EVENING PUBLIC LEDGER-PHILADELPHIA, TUESDAY, OCTOBER 19, 1920

CHANGED BILLS MARK THE WEEK IN MANY PLAYHOUSES; SOME EXCELLENT OFFERINGS SHOWN

"FAMOUS MRS. FAIR" A PLAY OF SUBSTANCE

lenry Miller and Blanche Bates Co-Stars in Comedy of War Workers' Adjustment

Bread — To the drama as a very fous art, and in an absolute sense. The Famous Mrs. Fair" is not a mas-fly addition; but to the drama, as a of entertainment, in the reduce ometimes debased current sense. little short of a masterpiece, es-ially in contrast to the general run theatrical offerings of late seasons that has been offered Philadelphia this

This "comedy in four acts" by James Forbes was not created great, nor did it ichieve greatly in thinking, development or dynamic; it has simply had its re-tricted sort of greatness thrust upon it by the mere process of relativity. This is by no means to depreciate with faintness of praise Mr. Forbes's en-deavor to write a real play. He has done very well with his material and his basic idea. He gets the most out of both, and the admirable cast, headed by Henry Miller and Blanche Bates, by act-ing that is nearly always adept and work of the new co-stars, confers witality on the plece in places where it is not intrinsic. This "comedy in four acts" by James

denor to write a real play. He has done very well with his material and his basic idea. He gets the most out of poth, and the admirable cast, headed by Benry Miller and Blanche Bates, by acting that is nearly always adept and served so well in "Pom" and "Head Over Heels." and here is not intrinaic.
Biructurally the action is not always compacted, and it sometimes records to old devices more familiar in the playshop than in life. The development is not always which hold interest. There is too, an underlying sense of satire, good humored, but with an occasional touch of tariness, and the dialogue, while without distinction. Is amusing in it sepigram and pat contemporaneousness. Above all the characters, a know write without distinction, are bellevable.
This is essentially true in the case of the title character, a war worker, whore the title character, conception. It was a character that second the tothe the title character a war worker, whore the title character conception. It was a character the the title character a transmonter toward the thetaracter a title around butter, was a table to the thetaracter the the the thetaracter a the title character a transmonter toward the thetaracter a the thetaracter the thetar thetaracter thetaracter the thetaracter thetara

he tille character, a war worker, who sturns to the bosom of her family from verseas to find herself a celebrity. The impulsies of readjustment on a peacedifficulties of readjustiment on a peace-time basis after demobilization from the hazards, borrors and henors that have been hers, furnish opportunities for bits of satire, as does some gentle fun at feminism and social obligations. But more difficult is the task of recon-ciliation of the family to her career. Hecture tours and absorption in any-thing outside the domestic circle result in throwing her husband into the rather palpable snares of a vampish widow, her son into matrimony cut of "our set" and her sub-debutant daughter into the dutches of the designing and dis-honest manager of her lecture tours. Out of the meglect and its consequences are gathered whatever of power the play possesses. There is some real substance in the war-bred democracy that makes are gathered whatever of power the play possesses. There is some real substance in the war-bred democracy that makes the son's marriage eventually acceptable and in the genuine and touching emotion of final understanding and forgiveness of the husband's erring, but melodrama has to be resorted for clearing up the claughter's runaway escapade with the substant the space in and for itself aughter's runaway escapade with the villain. This episode, in and for itself, seemed much less authentic than the other passages for the play, but ap-parently was necessary for the resolution of the family discords. Mr. Miller steered a very creditable middle course between his customary

Mr. Miller steered a very creditable middle course between his customary hardness and his tendency toward mawkishness when sentiment is called for by his role. His spectment mawkishness when sentiment is called for by his role. His enactment was nat-ural and convincing. Miss Bates never failed to realize all that her part held for her, either as the exuberant war worker, rich in vitality and eager for new fields of conquest, or as the wracked wife and mother, up against a very serious problem brought to crisis in the main through her own faults, both of commission and omission. Margola Gill-more, in a part that somewhat reaembled commission and omission. Margola Gil-more, in a part that somewhat resembled that of Helen Hayes, recently at the same house in "Bab," scored a hit with the audience, despite a touch of sophis-tication. Jack Devereaux, as the son, and Virginia Hammond, as the widow, contributed both credible and creditable impersonations. personations.

'IRENE'' MAKES DEBUT Continuing Attractions FORREST __ "The Half Moon." by William LeBaron, with alluring and exquisite music by Victor Jacobi. The notable cast includes Joe Cawthorn, Joseph Santley, Ivy Sawyer, William Ingersoli and Victor Belly **Musical Comedy Wins Friends** Sawyer, William Ingersoll and Virginia Selby. ADELPHI—"The Girl in the Private Room," musical play, with a hi-larious plot. The company includes Walter Jones. Fred Hillebrand, Harry Lester, Mabel Withee and Violet Englefield walked on to the stage to see about the

MITZI PLUS

greet her, and she found that she fitted there very well indeed. And when, much later in the evening, a quintet 'anced blithely while they sang a tune ful boast, "We're Getting Away With It," everybody vociferously agreed that they were. Demure Little Star is Herself and Other Things in "Lady Billy" Garrick-An operetta or a musical comedy or something like that, called It, they were Trene is a musical comedy which has had prolonged runs both in New York and London, in both of which citles it is still being played. Judging from the

"Lady Mitzi" or "Lady Billy," or something like that, did well here last night. had It doesn't matter much what it is called and because Mitzi is right there all the time and everything is all right. Mitzi has a chance to be a countess

is still being played. Judging from the reception accorded the piece last night. it might fairly look forward to the same success here. It is not often that a mu-sical comedy meets with a better greet-ing, and it is still more rarely that it so well deserves it. In costume and scenic effects it amply fulfills the limit-less demand imposed by the taste of the day in such things. Musically it is pleasing and there are several numbers which simply insist upon being whistled and hummed by the departing audience: and when a musical comedy makes that effect it has achieved the dearest wishes of its sponsors. "My Sweet Little Allice Blue Gown," "We're Getting Away With It" and the "Irene O'Dare song are three and a gardener and a boy soprano and of its sponsors. "My Sweet Little Alice Blue Gown," "We're Getting Away With It" and the "Irene O'Dare song are three such tuneful triumphs, and they can be expected from every phonograph and player plano in the city before long. Helen Shipman, who plays the name part, was so genuinely funny and con-vincing as the chatterbox shopgirl that one was sorry to see her change to the pseudo-society debutante, yet in the lat-ter character she was so dainty and alice.

Sydney Greenstreet, as Bateson, the all-around buller, was a rather lovable apd original character conception. It was a shame to keep Body Marshall, in another servant-class part, backstage until the last act. He is a very funny fellow. But then, the last act is by far the most amusing of the three, and he may have had a great deal to do with that. Arthur Ultry carries just the right , line of musical-comedy Spanish jealousy, and is delightful all the way through. He makes a conventional part quite

Jean Bedini's Latest Registers Big

Hit-Other Burlesque Theatres

Casino—A treat for burlesque patrons is offered in Jean Bedini's "Twinkle Toes," which registers a smashing hit. It is one of the best productions offered this season. The performance bears all the earmarks of a metropolitan offering and leaves nothing to be desired in the way of staging.

way of staging. There is a real plot running through the two acts, with plenty of new songs and comedy bits sprinkled throughout. A well-balanced cast gathered from musical comedy and vaudeville has plenty to do. It includes Seed and Aus-tin. Joe Weston, Five Cry Bables, Grace Eline, Betty Weber, Edna Nickerson and terber Company Arthur Connolly.

People's—"The Flashlights of 1920" has "Shorty" McAllister and an excel-lent cast. Jacobs and Jermon are re-sponsible for the production. Judging from applause, they have don ea good tob. The cast includes Harry Shannon.

Trocadero — Fun. music, singing and dancing are all well mixed in "The asking are all well mixed in "The Same Brooks.
Trocadero — Fun. music, singing and dancing are all well mixed in "The bullseye of popular fancy every time. Rotund and jovial Maclyn Arbuckle is the central figure, with an assortment of several children to share his honors.
Mischief Makers." Fred Reeb and Sam Raynor lead the comedians, who are stage, who puts reality into a stuffed figure, with sufficient ability to cause motherly in five scenes.
The cast includes Harry Shannon. Edition is in five scenes.

Photoplays Elsewhere

AECADIA — "Something to Think About" continues to attract by rea-mon of its excellent story and capa-ble players. It deals with mental healing and shows the battle be-tween the strong and the weak. Gloria Swanson and Ellibit Dexter are featured and DeMille directed. CHESTNUT — "Way Down East" proves one of the most thrilling rural stories on the screen. The final ice rescue scene is something new in movies. D. W. Griffith has directed one of his best casts, in-cluding Burr MacIntosh, Lillian Gleh, Richard Barthelmess and Creighton Hale. REGENT — "Les Miserables" comes for a raturn engagement. It is one RCADIA -"Something to Think

REGENT — "Les Miserables" comes for a raturn engagement. It is one of William Farnum's best pictures
CAPITOL—"The Honor System" is a revival, and deals with prison reform and of capital punishment: Directed by R. A. Waish.
COLONIAL — "The Cradle of Courage." with W. S. Hart.
GREAT NORTHERN — "Darling Mine." with Olive Thomas.
IMPERIAL—"The Figurehead." with Eugene O'Brien.
MARKET ST. — "Civilian Clothes." with Thomas Meighan.
ALHAMBRA — "Humoresque." A sterling photoplay.
BELMONT—"Cleopatra." with Theda Bora.

BELMONT—"Cleopatra," with Theda Bora. RIVOLI—"Man and His Woman," with Herbert Rawlinson. STRAND and LOCUST—"The Cradle of Courage," with W. S. Hart. CEDAR—"The Eyes of the World," with Eva Novak. COLISEUM—"Guilty of Love," with Dorethy Dalton. JUMBO—"The Fortune Teller." with Marjorie Rambeau. AVENUE.— "What's Your Hurry?" with Wallace Reid.

EDDIE BORDEN AND

Keith's—If musical comedies are eliminating chorus girls, vaudeville is attracting them in large numbers, and the headline act at Keith's this week is a good example of the trend of the

maker. A score of supporting entertainers reveal traces of chorus experince. The act is elaborately staged. A

lancing pair are unusually clever. dancing pair are unusually clever. Second honors might go either to Grace Nelson, billed as the "American-made prima donna." whose singing is really high class, or to Aaron Hoffman's new comedy. "The Honeymoon." Wil-liam L. Gibson and Regina Connelli are featured in the comedy, which pre-sents the age-worn problem, "Who is to be the boss, the man or the woman?" In this instance it is the man. Joe Santley and Jack Norton have nnbeen reunited, and they appear in a pianologue and cut-up offering. Billy Gleason gets his songs and monologue

Allegheny—The headliner is the Kil-tice Band, one of Canada's leading banda. Tommis Allen and company present an entertaining musical comedy with many pretty girls. Howard and Craddock are seen in rapid-fire talk and songs. Nick Hufford and "Divertissement." two clever acts, are also on the bill. The thrilling movie is Anita Stewart in the "Yellow Typhoon." Constance Talmadge, Tom Mix

Man O' War's race with Sir Barton. FAVORITE STARS

Globe-Leona Le Mar, the girl of mys-tery, mystifies the audience, while 'The Melody Shop' brings charming music, funny comedians and pretty girls. Other good acts are: Fred Adraith, a joy hound; Harry First and company, com-edy playlet; Britt and Mace, hits and bits of comedy; Robert O'Connor and company, playlet; Tappen and Arm-strong, songs; the Naval Base Four and Bartlett Trio and Gardner, songsters.

Broadway — "The Freshman." clever musical comedy, was awarded chief honors. The Monarch Comedy Four pleased with their varied numbers. Mar-tini, silent clown, was amusing in his in-dividual antics. Grazer and Lawler, in wongs of the minute were awarded ap-plause. Thomas Meighan, in "Civilian Clothes," was featured as the movie.

Cross Keys—The Bonessettie Troupe, amazing acrobats, were the headliners. Morey, Senna and Dean, vocalists, were entertaining. Georges Gautier sang sev-eral numbers delightfully, while the song sketch of Homer Lind and company went over big. Jackson Taylor and com-pany, in unique songs, were well re-ceived. .

William Penn-"Fixing It Up."a musical comedicita always on its toes, heads a strong bill. Tunes and sirls predomi-nate this attractive headliner. Raymo nate this attractive headliner. Raymo and Rogers have a rightly called "talk-fest": McCarthy and Sternard give their laughable "Two Beda" sketch, and Elmer. Van Clever is an original entertainer. Louise Glaum in "Love Madness" sup-piled the photoplay.

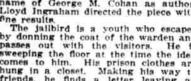
Walton Roof-Novel numbers were of-fered in the Plerrot Revue. Several of the latest hits from Songland were also introduced. Teneyck and Wiley appeared in artistic dances in which new steps and figures were shown. The entertainment nits a fast pace from beginning to end.

Grand-A musical comedy, "The Doll

Nixon-The two Roselle offered one Nixon—The two Roselle offered one of the clever headline features. An ap-preclated part of the entertainment was "A Musical Stew." Among other fea-tures were the Clifford-Wayne trio, nov-elty act; Frank and Raymond, skit: Brown and Burley, dancers, and Eileen Percy in "Her Honor the Mayor."

Kiddle Comedy at Orpheum

Orpheum-"Daddies," the Belasco com-edy, is the unusual attraction, with Mae Desmond and her players in the various roles of a charming story that arouses sents the age-worn problem, "Who is to be the boss, the man or the woman?" In this instance it is the man. Joe Santley and Jack Norton have nnbeen reunited, and they appear in a pianologue and cut-up offering. Billy Gleason gets his songs and monologue over without a bit of trouble. There is another comedy sketch, called "Morning Glory," which has a snappy ending. The Rosellas, man and maid, are clever musicians. The vaudeville part of the program opens with an exhibition of strength and muscular development by the El Bart Novely, "The Beginning of the World." Some of the leading events of the last



terial. However, it is well played by Douglas MacLean, who realizes the big possibilities of the character. On the spoken stage one would look for the name of George M. Cohan as author. Lloyd Ingraham directed the plece with fine results. The jailbird is a youth who escapes by donning the coat of the warden and passes out with the visitors. He is sweeping the floor at the time the idea. comes to him. His prison clothes are hung in a closet. Making his way to friends, he finds a letter leaving an estate to him. That necessitates his going to a smail town and there he finds the estate is a small newspaper which is being edited by a charming girl. His pal and another man contrive to wake up the place and eventually they "dis-cover" oil. It so develops that oil really is gushed from their supposed fake well, and all ends that way except that the hoy returns to the jail to serve his un-finished sentence. Doris May is charming in her small role. Lew Morrison and William Court-right contribute fine character roles.

camera man. The titles by Emerson and Loos win many laughs. What more delightful idea than having a girl enter the home of an aunt and proceed to mix up her romance with the young man who must support his sis-ters? She prescribes that the aunt must be married. Then she manages to take the entire family down to Palm Beach, where each is pierced with the arrow of Cupid. In the end the heroine gets the man for herself and arranges that the aunt shall marry another. Miss Talmadge has not had a better role, and she gives a thoroughly good performance. Arnold Lucy is excellent as her father, while Natalle, sister of the star, makes a fine appearance and will no doubt soon be in plays of her

Emily

IN FRESH MOVIES

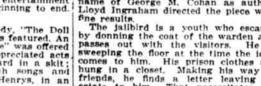
and Douglas MacLean in

Week's New Films

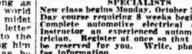
sonal direction of Frank Buhler. Emily Stokes Hagar is the operatic soloist. The expertness with which the Con-stance diagnosis is given easily wins for her the title of a love expert. In the tinting of the flushed face of the victims there is credit for Oliver Morris, the camera man. The titles by Emerson and Loos win many laughs.

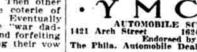
will no doubt soon be in plays of own

Palace—"The Jailbird" might have been prepared for Charles Ray, for its author is Julian Josephson, who has supplied many of that player's best ma-terial. However, it is well played by Douglas MacLean, who realizes the big possibilities of the character. On the supple



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Minstrels Stage Trolley Skit Victoria-"Three Gold Coins" and Damont's—"Troubles of the Trolley" has some fun with the present transit situation, and there is a saire on the opera in a new parody version of "I Trovatore." In addition to these brand-new travesty features the bill is rich in up-to-date jokes and songs. nany more must have been spent in the making of this picture, in which Tom

the making of this picture, in which Tom Mix appears at his best. He has done many daredevil stunts, but they seem quite tame to those he does in this tale by H. H. Van Loan. Cliff Smith, who directed, seemed to have grasped the possibilities of this story and made the most of them, for the William Fox pro-duction is certainly a mirking one. SHOP WITH

duction is certainly a striking one. Using three gold coins for targets, Tom Mix puts holes in them and then strings them for good luck. That this talisman brings him his desires is only realized when the story unfolds, which tells of a youth who believes his land is valueless. Villains place oil on its surface with the idea of getting some "easy money." There is some fighting in the end, and with its culmination comes the romantic touch of the lovers and the righting of the suspicion which followed the hero throughout the story. Animal lovers will find in the horse that the star rides an intelligent beaat and one that deserves this special men-tion. Margaret Loomis, a former clas-sical dancer, is the leading lady and makes a graceful film player. Stanley-"The Love Expert" is one of he best Constance Talmadge productions offered on a local silversheet for some time. David Kirkland deserves praise for the excellence of his direction, The team of Emerson and Loos is responsible for the delightful idea behind There is real entertainment in this piece, and it comes as a good match for the extra added musical features ren-dered by capable artists under the per-sonal direction of Frank Buhler. Emily

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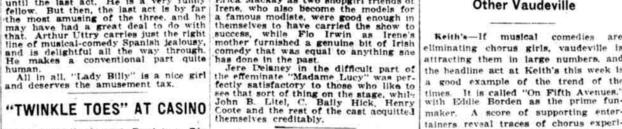
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AT SHUBERT THEATRE

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York and London

Shubert-When dainty |Irene O'Dare

badly fitting cushions on the furniture

she walked straight into the hearts of

the people who had gathered there to

IF YOU HAVE TEARS TO WEEP "Daddy Dumplins" Makes Sure Ap-

Lyric-There were a great many we handkerchiefs in the house last night

With an idea containing a heart in-terest not unlike that of "Daddles." Mr. Carroll has evolved three acts of attrac-tive sentiment, sometimes verging on the

peal to Sentiment and Emotions

handkerchiefs in the house last night; also much suspicious coughing, with occasional tension-wrought laughs, all betokening a deep interest and sympathy on the part of the audience for the sen-timental little play. "Daddy Dumplins," being unfolded on the other side of the footliebte

footlights. And that in the last analysis, is the criticism which counts. On this bas's Earl Carroll has every reason to con-gratulate himself on the possession of a very real hit in this adaptation of George Barr McCutcheon's "Mr. Bin-mia"

pseudo-society debutante, yet in the lat-ter character she was so dainty and alto-gether charming that it was somethins of a shock to see her once more sitting out on her Ninth avenue fire-escape dreaming the shopgiri's dreams again. The whole company was so evenly bai-anced that Miss Shipman's stellar role did not by any means dim the rays of the other stars. Sydney Reynolds and Erica Mackay as two shopgiri friends of Irene, who also become the models for a famous modiste, were good enough in themselves to have carried the show to success, while Flo Irwin as Irene's mother furnished a genuine bit of Irish comedy that was equal to anything she **GIRLS AT KEITH'S** Grace Nelson Sings Well-Comedy Playlet Interests. **Other Vaudeville**

Two Biggest Actors Coming Here

"The Charm School," at the De Lan-cey Street Theatre, beginning Monday, will bring to Philadelphia two men, each of whom claims to be the biggest actor in the world, Sam Hardy and Rapley Holmes." Bijou — Joe Wilton's "Hurly Burly" makes its first appearance here and is "Christmas Carol" to his family vell received. A good cast does all the variety tricks in an entertaining man-who still do—is an appealing of addition to Mr. Arbuckle, acting Benneit. Phil Walsh. Nellie Nice, Mile Tulane and Belle White. Marcil. Wilton's "Hurly Burty"



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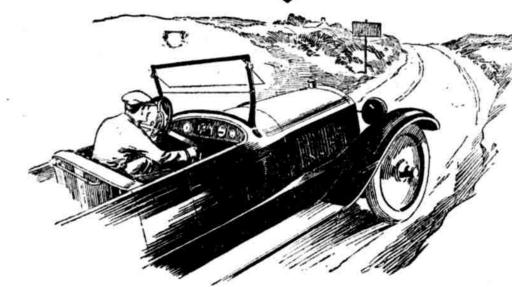
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ALLEGHENY Frankford & Allegheny ANITA 5Daily 2:15 Even at 8. ANITA STEWART in "THE YELLOW TYPHOON"	PALACE 1214 MARKET STREET 10 A. M to J1:15 P. K MacLEAN AND MAY IN "THE JAILBIRD"
APOLLO 52D AND THOMPSON STS. MARSHALL NEILAN'S DON'T EVER MARRY"	PRINCESS 1018 MARKET STREET ANNA CORNWALL "THE GIRL IN THE RAIN"
ARCADIA CHESTNUT Eelow 167H 10 A M to 11:15 P. M ELLIOT DEXTER In "SOMETHING TO THINK ABOUT"	REGENT MARKET ST. Below 1778 0:45 A M 10 11 P. W WILLIAM FARNUM IN "LES MISERAHLES."
BALTIMORE 51st & BALTIMORE Evgs. 6:30 Mat. Sal. D. W. GRIFFITH'S "THE GREATEST QUESTION"	RIALTO GERMANTOWN AVE. AT TULPEHOCKEN ST. MARY M. MINTER IN PEGGY REBELS
BLUEBIRD BROAD STREET AND SUSQUEHANNA AVE. SESSUE HAYAKAWA IN "AN ARABIAN KNIGHT"	RUBY MARKET ST. BELOW 777 10 A. M to 11:135 P. L. SESSUE HAYAKAWA IN "AN ARABIAN KNIGHT"
BROADWAY Broad & Snyder Ave. THOMAS MEIGHAN IN CIVILIAN CLOTHES	SAVOY 1211 MARKET STREET A N TO MIDNIGHT ALICE JOYCE IN ALICE JOYCE IN
CAPITOL 722 MARKET STREET 10 A M to 11:15 P. M. R. A. WALSH'S "THE HONOR SYSTEM"	SHERWOOD MATH AND BANNA O NILSSON IN THE FIGHTING CHANCE"
COLONIAL Gin & Maplewood Avea W. S. HART W "THE CRADLE OF COURAGE"	STANLEY MARKET ABOVE 19TH CONSTANCE TALMATIGE IN THE LOVE EXPERT
EMPRESS MAIN ST., MANAYUNK MATHERINE MACDONALD IN THE TURNING POINT	VICTORIA MARKET ABOVE OTH TOM MIX In 10 11:15 P. L "THREE GOLD COINS"
FAIRMOUNT 25th & Girard Ave. MATINEE DAILY WILLIAM FARNUM IN THE JOYOUS TROUBLEMAKERS"	THREE GOLD COINS
FAMILY THEATRE-1311 Market St. 9 A. M. to Minight ALL-STAR CAST In "UNDER NORTHERN LIGHTS"	AVENUE Formerly West Alleghend WALLACE REED in WHAT'S YOUR HURRY?"
56TH ST. THEATRE-Below Spruce ANITA STEWART In "THE YELLOW TYPHOON"	BELMONT 52D ABOVE MARKET
FRANKFORD 4715 FRANKFORD STAR CAST in "A COMMON LEVEL"	CEDAR 60TH AND CEDAR AVENU
GREAT NORTHERN Broad St. at Erie OLIVU THOMAS In DARLING MINE	COLISEUM MARKET HETWEEN NOTH AND OTH DOROTHY DALTON IN "GUILTY OF LOVE"
IMPERIAL 00TH & WALNUT STS. Eugene O'Brien in "THE FIGUREHEAD" Harold Lloyd "GET OUT & GET UNDER"	JUMBO FRONT ST & GIRARD AVE MARJORIE RANDEAU in "THE FORTUNE TELLER"
LEADER 41ST & LANCASTER AVE MATINEE DAILY "UP IN MARY'S ATTIC"	LOCUST 62D AND LOCUST STREET W. S. Hart in "The Cradie of Course" Added-M. Sennett "A Young Man's Faury
LIBERTY Broad & Columbia Ava Matinee Daily MAY ALLISON in "HELD IN TRUST"	NIXON 52D AND MARKET STS. EILEEN PERCY 12:15, 7 and 9 "HER HONOR THE MAYOR"
333 MARKET STREET THEATRE 5 A. M. to 11:15 P. M. THOMAS MEIGHAN IN "CIVILIAN CLOTHES"	RIVOLI D2D AND SANSOM STR. HERBERT RAWLINSON IN 'MAN AND HIS WOMAN'
MODEL ⁴²⁵ SOUTH ST. Orchestra. Continuous 1 to 11. STAB CAST in "THE COURAGE OF MARGE O'DOONE"	STRAND GERMANTOWN AVE W. S. HART IN "THE CRADLE OF COURAGE"
AURORA 2132 GERMANTOWN AVE DOUGLAS FAIRBANKS IN "THE MOLLYCODDLE."	JEFFERSON SPIN & Dauphin Sta MATINEE DALLY MARY ROBERTS RINEHARTS "DANGEROUS DATS"
CENTURY ERIE AVE. AT 6TH MAT. DAILY, 2:15 "THE MAN WHO LOST HIMSELF"	PARK RIDGE AVE. & DAUPHIN M. Mat. 2:15. Eve. 6:45 to 4 MAURICE TOURNEUR'S "THE WHITE CIRCLE"
Susquehanna 17th & Susquehanna Ave.	Complete chart showing pro-