MITZI HAJOS AT FORREST—'SEVEN DAYS' LEAVE' AT OPERA HOUSE—GRIFFITH FILM AT STANLEY

THE PLAYGOER'S WEEKLY TALK

Observations on Plays and Photoplays Seeking Favor in Philadelphia

ONE wishes there were less chaff in the dramatic wheat this season, which has been woefully lacking in notable plays. Still there have been many strange and untoward conditions—the mental strain of more than a year of war, the Liberty Loans, the influenza—which in a great measure can be held responsible, for is it not good logic to assume that the habitual traits of mind of the playwrights and the producers have been turned topsy-turvy, just as with the rest of us? At any rate, there has been a great deal of experimenting with the war plays and with not any too encouraging results. From Broadway, which is the barometer of our play world, come reports of many journeys back to the storehouse, of frequent rewritings and mostly of lukewarm receptions for the new plays. But "C'est la guerre!"

At the same time there is no denying that the popular taste has been running to musical comedies. For the most part people are fed up on sacrifices and serious thoughts, and the perfectly natural inclination is to turn to the lighter pieces for diversion. "The Girl Behind the Gun," the "Follies" and "The Passing Show of 1918," from the box office point of view, have been undeniable successes in Philadelphia, just as "Oh, Lady! Lady!!" now playing at the Lyric, also promises to be. And once again let it be said, "C'est la guerre!"

IT IS now altogether fitting that the annual Princess Theatre productions be put down as hardy perennials whose qualities are beyond the experimental stage. The lovers of musical plays are very fond of these "Oh" plays and display no reluctance in registering their approval. The latest edition to reach Philadelphia, "Oh, Lady! Lady!" is a capital bit of entertainment, possessed of all the daintiness of last year's number, "Oh, Boy!" although hardly attaining the same excellence in its comedy. Although Vivienne Segal has go many friends in Philadelphia that she is assured of a kindly welcome here under most any circumstances, she is deserving of no such backhanded compliment, but rather through her youthful charm and lovely voice decidedly earns the applause which is so generously being accorded her, as does youthful Constance Binney also.

At the same time Philadelphians are talking to "Oh, Lady! Lady!" the sixth Princess Theatre entertainment, "Oh, My Dear!" is bringing to a close its first week in New York. According to the New York critics, the new "Oh" production is a worthy member of the family and has none of the earmarks of being a black sheep.

It is worth noting how F. Ray Comstock and William Elliott have gone about recruiting actors from the dramatic field as principals for the Princess Theatre entertainments. Take the case of "Oh, Lady! Lady!" Edward Abeles will be recalled for his "Brewster's Millions" days. Harry C. Browne for several years was leading man for Frances Starr and was last seen in "The Poor Little Rich Girl," "Rebecca of Sunnybrook Farm" and other successes. Reginald Mason was a former leading man with Charles Frohman. Florence Shirley was last seen in "Bunker Bean" and "The Tailor-Made Man"; Theresa Maxwell Conover supported William Hodge in "Fixing Sister," and Helen Bolton last played in "Mother Carey's Chickens." All of which probably accounts for the finished character of the acting in "Oh, Lady! Lady!"

THE first Drama League night of the season has been announced for December 2, when the members will attend Otis Skinner's revival of "The Honor of the Family" at the Broad Street Theatre. Speaking of this return visit of Mr. Skinner, the league's weekly bulletin says:

"After a lapse of ten years Mr. Otis Skinner again appears to excellent advantage as Colonel Philippe Bridau. While the play is manifestly a one-part affair, the Flora Brazier of Miss Evelyn Varden is noteworthy and shares the honors of the occasion."

There is no mistaking the nature of the welcome accorded Otis Skinner upon his reappearance in his delightful old comedy. He has lost none of his old fire, and depicts the role of the swashbuckling Napoleonic soldier with all the dash and abandon of youth. Old friends are best, and the least that one can say for Otis Skinner is that he wears well.

BOOTH TARKINGTON, whose "Penrod" stories have been dramatized into a winning comedy, which is now showing at the Garrick, has contributed quite a few typically American plays, both as a playwright and through the dramatization of his books. It will be recalled that the Garrick Theatre had for its opening attraction his "Monsieur Beaucaire," in which Richard Mansfield held the title role. His "Gentleman From Indiana" also was dramatized with considerable success, and "Seventeen," another dramatization of a Tarkington book, is meeting with great approval in New York. As a playwright Tarkington brought forth "Mister Antonio," with Otis Skinner in the lead, and "Cameo Kirby," in which Nat Goodwin appeared to no great advantage. Collaborating with Harry Leon Wilson, Tarkington produced his greatest dramatic success, "The Man From Home." With Julian Street he also wrote "The Country Cousin," which achieved a moderate success.

TWO openings are in order for next week, when the melodramatic military and naval spectacle, "Seven Days' Leave," will come to the Chestnut Street Opera House, and Mitzi Hajos will display her histrionic and acrobatic powers in "Head Over Heels" at the Forrest.

The action of "Seven Days' Leave" is laid in England with the exception of one scene in the English Channel, where an American cruiser destroys a lurking U-boat. Plenty of noise tunes up the plot, of the war play, in which German spies have anything but an easy time of it and soldiers and sailors pursue their loves back in "Blighty."

The story of "Head Over Heels" deals with a little acrobat who falls in love with an American in Barcelona, Spain. She follows him to America, only to be told that he has been lying to her about his love. His law partner falls in love with her and she has more troubles—but to relate them all would be to spoil the pleasure of those going to see the piece. Mitzi Hajos, as the acrobat, furnishes much of the comedy of "Head Over Heels."

THE inspiration for "The Greatest Thing in Life," the latest D. W. Griffith photoplay, which comes to the Stanley Theatre next week, emanated from the heroism of a little Belgian peasant boy, of which Mr. Griffith was apprised while in France looking for a theme for his next great war picture. The story goes that this lad took his place in a great Belgian water jar, to which a field telephone had been laid, and informed the French staff of the troop movements behind the German lines. In the film story a Belgian also operates the secret telephone, and when he is discovered and slain his daughter takes his place. The role of the daughter is played by Lillian Gish.

THEATRE AND MOVIE FAVORITES WHO WILL ENTERTAIN PLAYGOERS NEXT WEEK

THEATRE BILLS FOR NEXT WEEK

Schedule of Entertainment Includes Two "Legitimate" Openings

NEW ATTRACTIONS

FORREST—Mitzi Hajos in "Head Over Heels," a play with music. The book and lyrics are by Edgar Allan Woolf and the score by Jerome Kern. An acrobatic number is presented in the first act by four men.

OPERA HOUSE—"Seven Days' Leave," an English war melodrama of the pronounced patriotic type. The heroine is played by Jean Stuart, last seen here in "The Wanderer."

CONTINUING ATTRACTIONS

LYRIC—"Oh, Lady! Lady!" musical comedy, produced by F. Ray Comstock and William Elliott. Book and lyrics by Guy Bolton and P. G. Wodehouse and score by Jerome Kern. Original New York cast, including Vivienne Segal, Carl Randall and Constance Binney.

GARRICK—"Penrod," dramatized from Booth Tarkington's popular stories by Edward A. Rose. The principal characters are children. Five members of the cast of twenty-three are youngsters.

BROAD—Otis Skinner in his old success, "The Honor of the Family," a comedy from the French, after a romantic novel by Honore de Balzac. Charles Frohman has surrounded Mr. Skinner with a strong cast.

SHUBERT—"Maytime," a costume play, with attractive music. Cast headed by John Charles Thomas, John T. Murray and Dorothy Bigelow.

ADELPHI—"Eyes of Youth," with Alma Tell in the chief role. A mystical play in which the heroine peers into her future through the medium of a crystal globe.

VAUDEVILLE

B. F. KEITH'S—Helen Ware, an artiste of the legitimate stage, makes her initial bow in vaudeville in this city in a playlet called "The Eternal Barrier." Al Lydell and Carleton Macey will present an original character comedy, "Two Old Cronies." Harry Langdon with Rose and Cecil have an act which they term "Johnny's New Car," while the Seven Honey Boys offer a bit of minstrelsy. Bostock's Riding School is a comedy with five circus riders and horses. Boyce Combe makes his first appearance here in "The English Entertainers," in which he is assisted by Al Hockey. Another first-timer here is Julian Hall, known as "The Jazz Boy," while Johnny Singer and his dancing girls will contribute singing and dancing.

GLOBE—Bobby Heath, the song writer and singer, in his "New Song Revue," and the musical comedy tabloid, "The Wandering Tourists," head the bill.

CROSS KEYS—The musical comedy tabloid, "Yucatan," will be the headline attraction Monday, Tuesday and Wednesday. Thursday, Friday and Saturday the bill will be headed by White's Circus and Ned Norworth and his trio of musicians.

WILLIAM PENN—Monday, Tuesday and Wednesday the program will include the rural musical comedy, "Crosby's Corners," and the photoplay, "Laughing Bill Hyde," with Will Rogers. On Thursday, Friday and Saturday the headliner will be the comedy, "Motor Boating."

BROADWAY—A musical oddity, "Childhood Days," will be the headline feature the first half of the week. The photoplay will be Harold Lockwood in "Pals First." The offerings the last half of the week include the musical comedy tabloid "Yucatan," and Clara Kimball Young in "The Road Through the Dark."

NIXON—John and Winnie Hennings as the "Kill Kare Couple" will be featured the first half of the week. Sophie Tucker and her "Five Kings of Syncopation," last half of week.

COLONIAL—First half of week Sophie Tucker and her "Five Kings of Syncopation" will head the bill. John and Winnie Hennings in the "Kill Kare Couple" last half of the week.

KEYSTONE—The bill will be headed by the Mangean Troupe, acrobats, and Mullen and Coogan in "Making a Note of It."

PHOTOPLAYS

STANLEY—"The Greatest Thing in Life" is the newest contribution to the many productions directed by D. W. Griffith. It is said to present a penetrating study of humanity. Lillian Gish, Robert Harron and other favorite Griffith players are in the cast. "I Pagliacci" is the musical novelty.

PALACE—"The Road Through the Dark" brings Clara Kimball Young the first half of the week. "Thirty a Week" is the new vehicle for Tom Moore the last half of the week.

ARCADIA—"A Daughter of the Old South" features Pauline Frederick in the role of a creole girl. Emile Chautard is the director, and Pedro de Cardoba, Rex McDougall, Vera Beresford and Mrs. T. Randolph are in the cast.

VICTORIA—"When a Woman Sins" shows Theda Bara in another vampire role. It is described as being that of "a flaming flower of the city's great half world which stabs to the core humanity's heart." It is a Fox production.

REGENT—"His Bonded Wife" depicts the life of a daughter of a copper king as played by Emmy Wehlen, the first half of the week. Vivian Martin comes the last half of the week in "Mirandy Smiles."

STRAND—Enrico Caruso in "My Cousin," with the special added feature, "America's Answer," first half of week. Bryant Washburn in "The Gypsy Trail" last half of week.

LOCUST—"Private Peat" will have the author, Harold Peat, in the title role, first half of week. Enid Bennett will appear in "When Do We Eat?" the rest of the week.

BURLESQUE

CASINO—Jacobs and Jermon's Golden Crook Company is announced for this week. Billy Arlington, the tramp comedian, heads the list of funsters. A feature will be the Ballet of Allied Nations, interpreted by twenty players.

TROCADERO — The Military Maids Company will be seen this week. Part one is a farce comedy called "Gay Old Boy," part two, a melodramatic heart throb, "The Spy," with Caroline Warner part three, "The Girl Scout in Military Maneuvers" part four, the burlesque: "The Hold-Up Man."

GAYETY — Eddie Dale, Ada Lum, prima donna; Harry Peterson; George Bartlett, Hebrew comedian, and Helen Gibson are the leaders.

AT POPULAR PRICES

ORPHEUM—Mac Desmond and her company of resident players in the O'Higgins-Ford comedy, "The Turning."

WALNUT—Last week of D. W. Griffith's war film, "Hearts of the World."

"Hearts of the World" Held Over

"Hearts of the World," the D. W. Griffith war film, which was to have departed from the Walnut Street Theatre next Monday, will remain at that historic playhouse all next week, when the engagement will end.

STAGE CHILDREN SPOILED? NOT THESE NORMAL ONES

Juveniles Playing Here Go to School and Love It and Are as Carefully Reared as Any; Plenty of Time for Study

"I JUST love school," said Barbara Newberry.

Barbara is eight, and a mighty pretty little girl. What is more, she is a stage child, and plays a part that is as big and as important as any acted by the grown-ups of the company; more so, maybe, for the grown-ups in this particular company are foils to set off Barbara and her chum, Andrew Lawlor, who is ten years old.

Barbara and Andrew are stars in the theatre world at an age when children are "speaking pieces" in grammar school. And in the same company, in roles only a little less important than Andrew's and Barbara's, are Andrew's younger brother, Gardner; Richard Ross, Andrew's best friend on and off the stage, and a deliciously funny pair of "pickaninnies," Thomas McGann and Charles Whitfield.

They're regular actors and actresses, if you please, every one of them, who take their work quite as seriously as they will when their present ages are doubled. And every week they carry away salary envelopes as fat as those of the grown-ups in the cast.

And yet, says pretty Barbara, "I just love school."

Perhaps most folk think of stage children as rather unfortunate little prodigies, forced into a hothouse growth of the emotions by the artificial life of the stage, but spoiled and let run wild and brought up without more than a smattering of the orderly knowledge that other youngsters get in school.

Not so. At least not where Andrew and Barbara and the rest are concerned. Counting understudies there are nine youngsters all told in the Tarkington play, which is now in Philadelphia. They get their schooling just as regularly as any youngster.

The children of the cast are going to school here in Philadelphia just like other youngsters. Jack Ellis, stage director of the company, and Mrs. A. J. Lawlor, mother of Andrew and Gardner, planned, when the play came to town, to get a tutor for the children and have lessons on the stage in the afternoon.

A better way was found, however, in the facilities offered by St. John's School, which is near the theatre, where the children can go into the grades for which their past schooling has fitted them.

These stage youngsters are astonishingly well on in their studies. Barbara is in Grade 3 A at home in New York, and besides finds time to take dancing lessons at the Metropolitan Opera Company's ballet school, where she is an advanced pupil. Andrew's home is in New York, too, and he is in Grade 5 A at St. Catharine's School, where he is also captain of the company of cadets organized among the boys.

Andrew and Barbara and the rest are finished players on the stage. But once their lines are spoken and their exits made, they are just regular youngsters.

Mrs. Lawlor—who was a stage child herself, and remained on the stage until a few years ago—sat behind the scenes the other day and told of some of the pranks of her two fine boys. The youngsters all love her, and one or another of them—Marjorie, or Richard Ross, or her own boys, or little five-year-old Elwirt Ellis, the stage manager's tiny daughter—was on her knee or sitting with an arm round her neck most of the time. The children dashed on and off as their cues came, and in the minutes of rest had a glorious time laughing and playing behind the big back drop.

"Andrew isn't up-stage at all," said his mother. Being "up-stage," in the slang of the theatre, means having a "swelled head," in the slang the rest of us speak.

"The boys just have a grand good time when they are away from the theatre. They spend most of their time at the hotel playing soldier—Andrew and Richard and Gardner—and they nearly drive me crazy. They're just as much boy off stage as on. And the things they do outside the theatre are a sight more mischievous than the pranks they play in the show."

Gardner, Andrew's younger brother, has an ungrateful part to play. He is the "good little bad boy," and has to wear Lord Fauntleroy clothes—"Little Georgie Bassett—the little gentleman," said pretty Barbara, who was standing by. Barbara's way of saying "the little gentleman" expressed about as much contempt as a little girl could well put into her voice. She didn't mean it, though—that was what she thought about Georgie Bassett in her part of Marjorie Jones. "I don't hate him off stage," explained Barbara.

Andrew, who plays the part of Georgie Bassett's hated rival for Marjorie's affections, wanted it clearly understood that his brother wasn't a "sissy" when the play was through.

"He isn't a little gentleman when he's off the stage," was Andrew's way of putting it. "Whenever he wants anything, he tries to lick Richard and me. He's a holy terror. When I'm dressing he steals my jackknife and whittles my automatic until there is hardly anything left."

It must be explained that Penrod (Andrew) and his friend Sam Williams,"—Sam is Richard Ross in the flesh—possess "automatics" which they have carved out of wood.

Jack Ellis, the stage manager, tells an amusing story about these automatics, which are essential to the action of the piece. The story illustrates the ingenuity of these youthful actors.

"One day," said Ellis, "one of my assistants rushed up with the information that the automatics had not been put on a wheelborrow that is on the stage when Penrod is supposed to produce the wooden guns. In another moment Penrod had to have them. So I went into the wings and held them up for him to see, then placed them on the floor.

"Penrod rose to the situation. 'Sam,' said he, 'I've got a couple of guns I had made. They're in the barn—go get them.' The day was saved.

And just a word about Jack Ellis's little daughter Elwirt. She hasn't been on the stage yet—she is only five. But she said very solemnly the owner day that she "knew all of Marjorie's part." And her father relates that the baby girl insists at each rehearsal on going through all the lines that Marjorie has. She can do it, too—but it should come natural, for she was almost born on the stage.

"She was born down in Galveston," her father explained, "and her mother carried her on the stage when she was two weeks old. She's been traveling with me ever since, and never been sick a day."

Elwirt told how she got her unusual given name. "My mother didn't know what to call me," said the youngster. "So she thought and thought and thought. And she thought of Elwirt, and that's my name."

LAST DAY
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HOTEL EXPOSITION
AT
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Broad and Callowhill Sts.
Novel, Interesting and Unique Exhibits of
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See the Remarkable Collection of War Trophies Captured From the Germans.
ADMISSION FREE

ACTOR HELPED BUILD SHIPS

Louis Alter Worked Five Weeks at Hog Island

During five sweltering weeks last summer Louis Alter, who plays the role of Goritz in "Eyes of Youth," at the Adelphi, worked as a laborer at the Hog Island shipyard. Those weeks represented the actor's vacation following the close of the theatrical season, but he elected to devote them to Uncle Sam.

Alter says he is none the worse for those strenuous five weeks, and quite to the contrary, believes they have helped to put him in splendid physical condition after the grind of seventeen years on the stage.

SKINNER FIRST PLAYED HERE AT $8 PER WEEK

Underwent Many Hardships During Stay at Old Philadelphia Museum

Otis Skinner has a warm place in his heart for Philadelphia, which in the early days of his stage career was the scene of so many vicissitudes and where in the later days of his success he and Mrs. Skinner elected to make their home.

In 1878, when a young man, Skinner came to this city with a letter from P. T. Barnum, the famous showman and a friend of his family, to William Davidge, manager of the Philadelphia Museum, now Dumont's Theatre, on Arch street. Davidge had advertised for actors, and Skinner was engaged at $8 per week.

Then followed the days of hardship for the young actor. He rented a tiny room in Wood street, but even so it was a great strain to pay the rent. He had brought with him to this city a little zinc trunk full of books on the theatre, and from time to time was forced to dip into these and sell them at Leary's in order to appease his landlady. At the end of the season he left Philadelphia, but minus his trunk, which remained as security for the rest of his board. When he returned at the Walnut Street Theatre the next season, at a salary of $15 a week, he went back to the Wood street place to redeem the trunk, but found his former landlady had departed.

In the later days of his prosperity Otis Skinner always found a friendly greeting in Philadelphia, just as was the case this week at the Broad Street Theatre, where he returned in his old success, "For the Honor of the Family."

Mr. and Mrs. Skinner are greatly favored residents of Bryn Mawr. Mrs. Skinner at the present time is traveling representative of the Stage Woman's War Relief. They have one daughter, Miss Cornelia Skinner, who now is a first-year student at Bryn Mawr College.

DECEMBER OFFERINGS AT PHOTOPLAY HOUSES

"Sporting Life," Third U. S. War Film, and First "Oh, Johnny!" Episode

Philadelphia photoplay lovers, who even now feel themselves taken with the holiday spirit, will be interested in glimpsing ahead at some of the scheduled motion-picture offerings for the month of December.

At the Victoria Theatre the week of December 9 the first presentation of Maurice Tourneur's production of "Sporting Life" has been announced. This is the film version of the Drury Lane melodrama, which has for its most striking setting a scene at the Derby, the famous classic of the English turf. Another scene represents an international prize-fight before the National Sporting Club, of London. Of course, there is a plot, and this is centered about the efforts of a gang of thugs to kidnap the Derby favorite. In the cast are Constance Binney, who now is winning favor at the Lyric Theatre in "Oh, Lady! Lady!!" and her sister, Fair Binney.

The third of the Government war films, prepared by the committee on public information will be shown at the Stanley the week of December 16. "Under Four Flags," is the title of this picture, which, unlike its predecessors, shows actual scenes of battles in France and in Italy. Notable among the episodes are the retreat of the French armies from the Marne salient, the flight of civilian refugees, barrage batteries in action, American and French soldiers going over the top, the capture of Chateau-Thierry by the Americans, tanks in action and close-up views of the fighting on the Piave and in the region of Mount Grappa on the Italian front.

The first of six, "Oh, Johnny," films to be made by the Betzwood Film Company, of this city, will be screened at the Victoria the week of December 23 with Louis Bennison, who started last season, in "Johnny Get Your Gun," taking the lead.

SWIMMING AIDS CAREER

Philadelphia, as the home of so many swimming champions, will approve of Helen Ware's methods of improving her work on the stage. The money which carried the actress through a dramatic school she earned by teaching swimming lessons in a public bath in New York. Ever since a child she has kept at swimming and when off the stage in the summer she spends her vacation out of doors at her home in Connecticut.

Miss Ware, who comes to B. F. Keith's Theatre next week, contends that if all women were to take more to the outdoors the term "weaker sex" would fall into disuse.

THEATRES
OWNED AND MANAGED BY MEMBERS OF
THE UNITED EXHIBITORS' ASSOCIATION

BELMONT 52D ABOVE MARKET
JOHN BARRYMORE in "MAN FROM MEXICO"

CEDAR 60TH & CEDAR AVENUE
WILLIAM RUSSELL in "HOBBS IN A HURRY"

COLISEUM MARKET STREET, BETWEEN 59th & 60th
CHARLES RAY in "THE LAW OF THE NORTH"

COLONIAL Gtn. & Maplewood Aves. 2:15 and 8:15 P. M.
HARRY MOREY in "KING OF DIAMONDS"

EUREKA 40TH & MARKET STS. MATINEE DAILY
MARGUERITE CLARK in "OUT OF A CLEAR SKY"

FRANKFORD 4715 Frankford Av.
CONSTANCE TALMADGE in "MRS. LEFFINGWELL'S BOOTS"

JEFFERSON 29TH AND DAUPHIN STS. MAT. DAILY
MAE MARSH in "MONEY MAD"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junction on Frankford "L"
BRYANT WASHBURN in "KIDDER & CO."

LOCUST 52D AND LOCUST STREETS
Mats. 1:30, 3:30. Evgs. 6:30 to 11
WALLACE REID in "MAN FROM FUNERAL RANGE"

NIXON 52D Below MARKET ST. 2:15, 7 and 9.
"BEANS AND BAD MEN"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Evg. 6:45 to 11.
FRED STONE in "THE GOAT"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY
CLARA KIMBALL YOUNG in "THE SAVAGE WOMAN"

STRAND GTN. AVE. AT VENANGO, EAST OF BROAD
WALLACE REID in "MAN FROM FUNERAL RANGE"

WEST ALLEGHENY 25th and Allegheny
FANNIE WARD in "THE YELLOW TICKET"

The following theatres obtain their pictures through the STANLEY Booking Corporation, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Booking Corporation.

Alhambra 12th, Morris & Passyunk Ave. Mat. Daily at 2; Evgs. 6:45 & 9.
WM. S. HART in "BORDER WIRELESS"

APOLLO 52D AND THOMPSON STS. MATINEE DAILY
G. M. ANDERSON in "RED BLOOD AND YELLOW"

ARCADIA CHESTNUT BEL. 16TH 10 A. M. to 11:15 P. M.
BILLIE BURKE in "THE MAKE-BELIEVE WIFE"

BLUEBIRD BROAD STREET AND SUSQUEHANNA AVE.
ALICE BRADY in "HER BETTER HALF"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M.
NORMA TALMADGE in "HER ONLY WAY"

CHESTNUT HILL 8320 Germantown Avenue
MARGUERITE CLARK in "OUT OF A CLEAR SKY"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY
ETHEL BARRYMORE in "OUR MRS. McCHESNEY"

FAIRMOUNT 26th & GIRARD AV. MATINEE DAILY
HARRY CAREY in "HELL BENT"

FAMILY THEATRE—1311 Market St. 9 A. M. to Midnight.
CHAPLIN in "SHOULDER ARMS" "BRONCHO BILLY'S SECRET"

56TH ST. THEATRE—Below Spruce MATINEE DAILY
BARBARA CASTLETON in "JUST SYLVIA"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M.
NORMA TALMADGE in "HER ONLY WAY"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Evgs. 7 & 9.
MAE MURRAY in "HER BODY IN BOND"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY
W. S. Hart in "BORDER WIRELESS"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
OLIVE TELL in "SECRET STRINGS"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M.
CHAPLIN in "SHOULDER ARMS" ANDERSON in "THE HIDDEN SNARE"

MODEL 425 SOUTH ST. Orchestra. Continuous 1 to 11.
EDITH STOREY in "THE SILENT WOMAN"

OVERBROOK 63D & HAVERFORD AVE.
TOM MOORE in "JUST FOR TONIGHT"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
WILL ROGERS in "LAUGHING BILL HYDE"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M.
LEE KIDS in "TELL IT TO THE MARINES"

REGENT MARKET ST. Below 17TH 11 A. M. to 11 P. M.
ETHEL CLAYTON in "WOMEN'S WEAPONS"

RIALTO GERMANTOWN AVE. AT TULPEHOCKEN ST.
WM. FARNUM in "RIDERS OF THE PURPLE SAGE"

RUBY MARKET ST., BELOW 7TH 10 A. M. to 11:15 P. M.
SHIRLEY MASON in "COME ON IN"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT
TOM MIX in "MR. LOGAN, U. S. A."

STANLEY MARKET ABOVE 16TH 11:15 A. M. to 11:15 P. M.
HAROLD LOCKWOOD in "PALS FIRST"

VICTORIA MARKET ST. AB. 9TH 9 A. M. to 11:15 P. M.
TOM MIX in "MR. LOGAN, U. S. A." CHAPLIN in "SHOULDER ARMS" "ROMANCE OF TARZAN"

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Germ'n & Maplewood Aves. Afternoons, 2:15; Evgs., 8:15
NEXT WEEK—A COLOSSAL ASSEMBLAGE OF STARS UNEQUALED THIS SEASON
The Mary Garden of Ragtime
Sophie Tucker
AND HER FIVE KINGS OF SYNCOPATION
TOGA & GENEVA Whirlwind Wire Wonders
DARRELL & EDWARDS In odd bits of comedy and song.
WARD & CULLEN VERSATILE ENTERTAINERS
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World's Greatest Equestrienne Novelty
HOLBROOK BLINN in "WOULD YOU FORGIVE"
Entire New Show Thursday

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Germ'n Ave. at Venango, E. of Broad. Herb't Amus. Co. H. S. Effinger, Mgr.
Monday, Tuesday, Wednesday First Offering in N. Phila.
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The Famous Tenor in "MY COUSIN"
Added Attraction "America's Answer"
Thursday, Fri. and Saturday
Bryant Washburn
in "The Gypsy Trail"
Special Music by Richard Bach on Concert Orgn. Augmented Orchestra.

NIXON EVERYBODY LIKES THE NIXON
52D BELOW MARKET MATS. 2:15; EVGS. 7 & 9
Next Week—All-Star Bill of VAUDEVILLE CELEBRITIES
John—HENNINGS—Winnie Songs and Comic Capers.
MORAN & WISER In "The Aero Hat Shop"
Billy Gardner & Hartman-Marie Smiles Amid Music & Dance.
EMMY & ALTON Vocal & Instrumental Oddities.
LOUIS HART The Modern Hercules
ALICE JOYCE in "EVERYBODY'S GIRL"
COMING THURSDAY SOPHIE TUCKER And An Entire New Show

LOCUST
52ND & LOCUST STREETS 1.30, 3.30, 6.30 TO 11 P. M.
MON., TUES. & WEDNESDAY First Time in West Phila.
HAROLD PEAT
The Man Who Was "Two Years in Hell and Back Again With a Smile" in "PRIVATE PEAT"
THURS., FRIDAY & SATURDAY
ENID BENNETT
IN "WHEN DO WE EAT"

RIVOLI
52ND & SANSOM STREETS
Under New Management Fred. G. Nixon-Nirdlinger, Pres.
MONDAY AND TUESDAY
FRANK KEENAN in "SINS YE DO"
WEDNESDAY & THURSDAY
WILLIAM RUSSELL in "Hobbs in a Hurry"
FRIDAY & SATURDAY
WM. S. HART in "THE BARGAIN"

BELMONT
52ND ABOVE MARKET 1.30, 3.30, 6.30 TO 11 P. M.
MONDAY & TUESDAY
BRYANT WASHBURN in "The Gypsy Trail"
WEDNESDAY & THURSDAY
PAULINE STARK in "IRISH EYES"
FRIDAY & SATURDAY
JACK PICKFORD IN "SEVENTEEN"
Charlie Chaplin in Reckless Fling

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc'n on Frankford "L"
"THE HUN WITHIN"

WEST ALLEGHENY 25th and Allegheny Ave.
JOHN BARRYMORE, "Man From Mexico"