BEFORE THE CURTAIN GOES UP

Ethel Barrymore Will Brave Slump of Week Before Christmas to Open Here in a New Play-Two Houses to Be Dark and Four Shows Remain

By HENRY M. NEELY

S LONG as "Blues" songs are all the rage, some one ought to write, just A for theatrical people, a song called the "Week-Before-Christmas Blues." Everybody is so busy buying Christmas presents and so much busier wondering how the little packetbook is going to be stretched out to cover everybody else, even to Greataunt Matilda, that no one seems to have time, thought or money

Shows That Are Coming

December 26—"The Famous Mrs.
Fair." with Henry Miller and
Blanche Bates, Garrick.
"The Wandering Jew." with
Tyrone Power, Forrest,
"The Bad Man." with Holbrook
Blynn, Walnut.
"Red Pepper," with McIntyre and
Heath, Lyric.
"The Passing Show of 1921,"
Shubert.
January 9—"Ladles' Night," Lyric.

Howard to write "One of Our Girls"

Twenty-third street. In her support she engaged E. H. Sothern, then a

I don't.

to Philadelphia Soon

THEATRICAL men know all this from long and bitter experience, and they begin to gen glum two or three weeks before the week before Christmas. They do their Christmas glumming

They do item early, as it were.

Two houses—the Walnut and the Shubert—will be dark. Only one show will come to town in the legit. That one is Ethel Barrymore in "Declassec," and Miss Barrymore's popularity ought be able to overcome the traditional hoodoo. If the play is only one-half as good as advance reports indicate, it is altogether likely that the Bristmas present slump will not be felt at the Broad at all.

You might not believe it after reading what producers of revues and beding what producers of revues and bedTheatre, then on Fourth avenue near soom farces have to say, but there are some people who she engaged E. H. Sothern, then a young and premising actor, and it was Returns After firesides when the 'greatest musical melanges' come to town, and say with both hope and prayer in their tone, "We'll wait for the next Warfield show, or Maude Adams show or Ethel Barrymore

show."

Such of those people as are Philadelphians have had to wait a good long delphians have had to wait a good long time to get a chance to see the deeptime to get a chance to get a chance to see the deeptime to get a chance to get a chance to see the deeptime to get a chance to get a chance to see the deeptime to get a chance to get a chance to get a chance to see the deeptime to get a chance to get which Miss Barrymore scored so successfully in the old days. The strange thing is however, that the authors the cold months. thing is, however, that the author of "Declassee" is a young St. Louis woman whose acquaintance with English aristocracy has been through the medium of extensive reading. Her name the medium of extensive reading. Her name the success of Delysia?"

An INQUIRING correspondent, after relieving his pent-up feelings, writes, "To what do you attribute the success of Delysia?"

I don't. ls Zoe Akins, and she is of almost as much interest to Philadelphians as Miss

Is Zee Akins, and she is of almost as much interest to Philadelphians as Miss Barrymore herself.

"Declassee" is the story of a titled English woman fallen on evil days and strange companions in this country. Lady Helen Haden is not unlike Zee I wish I could print the advance notices gent to this office about the Blundell or Paula Tanqueray or Iris.
She is not exactly of the "hearth-rug cat" variety of Pinero heroine since she has more initiative and determination. but aside from that she belongs to the but aside from that she belongs to the same general type of character. It is same general type of character. It is her recklessness and rashness that bring observing conventionalities either of about her misfortune, but, once down, she makes a plucky fight to rehabilitate herself and seems almost on the point of achieving the happiness she craves when fate steps in and trumps that the costume, he ought to have furnished Delysia's at half price or less. Anyhow, the costumer's work is not about her trick.

her trick.

Miss Akins has had the "terrible" heavily toward the romantic school. A wery small minority of critics have said that "the leave" was the Laura Jean naughty—but charged beissia at half price or less. Anyhow, the costumer's work isn't nearly so prominent as the dermatologist's.

And the difference between Gaby Design and Delysia is that Gaby was naughty—but charming

judge by its reception) has allied itself firmly with the majority. Miss Barrymore herself may or may not be the cause of that pleasant reception.

The fact remains that Miss Akins has placed two more real plays on the boards recently. One. "Daddy's Gone a-Hunting." is completing a long New York run at the present time, and the a-Hunting." is completing a tong New York run at the present time, and the other, "The Varying Shore," with Elsie Ferguson, is just settling down for a probable all-winter engagement. The first of these two inclines to the realfirst of these two inclines to the real-latic screed; the second is frankly They include everything from spectacle lavender-scented romance.

All the old-timers, however, while and musical comedies thrown in. natural for folks here to be especially This is not, advance announcements say, interested in her because Philadelphia 18 an adaptation of the novel by Eugene Miss Barrymore's birthplace, and she was educated at the Convent of Notre a character that it could never be suc-Dame here.

So get out your old programs and remember the night you saw Miss Barrymore in "Captain Jinks of the Horse Marines," in "Cousin Kate," "Sunday," "Midchannel," "His House in Order," "A Doll's House" and all the rest. Not many of our present stars have similar records.

The Garrick will have "The Famous Mrs. Fair," James Forbes' striking drama of after-war results, which played at the Broad last year. Henry Miller and Blanche Bates are still co-. . .

ferent.

"The Wandering Jew," the big

"Ladies' Night" on Way Here

A. H. Woods has tentatively ar-

HAVING seen Masters and Kraft at the Chestnut Street Opera House to

Well last year. "Red Pepper," a new McIntyre and Heath musical comedy, comes to the Lyric. come through a nervous breakdown, Mae Desmond is entitled to the celluloid curling tongs. Her idea of resting and BURTON HOLMES TRAVELOGUE tecuperating is to learn two plays at once. She and her company will reopen their season of stock at the Metropolitan Opera House Christmas week. giving "Tess of the Storm Country" at the matinees (except Monday) and "Zaza" at the evening performances (and the Monday matinee).

Academy of Music. This time the popular lecturer carried his audiences in an "easy-chair" journey through many lands, showing unusual people, striking scenes and busy industries. The

study of stock - company - audience structure of stock audiences differ from others. And the stock This double bill was based on a long others. And the stock matinee audience his subject. differs from the stock evening ditto. audiences, but would not draw so well in the afternoons, where young people around high school age predominate. "Tess of the Storm Country" is, on spectacle, based on the famous legend which will be presented by David Belasco and A. L. Frlanger at the Forrest Theatre beginning Monday Deother hand, an excellent play to please both young and old. And so, in spite of the extra work involved, the cember 26, has a cast of notables. Tyrone Power plays the title role throughout the four "phases" of the double bill was determined on.

Sothern and Marlowe come here—
and it looks now as though it would be

There is libert. Miriam Lewes, Belle Bennett and many others. The play is by E. Tennett and many others. The play is by E. Tennett and many others. Miss Dauvray be a happy reunion of two stage celeb Toward Stardom rities and a lot of reminiscences over old times. For Helen Dauvray, who slays Miss Cornelia in the Adelphi's fariller, really gave Sothern his start to hardom.

Tork's leading producer-manager ac-tresses, and she would have seen her A thief threw a brick through the display window of the jewelry store of Rosenbaum & Son, 222 North Eighth

STARS OF THE STAGE COMING HERE NEXT WEEK



MAE DESMOND Miss duliet Keith's NANCY GIBBS Etropolitan Shubert DAUVRAY CESSIE RALPH

TIMELY TOPICS ON CURRENT SHOWS

Harry Carroll's Career

Adelphil

very small minority of critics have said that "Declassee" was the Laura Jean Libbey conception of English aristocracy, but the others have welcomed her enthusiastically and gratefully as a member of that small circle of American playwrights—Eugene O'Neill, Edward Sheledon, Langdon Mitchell—who stand out above mediocrity. The public to judge by its reception) has allied itself firmly with the majority. Miss Barrytirely revised and with a new cast.

Actor Likes Matinees Best Evening performances are generally believed to be preferred by actors, and Saturday night is given by some as the ideal show night, but J. Harold to revue, with satiric comedies, dramas The Forrest will house Belasco and success, are going to start counting over the number of times they've seen Ethel Barrymore. It is, of course, quite legend, written by E. Temple Thurston. most cosmopolitan and appreciative. "The daily matinee audience," he says, "Is always anxious to applaud and easy to please, and I believe we do our best work for it." In Mr. Murray's list of those who attend matinee shows are outas educated at the Convent of Notre a character that it could never be such those who attend matinee shows are outcome here.

So get out your old programs and have a chance to use his resounding of town visitors, "matinee girls," college men, men with no set office hours,

Gave Up Politics for Stage in "Bulldog Drummond," the English melodrama by "Sapper," which begins its fourth and last week at the Garrick Theatre next Monday, is a starred, but the company is largely dif-HAVING seen Masters and Kraft at the Chestnut Street Opera House this week, my eye was attracted by the following advertisement of a theatrical costumier in "Variety": "Masters and Kraft married their partners when they the following is a typical Winter Garden production, which means the last word in the contract of the Shubert, in direct contrast to "The Last Waltz." will come "The Passing Show of 1921." which has Willie and Eugene Howard as its stars. It is a typical Winter Garden production, which means the last word in ever, preferred the stage, and after the contract of the Shubert, in direct contrast to "The Last Waltz." will come "The Passing Show of 1921." which has been described by the family to follow in his uncle's footsteps in politics. McNeill, however, preferred the stage, and after the contract of the c saw them in our costumes. Some one might pay for your dressing forever feed.)" That's what I calls clever "copy."

The Bad Man." a satirle can border, which pleased New York so well last year. "Red Pepper." a new World and gorgeous staging, and large playing Shakespeare during his college career he went to New York and obtained a part in "Aphrodite." Later to the toured in vaudeville and played parts well last year. "Red Pepper." a new World with scenes laid on the Mexican border, which pleased New York so well last year. "Red Pepper." a new Lonely Heart."

> Blanche Ring's Old Songs BURTON HOLMES TRAVELOGUE
>
> Academy of Music—The fifth and last of the present series of Burton Holmes
> Travelogues was given last night in the ing at the Forrest Theatre, has re-Travelogues was given last night in the Academy of Music. This time the popular lecturer carried his audiences where the favorite old custom of having her audiences join with her in songs. When she first played in the show in in an "easy-chair" journey through the she first played in the show in New York and after finishing her repertoire of up-to-date melodies broke into "Yip-I-addy" the audience spontaneously joined in the chorus. Thereillumined the talk, and a number of colored slides added to the beauty of getting similar co-operation from her less. hearers when she sings "Bedelia" and "Rings on Her Fingers" and other old

> > "Passing Show" on Big Scale "The Passing Show of 1921. for a limited engagement beginning Monday, December 26, is so elaborate in staging that the curtain for the o'clock, and for the mitinees at 2 o'clock. There are twenty-two scenes, twenty-two musical numbers, 2600

Miller and Bates Returning Henry Miller and Blanche Bates will pay Philadelphia a return visit in James Forbes' drama, "The Famous Mrs. Fair," beginning Monday, De-cember 26, at the Garrick Theatre. Mardom.

Miss Dauvray retired "permanently" the show in New York.

Lies the thought she had.

But before that she was one of New York's leading producer more of New York's leading producer more of the start to Charton Andrews and Avery Hop-wood, with the same cast that played the show in New York.

Smashes Window; Steals Jewelry York's leading producer more of New York and Avery Hop-wood, with the same cast that played the show in New York.

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Smashes Window; Steals Jewelry York's leading producer more factors and the Steal Producer more factors and the Steal

The Trocadero will have for its attraction beginning Monday night "Fads and Follies," an elaborate pro-She made her first reputation in tray of rings. The window was guarded by a steel mesh up to within two feet of the top. The thief smashed the top of the glass apparently and then thrust his lenne. She commissioned Bronson arm into the window.

Rosenbaum & Son, 222 North Eighth "Fads and Follies," an elaborate production with a cast that includes George Fent, George Broadhurst, Gus Mortimer, Jessie Ward and Tibbie Blandell. Aloha, a danseuse with an annisual repertoire, is an added feature. Ethel Barrymore's Cast

Rallard MacDonald, and together they cast is Henry Daniell, an English wrote "The Trail of the Lonesome Pine" in the unusually short space of a part in the show. Others who appear twenty minutes. Last year MacDonald include Irby Marshall, Virginia Chau-and Carroll presented "Varieties of 1920," a vaudeville revue, and their present show is the second edition, enpatrick, Alfred Hesse and Edward Le Hay.

M.—Sid Franklin in "Courage" T.—Sid Franklin in "Courage"

"Red Pepper" Coming Here McIntyre and Heath will come to the Lyric Theatre Christmas week in "Red Pepper," a new musical play in two the ideal show hight, but J. Harold reper, a new musical play in two acts and seven scenes, by Edgar Smith Chestnut Street Opera House next and Emily M. Young, authors of "Hello week, prefers Wednesday matinee, and ays the audience at that time is the Rogers and Owen Murphy and the T.—"The Cabinet of Dr. Caligari" music score by Albert Gumble and W.—"The Cabinet of Dr. Caligari"
Owen Murphy. The play gains its T.—"The Cabinet of Dr. Caligari"

"Confession" at Orpheum
James Hallet Reid's drama "Confession" which has had a Broadway run, will be the attraction presented by the stock company at the Orpheum theatre next week. It is a love story the long that "Confession" at Orpheum W. H. McNeill, who plays the role of Hocking, the American detective, town. A large number of characters are necessary for the telling of the story and the company favorites including Dwight Meade, Ruth Robinson and Harry Wilgus, have congenial roles.

> Casino's New Attraction Barney Gerard's "Girls-de-Looks" Casino Theatre. As its principal comedians the show will have Joseph K. Watson and Will H. Cohan, both favorites here, who will be seen in their old roles of "Slitkin and Slotkin. Bankers and Brokers." The book was written by Barney Gerard, the musi-cal numbers by Bert Grant and the dances were staged by George Gorman.

> The screaming burlesques on "The care of by the company favorites, in-cluding Emmet Welch and Richard

Good Food Music Dancing

Cabaret and Dancing Evenings From 9:30 to Cles Dancing During Dinner Special Luncheon Dally Sunday Dinner With Concert

ARTHUR DEANE, Casimo Orpheum

FAIRY SPECTACLES COMING Three Fairy Spectacles will be staged on the afternoon of Tuesday, December 29, and bereformers and hearers will have been taised and, undoubtedly, with new standards of interpretation.

Friday, December 30, at the Broad Street Theatre. On Tuesday and Friday afternoons the attraction will be works for this instrument in that there is no authentic "tradition" connected Wilte," and on Thursday "Little Red Riding Hood" and "Mother Goose Ball." There will be numerous dances, comedy, songs and pantomime. The productions will be given by a large company of children, some of whom have already appeared in previous productions.

The Steeping Beauty" and "Snow White," and on Thursday "Little Red Riding Hood" and "Mother Goose Ball." There will be numerous dances, comedy, songs and pantomime. The productions will be given by a large company of children, some of whom have already appeared in previous productions.

The Becthoven violin concerto is day afternoons the attraction will be world's great world's great of Bruch, the B minor of Saint-Saens will be assisted by a choir of twenty-two mixed to being handed directly to present-day interpreters is true of the G minor of Bruch, the B minor of Saint-Saens works for the violin. The great virtuoso concertos, such as those of Paganini, Ernst, Wieniawski it was composed, and very likely badly are merely to show off the instrument and if any one has the finger and the second Presbyterian Church, Twenty-day are merely to show off the instrument and if any one has the finger and the low technique to play them, he doesn't need much of anything else. The introduction of A. special runsieal program and trace of through is Brahms, without a trace of through its and in vision of Review II be any one else. The same as regards the composer's lied being handed directly to present—day interpreters is t on the afternoon of Tuesday, Decem-

THE CRITIC TALKS TO MUSIC LOVERS

THE fact that styles change in interpretation in music as well as everything else in connection with the art had a striking exemplification at the concerts of the Philadelphia Orchestra a couple of weeks ago. The same concerts showed, among other things, that the Philadelphia Orchestra are concerts showed, among other things, that the Philadelphia Orchestra are concerts showed, among other things, that the Beethoven concerte for violin and orchestra is a composition to be approached with the utmost respect by

performers on that instrument. As a matter of fact this great concerto is a work to be played by only a few of the very greatest artists—and which by this is meant interpreters rather first o than performers. It is also a com-position which must have a perform-

in this composition. For some reason or other he did not occupy the same position there with regard to the Brahms concerto, although he must have studied this also with Joachim.

The new officers of the new

interpretation was regarded as exagger nted in some respects and undeveloped to the limits of the possibilities of the work in others. Musical interpretation has changed even in the short time that has elapsed since Joachim was overlord of the violin—and this applies to the well as to works for other instruments and for the orchestra.

Music is like everything else in the changes in it the last to world. Nothing can stand still; there must be a change, whether it be progress or retrogression. Composition is experiencing the same phenomenon, and what the verdict of the next generation what the verdict of the next generation or two will be, as to whether the composers of the present day have progressed or gone backward, we can only guess at now. Interpretation is doing the same thing, but the sudden presentation of a bygone reading of the Beethoven concerto simply brought it strongly hope.

from the composer himself. The Menselsson's management of the composer himself. The Menselsson's management of the present day have program and constant touch with Ferdinand David, who, it is said, wrote some of the purely "violinistic passages. This may or may not be true; the writer rather doubts it, as it seems impossible for one composer accurately to imitate the style of another. strongly home.

erations must pass upon the work of the present-day composers, this generation In much the same manner Joachim present-day composers, this generation is safe in placing the seal of judgment upon its interpreters, because they will not be here in the next generation to present their case any more than the concert-goers will be here to pass the judgment. By that time a new erop of performers and hearers will have been raised and, undoubtedly, with new

other works.

After being first played, the concerts lay in practical oblivion until, many years later, Ferdinand David resurrected it and played it at the Gewandhaus concerts in Leipzig. From then on it has occupied the position which was rightfully due it, as the first of all violin concertos.

Richard Strausz will be guest confitted the Philadelphia Orchestra on afterneon and Saturday evening next program will consist of the Mozart Program will consist of the Mozart Program will consist of the Mozart Symphony, the Vivaldi Conceptus which was rightfully due it, as the first of all violin concertos. first of all violin concertos.

justly regarded as the leading exponent of the Beethoven and Brahms concertos. Mr. Serato played the concertos. Mr. Serato played the concertos. Mr. Serato played the concertos have been transmitted from generation, originating with eration to generation, originating with some performer, often the composer was regarded in Berlin as the leading and style which the composer had in the Beethoven concerto and style which the composer had in performer of the Beethoven concerto and style which the composer had in and the legitimate successor to Joachim mind in the works. But not so with

position there with regard to the Brahms concerto, although he must have studied this also with Joachim.

But the fact that be played the work probably the principal reason why his interpretation was regarded as the leading one, although it was based somewhat upon the editions of the concerto by both David and Wilhelmj. Mr. Sersto followed that reading closely, but it was adjudged inadequate by some of the best violin students in this city, both in and out of the orchestra.

The new officers of the Manuscript Music Society are: Nicholas Douty, president; Panish H. Goepp, vice president; Panish H. Goepp, vice president; Panish H. Greson, treasurer; Lettia Radcilife, ibrarian, The additional members of the Board of Directors are Henry S. Fry. Asnes Clune Guinian, Albert J. Dooner and N. Lindsay Norden.

WHAT has really happened is that in the meantime Fritz Kreisler has given us a new reading of the Beethoven concerto which bids fair entirely to supplant the older interest. interpretation of the violin classics as Mr. Kreisler himself is not entirely satisfied with his reading is shown by the fact that he has made material changes in it the last two times he Every other one of the great violin

from the composer himself. The Mentrough home.

But while the next couple of genrations must pass upon the work of the bresent-day composers, this generation

In much the same manner Joachim

The December publis' concert of the Setliement Music School will be held in the suditorium of the school on Sunday afternoon
at 3:30 o'clock. The public is invited.

raised and, undoubtedly, with new through is Brahms, without a trace of

The Metropolitan Opera Company, of New York, will give "Lohengrin" at the Acad-emy, of Music on Tuesday, December 77, with Marie Jerlizke, the Austrian sopraso as Elsa,

than performers. It is also a composition which must have a performance of the highest interpretative standards, or it sounds like a second-rate work instead of standing as it does with the Brahms concerto in a class all by themselves in the literature of the violin with orchestral accompaniment.

All this is meant as no reflection on the ability of Arrigo Serato, the violinist who played the concerto on the day in question. Mr. Serato was a pupil of Joachim, who, in his day, was justly regarded as the leading exponent of the Beethoven and Brahms concertos. Mr. Serato played the concertos, Mr. Serato played the concertos, Mr. Serato played the concertos, Mr. Serato played the concertos and most of the other works have been transmitted from genular to David was a blong gap, because when the former played the concerto for the first time. David was not yet born. There is the Monday morning musleale in the ballroom of the Helievue-Siration musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday at 11 o'clock. A feature of special into the tolor will play at 11 o'clock. A feature of special into the the concerto, for the manuscript bears the marks of even more than the usual number of changes the "Theme and Variations" of Haydin. The Cherk at the Monday morning musleale in the ballroom of the Helievue-Siration at the Monday at 11 o'clock. A feature of special into the will

Lindley S. Levering, tenor, will give a recital in Witherspoon Hall. Witherspoon Building, on Tuesday evening, December 27.

that he has made material in it the last two times he in Philadelphia.

The fifth free Sunday afternoon concert at the Academy of the Fine Acts will be given to concern at 3 P M. The performers will be destrude Dohmen, soprano: Giuseppe Lanza, tenor, and John W. Molloy, violinist, with Derothy E. Johne at the plane.

PHOTOPLAYS

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PHOTOPLAYS

Weekly Photoplay Guide Week of Dec. 19 to Dec. 24. Subject to Change

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

Stanley

W .- Sid Franklin in "Courage"

T.—Viola Dana, in "Life's Darn Funny" F.—Viola Dana in "Life's Darn Funny" S .- Viola Dana in "Life's Darn Funny" ALLEGHENY Frankford & Alleghen, Mat. Daily 2:15; Eves.

W .- "The Cabinet of Dr. Caligari" title from a race horse of the same F.—"The Cabinet of Dr. Caligari" s.—"The Cabinet of Dr. Caligari" APOLLO 52D & THOMPSON STS.

ARCADIA CHESTNUT Bel. 16TH

M.—'Beside the Bonnie Brier Bush''
T.—'Beside the Bonnie Brier Bush''
W.—'Beside the Bonnie Brier Bush''
T.—'Beside the Bonnie Brier Bush''
F.—'Beside the Bonnie Brier Bush''
S.—'Beside the Bonnie Brier Bush'' ASTOR FRANKLIN & GIRARD AVE

BALTIMORE 618T & BALTIMORE M.—Rup. Hushes. 'Dangerous Curve Alead' T.—Rup. Hughes. 'Dangerous Curve Abead' W.—Mary M. Minter. 'The Little Clown' T.—Mary M. Minter, 'The Little Clown' F.—E. Hammerstein, 'Girl From Nowhere' S.—E. Hammerstein 'Girl From Nowhere'

M.—David Powell in "Dangerous Lies"
T.—David Powell in "Dangerous Lies"
W.—Elsie Ferguson in "The Song of Songs"
T.—Elsie Ferguson in "The Gong of Songs"
F.—Alice Lake in "The Greater Claim"
8.—Alice Lake in "The Greater Claim"

M.—Lucy Dornine, in "Good and Evil"
T.—Lois Weber's "The Blot"
W.—Elsie Ferguson in "Song of Songs"
T.—Elsie Ferguson in "Song of Songs"
F.—Wallace Reld in "The Valley of Glants'
S.—"The Girl From God's Country"

M.—Pola Negri in "One Arabian Night"
T.—Pola Negri in "One Arabian Night"
W.—Pola Negri in "One Arabian Night"
T.—Lionel Barrymore in "Jim the Penman"
F.—Lionel Barrymore in "Jim the Penman"
S.—Lionel Barrymore in "Jim the Penman" CAPITOL 722 MARKET ST.

10 A. M. to 11:15 P. M.

M.—"The Mysterious Rider"
T.—"The Mysterious Rider"
W.—"The Mysterious Rider"
T.—"The Mysterious Rider"
F.—"The Mysterious Rider"
S.—"The Mysterious Rider"

M.—Pola Negri in "One Arabian Night"

T.—Pola Negri in "One Arabian Night"

W.—Pola Negri in "One Arabian Night"

T.—C. K. Young in "What No Man Knows"

F.—C. K. Young "What No Man Knows"

S.—C. K. Young "What No Man Knows"

DARBY THEATRE

Alhambra 12th. Morris & Passyunk Ave. RIALTO, WEST CHESTER | OVERBROOK 63D& HAVERFORD AVE. M.-C. K. Young, "What No Man Knows" M.-Richard Barthelmess in "Experience" T.-C. K. Young, "What No Man Knows" T.-Richard Barthelmess in "Experience" W.—Mildred Harris. "Weman in His House"

T.—Mildred Harris. "Weman in His House"

T.—Gloria Swanson in "Under the Lash"

T.—Gloria Swanson in "Under the Lash" F .- Lionel Barrymore in "Jim the Penman" F .- All-Star Cast, "What's a Wife Worth?" S .- Lionel Barrymore in "Jim the Penman" | S .- Special Cast in "Idle Hands"

> EMPRESS MAIN ST., MANAYU M.—Marion Davies in "Enchantment" T.—Marion Davis in "Enchantment" W.-Wm. De Mille's "After the Show" T.-Wm. De Mille's "After the Show" S .- Gloria Swanson in "Under the Lash"

M.—Ail-Star Cast in "The Fall of Babylon"
T.—"The Mother and the Law"
W.—Vloia Dana in "The Match Breaker"
T.—Bert Lytell, in "A Trip to Paradise"
F.—Ail-Star Cast in "The Barricade"
S.—Special Cast in "Out of the Dust"

FAMILY THEATRE-1311 Market St. HAMILY THEATRE—1311 Market St.
8 A. M. TO MIDNIGHT
M.—Florence Reed, "Indiscretion"
T.—Marie Prevost, "Nebudy's Fool"
W.—Wanda Hawley, "The Snob"
T.—William De Mille's "After the Show"
F.—Marion Davies in "Embantment"
8.—Wm. Russell in "Descrt Blossoms"

56TH ST. THEATRE-Belo M.—Rup. Hughes' 'Dangerous Curve Ahead' T.—Rup. Hughes' 'Dangerous Curve Ahead' W.—Jack London's "The Star Royer" T.—M. Kennedy "Oh, Mary, Be Careful" F.—Special Cast in "The Scoffer" S.—Mildred Harris in "Habit"

GLOBE 5001 MARKET ST. M.—Constance Bluney "The Magic Cur,"
T.—Constance Bluney, "The Magic Cup,"
W.—May MacAvoy, "Everything for Sale"

GRANT 4022 Girard ave. Mats. Mon., Wed. M.—Carmel Meyers. "The Kiss"
T.—Miss Du Pont. "The Base of Paris"
W.—Richard Talmadge, "Taking Chances"
T.—C. K. Young, "Hearts in Exile"
F.—C. K. Young, "Hearts in Exile"
S.—All-Star Cast, "The Invisible Web"

M.—Alice Lake. "Over the Wire"
T.—Alice Lake. "Over the Wire"
W.—Alice Lake. "Over the Wire"
T.—Vlola Dana. "Life's Darn Funny"
S.—Vlola Dana. "Life's Darn Funny"
S.—Vlola Dana. "Life's Darn Funny"

M.—Mme, Nazimova in "Camille"
T.—Mme, Nazimova in "Camille"
T.—Mme, Nazimova in "Camille"
W.—Mme, Nazimova in "Camille"
T.—Marshail Nelian's "Bits of Life"
F.—Marshail Nelian's "Bits of Life"
S.—Marshail Nelian's "Bits of Life"

KARLTON Daily 10 A. M to 11:15 P. M M.—Cecil B. De Mille's "Fool's Paradise" T.—Cecil B. De Mille's "Fool's Paradise" W.—Cecil B. De Mille's "Fool's Paradise" T.—Cecil B. De Mille's "Fool's Paradise" F.—Cecil B. De Mille's "Fool's Paradise" B.—Cecil B. De Mille's "Fool's Paradise"

MANAYUNK PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. M .- George Melford's "The Shelk" -George Melford's "The Shelk" W .- George Melford's "The Shelk" .-George Melford's "The Shelk" F .- George Melford's "The Shelk" S .- George Melford's "The Sheik"

M.—Douglas Fairbanks in "Matrimanhies" T.—Alloc Lake in "The Greater Cialm" W.—Herbert Rewilmon in "The Millionaire" T.—F. Sheridan, The Rider of the King Log F.—Justine Johnstone Sheltered Daughters S.—Hoot Gibson in "Sure Filer"

REGENT MARKET ST. Below 17TH
9:45 A. M. to 11 P. M.
M.—Alica Lake. The Infamous Miss Reveil
T.—Alice Lake. The Infamous Miss Reveil
W.—Alice Lake. The Infamous Miss Reveil
T.—Alice Lake. The Infamous Miss Reveil
F.—Alice Lake. The Infamous Miss Reveil
S.—Alice Lake. The Infamous Miss Reveil

RIALTO GERMANTOWN AVENUE i.—Roaul Walsh in "The Oath"

—Roaul Walsh in "The Oath"

V.—Whitman Bennett in "Not Guilty"

C.—Whitman Bernett in "Not Guilty"

C.—All-Star Cast in "Carnival"

J.—All-Star Cast in "Carnival"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. -Will Rogers in "The Guile of Women"
-All-Star Cast in "A Wife's Awakening"
-Alice Calhoun in "Closed Poors"
-Comedy Day-Big Bill of Features,
-All-Star Cast in 'Diana of Star Hollow'
-"Love, Hate and a Woman"

SAVOY 1211 MARKET STREET

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 0.30 M.—Rup. Hughes' 'Dangerous Curve Ahead' W.—Elsle Fersuson, 'The Song of Songa' T.—Elsle Fersuson, "The Song of Songa' T.—Elsle Fersuson, "The Swamp" S.—Sessue Hayakawa, "The Swamp"

M.—Special Cast in "A Man's Home"
T.—Special Cast in "A Man's Home"
W.—Special Cast in "A Man's Home"
T.—Special Cast in "A Man's Home"
F.—Special Cast in "A Man's Home"
S.—Special Cast in "A Man's Home"

STANTON MARKET Above 16TH 10.15 A. M. to 11.15 P. M.
M.—William Fox's "Queen of Sheba"
W.—William Fox's "Queen of Sheba"
T.—William Fox's "Queen of Sheba"
F.—William Fox's "Queen of Sheba"
S.—William Fox's "Queen of Sheba"
S.—William Fox's "Queen of Sheba"

M.—Elaie Farguson, "The Song of Songs"
T.—Elaie Farguson, "The Song of Songs"
W.—Con, Taimadge in "Mamma's Affair"
T.—Con, Taimadge in "Mamma's Affair"
T.—Con, Taimadge in "Mamma's Affair"
T.—Con, Taimadge in "Mamma's Affair"
T.—Marshall Nellan's "Bits of Life"
W.—Marshall Nellan's "Bits of Life"
T.—Marshall Nellan's

LIBERTY BROAD & COLUMBIA AV.
M.—A. Q. Nilsson, Why Girls Leave Home
T.—A. Q. Nilsson, Why Girls Leave Home
W.—A. Q. Nilsson, Why Girls Leave Home
T.—Dola Negri in "Intrigue"
T.—Pola Negri in "Intrig

Stanley

The NIXON-NIRDLINGER THEATRES BELMONT 52D ABOVE MARKET
M.—All-Star Cast in "The Fatal Hour"
T.—All-Star Cast in "The Fatal Hour"
W.—All-Star Cast in "The Fatal Hour"
W.—All-Star Cast in "The Fatal Hour"
T.—Mae Marsh in "Little Fraid Lady"
F.—Mae Marsh in "Little Fraid Lady"
S.—Mae Marsh in "Little Fraid Lady"

S.—Mae Marsh in "Little 'Fraid Lady"

CEDAR 60TH & CEDAR AVENUE

1:30 and 3-7 and 0 P. M.

M.—'Love, Hate and a Weman"

T.—'Love, Hate and a Weman"

W.—Hert Lytell in "The Misleading Lady"

T.—Bert Lytell in "The Misleading Lady"

F.—Viola Dana in "The Off-Shore Pirate"

S.—Viola Dana in "The Off-Shore Pirate"

COLLEGE 134 Market bat 5 thin A feet

S.—Viola Dana in "The Off-Shore Pirate"

COLISEUM Market bet. 59th a 69th
M.—Sessue Hayakawa in "The Swamp"
T.—Sessue Hayakawa in "The Swamp"
T.—Sessue Hayakawa in "The Swamp"
T.—Sessue Hayakawa in "The Swamp"
T.—The Cabinet of Dr. Caligari"
S.—Fire Cabinet of Dr. Caligari'
S.—Fire Cabinet of Dr. Caligari'
S.—Fire Cabinet of Dr. Caligari'
T.—The Cabinet of Dr. Caligari'
S.—Fire Resel in "Indiscretion"

JUMBO FRONT ST. & GIRARD AVE
M.—Wallace Reid in "The Charm School"
T.—Ail-Star Cast. "The Affairs of Anacte
W.—Special Cast in "The Fatal Hour"
T.—Lois Weber's "Too Wise Wives"
S.—Special Cast in "The Fatal Hour"
T.—Lois Weber's "Too Wise Wives"
S.—Special Cast in "The Easy Read"

LEADER 41ST & LANCASTER AVE.
M.—Alice Brady in "Little Italy"
W.—Conway Tearle in "After Midnight"
T.—Conway Tearle in "After Midnight"
T.—Wanda Hawley in "Kiss in Time"
LOCUST 52D AND LOCUST STREETE

LOCUST Mats. 1:30. AND LOCUST STREETS
M. "Love. Hate and a Woman"
T. "Love. Hate and a Woman"
T. "Love. Hate and a Woman"
T. "Love. Hate and a Woman"
F. "Love. Hate and a Woman"
F. "Love. Hate and a Woman"
S. "Love. Hate and a Woman"
S. "Love. Hate and a Woman"

S.—"Love, Hate and a Woman"

NIXON 52D AND MARKET STS.

M.—Frank Mayo in "Go Straight"

T.—Frank Mayo in "Go Straight"

T.—Frank Mayo in "Go Straight"

T.—Mabel Ballin in "East Lynne"

F.—Mabel Ballin in "East Lynne"

S.—Mahel Ballin in "East Lynne"

RIVOL 52D AND SANSOM STS.
M.—May Allason in "The Last Card"
T.—May Allason in "The Last Card"
W.—May Allason in "The Last Card"
T.—Viola Dana in "Puppets of Fate"
F.—Viola Dana in "Puppets of Fate"
S.—Viola Dana in "Puppets of Fate"
COULL CT THEATER 69TH ST. THEATRE-

M.—"A Certain Rich Man"
T.—"A Certain Rich Man"
W.—"A Certain Rich Man"
W.—"A Certain Rich Man"
T.—Wanda Hawly in "A Klas in Time"
S.—Wanda Hawley in "A Klas in Time"

STRAND GERMANTOWN AVE

AT OTHER THEATRES MEMBERS OF M. P. T. O. A.

Ambassador Baltimore Ave. at 06th
M.—Mary Pickford in "Pollyanna"
W.—Doug Fulrbanka. "The Mark of Zoro"
T.—Doug Fulrbanka. "The Mark of Zoro"
T.—Doug Fulrbanka. "The Mark of Zoro"
S.—Mack Sennett's "Down on the Farm"
S.—Mack Sennett's "Down on the Farm"
M.—Olive Tell. "The Wrong Woman"
W.—Olive Tell. "The Wrong Woman"
W.—Olive Tell. "The Wrong Woman"
T.—All-Star Cast in "Fine Peathers"
S.—All-Star Cast in "Fine Peathers"
S.—All-Star Cast in "Fine Peathers"
S.—All-Star Cast in "Fine Peathers"
T.—All-Star Cast in "Fine Peathers"
T.—The Peathers The Mark of Tell-Star Cast in "Fine Peathers"
T.—The Peathers The Mark of Tell-Star Cast in "Fine Peathers"
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T.—The Mark of Te

JEFFERSON 2018 & Dauphin 81s.
M.—All-Star Cast. "The Crimon Cross"
W.—All-Star Cast. "Woman in His House"
W.—All-Star Cast. "Woman in His House"
T.—Miriam Cooper. "The Oath"
F.—Marguerite Clark. "Serambled WigS.—Covinne Griffith. "The Single Trace" PARK RIDGE AVE. & DAUPHIN 872

M.—Miriam Cooper. "The Outh"
W.—Miriam Cooper. "The Outh"
W.—Miriam Cooper. "The Outh"
W.—Miriam Cooper. "The Outh"
F.—Mary R. Rinehart's "It's Great Life"
S.—Gioria Swanson, "Under the Lush"