TIPS FOR THEATREGOERS AND FILM DEVOTEES

"CHIC" SALE'S "TUBEY" PLAYER FROM LIFE

Original of Comic Characterization in "Passing Show" Dwells in Urbana

Charles (Chic) Sale, who contributes the most mirthful specialty of "The Passing Show of 1917" at the Chestnut Street Opera House, admits that his old horn player—perhaps the funniest of his rural characterizations—is not an imitation, as they call it in vaudeville, but a direct copy from life. The "artist," who is really a "tubey player," is an aged relative of Sale's father and lives with the family back in the home town, Urbana, Ill. When Chic was getting his act together he thought of old Uncle Hiram, whose chief delight is his "solos on the tubey," usually introduced with a few scathing remarks anent the "Democratic party and the income tax."

Sale took inventory of Hiram's idiosyncrasies, and having had a few lessons on the "tubey," was all ready for the solo "Marching Through Georgia," with "variations and double stops." It is a saying of Hiram's that he "is not much for tachnic, but a bear for endurance and speed."

Speaking of Hiram recently, Chic said: "I couldn't fail to do exactly as he does. I know every one of his rheumatic movements, every squeak of his voice. When I last played Urbana, I invited Hiram to see the performance and he was tickled stiff. He wanted me to let him play the part that evening so he 'could tell the audience what he thought of the Democratic party.' He didn't mind my efforts to reproduce his 'tubey' solo only he claimed he beat me sick at it.

"He was all through the Civil War and it was then he learned to 'horn on the tubey.' The horn I use in 'The Passing Show' is the one Hiram used when he was with Sherman in his march to the sea. The only way I was able to get it from him was by purchasing a 'silver tubey' that Hiram saw pictured in a catalogue and on which he had set his heart. And compared to his old one Hiram says 'it ain't worth shucks.'"

Grand Opera Artist in Musical Farce

Mme. Pavlowka, the Peggy in "Have a Heart," was advised by Caruso to go to Paris and study voice culture. She followed his advice, and spent two years there. Mr. Savage heard her sing and engaged her for his company in "Sari," the tuneful Hungarian operetta. She remained with "Sari" for about eight months, then became a member of the Chicago Grand Opera Company, singing in that organization with such notable song birds as Galli-Curci, Muratore, Mary Garden, Reiss, in such notable roles as Hansel, Musetta in "La Boheme," Suzuki in "Madame Butterfly," Siebel in "Faust," Mignon, Niclausse in "Hoffman," and Meg Page in "Falstaff." On April 15 of this year Mme. Pavlowka gave a recital at the Illinois Theatre.

Norman Angell to Lecture Here

Norman Angell will speak before the University Extension Society on Wednesday evening, January 30, at Witherspoon Hall on "Success in Our War Aims." Mr. Angell was recognized all over Europe and the Continent before the war as a most advanced pacifist, but this lecture will not be antagonistic to the present war. Mr. Angell was one of the earliest advocates of America's participation in the conflict, and he will be here with the full consent of the English Government. His object is to contribute toward the formation of such a foreign policy that Allied victory will really have the political result for which the war is being fought. He will point out how fatally easy it will be at the peace to sacrifice by bad politics the things which the soldiers will have won for us.

TWO HAMILTONS AT THE TREASURY

George Aruss studying the fine portrait of Alexander Hamilton which hangs in Secretary McAdoo's office in Washington.

JUSTINE JOHNSTONE IS STAR IN NEW REVUE

Will Be Seen at Opera House Fortnight Hence in "Over the Top"

With the original Broadway cast headed by Ed Wynne, Justine Johnstone, Craig Campbell, Joe Laurie and Aleen Bronson, "Over the Top," the Messrs. Lee and J. J. Shubert's musical revue comes to this city in two weeks direct from its long run at the Forty-fourth Street Theatre in New York.

Miss Justine Johnstone, who has become a star since her appearance in this attraction, is generally acknowledged to be one of the prettiest girls on the stage. Two years ago she was a member of the chorus in a New York musical comedy. Her beauty attracted the attention of the Messrs. Shubert and she was engaged to act as hostess for an after-the-theatre institution which bears the name of Justine Johnstone's Little Club.

In "Over the Top" Miss Johnstone is said to be given an excellent opportunity to display her charm and talent. She dances admirably and her soft contralto voice has charm and expression. The star is under five years' contract with the Shuberts and at the conclusion of the tour of "Over the Top" she will be started in another New York musical comedy.

"PEG" BOLAND "WAITS" IN A DOUBLE SENSE

Maid of "Turn to the Right" Is Also General Understudy

Peggy Boland is the "lady in waiting of the "Turn to the Right" company at the Garrick Theatre, in a double sense. On the programs she is set down for the role of Katie, the waiting maid, while actually, as general understudy for all the other women roles of the famous Smith-Hazzard comedy, she is always waiting for a chance to distinguish herself. For in reading of the rise of a star, one always finds that "one day the leading lady was ill and Miss So-and-So, the understudy, jumped into the role and drew an enormous salary ever afterward."

Perhaps it is due to the almost paternal care that Winchell Smith and John L. Golden exercise over the members of their "Turn to the Right" company that Miss Boland has had but scant opportunity to show what she could do in an emergency, but her varied experience with Maude Adams in "Chanteclerc," with Henry B. Warner in "The Ghost Breaker," in "The Whip," "Twin Beds" and other big successes has fitted her admirably for any exigency that may arise.

A "FRENCH" MAID OF VARIED TALENTS

Maria Ascaraga, With Gillette, Is Spanish Dancer in Her Own Right

Miss Maria Ascaraga, who plays the French maid with William Gillette in "A Successful Calamity" at the Adelphi Theatre, is an expert rider, swimmer and fancy diver, besides being an able interpreter of her native Spanish dances. She also collects old laces, many of which were left to her by her mother, a noted Franco-Italian opera singer of her time. One of Miss Ascaraga's most beautiful heirlooms is a mantilla once owned by the King of Spain's favorite matador, while another is a silver-mounted stiletto presented to her mother by the late monarch of the Peninsula.

Though not a believer in the occult, Miss Maria Ascaraga, while recently playing in Washington, went to consult an astrologer there. She carried concealed in her hand paper on which were written three questions, and, as she entered without an appointment, the astrologer, without any previous knowledge of her said, "You are Maria Ortega Ascaraga." The questions were:

"First, Have I chosen the right profession?

"Second, Will I be an unusual success?

"Third, Ought I to give up drama for music?"

Miss Ascaraga says the first two answers were in the affirmative, and the last in a decided negative, notwithstanding the fact that she has long been a student of music.

Last week Miss Ascaraga was the medium of sending to the front "over there" 100 dozen pipe cleaners and twelve pounds of Mr. Gillette's favorite smoking tobacco (which was not, however, purloined from the star). She has, moreover, started all the other ladies of "A Successful Calamity" company knitting, which she does not seem to think has added to her own popularity.

Altogether, according to the press agent's account, the young Spanish actress is a lady of varied resources.

Movie Beauty Competitor

Admirers of Peggy Shaner, the screen star, who is now playing an important role in the latest Pathe serial, "The House of Hate," have sent her photograph on to Washington to be entered in the campaign that will decide the prettiest girl to be known as the "War Risk Insurance Girl." The fortunate pick of thousands of photographs from all parts of the country under the direction of a board of artist judges will have her profile embodied on 200,000 calendars in connection with the soldiers' insurance, to be distributed among the camps and naval stations. Miss Shaner has been referred to as a type of beauty that screens perfectly, and should undoubtedly figure conspicuously in the final decision of the judges.

Chapin in Abraham Lincoln Films

One of the most notable of all motion picture achievements will be featured as an added attraction at the Arcadia Theatre the week of February 11, when the Paramount Corporation will show the first of a series of ten two-reel features under the title of "The Son of Democracy," each complete in itself and each telling a dramatic chapter in the life of Abraham Lincoln.

Benjamin Chapin, the impersonator of Lincoln, will be the star in this series. Mr. Chapin has given his life to the portrayal of Abraham Lincoln on the lecture platform, on the stage and on the screen. For five years he was engaged in making "The Son of Democracy," which now, for the first time, will be exhibited to Philadelphians.

Colvin on Keats—New Books by Philadelphia Writers

A BIG BOOK ABOUT THE SON OF A LONDON HOSTLER

The Youth Died Before He Was 26 Years Old, but His Fame Has Been Increasing for a Century

DOCTOR McFABRE stood with his back to the open fire. He was rubbing his hands and looking aimlessly about the room. Suddenly his face lighted up. He had caught sight of a large green book on the table.

"So you have Colvin's 'Keats,'" he exclaimed. "I have wanted to look at that book ever since I heard that it was in preparation."

"You don't like the poetry of that little red-headed surgeon's apprentice," I remarked.

"Not like Keats?" And he turned on me with the light of battle in his eyes. "I thought you knew me better than that. When I want to get my mind off the perplexities of my work I read the 'Ode on a Grecian Urn,' or 'The Eve of St. Agnes,' and there are times when nothing fits into my mood so well as 'The Pot of Basil.' Keats writes the kind of poetry that satisfies my yearning for beauty and rhythm and music."

"I congratulate you, doctor," said I. "You are human after all."

"Of course I am. You don't think that because a man is a clergyman he ceases to be a man?"

"I have known some clergymen who pretended that they were no longer men like the rest of us," I admitted.

While we had been talking Owen had picked up the book and was turning its pages.

"Humph!" came from him, and he looked the disgust that there was in his tone. "This is full of silly tommyrot. Here is the story of a fight between Keats and a butcher boy. Colvin says that Cowden Clarke wrote in a letter that Keats fought the boy because he was abusing a puppy or a kitten and then in a footnote he tells us that when Clarke printed the story he said it was a kitten and makes no allusion to a puppy. Now what is the use of wasting good white paper to tell such trivial things as this? Who cares whether it was a kitten or a puppy or a canary bird or a monkey? I don't see why intelligent men will spend their time digging out such silly things and then putting them into print. The book is probably full of such stuff, not of the slightest consequence and interesting to nobody. It does not help us to understand Keats or lead us to a better appreciation of his poetry. It is the kind of footless information that candidates for the degree of doctor of philosophy dig out and put in their theses. It makes me agree with my university classmate who abandoned his study for the degree, and when asked by the head of the department in which he was working what his objections to the degree were, replied, 'Most of the Ph. D.s.' A real man can spend his time better."

Doctor McFabre smiled tolerantly.

"You don't have to cross those barren Saharas unless you enjoy that sort of an excursion," said he.

"I see you have a lurking sympathy with Owen," said I. "Most men who have anything to do feel the same way. The number of old maids of both sexes who like it is few. But, Owen, you must not judge Colvin's book from a single passage. There are more like the one about the kitten between its covers, but they are insignificant in comparison with the vast mass of information worth while that it contains. The book will probably remain for years the authoritative biography of the poet whose first book was published just a century ago. The significance of it is worth considering. The pages of the book, you see, are large and there are about 550 of them. The man about whom they were written lived a little more than twenty-five years. He was the son of the chief hostler in a London livery stable, who married his employer's daughter. No one knows who his father's father was and no one knows, either, who his mother's grandfather was. The boy was born in the living quarters of the livery stable. Yet it is admitted everywhere today that his fame justifies the publication of so large a book about him. And why? Professor Canby, of Yale, in an article in the February Century, cites a contemporary poet who confessed that he would rather have written a certain sonnet than have built the Brooklyn bridge. The justification of Colvin's book and all other books that have been written about Keats is contained in that preference. Keats has written poems that will live long after the Brooklyn bridge is but a memory. We do not question the propriety of long biographies of John Marshall who interpreted the constitution and we want them to show the source of Marshall's ideas about the nature and powers of the Federal Government. But the Iliad of Homer, which men still read and admire, has survived constitutions and dynasties and empires. The John Marshalls of Greece and Rome are forgotten and no one cares to hunt for them in what survives of Grecian and Roman literature, but the Homers and Horaces live. The immortality of a splendid thought expressed in musical language is a tribute to the enduring fineness of the human mind."

"I guess you are right," Owen admitted.

"Of course he is right," Doctor McFabre said with the authoritative manner he assumes in the pulpit. Then his eyes twinkled. "You know, I just said I was one of those who liked Keats. You see the connection, don't you?"

"Well, gentlemen, I would advise you to read the Colvin book. Doctor McFabre will read it anyway, even if he has to borrow it from me. But it would do you good, Owen, to forget your law a while and immerse yourself in pure literature. Take Colvin and a volume of the poems of Keats and read them together. When you get through you will have traversed an enchanting realm with a capable guide and will be a better lawyer for it."

GEORGE W. DOUGLAS.

JOHN KEATS. His life and poetry, his friends, critics and after-fame. By Sidney Colvin. New York: Charles Scribner's Sons. $4.50.

Pound, a Modern Keats?

The American publisher of Ezra Pound, sometimes called a Philadelphian, has issued a little book of appreciation of his verse by an anonymous admirer. It begins with a quotation from an article by Carl Sandburg, in which Pound is called the Keats of the twentieth century. It concludes with the statement that "when any one has studied Mr. Pound's poems in chronological order and has mastered 'Lustra' and 'Cathay,' he is prepared for the Cantos—but not till then. If the reader then fails to like them, he has probably omitted some step in his progress, and had better go back and retrace the journey."

If this is the best that Mr. Pound's admirers can find to say of him he may

EZRA POUND
From a sketch by Henri Gaudier-Brzeska.

well pray to be delivered from his friends. Poetry that has to be "studied" to be appreciated is fatally lacking somewhere. The taste for poetry, like the taste for olives, can be cultivated, but when poetry lovers find a man writing verse that is so erratic that they have to force themselves to read it in the hope that they may some time learn to like it, they usually read something else. Mr. Pound wrote some beautiful things in his earlier style. He may write more beautiful things, but his product at the present time bears about as much relation to poetry as the sketch of him accompanying this note bears to art. Yet it is possible that the man who buys the book of appreciation today will be thanked by his descendants for having secured for them a first edition of a volume which in seventy-five years may be worth its weight in gold.

EZRA POUND. His Metric and Poetry. New York: Alfred A. Knopf.

Dr. Steele's Vacationing

The Rev. Dr. David M. Steele, rector of the Church of St. Luke and the Epiphany, justified by the popularity of his first book of vacation experiences, has produced another one. The first book dealt with a tour across the continent. The second one, while it has four chapters on western scenery and places of interest, deals chiefly with the pleasure resorts of the east. With the exception of the White Mountains and Newport, which he mistakenly calls the capital of Rhode Island, all the eastern places he visited were in New York. He starts at Lake Champlain, stops at Saratoga Springs, tours the Adirondacks, goes to Niagara Falls and Lake Chatauqua and then visits the Thousand Islands. His description of Chautauqua will please the Chautauquans, but he has so many unpleasant things to say about Saratoga Springs that it is doubtful if the Mayor will order out the band to welcome him the next time he goes there. He writes in a pleasant buoyant and racy style, which will make the book agreeable reading for those who are fond of literature of this kind.

VACATION JOURNEYS EAST AND WEST. Descriptive and discursive stories of American summer resorts. By David M. Steele. New York: G. P. Putnam's Sons. $1.50.

German Inhumanity

The brutality of the Germans toward their British prisoners has been notorious from the beginning of the war. Some idea of what they did to them can be obtained from the story of an officer who was wounded and taken prisoner and spent several months in a hospital at Cambrai before he was able to be moved and then some months more in a German fortress at Wurzburg before he was exchanged. So long as the French were permitted to care for him in the civil hospital at Cambrai he was treated with consideration. When removed to a German military hospital the conditions under which he had to live were so bad that it is surprising that he survived. He left Cambrai paralyzed so badly that it was almost impossible for him to walk. He was crowded into a small compartment in a train with a lot of other prisoners and supplied with neither food nor water for twenty-four hours. When he arrived at Wurzburg he was once more crowded into a room too small for the number forced to live in it. His bed was made of planks and the mattress was a sack of bagging filled with straw. The food was unpalatable. The condition of the private soldiers who had been captured was much worse. The few Germans who were inclined to treat the prisoners with humanity dared not do so. The officer's book is a damning indictment of Germany.

WOUNDED AND A PRISONER OF WAR. By an exchange officer. Illustrated. New York: George H. Doran Company. $1.25.

LONGSTRETH ON THE ADIRONDACKS

Charm of a Mountain Region Set Forth by a Philadelphia Teacher

Imagine a section of woodland wilderness larger than the State of Connecticut, girdled and laced with a thousand lakes, shouldered into the skies by hundreds of mountain ranges; then follow the wanderings of two congenial nature lovers on a fascinating journey through

T. MORRIS LONGSTRETH

every nook and cranny of this extensive garden of nature, and you have T. Morris Longstreth's book on "The Adirondacks," conveniently crowded into a nutshell.

But there is a great deal more to say about this delightful travelogue—and about Mr. Longstreth himself, for he is a fellow Philadelphian. A school teacher by profession, he has the admirable habit of devoting his vacation months to camping trips. Ignoring the camping grounds nearer home, he first went far West and North. Then he discovered the Adirondacks in 1899, and has been going there ever since. He has explored every part of the mountains, camping, canoeing, sailing, motoring, walking, and he expects soon to review the region from an airplane.

As for the book itself, it constitutes at once a guide to the romantic Adirondack region and a history which treats of it from the days when the Indians were its only tourists to the time of Trudeau, of Stevenson, Dewey, Warner and others who roamed its woodlands.

The author's style is facile and engaging. "A poet loves the forest most," runs one passage, "a camper always, a lumberman for keeps. The mantle of the Adirondack Mountains serves them all." This pleasantness of diction is not of the least pleasant characteristic of a delightful book.

THE ADIRONDACKS. By T. Morris Longstreth. Illustrated. New York: The Century Company. $2.50.

A Philadelphia Pepys

The student of social history, browsing through the libraries in the year 2020, who discovers Colonel Thomas Skelton Harrison's "Homely Diary of a Diplomat in the East, 1897-1899," will exclaim with delight at the treasures he will find buried there. We are too near the time and too familiar with the customs which Colonel Harrison describes for us to appreciate his volume at its true value. The Colonel was consul general and diplomatic agent in Egypt for two years of McKinley's Administration. He took with him to Cairo the habits and manner of living of a man of wealth accustomed to the best. He and his wife entertained and were entertained by the distinguished people of the city. His diary is devoted chiefly to a description of the functions which he attended. He tells how the tables were arranged at the dinners, what foods and wines were served, whether they were good or not. He tells of his own uniform as a lieutenant commander of the navy that he wore at some of the functions and how his Loyal Legion decoration on a red, white and blue ribbon, hung around his neck, attracted attention, and he speaks with pride of his Grand Army badge, which he says is equal in distinction with the iron cross. The fact that the diary was not written for publication excuses any of the amiable and harmless vanities which it records. The fineness of Colonel Harrison's character is indicated by the absence of unfriendly criticism or comment on the scores of persons whom he met, people from Philadelphia and other American cities as well as from the European capitals.

THE HOMELY DIARY OF A DIPLOMAT IN THE EAST: 1897-1899. By Thomas Skelton Harrison, former diplomatic agent and consul general of the United States to the Khedival Court of Cairo, Egypt. With a foreword by Sara Yorke Stevenson, Sc. D., Litt. D., officier d'instruction publique. And with illustrations. Boston: Houghton Mifflin Company. $5.

Babs

Her name was Barbara, but her friends called her Babs. The first volume of the history of her life and adventures has just been written by Alice Ross Colver. It tells among other things how she discovered the parentage of a young girl and brought her into a small fortune that had been left by her dead father. The scene of the story is laid on Moose Lake, in Maine. The supplementary characters are the country people, wholesome and friendly. The story ends with Babs and the heiress on the threshold of new adventures, which are to be described in another volume.

BABS. By Alice Ross Colver. Illustrations by the Donaldsons. Philadelphia: The Penn Publishing Company. $1.25.

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Translated from the French of MARCELLE TINAYRE by Lucy H. Humphrey. Introduction by Dr. John Finley. 48th edition in France.
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Evening Public Ledger Photoplay Calendar

THIS PROGRAM IS SUBJECT TO CHANGE

WEEK OF JAN. 28 TO FEB. 2	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
ALHAMBRA	Mary Garden, in Thais		Mary Garden, in Thais	Zeppelin's Last Raid	Zeppelin's Last Raid	Zeppelin's Last Raid
APOLLO	Sessue Hayakawa, in The Secret Game		Olga Petrova, in Exile	Olga Petrova, in Exile	Diamonds & Pearls and A Desperate Chance	Alice Brady, in A Self-Made Widow
ARCADIA	Julian Eltinge, in The Widow's Might		Julian Eltinge, in The Widow's Might	Julian Eltinge, in The Widow's Might	Julian Eltinge, in The Widow's Might	Julian Eltinge, in The Widow's Might
BELMONT	Charles Ray, in The Weaker Sex		Marjorie Wilson, in Without Honor	Marjorie Wilson, in Without Honor	Ann Murdock, in The Imposter	Ann Murdock, in The Imposter
BLUEBIRD	Mae Marsh, in The Cinderella Man		Vivian Martin, in The Fair Barbarian	Theda Bara, in Camille	Marguerite Clark, in The Seven Swans	Marguerite Clark, in The Seven Swans
BROADWAY	Viola Dana, in Blue Jeans		Viola Dana, in Blue Jeans	Sonia Markova, in A Heart's Revenge	Sonia Markova, in A Heart's Revenge	Sonia Markova, in A Heart's Revenge
CEDAR	Jack Pickford, in Tom Sawyer		Tyrone Powers, in The Planter	Ann Murdock, in Please Help Emily	Billie Burke, in The Land of Promise	Billie Burke, in The Land of Promise
COLISEUM	Vivian Martin, in A Fair Barbarian		Tyrone Powers, in The Planter	Tyrone Powers, in The Planter	Florence Reed, in Today	Florence Reed, in Today
EMPRESS	Vivian Martin, in Sunset Trail		Pauline Frederick, in The Hungry Heart	Sessue Hayakawa, in The Secret Game	George Walsh, in Pride of New York	Bushman-Bayne, Red, White and Blue Blood
EUREKA	Julian Eltinge, in The Clever Mrs. Carfax		Ethel Barrymore, in The Eternal Mother	Ethel Clayton, in Stolen Hours	Norma Talmadge, in Secret of Storm Country	Wm. S. Hart, in The Silent Man
FAMILY	O. Henry's The Count and the Wedding Guest		J. Barney Sherry, in Evidence	Wm. Russell, in In Red	Marjorie Wilson, in Flames of Chance	Franklyn Farnum, in The Fighting Grin
FAIRMOUNT	Wilfred Lucas, in The Judgment House		Viola Dana, in The Winding Trail	Lina Cavalieri, in The Eternal Temptress	Elsie Ferguson, in The Rise of Jennie Cushing	Gladys Brockwell, in For Liberty
FRANKFORD	Marguerite Clark, in The Seven Swans		Easy Money	The Awakening	Wallace Reid, in Nan of Music Mountain	Wallace Reid, in Nan of Music Mountain
56TH STREET	Valeska Suratt, in A Rich Man's Plaything		Douglas Fairbanks, in Double Trouble	Robert Warwick, in The Man Who Forgot	Sydney Olcott's The Belgian	Sydney Olcott's The Belgian
GREAT NORTH.	Gladys Brockwell, in For Liberty		Constance Talmadge, in The Honeymoon	Constance Talmadge, in The Honeymoon	Mary Garden, in Thais	Mary Garden, in Thais
IMPERIAL	June Elvidge, in The Beautiful Mrs. Reynolds		Theda Bara, in Camille	Robert Warwick, in The Argyle Case	Sessue Hayakawa, in The Cheat	Nell Shipman, in The Wild Strain
JEFFERSON	Edna Goodrich, in An American Maid		Ethel Clayton, in Stolen Hours	Gladys Brockwell, in For Liberty	Jean Sothern, in Miss Deception	Mrs. Vernon Castle, in Vengeance Is Mine
JUMBO	Mary Pickford, in The Little Princess		Kitty Gordon, in Diamonds and Pearls	Vivian Martin, in Molly Entangled	Sonia Markova, in The Painted Madonna	Sonia Markova, in The Painted Madonna
KNICKERB'K'R	Robert Warwick, in The Mad Lover		Billie Burke, in Arms and the Girl	Jack Pickford, in Tom Sawyer	Wm. S. Hart, in The Cold Deck	Robert Warwick, in The Mad Lover
LEADER	Emily Stevens, in Alias Mrs. Jessop		Rex Beach's The Auction Block	Rex Beach's The Auction Block	Marguerite Clark, in Seven Swans	Marguerite Clark, in Seven Swans
LIBERTY	Charles Richman, in Over There		Douglas Fairbanks, in Reaching for the Moon	Harold Lockwood, in The Avenging Trail	William S. Hart, in The Silent Man	George Walsh, in The Pride of New York
LOCUST	Pauline Frederick, in Mrs. Dane's Defense		Pauline Frederick, in Mrs. Dane's Defense	Elsie Ferguson, in Rose of the World	Elsie Ferguson, in Rose of the World	Elsie Ferguson, in Rose of the World
MARKET ST.	Ethel Clayton, in Stolen Hours		Dorothy Phillips, in Broadway Love	Emily Stevens, in Daybreak	All-Star Cast, in Treasure Island	Geraldine Farrar, in The Devil Stone
PALACE	J. Stuart Blackton's, in The World for Sale		J. Stuart Blackton's, in The World for Sale	Clara Kimball Young, in Shirley Kaye	Clara Kimball Young, in Shirley Kaye	Clara Kimball Young, in Shirley Kaye
PARK	Zeppelin's Last Raid		Ruth Roland, in The Fringe of Society	Olive Tell, in The Unforseen	Maciste, in The Warrior	Maciste, in The Warrior
PRINCESS	Madge Kennedy, in Nearly Married		Harold Lockwood, in The Avenging Trail	Kitty Gordon, in Diamonds and Pearls	Tom Mix, in Cupid's Round-Up	Roy Stewart, in Law's Outlaw
REGENT	All-Star Cast, in Treasure Island		Viola Dana, in The Winding Trail	Viola Dana, in The Winding Trail	Charles Ray, in The Hired Man	Charles Ray, in The Hired Man
RIALTO	Theda Bara, in Camille		Emily Stevens, in Sleeping Memory	William Duncan, in The Tenderfoot	Montagu Love, in The Awakening	Geraldine Farrar, in The Devil Stone
RIDGE AVE.	The Fox Kiddies, in Babes in the Wood		Norma Talmadge, in Secret of Storm Country	Douglas Fairbanks, in Reaching for the Moon	Douglas Fairbanks, in Reaching for the Moon	William Farnum, in The Heart of a Lion
RIVOLI	The Birth of a Nation		The Birth of a Nation	The Birth of a Nation	The Birth of a Nation	The Birth of a Nation
RUBY	Alma Reubens, in I Love You		Nell Shipman, in The Wild Strain	All-Star Cast, in Treasure Island	Charles Ray, in His Mother's Boy	Mae Marsh, in The Cinderella Man
SAVOY	Enid Markey, in Zeppelin's Last Raid		Emily Stevens, in Daybreak	June Elvidge, in The Strong Way	Nell Shipman, in The Wild Strain	Charles Ray, in His Mother's Boy
STANLEY	Norma Talmadge, in Ghosts of Yesterday		Norma Talmadge, in Ghosts of Yesterday	Norma Talmadge, in Ghosts of Yesterday	Norma Talmadge, in Ghosts of Yesterday	Norma Talmadge, in Ghosts of Yesterday
STRAND	The World for Sale		The World for Sale	William S. Hart, in Wolves of the Rail	William S. Hart, in Wolves of the Rail	William S. Hart, in Wolves of the Rail
TIOGA	Billie Burke, in The Land of Promise		Ethel Clayton, in The Awakening	Charles Russell, in New York Luck	Sessue Hayakawa, in The Secret Game	Olive Tell, in Her Sister
VICTORIA	Theda Bara, in The Rose of Blood		Theda Bara, in The Rose of Blood	Theda Bara, in The Rose of Blood	Theda Bara, in The Rose of Blood	Theda Bara, in The Rose of Blood

CLOSED TUESDAY