Cheatrs" have we ever seen situations in which -but it would be a shame to spoil a capital slot by revealing it. It has been pointed out that the American drams is now indigenous, that it springs from the rich
American soil and gives us plays that reflect
the real American spirit. If that's so,
we're all chesters of one sort or another,
if we haven't one of the seven keys to
Baldpate we've cut-Rufusing Get-RichOnlok Wallington Onick Wallingford.

However that may be, we're all cheaters cheating each other. So Max Marcin is creditor to a unanimous vote of thanks from Maine to Frisco for showing us how better to cheat our fellow cheaters. "Cheating Cheaters" is the last word in slickness. It was a "good day's work" that the play-wright put in and a "good day for us" who

The cast is fully capable. Evelyn Vaughan is seen here in a leading part for the first time. She is convincing as a "crook" and as a "lady." The suave manner of Martin L. Alson is as effective is the drawing room as in back of an automatid revolver, while Anne Sutherland's manipulation of her wad of chesting room is istion of her wad of chewing gum is a character study in itself. James Marlowe is the best lowbrow, daredevil cracksman who never falters before a stage safe seen in such a role in a long time. Edouard Duraud is an a music leacher convincingly an Italian as refined spaghetti. One sympathizes with School Book as the bare term thizes with Sydney Booth as the here to between conflicting emotions. V. H. L.

"In Again and Out Again"-Globe Headline honors at the Globe last night ore awarded to the tabloid musical com-dy. "In Again and Out Again." The cast headed by Lew Gordon and Francis and

De Mar. An attractive chorus also added to the success of the offering.
"In Minstel Land" was offered by Din-leen, Barr and Everett, while Pielson and Goldin offered their new sketch, "After the

Other acts which were well received in-Guer acts which were well received in-cluded "The Final Arbiter," with Lawrence Grat and company; Charles Horn and company in the offering, "Old Bill Rodg-ers"; Kahn and Boone, dancers and singthe Glockers in a juggling act; Mo-Cloud and Carp, ragtime singers; Newkirk and the Homer sisters and Stone and Clear.

'Motoring With Death'-Nixon Colonial

Dare-devil stunts on a motorcycle in Motoring With Death" is the feature act at the Nixon Colonial this week. The performer gives one of the most daring performances of its kind on the vaudeville stage and at one time rides around a perpendicular wall like a human fly. Resista, a mere slip of a woman, presented a novel act in which she demonstrated that a man much heavier than herself was unable to lift her. Skipper and Castrup entertained with singing and comedy, and while Kramer and Kent made a favorable impression in a Motoring With Death" is the feature act

and Kent made a favorable impression in a consedy act. Other acts were Eddle Bordon, instant by "Sir" Francis Dwyer, in a cylonic comedy skit, and "Six Youngsters," in i juvenile act. A photoplay, "Come Phrough," by George Brownson Howard, was also on the bill.

saw the cheating cheaters, which Marcin's fertile brain evolved, spilling surprises right and left in a frightfully reckless manner. AGAIN TO WALNUT

Old Favorite Upon Its Return Here Thrills as of Yore

Joel Gates The Brothers Robert Crake
Young Nat Berry Sammy Robert
Hislen Berry Miss Florence Davespert
Little Willie Berry Miss Ethel Winnah
Perley Miss Louiss Valentine
Act 1—Berry on Frenchman's Bay, coast of
Maine, "Hayin' Time,"
Act 2—The Berry Home, "The Wedding Anniversary." Act 3 Herry Light and the storm at sea, Act 4 - Winter in "the Berry Home."

Memories were stirred to life at the Walout last evening by the presentation of Shore Acres," that charming old play which has ever delighted its audiences. Half of the orchestra circle at the Wal-nut Street Theatre was turned over to almost two hundred seamen from the navy yard at League Island through the cour-

yard at League Island through the courtesy of the management in conjunction with the United Service Association.

The cast of "Shore Acres" was headed by Henry Horton as Nathaniel Berry and Miss Florence Davenport, seen here last season in another production, as Helen Berry. The humorous roles were given to Louise Valentine and Robert Craig. Ethel Wishman and Sammy Ronan fitted excellently into the juvenile parts as the youngest children of Martin Berry, the latter part being taken by Frank M. Readick.

Continuing Plays

Two successful offerings have entered upon the final week of their Philadelphia engagements. These attractions are "The Thirteenth Chair" at the Adelphi and "Jack o'Lantern" at the Fourest. "The Brat' with Maude Fulton, who enacts the title role in this delightful comedy of her own actions are remains at the Lyric. The population of the committee of the committ making, remains at the Lyric. The popularity of "The Wanderer" at the Metropolitan Opera House gives no sign of abatement. Admirers of good acting and scenic beauties will find quich to interest them in this elaborately produced biblical spectacle.

If Elephants Roamed In Chestnut Street—

If giant mahoganies grew between the trolley tracks-If longhorned goats grazed upon the street corners—If naked natives of the torrid zone gathered the product of giant rubber palms along the curb —If all these sights met your gaze when you come down town tomorrow morning, it would not be more amazing than the bringing together of these and many other agencies to produce

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