MOVIEGRAMS FROM SCREEN TO PATRON

TAKE it from Florence Billings, who is being featured in his first American motion-picture production, feminine photoplay fans will go wild over Georges Carpentier. The French fighter is the star of "The Wonder Man," which will be seen at the Victoria next week.

"It's a good job he married before he reached these shores," said Miss Billings to an interviewer in the studio when the production was being made. "He's an awful heartbreaker."

"Why do you say that?" she was asked.

"Why? Look at him. He is a great, big wholesome boy and the very type that women rave about. That's why I'm raving.

"There's something fascinating about him, even in the very fact that he speaks so little English. It's the first time in my life that I ever regretted I didn't study French.

"Georges Carpentier is one of the best products of France, and France has turned out some wonderful productions. More than that, I like him because he is more proud of his bride than he is of his pugilistic reputation, and that's going some when one has a reputation like Carpentier's."

PERHAPS the movie director was curious to know how it would feel to have a prominent film star as his chauffeur. At any rate, when Thomas Heffron, who handled the filming of Robert Warwick's new picture, "The City of Masks," at the Arcadia next week, saw the star dressed in the trim uniform that his characterization of the hero required him to wear, the director acted upon a sudden impulse.

"Say, I've a hurry errand to do down town," he said to Mr. Warwick. "How about driving me down just for a lark?"

"You bet!" conceded the star with a grin.

Some minutes later he steered the big machine neatly alongside the curb in front of a prominent Los Angeles store, and gravely opened the door for Mr. Heffron. Then Mr. Warwick lit a cigarette and leaned nonchalantly against the machine to wait.

All the time a fussy old gentleman had been eyeing him from a limousine across the street. Finally he made up his mind and leaving his own machine approached Mr. Warwick.

"Young man," he said, "I don't want to seem to lure you from your present employer. But I am in need of a good chauffeur and you are a fine looking fellow. What would you say to working for me? I pay ——"

"I'm sorry, sir," interrupted Mr. Warwick, restraining a smile, "but I am under contract to my present employer and couldn't think of breaking it."

And the old gentleman, as he recrossed the street, probably wondered if it had come to pass that one must sign contracts with his chauffeur before hiring him.

HERSCHEL MAYALL fairly radiates personality. He portrays Jacques De Farge in "A Tale of Two Cities" at the Regent next week, with William Farnum as the star. In speaking of acting before the camera, Mr. Mayall said:

"Always be natural. In every scene I try to work myself into the condition which I am trying to picture. I seek some object for wrath, off stage, and transfer my anger to the one with whom I am working in a scene. This is naturalness."

THE title of Harold MacGrath's picture, "The Mollycoddle," in which Douglas Fairbanks will be seen at the Metropolitan Opera House for the first time in Philadelphia, calls to mind the vigorous vocabulary of the late Colonel Roosevelt, who used the term to describe inane, foppish and weak-spined males who avoided their obligation to home and country. Screened under the direction of Tom Geraghty, the picture gives promise of being the best of the Fairbanks visualizations yet made.

It is a story filled with those MacGrath surprises of thrilling adventure which lend themselves peculiarly to the moving picture and the strenuous ability and agility of Mr. Fairbanks. He appears in the character of a dashing, two-fisted American who has lived in Europe all his life, where he meets with other adventures, Americans, notables and rivals for the affections of a charming American girl, who shanghais him aboard a yacht.

HERE are some nutshell facts about "The Eyes of the World," now running at the Chestnut Street Opera House:

Cinema production the work of Clune part producer of "The Clansman" ("The Birth of a Nation") and sole producer of "Ramona."

It is in ten sections, and its presentation consumes an entire afternoon or evening.

Was six months in the making.

The story greatly amplified for the screen by the author, Harold Bell Wright.

Author actively assisted in person in putting his characters on the screen.

Is a tale of romance and adventure in California.

Is photographically a panorama of California's outdoor glories.

Book has had a sale of more than 1,000,000 copies.

ONE of the most important announcements coming from the Fox Film Corporation states that Emil Chautard, French director, has been added to the Fox staff. M. Chautard's artist's skill in the staging of successful productions in the silent drama has brought him an international reputation.

His first special films will be a series of detective stories, "Fantomas," based on fantastic and mystical tales by Pierre Souvestre and Marcel Allain. There will be twenty-six stories in all.

Not only has William Fox engaged M. Chautard, but in bringing this Frenchman under his trade-mark the organization is also increased by the addition of the director's entire staff of cameramen, art and technical experts, cutters, property men and assistant directors.

VINIE DALY, SINGER

Once-Noted Dancer Now a Vaudeville Prima Donna

Several years ago Vinie Daly, one of the Daly family of theatrical fame, was winning celebrity as a dancer. She made her first appearance on the stage in this country with her mother, Lizzie Daly, one of the best dancers of her day. Little Vinie Daly was attracting attention as a dancer while still a child and was featured on many prominent bills. It was while dancing that she contracted the habit of singing an accompaniment to her stepping, and disclosed a voice of such quality that her mother was persuaded to stop dancing and take her daughter abroad for study.

Only a short time afterward Vinie Daly began her career as an opera singer, appearing at the Royal Opera, Bucharest, and then with Hammerstein's opera company in London. She gave up dancing and upon her return to America a short time ago entered vaudeville, scoring with her voice as she had done in former years with her dancing. Miss Daly is to be one of the features at Keith's next week offering a program of high-class vocal selections.

GARRICK FOUR SHOWS DAILY 1:30, 5:30—25c, 50c 7 & 9—25c, 50c, 75c
TODAY AND NEXT WEEK
Mae Murray & Hobart Bosworth
IN INITIAL PRESENTATION OF
A MORMON MAID
Added—World's Greatest Motor Race

METROPOLITAN OPERA HOUSE
Last 3 Shows Mats., 2:15—25c Eves., 7 & 9—25c, 50c
DORIS KEANE
IN
ROMANCE
THE BIG PHOTOPLAY OF THE SEASON
Next Attraction DOUGLAS FAIRBANKS In "THE MOLLYCODDLE"

DANCING THE JANE P. C. MILLER CONSERVATORY 1028 CHESTNUT ST. Walnut 127
PRIVATE LESSONS DAILY
DANCING PHYSICAL CULTURE
MODERN, ESTHETIC and FANCY

CURRENT PERSONALITIES OF SCREEN AND STAGE

Anita Stewart "THE FIGHTING SHEPHERDESS" PALACE

William Farnum "A TALE OF TWO CITIES" REGENT

Roscoe Ails KEITH'S

Robert Warwick "THE CITY OF MASKS" ARCADIA

Bryant Washburn MRS. TEMPLE'S TELEGRAM CAPITOL AND NIXON

Kathleen Kirkham "THE EYES OF THE WORLD, CHESTNUT

Georges Carpentier and Faire Binney THE WONDER MAN VICTORIA

Douglas Fairbanks "THE MOLLYCODDLE" METROPOLITAN

Pearl Eaton WALTON ROOF

John Barrymore "DR. JEKYLL AND MR. HYDE" STANLEY

Jack Delman GLOBE

Mae Murray "A MORMON MAID" GARRICK

Guide to Photoplays on View Next Week

PALACE—"The Fighting Shepherdess," with Anita Stewart. Edward Jose directed the story by Caroline Lockhart, which shows an innocent woman fighting to clear her name of a village scandal. Noah Beery, Wallace MacDonald and Walter Long are in the support.

ARCADIA—"The City of Masks," with Robert Warwick in the role of a wealthy man who acts the flunky to a lot of titled people who become themselves in the evening, although by day they are just workers. Thomas Hoffman directed from the story by George Barr McCutcheon.

VICTORIA—"The Wonder Man" is the initial offering showing Georges Carpentier, the pugilist. Faire Binney is the leading lady. The story deals with the French secret service, although allowing a lot of footage to show the star as a fighter.

REGENT—"A Tale of Two Cities," with William Farnum, is a revival of an excellent photoplay.

CAPITOL—"Mrs. Temple's Telegram," with Bryant Washburn, first half of week. "Nurse Marjorie," with Mary Miles Minter, latter half.

GREAT NORTHERN — "The Woman Gives," with Norma Talmadge.

COLONIAL — "The Greatest Question," with Lillian Gish. "Duds," with Tom Moore, latter half.

IMPERIAL—"The Woman Game," with Elaine Hammerstein. "The Right of Way," with Bert Lytell, latter half.

MARKET STREET—"The Stolen Kiss," with Constance Binney. "A Manhattan Knight," with George Walsh, latter half.

WEST ALLEGHENY — "The Hushed Hour," with Blanche Sweet, Mon. and Tues.; "Why Change Your Wife?" balance of week.

LOCUST—"On With the Dance," with Mae Murray and David Powell.

RIVOLI — "The Virgin of Stamboul," with Priscilla Dean.

BELMONT—"The Dark Mirror," with Dorothy Dalton. "Simple Souls," with Blanche Sweet, latter half.

JUMBO — "Brothers Divided," with Frank Keenan, Mon.; "The Harvest Moon," with Doris Kenyon, Tues.; "The Web of Deceit," with Dolores Cassinelli, Wed.; "A Daughter of the Gods," with Annette Kellermann, Thurs.; "The Cost," with Violet Heming, Fri. and Sat.

STRAND—"Why Change Your Wife?" with Meighan and Daniels. "Paris Green," with Charles Ray, latter half.

CEDAR—"The Sagebrusher," with Roy Stewart, Mon. and Tues.; "Paris Green," with Charles Ray, Wed. and Thurs.; "The Virgin of Stamboul," with Priscilla Dean, Fri. and Sat.

COLISEUM—"Souls Adrift," with Ethel Clayton, Mon. and Tues.; "Trilby," with Clara Kimball Young, Wed. and Thurs.; "The Westerners," Fri. and Sat.

LEADER — "Rio Grande," with Rosemary Theby, Mon. and Tues.; "Why Change Your Wife?" last four days.

Special Movie

METROPOLITAN—"The Mollycoddle," with Douglas Fairbanks, shows that comedian as an American living in England for a time. Much fun is found in his stunts at Monte Carlo. The episodes aboard ship are said to be the best he has given the screen in a comedy way.

Continuing Photoplays

STANLEY—"Dr. Jekyll and Mr. Hyde" remains another week, with John Barrymore in the best part and play seen on the screen this season.

GARRICK—"A Morman Maid," a well screened melodrama of pioneer days in Utah. Mae Murray has an effective role.

TO SING AT WILLOW GROVE

Mendelssohn Club Will Appear With Herbert Orchestra Next Wednesday

The Mendelssohn Club will sing at Willow Grove next Wednesday evening, June 23. The club motto, the words and music of which were written by the late Doctor Gilchrist, for many years leader of the organization, has been orchestrated by N. Lindsey Norden, conductor of the club, and this arrangement will be played by Herbert's Orchestra as an accompaniment for the club.

Among the numbers which will be sung by the club are works by Doctor Gilchrist, Corder, Dickinson, Blumenthal, Grieg, Tolstyakoff, Brewer, Webbe and Rimsky-Korsakoff.

New Attractions at Woodside

The new features added by the Woodside management have done much to add to the popularity of the park. The management has added many novelties to the already long list of amusements devised for park patrons. Music-lovers continue to enjoy the concerts of the Rodia Concert Band. This organization, headed by Giuseppe Rodia, has established itself in the front rank of park concert bands.

Kathryn Wyle remains as soloist. This young Philadelphia soprano possesses a voice of range and flexibility. Fireworks will continue a feature Friday nights.

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

MRS. MARX OBENDORFER became perhaps unduly excited over the condition of popular music in the United States in her address before the music conference of the General Federation of Women's Clubs at Des Moines recently, when she denounced it as "unspeakable" and declared that "90 per cent of it would not be allowed to go through the mails if it were literature."

The most severe indictment that can justly be brought against popular music is its utter futility. It is composed for only one thing, and that is to sell; it has no higher purpose and is therefore utterly devoid of any qualities which make for permanence. But it is by no means "unspeakable" in the sense that the love scene from Strauss's "Feuersnoth," to cite perhaps the most conspicuous of modern compositions along this line, is unspeakable.

THE enormous financial success attending some of the earlier works in "ragtime" led to a flood of this stuff being inflicted upon an unoffending people. But it is hard to see exactly how musical compositions employing usually three, or four or at the most five harmonic changes and with the melodies along the simplest lines, "simplest" in both senses of the word if you will—can be unspeakable. It is the veriest trash, but there it ends.

The words of many of the popular songs are generally more offensive than the music. To designate them as "doggerel" is sheer flattery, and oftentimes they express sentiments which, rigidly censored, would indeed bar them from the mails. But the music itself is simply designed to amuse for an hour and then be forgot. The best proof that it is harmless is in its short life. Who today ever hears any of the tunes of which a year or two ago more than a million copies were sold?

The United States is still in its musical childhood. Like physical childhood, there are youthful diseases to go through. Ragtime is one of these. It has one element of permanent value, its rhythms, and these have already been incorporated into some of the classic works by McDowell, Dvorak and other composers who have achieved permanency for their works. Perhaps in a modified form, but certainly in some manner, these will be retained when there shall arise a composer able to put into musical shape the characteristics of our country and thus give us real American compositions.

In the meantime there need be no fear. Popular music is not going to do the damage that the music conference of the General Federation seems to think it will. We shall outgrow it and, like most of the diseases of childhood, we shall be none the worse for it, even if it does us no good.

THE annual music bill of the United States is one of the heaviest that the nation pays, amounting in the aggregate to about $600,000,000, if the computation of one of the best-known experts of the country be taken as authentic. Of course, this includes the music trades, music-making instruments and machines of all kinds, so that the sum, huge as it is, is "split" in a good many ways.

The financial rewards to the musician, however, depend solely upon his "drawing powers" at the box office, and they are, therefore, a great deal larger to the interpretative musician than to the composer, although it is obvious that the first could not exist without the second. However, it has always been that way and probably always will be.

Frankly, the salaries alleged to be paid to many stars of the operatic and concert stage are grossly exaggerated, although they are unquestionably large, and any one who has achieved a full measure of success as an executive or interpretative artist need never have any serious fear of his financial future, let the income tax soar where it may.

THE singers have usually been the most successful musicians from the financial viewpoint, and this was due in the earlier days of the art, to some extent at least, to the large gifts which royalty was at that time accustomed to bestow upon those singers who especially pleased the royal ears. Thus Farinelli, perhaps the greatest singer and certainly the greatest male soprano who ever lived, became one of the richest men of his day, and his little "side trips" to England netted him at the rate of $25,000 each year, entirely aside from what he made in Italy and in Spain, where he was a great favorite of the rulers.

Caffarelli, also an Italian male soprano and a contemporary of Farinelli, was another singer who made an immense fortune, so great, in fact, that he was able to purchase a dukedom and build himself one of the finest palaces in Italy, something to which a singer could scarcely aspire today, no matter how the gods of gold smiled upon him.

An interesting story is told of the student days of Caffarelli, who, like Farinelli, was a pupil of old Porpora, the same Porpora whose boots Joseph Haydn, then a penniless German music student, blacked many years later in exchange for some lessons in counterpoint. Porpora had kept Caffarelli, according to the story, on the uninterrupted and unvaried study of a single page of vocal exercises for a period of six years. At the end of this time he said: "Go, my son; I have nothing more to teach you; you are the greatest singer in Europe."

PORPORA's object in this may have been to gain perfect equality of the voice, or it may have been to humble the boy's pride, which, as in the case of many singers of his time, was inordinate. Traces of this trait, however, are still found in some singers and instrumentalists of the present day. But the fact remains that the pupils of Porpora were superior to any who preceded or who followed them.

Incidentally, Porpora himself, who made all this wealth possible, never acquired more than a very humble living in teaching the great singers whom he developed. These are only two of many cases of singers who acquired great fortunes from their voices. Bernacchi, Senesino and many others might also be cited.

Among those who were conspicuously successfully financially was that eccentric genius, Paganini, around whose career more wild tales and more mysticism has been thrown than around any other in the history of music. Paganini left a fortune conservatively put at $400,000, a very comfortable sum even today, when nothing under seven figures excites even passing comment. Many other popular idols of the violin have been successful in amassing fortunes of considerable dimensions, although probably none up to the present time has gone far beyond the Paganini mark.

It must be admitted, nevertheless, that there have been some musicians who cared more for their art than they did for the money rewards of it. Joseph Joachim was one of these. Acknowledged as the greatest master of the violin of his day, he seldom toured and persistently refused large sums to visit America, but devoted himself to the art for its own sake, without caring to make much money out of it, and there have been others, more artist than virtuoso, who have taken similar views of their work.

THE composers, however, representing the greatest form of the musical art, have a highly different story to tell, and few plethoric bank rolls have ever been in the possession of any of them. Sebastian Bach, one of the very greatest musicians who ever lived, left his family inadequately provided for, and Mozart and Schubert practically starved to death. When it is considered that the music of these three men has brought millions of dollars to the tills of the publishers, the distribution of the pecuniary rewards seems hardly fair. But this is part of the price of being a great genius instead of a popular idol.

B. F. Keith's
CHESTNUT BELOW TWELFTH STREET
THE BEST SHOW IN THE COOLEST SPOT IN TOWN!
SECOND AND FINAL WEEK OF THE MUSICAL REVUE DE LUXE
THE BIGGEST MUSICAL HIT IN PHILADELPHIA THIS SEASON
HARRY CARROLL & CO.
In "VARIETIES OF 1920"
WITH
Harry Miller—GRACE FISHER—Higgins & Bates
Supported by a Bevy of Broadway Beauties
"THE SMILE GIRL" CLAUDIA COLEMAN In "FEMININE TYPES"
A GENUINE NOVELTY DAVIGNAU'S CELESTIALS AN ORIENTAL CONCEPTION OF JAZZ
ONE OF THE FAMOUS DALY FAMILY!
VINIE DALY
Formerly of Hammerstein's Opera Company, in Choice Vocal Selections
Russell & Devitt | Jack—McLALLEN & CARSON—May | Three Regals
EXTRA ADDED ATTRACTION! AND EXTRA ADDED ATTRACTION!
ROSCOE AILS with MIDGIE MILLER
THE SLIDING, DANCING, SYNCOPATING COMEDIAN AND HIS JAZZ BAND in "A CONGLOMERATION OF MELODY AND PEP".

CHESTNUT ST. OPERA HOUSE
2nd BIG WEEK BEG. MONDAY
Prices Within the Reach of All
3 SHOWS DAILY
Doors Open After'n 1.30 Evgs., 6.30
HOWARD BELL WRIGHT'S
THE EYES OF THE WORLD
NIGHTS 7 & 9 25c, 50c, 75c
MATS., 2.30 25c, 35c, 50c
"Emphatic success."—N. A. "Big Hit."—Inquirer.
THE NEW COOLING AND EXHAUST SYSTEM MAKES THEATRE 20 DEGREES COOLER THAN THE STREET
COMING—"THE FORTUNE TELLER"

Theatrical Billboard for the Coming Week

Vaudeville

KEITH'S—Harry Carroll and company, musical comedy; Roscoe Ails and band; Vinie Daly, clever singer; Claudia Coleman, impersonator of types; Davignau's Celestials; Jack McAllen and May Corson, skating stunts; Russell and Devitt, daring acrobats; Three Original Regals; pictures.

GLOBE—Will Morrissey, "Overseas Revue," musical comedy; "The New Leader," farce comedy; Eddie Cassidy, black face entertainer; Rialto, dancer; Kitamura Japs; Hibbitt and Malle, comedians; Leonard and Pore, songs; Stafford De Ross and company, review; Watts and Ringold, skit; Edna Nickerson, musical novelty.

BROADWAY — "Oh, Teddy!" musical comedy; "The Heart of a Child," movie; the Lein Brothers, entertainers; Helene Colene and company, sketch; Musical Miner, "Cinderella," musical comedy, and movie, "Shore Acres," heads bill latter half of week.

CROSS KEYS — "Cinderella," musical comedy; Fox and Barton, songs; Albert Reilly and company, comedy; Foreman and company, dramatic playlet; Claxton and May, new songs; Cycling McNutts. The Sig Franz Troup heads bill latter half.

WILLIAM PENN — Phina and company, singers; Howard Langford and Ina Frederick, musical comedy; the Tip Top Four, songs; Cornell, Leona and Zippy, varieties. Al Raymond and Tom Schram head bill latter half.

WALTON ROOF—Arnold and Florence, acrobatic novelty; Bessie Gross, specialty dances; Ann Linn, songs and dances; Adelaide Bell, eccentric dance; Jean Tennyson and Pearl Eaton remain for a second week.

NIXON — Rose Revue, with Walter James, Stefi Anderson and Mildred King; Mallon and Chase, comedy act; Frear, Baggot and Frear, baseball stuff; Cumberland and Washburn, bits; Ray and Thomas, patter, and movie, "Mrs. Temple's Telegram," with Bryant Washburn. Joe Thomas Sox-O-Ettes head bill latter half.

GRAND — Al White's 1920 Summer Revue, featuring Al White, Jr., and his Fifteen Dainty Misses, comedy and singing novelty. "His Girl"; Florence Hackett and company, in "The Make-Believe Marriage," one-act comedy by John G. Collins, well-known Philadelphia newspaper man; Pauline Lorimer and Johnny Carbrey, dancers; Larsen and St. George, patter.

WILLOW GROVE PARK
LAST DAY OF
CONWAY AND HIS BAND
TODAY
GRAND ARMY DAY
CAMP FIRE PARADE

WM. PENN
Lancaster Av., Bet. 40th & 41st
Daily 2:15, and Evgs., 7 & 9
NEXT WEEK Last Week of the Season
Phina & Company
LANGFORD & FREDERICK
THE TIP-TOP FOUR
CORNELL, LEONA & ZIPPY
First West Philadelphia Showing of
NAZIMOVA
IN METRO PHOTOPLAY
"THE HEART OF A CHILD"
BILL CHANGED THURSDAY

ACADEMY OF MUSICAL
WEDNESDAY EVENING, JUNE 30
FIRST VISIT OF FAMOUS
Italian Lyric Federation
Chevalier Alfredo Salmaggi, Director
in brilliant production of Verdi's opera
OTHELLO
with the celebrated Italian Tenor
NICOLA ZEROLA
IRENE BONHEUR, Soprano
VINCENTE BALLESTER, Baritone
Magnificent chorus and superb orchestra
Tickets from $1 to $3.50. Box Seats, $4
Heppe's, 1119 Chestnut Street

WOODSIDE
Home of Refined Amusements
Musical Sensation
Rodia's Concert Band
Giuseppe Rodia, Conductor
Kathryn Wilen
Soprano
Free Concerts Twice Daily
Have You Tried the Thriller and Witches' Ride?
Fireworks Every Friday Evening

NIXON'S GRAND
Broad & Montg. Mats. 2:15. Evs. 7.9
F. G. Nixon-Nirdlinger, Gen. Mgr.
Next Week—AL WHITE Presents
HIS 1920 SUMMER REVUE
with AL WHITE, Jr., and HIS 15 DAINTY MISSES
Larson & St. George Robbe & Nelson
Florence Hackett & Co.
Part 11 LOST CITY | Lorimer & Carbrey | Larry Semon in "Solid Concrete"

Strand Gtn. Ave. and Venango
Mon., Tues., Wed. Only
Return by Request
Why Change Your Wife?
Thurs., Fri., Sat.—CHAS RAY
PARIS GREEN
Sennett Comedy—By Golly

Nixon 52D ST. BELOW MARKET
Matinees 2:15 Evgs. 7.9
5 BIG TIME ACTS
BRYANT WASHBURN
WANDA HAWLEY
Mrs. Temple's Telegram
ROSE REVUE
Peck & McIntyre
Frear, Baggott & Frear
Wayne, Marshall & Randy
Part 10—LOST CITY

Locust 52D AND LOCUST STREETS NEXT WEEK
ON WITH THE DANCE
Mae Murray David Powell
ALL STAR CAST

Rivoli 52D STREET AT SANSOM NEXT WEEK
The $500,000 photoplay. Surrounded by all the splendor of the East, the languors of its mysterious cities, and the Scenic wonders of the Deserts of Arabia.
The Virgin of Stamboul
PRISCILLA DEAN, WALLACE BEERY AND AN ALL STAR CAST

Belmont 52D ST. above MARKET
Mon., Tues., Wed.—DOROTHY DALTON
THE DARK MIRROR
Thurs., Fri., Sat.—BLANCHE SWEET
SIMPLE SOULS

Coliseum MARKET STREET below SIXTIETH
Mon., Tues.—ETHEL CLAYTON
SOULS ADRIFT
WED., Thurs.—Clara Kimball Young
TRILBY
Fri. & Sat.—THE WESTERNERS

Cedar SIXTIETH AND CEDAR AVENUE
Mon., Tues.
SAGEBRUSHER
Wed., Thurs.—Chas. Ray, PARIS GREEN
Fri., Sat.—THE VIRGIN OF STAMBOUL

Leader LANCASTER AVE. AT 41ST
Mon., Tues.
RIO GRANDE
Wed., Thurs., Fri., Sat.
Why Change Your Wife?

Opera Stars in Popular Songs

Rosa Ponselle, whose dramatic soprano has thrilled opera audiences, sings that simple love song "Values" for Columbia Records this month.

Margaret Romaine, Metropolitan star, has made Columbia records this month of two messages of love, "Your Eyes Have Told Me So" and "Deep in My Heart."

The New York Metropolitan Opera House Orchestra plays selections from "La Traviata."

Allegheny Season Ends

With the falling of the last curtain at the Allegheny tonight this popular house closes for the summer, to reopen about the middle of August. The season just ended, the first under the direction of the Stanley Co. of America, was the most successful in the history of the theatre. Under the local management of Joseph B. Cohen residents of the northeast were given the best in the way of popular vaudeville acts in conjunction with feature photoplays.

During the weeks the house is closed many improvements will be made, all of which will give increased comfort and convenience to patrons. Sterling vaudeville and feature photoplays will continue the policy of the house.

Direction Stanley Company of America
Stanley
MARKET STREET Ab. 16th
Second and Positively Final Week—Commencing Monday
JOHN BARRYMORE
In the Paramount-Artcraft Production
Dr. JEKYLL AND Mr. HYDE
TO taste all pleasures, to sink into all depths of sin and shame—and leave his soul untouched!
And so Dr. Jekyll became the vicious Mr. Hyde—a fiend incarnate, a monster in soul and body.
John Barrymore is the greatest living actor, and this is the finest performance of his career.
JUNE 28TH—EUGENE O'BRIEN in "A FOOL AND HIS MONEY"

1214 MARKET STREET
PALACE
Today—Nazimova, Heart of a Child.
WEEK COMMENCING MONDAY, PEERLESS Presents
ANITA STEWART
in Caroline Lockhart's story of the open range and love
"THE FIGHTING SHEPHERDESS"
A lone girl who fights unaided for life, love and honor using man's weapons, but not in man's way.
JUNE 28TH—BERT LYTELL in "ALIAS JIMMY VALENTINE"

CHESTNUT STREET Bel. 16TH
ARCADIA
TODAY—"MISS HOBBS"
NEXT WEEK—PARAMOUNT-ARTCRAFT Presents
ROBERT WARWICK
With LOIS WILSON in Initial Showing of
"The City of Masks"
Picturized from the Famous Novel by George Barr McCutcheon
JUNE 28TH—EMMA DUNN in "OLD LADY 31"

Market Ab. 9th 9 A. M. to 11.15 P. M.
VICTORIA
"DANGEROUS TO MEN"
Commencing Monday—THE IDOL OF TWO CONTINENTS
GEORGES CARPENTIER
IN FIRST PRESENTATION OF
THE WONDER MAN
A PHOTOPLAY THAT WILL PLEASE BOTH MEN AND WOMEN
June 28th—Pauline Frederick in "The Woman in Room 13"

CAPITOL
724 MARKET STREET
Monday, Tuesday and Wednesday
Mrs. Temple's Telegram
with WANDA HAWLEY
Thursday, Friday and Saturday
"NURSE MARJORIE"
Featuring MARY MILES MINTER

NIXON'S COLONIAL
Germantown Ave. Below Chelten Ave.
Monday, Tuesday and Wednesday
D. W. GRIFFITH'S
"The Greatest Question"
Added—The Raider Moewe
Thursday, Friday and Saturday
Tom Moore in "Duds"

BROADWAY
BROAD & SNYDER AVENUE
NEXT WEEK
The Scintillating Musical Comedy
OH, TEDDY
WITH CAST OF SINGING FAVORITES
A METRO PHOTOPLAY
NAZIMOVA
IN FIRST SOUTH PHILA. SHOWING
THE HEART OF A CHILD
BILL CHANGED THURSDAY

ALHAMBRA
12TH & MORRIS STS. 2.15, 7 & 9
VAUDEVILLE—PHOTOPLAY
Monday, Tuesday and Wednesday
MYSTIC HANSON TRIO
A Spectacular Novelty
First South Philadelphia Showing
"EVEN AS EVE"
With an all-star cast
BILL CHANGED THURSDAY

REGENT
MARKET STREET Below 17TH
NEXT WEEK
WILLIAM FARNUM
In Picturization of Dickens'
"A Tale of Two Cities"
A William Fox Production

THE GREAT NORTHERN BROAD AND ERIE Next Week
Norma Talmadge "WOMAN GIVES"

IMPERIAL 60th & Walnut
Woman Game Featuring Elaine Hammerstein
MON., TUES. & WED.

833 MARKET STREET THEATRE MONDAY TUESDAY WEDNESDAY
CONSTANCE BINNEY in
"THE STOLEN KISS"

GLOBE
MARKET ST. AT JUNIPER
NEXT WEEK
The season's most notable presentation
WILL MORRISEY'S
OVERSEAS REVIEW
A GIGANTIC MUSICAL PRODUCTION
EXTRA ADDED ATTRACTION
THE NEW LEADER
Travesty of stage life—A Local Feature
EDDIE CASSADY
LATE OF DUMONT'S MINSTRELS
OTHER ACTS WORTH WHILE

CROSS KEYS
MARKET STREET BELOW 60TH
Monday, Tuesday and Wednesday
William Brendel presents the musical extravaganza
"CINDERELLA"
An ensemble of Youth and Beauty
THURSDAY, FRIDAY & SATURDAY
Sig Franz Troupe
Modern cut-ups presenting difficult feats on the bike.