BEFORE THE CURTAIN GOES UP

Comedy Rules in All of the Legitimate Theatres Next Week Except for the Griffith Film—Chat of Plays That Are Here and to Come

By HENRY M. NEELY

WHICHEVER way the theatre-goer turns next week, he will find comedy. Some of it is mixed with music and dancing and stage pictures, some of it is farcical, some straight, some used to put across a serious underlying intent—but it's all comedy and Philadelphia will be a city of laughs for some time to come. Even Griffith's film, "Orphans of the Storm," has comedy in it in spite of its pathos, so the man who believes that life is a mighty serious proposition and should not be treated with levity had better stay home for a while and mind the babies.

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THERE will be two new shows, the new Tarkington comedy, "The Intimate Strangers," with Billie Burke, at the Broad, and the third annual Greenwich Village Follies at the Shubert. "The Bat" remains at the Adelphi. "Ladies' Night" is still packing them in at the Lyric, the "Orphans" are making thousands weep at the Forrest, the Ziegfeld "Frolic," with Will Rogers, still glitters at the Garrick and one of the best shows of years, John Galsworthy's "The Skin Game," stays at the Walnut for another week.

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Would-be playwrights or photoplaywrights can get a wonderful lesson on how to construct a first act by seeing "The Skin Game" at the Walnut. All of the technic is there to perfection, but Galsworthy has managed to do one thing that most writers fail to do. He has employed all the devices of technic and has, at the same time, filled every minute with so much real human interest that the technic doesn't show. In this one act he presents all of the principal characters of his story, he cleverly sketches in their individual personalities so that we get a clear idea of what kind of people they are, how they are likely to act under certain circumstances, what their relations are to each other, the events which have brought them together in the story and the reasons for the state of dramatic tension in which we find them, and he forecasts the great struggle to come and vitalize it at his curtain by having the young girl call the boy back and say, "Enemy, let's shake hands before the battle." That's a big job to accomplish in the time limits of one act—and not make it prosy or dull. Galsworthy succeeds in making it all extremely virile and cumulatively absorbing. And he manages the added difficult task of doing most of it with bright and brisk comedy.

"Skin Game" Has Perfect First Act

From an artistic standpoint it is a pity that he introduces that auction scene—especially in the way he does. From a popular standpoint it proves one of the big hits of the show. Which is simply another way of bemoaning the public's lack of genuine artistic perception. The whole import of the auction scene could be stated in a brief dialogue. And the unfortunate part of it is that Galsworthy has his characters, including the auctioneer, on the stage facing the audience and the bidders apparently in the body of the house. The auctioneer talks over the heads of the audience and apparently gets bids from there; the other characters spy people and point them out and talk about them.

The effect is to destroy all sense of illusion on the part of the audience. The minute dramatic attention crosses the footlights and enters the auditorium of a theatre, there is a distinct sense of shock. There is an impulse to look behind you and see who it is they are talking to or about. You know at once that it is an amusing trick; you are being told by the actors that it is all just in fun and that they are not really actual people, living and loving and suffering and triumphing over obstacles—that they are only telling you a story and fooling you while they are doing it.

But in spite of this "The Skin Game" ranks as one of the very best plays we have had in a long time. And the acting of virtually the whole cast is quite on a par with the writing.

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"THE SKIN GAME" will stay at the Walnut only one more week. Then it will give way to a return of "The Man Who Came Back," the thrilling melodrama, which doesn't seem to lose its appeal with the passing years. The male lead will be played by Arthur Ashley, who has just returned to the stage after four or five weeks spent here acting in a motion-picture called "Eli, Eli" at the Betzwood studio.

* * *

When you see an elaborate show like the Ziegfeld "Frolic," at the Garrick, do you ever stop to wonder what in the world they do with all those hundreds of costumes when they move and how on earth they keep them in such a systematic way that everything is ready for every girl for a quick change? The idea impressed me more with the "Frolic" than it has with other shows because the "Frolic" is essentially a huge succession of costumed stage pictures and one effect follows another so rapidly that there must be a smooth working organization functioning quietly behind the scenes or else something would go flooey every now and then. So I sneaked back the other night to do a little investigating. And I found Miss Arico, who has charge of the wardrobe, and got her to look over her books and give me some figures—figures go well with these costumes, as you'll admit if you've seen the girls.

Wardrobe of "Frolic" Makes a Big Job

There are sixty-one girls in the chorus. The whole cast totals ninety-seven persons. Some of these girls make eleven complete changes during the performance; others make nine and ten. There are twelve maids to help them, and the company carries six women who do nothing but keep the costumes in repair.

Miss Arico's books show 457 different complete costumes. She has 268 pairs of silk stockings, 110 pairs of tights and 262 pairs of shoes, not to mention hats, parasols, ornaments and such things. Every one of these things must be kept on such a system that, the moment the girls come off from one number, the costumes for the next are waiting for them. While they are on the stage again, the first costumes are put away and those for the succeeding number are brought out.

Some job, that!

* * *

LILLIAN GISH, speaking for herself and her sister Dorothy, made a speech in this city on Wednesday night, telling people a lot of nice things about "Orphans of the Storm," which is at the Forrest. That statement requires some explanation because, of course, neither Lillian nor Dorothy was in Philadelphia Wednesday night. They were in Pittsburgh. Yet a couple of thousand people here heard Lillian make her speech and were interested to hear her say that, while it was a tremendous strain on her to make the guillotine scenes for the new film, nothing she has ever done was such a strain as making the ice scenes for "Way Down East."

Sound as if I were crazy, doesn't it—this about the girls being in Pittsburgh and some thousands of people here hearing them talk? But it isn't. The answer is—wireless telephone. Six of us sat in a room in a friend's house in West Philadelphia and heard every word distinctly on an amateur set. And goodness only knows how many similar amateur sets there are around here, all listening nightly to the concerts and entertainments that are sent out from Pittsburgh. Lillian was an extra added attraction on Wednesday night. And all the wireless "bugs" here have been talking about it ever since.

And, speaking of the "Orphans," that's a clever stunt of the Mae Desmond stock company at the Metropolitan to put on the old classic, "The Two Orphans," right now. It will give would-be scenario writers a chance to see how a man like Griffith takes the material of a story and adds to it and changes it and builds it up until it suits the requirements of his pictures.

Shows That Are Coming to Philadelphia Soon

January 30—"Man Who Came Back," Walnut; "Welcome Stranger," with George Sidney, Garrick.

February 6—"The White-Headed Boy," Broad; "Dog Love," with William Hodge, Adelphi.

February 13—"The Gold Diggers," Belasco comedy, Garrick.

Coming—"The Squaw Man," with William Faversham, Lyric; "Under the Bamboo Tree," with Bert Williams, Shubert. "Main Street," Adelphi. Sothern and Marlowe in repertoire.

ON FRIDAY, the 13th, thirteen people connected with "The Bat" company at the Adelphi, held a dinner and formed "The Secret and Honorable Order of Bats" just to show that they didn't believe in hoodoos. Two days later they were notified that their long stay here would end after the week of January 30 and that William Hodge will succeed them. This will prevent "The Bat" from breaking the local continuous long-run record, which was established by Mr. Hodge himself. And it'll teach those thirteen "Bats" to treat hoodoos with more respect in the future.

* * *

Two players who made undoubted hits last year in Booth Tarkington's "Clarence" at the Broad will be at the same theatre in the same author's "Intimate Strangers" with Billie Burke next week. Alfred Lunt, who played the part of Clarence, and Glenn Hunter, who played the young boy, are both members of her company. Tarkington's new play, from all advance accounts, gives the lovely and youthful Miss Burke a role it is hard to imagine her in. She plays a spinster of uncertain age, who tries to make herself look and act even older than she is.

Billie Burke Tries to Be Elderly

The heroine's play name is Isabel Stuart. She finds herself marooned by a storm in a little shack of a New England railroad station with a cranky elderly-young bachelor as a companion. They have to make the best of the situation. The bachelor discloses his hatred of modern young women, whom he terms "brazen young hussies" until, in the morning, one of the young hussies appears and attracts his attention. But he is astonished to find that the girl is the grandniece of Miss Stuart.

Isabel, piqued by his misunderstanding of her age and his temporary attraction to the niece, spends the next two acts trying to make him believe she is really as old as the possession of a grandniece would suggest. She refers to her memories of long-dead presidents and world's fairs and she hides the family Bible, which has her real age inscribed in it, and altogether makes him miserable until she is ready to reveal the truth and accept his love.

* * *

IT'S been a great year for the Follies-Frolic-Passing Show kind of thing, with wonderful stage pictures and plenty of pretty girls and elaborate costume effects and music and fun 'n everything. And next week we'll have another with us in the third annual Greenwich Village Follies at the Shubert Theatre.

They promise a lot of novelties, the chief of which is a "transformation" scene, and they'll have the Benda masks again; there will be dancing numbers and special artistic arrangements, and all of the glitter and glamour that such shows call for.

The cast has a lot of old favorites. There are Ted Lewis and Irene Franklin and Joe Brown and Gordon Dooley and Ula Sharon, one of the youngest of classical dancers.

STARS OF THE STAGE COMING HERE NEXT WEEK

THE CRITIC TALKS TO MUSIC LOVERS

LAST Christmas Eve was the fiftieth anniversary of Verdi's "Aida" and, to judge from the popularity of the opera, it will easily go another half century and probably a good bit longer than that. All things considered, "Aida" is the most popular opera in the international repertoire, and it may well be considered the best work that Verdi ever composed.

With due consideration for the opinion of those who hold that the so-called Fourth Period of the Verdian creative life, which includes "Otello" and "Falstaffo," is superior to anything in "Aida," this may well be doubted. The admirers of the latest Verdi are chiefly what may be termed operatic "sharks" those who are familiar with the regular repertoire and who, therefore, are thoroughly competent to express an intelligent opinion. But back of all this lies the fact that they often hear "Aida" and but seldom hear "Otello" and still more seldom "Falstaffo." Therefore, the admittedly great beauties of these later works seem more impressive than they actually are when compared with the tale of the Egyptian princess and the Abyssinian slave girl.

In "Aida" Verdi realized the best of his early period in melody and, as a matter of fact, he went but little beyond "Aida" in orchestration either in "Otello" or "Falstaffo."

THERE is a certain atmosphere in both "Otello" and "Falstaffo" which, to the English-speaking races, is perhaps more readily understandable than the equally intense but relatively unfamiliar atmosphere of "Aida." To a certain extent this is due to the fact that both of the later works were built upon plays of Shakespeare, with which intelligent English-speaking people are familiar.

It speaks volumes for the ability of that incomparable librettist, Arrigo Boito, that he was able to maintain this atmosphere in libretti written originally in a language to which he was not born, but the spirit of which he absorbed more thoroughly than most English-speaking persons have ever been able to do. Verdi was one of the monumental operatic geniuses of all time, but he owes much to the marvelous libretti which Boito supplied him.

There was never a man so capable of making a perfect libretto as Boito. Not only did he have full command of a number of languages but he was the only librettist who ever lived who wrote operas himself, and yet recognizing the greater genius of Verdi, he was willing to give up his career as an operatic composer in order to supply the libretti for a greater talent. It was a sacrifice of personal ambition for art that is seldom found.

BUT "Aida" is still very much alive after fifty years. How many operas can show a like record? Or, for that matter, how many compositions in any of the multitudinous musical forms which were written fifty years ago are still in the repertoire? Very few, outside of the works of Brahms, have been definitely and permanently placed. Debussy and the modern French school are still too new for us to know what their permanent place in the literature of music will be.

Debussy may prove to be another Bach, pointing new paths, which will be followed to the extinction of the older ones. In the time of Bach there was a multitude of composers who were considered to be far greater than the migaty Sebastian; but when his music began to be realized at its real value, many years after his death, these composers promptly faded from the scene. Perhaps the ultra-modernists will produce a later Bach who will hurl into extinction the works which have gone before. But he will have some job on his hands. The masterpieces of the last two and a quarter centuries will not be willingly relinquished by the hundreds of thousands who have come to know and love them.

With any musical composition there is never a struggle to get into the permanent repertoire. It is, in every case, a survival of the fittest. Any orchestral conductor can put a composition on a program for the first time; no conductor, if he has a feeling for the pulse of his public, can keep it there against the will of the public.

That is a matter which the music patrons must decide for both conductor and composer. If they want to hear a composition frequently, they will, in some manner, make the fact known; if they do not want it in the repertoire of their organization, this will also, in some way, be made apparent.

Two interesting instances of this attitude on the parts of the conductors and the musical public have been shown in the last twenty or thirty years. The composers involved were Brahms and Anton Bruckner. Brahams had few enthusiasts (though the most able) among conductors of Europe; Bruckner had the support of practically every capellmeister on the Continent.

There was a perfectly good reason for this conductorial support of Bruckner. He had a knowledge of the technical resources of composition, which has been at the command of but few composers since Mozart, who possessed not only the most perfected technique, but everything else that a composer must have to become immortal. In addition, Bruckner had all the resources of modern orchestration at his command. In short, he had everything to make his works interesting in score.

But there was one great difference, and that quality was evidently not apparent to the learned conductors, but was instantly seized upon by the unlearned but musically discriminating public: Brahms had human feeling and spoke with the voice of his time, whereas Bruckner represented the academician, who knew everything musically, but could not voice the sentiment of the era in which he lived. The result is apparent in the relative proportion today of the Brahms symphonies and the Bruckner symphonies upon symphonic programs. And in this connection, it must be considered that Brahms wrote four symphonies and Bruckner wrote nine.

THE life of a musical composition is absolutely dependent upon the will of the musical public. And, in the last analysis, the human feeling is the predominant element. Learning is an absolute essential. A composer may not want to write fugues; if he is wise to the spirit of his times, he will not write them. But the discipline, in musical thought, which a sound command of the technical resources of the science (the word is used advisedly) of musical composition involves, is essential to good work.

The musical genius, whoever he may have been, who said: "Rules are made to be broken" expressed only a half truth, the most dangerous of all dictums. The greatest trouble with the composers of today is that they do not show any evidence that they know the rules which they break with such utter abandon.

There is no concealing of this; when a rule of composition or of form is broken intentionally it is apparent as in the last quartets of Beethoven. When it is broken through ignorance of its existence, it is equally apparent. But the result of the first is piquant or fascinating, according to the manner in which it is done, or the sentiment which is expressed; The result of the second is usually deplorable, for it reveals, not the limitations of the accepted forms binding the genius of the composer, but indicates a desire to compose without proper preparation. Very much the same as though a writer of prose or poerty began to indite his thoughts without a knowledge of the laws of grammar.

This is not an exaggeration. Many of the ultra-modern compositions show the same ignorance of the rules of harmony, to say nothing of counterpoint, which a writer would show if he began a sentence; "they, which is one," etc. Until modern composition reaches the point where it can express itself intelligibly, there is little hope for the "music of the period."

MUSIC NOTES

The Russian bass, Feodor Chaliapin, will sing the title role of Moussorgsky's "Boris Godounoff" at the Academy Tuesday evening. The cast will be as follows: Boris, Feodor Chaliapin; Teodoro, Raymonde Delaunois; Xenia, Ellen Dalossy; the nurse, Kathleen Howard; Schouisky, Angelo Bada; Tchelkaloff, Carl Schlegel; Brother Pimenn, Jose Mardones; Dimitri, Rafaelo Diaz; Marina, Margarete Matzenauer; Variaam, Paolo Ananian; Missail, Pietro Audisio; the innkeeper, Marie Matfield; the simpleton, Giordano Paltrinieri; a police official, Louis d'Angelo; Lovitski, Vincenzo Reschiliani; conductor, Gennaro Papi.

At the Philadelphia Orchestra next Friday afternoon and Saturday evening, the program will consist of Tschaikowsky's Fourth Symphony, the symphonic poem of Moussorgsky, "A Night on Bald Mountain," and the Polovetskii dances from Borodin's "Prince Igor."

Repertoire for the week of the Chicago opera at the Metropolitan Opera House is taking definite shape. "Roméo et Juliette" with Muratore and Edith Mason in the title roles is now definitely included. On account of the insistent demand for Rosa Raisa in "The Jewels of the Madonna," that bill is to displace "Otello." The other five operas remain unchanged as yet. They are "Tannhaeuser," "Salome," "Pelleas et Melisande," "Le Jongleur de Notre Dame" and "Monna Vanna." Mary Garden will appear in the last four. There is much demand for her in "Thais," but if this opera should be given it would have to displace one of the four Garden roles. Sale of season tickets for all seven of the operas opens Monday morning at Weymann's. Already a considerable number of boxes have been engaged for the season.

At the next Philharmonic Society concert in the Academy on February 5 the soloists will be the two medal winners in the society's recent annual competition. These are Max Seonofsky, violinist, and Marcus Blitzstein, pianist.

An opera overflowing with delightful melodies, "The Queen's Lace Handkerchief," will be revived by the Philadelphia Operatic Society at the Academy of Music on Tuesday, January 31. Of special interest will be the appearance in the cast of Charles J. Shuttleworth in the role of Sancho. In the role of the Queen will be Cora Penn, and Lillian Tulp will be heard as Irene. Eva S. Ritter, Chris. W. Graham as the King, Dr. John B. Becker as Cervantes, D. L. Mathews, Jr., Otto E. Boss as Don Quixote, Charles D. Long, Dr. Frank G. Ritter, Herbert Beard and Effie R. MacCain are in the personnel.

The concert of the Treble Clef in the ballroom of the Bellevue-Stratford February 2 will present as soloist one of the greatest violins in the country, Willem Willeke. He will play the Schubert-Servais Fantasie and a group of smaller pieces.

The Philadelphia Music Club will present an interesting program in the Rose Garden of the Bellevue-Stratford on January 24, consisting of French and English music of the seventeenth and eighteenth centuries. The following will participate: Miss Elizabeth Hood Latta, Mrs. Percy Hilner, Mrs. Dorothy Johnston Basler, Miss Florence Adele Wightman, Miss Ruth Barber.

At the Academy of Music on Thursday evening, January 26, Donizetti's "Daughter of the Regiment" will be presented by the Catholic Operatic Society. The cast is composed of Miss Nan Woerner, Pauline Clavey, Bernard Poland, Piotr Wizla, Norman Barr and Edward Walsh. They will be assisted by a chorus of sixty-five and an orchestra of thirty. The Archbishop Ryan Memorial Institute for the Deaf is to be the beneficiary.

Feodor Chaliapin, bass, Russia's greatest singer, is to make his only concert appearance of the season in Philadelphia at the Academy of Music on Wednesday evening, February 1.

Clarence Whitehill, baritone, of the Metropolitan Opera Company, and Alexander Schmuller, violinist, will furnish the program for the fifth Monday morning musicale on January 30.

John McCormack will be heard in recital for the second time this season at the Metropolitan Opera House Tuesday evening, February 14. Mr. McCormack will have, as usual, the assistance of Donald McBeath, violinist, and Edwin Schneider, accompanist.

The third subscription concert of the artist series, under the auspices of the Federated Music Clubs of Pennsylvania, will be the song recital by Florence Macbeth, coloratura soprano of the Chicago Opera Company, next Monday afternoon, at 3 o'clock, in the Academy foyer. Miss Macbeth will be assisted by George Roberts, pianist.

Michel Penha, cellist, and Elizabeth Hood Latta, mezzo-soprano, will be the artists at the fourth subscription concert of the artist series in the foyer of the Academy of Music on Monday, February 6, at 3 o'clock.

The Manufacturers' Club will give the third musicale of the season next Monday, at 2.30. The Rich-Kindler-Hammann Trio will play trios by Brahms, Arensky and Haydn.

A neighborhood concert will be given at the Settlement Music School on Sunday evening, January 22, at 8:15. An interesting program is being arranged by Mrs. John Braun, in which Mr. Braun will be the tenor soloist.

The special program at the Second Presbyterian Church Sunday evening, at 7:30, will be music by Philadelphia composers. Those represented are Henry W. Fry, Le Roy M. Rice, H. Alexander Matthews, David Wood, N. Lindsay Norden, Ralph Kinder, James Raymond Duane and Camille W. Zeckwer.

Grisha Monasevitch, winner of the Kubelik Sevcik scholarship, has returned to Philadelphia and is again studying with Frederick E. Hahn at the Zeckwer-Hahn Musical Academy.

"Man Who Came Back" Again

That hardy perennial, "The Man Who Came Back," Jules Eckert Goodman's stirring melodrama, returns to Philadelphia Monday, January 30, to play an engagement at the Walnut Street Theatre. Arthur Ashley and Ada Gleason are the leading players in the present company.

"White-Headed Boy" Coming

Charles Dillingham's production of the "White Headed Boy," by Lennox Robinson, will come to the Broad Street Theatre for two weeks beginning February 6. This comedy was one of the successes of the Abbey Theatre, Dublin, and has since played long engagements at Manchester, London and New York.

How I Raised My Parents

By an Ex-Child — By J. P. McEVOY

CHAPTER III

I Cut Some Teeth to Amuse My Parents

AFTER I had my new parents for several months I noticed they looked rather tired and worn.

This was only natural, as they spent most of their time trying to make me do things I didn't want to do. I saw something had to be done to amuse them. Parents are very parentish in this way. They must be kept amused and interested.

I learned later that parents call this childishness, but children only act childish to amuse their parents. You will notice that when babies meet each other they are very sedate and dignified. They don't chuck each other under the chin and tickle each other's feet and don't "oogle oogle" each other.

But when parents meet babies they do all these silly things.

* * *

OF COURSE, the reason is obvious. It has been so long since parents were children, they have forgotten how to act. I am convinced the older they get the sillier they get.

For instance, parents think that everybody should work for a living. This is ridiculous! Did you ever see any babies work for a living? No. Does anybody get more to eat or more clothes or better attention than a baby?

No.

Then why work?

* * *

BUT since I couldn't reform my parents I felt it my duty to keep them amused.

So one day I cut a tooth. It was a mere nothing for me. But my foolish parents seemed to think it was wonderful. It certainly doesn't take much to amuse parents.

After a little while the novelty wore off, so I cut another. Again they seemed astonished. They didn't suspect that I could cut a lot more if I wished to.

So every once in a while when I had nothing else to do and thought they needed a little diversion I cut another tooth. Their admiration knew no bounds. I never saw such silly excitement.

Surely all parents can't be as foolish as this, I thought. But yet, as I talked it over with my friends when we met in the park, they assured me that all parents are just as silly, if not sillier.

"If you want to see some real excitement," said my friend Oswald, who was several months older than me at the time, "you want to start to walk. Your parents will go plumb crazy. But don't do it too soon or they will stop you for fear you will grow up bow-legged. Of course, if you are a boy it won't make any difference, but if you are a girl and have to wear those short skirts when you are older, it will be just naturally the ruination of you."

"Thanks heavens I am a boy," says I. And Oswald repeated, "Thank heavens!"

(Chapter IV—I Walk—To the Utter Astonishment of My Parents.)

Uncommon Sense : Being Sure

By JOHN BLAKE

"I JUST had to let a man go," said the head of a nation-wide business establishment to the writer recently.

"He looked like a million dollars, he had a winning personality, he was willing to do anything you asked him to do, and he was personally ambitious. But he didn't know anything accurately. He was never sure.

"When I asked him the name of a merchant in Duluth who was one of our customers, he would answer right off the reel, and usually answer wrong.

"When I asked him the name of the general traffic manager of a railroad, he would give me the name of one of the vice presidents.

"IF I asked the output of a certain factory, he would tell me without hesitation, and miss it by a couple of hundred thousand tons. One of his troubles lay in those ready answers. He made them so glibly, and with such an air of assurance, that I got to depending on him. He had traveled all over the country and sold a lot of goods. It never occurred to me that he didn't know what he was talking about.

"So I made him an executive at a big salary. He cost us more money than I like to think about in the first two months he was here. Now he is gone. I wouldn't even send him back on the road, good salesman as he was, because I can't afford to have a man working for us who is not absolutely trustworthy."

MEN of this kind are very common in business. But they never remain long in important places. They are always glib, but they are never sure. It is too much trouble for them to get accurate knowledge as they go along.

They do well enough in minor places. Often their pleasant personalities conceal a vast deal of slovenly thinking and work.

But the minute they are given important places, they reveal the fact that they know nothing accurately. And the worst possible handicap to any business is the man who has no accurate knowledge of the subject with which he is dealing.

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PHOTOPLAYS

Weekly Photoplay Guide Week of Jan. 23 to Jan. 28. 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.

APOLLO 62D & THOMPSON STS. MATINEE DAILY
M.—Pola Negri in "One Arabian Night"
T.—Pola Negri in "One Arabian Night"
W.—J. Kirkwood, "The Great Impersonation"
T.—W. S. Hart, "Three-Word Brand"
F.—W. S. Hart, "Three-Word Brand"
S.—Marion Davies in "Enchantment"

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M.
M.—Spec. Cast in Vic. Hugo's "Judgment"
T.—Spec. Cast in Vic. Hugo's "Judgment"
W.—Spec. Cast in Vic. Hugo's "Judgment"
W.—Spec. Cast in Vic. Hugo's "Judgment"
F.—Spec. Cast in Vic. Hugo's "Judgment"
F.—Spec. Cast in Vic. Hugo's "Judgment"
S.—Spec. Cast in Vic. Hugo's "Judgment"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY
M.—Conway Tearle in "After Midnight"
T.—Conway Tearle in "After Midnight"
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"

BALTIMORE 51ST & BALTIMORE Eve. 6:30. Sat. Mat.
M.—All-Star Cast, "The Voice in the Dark"
T.—All-Star Cast, "The Voice in the Dark"
W.—J. Scott, "Don't Neglect Your Wife"
T.—M. J. Scott, "Don't Neglect Your Wife"
F.—Marshall Neilan's "Bits of Life"
S.—Marshall Neilan's "Bits of Life"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11
M.—"Keeping Up With Lizzie"
T.—Mabel Ballin in "East Lynne"
W.—"Don't Tell Everything"
T.—"Don't Tell Everything"
F.—"Don't Tell Everything"
S.—C. K. Young in "What No Man Knows"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M.
M.—Mme. Nazimova in "Camille"
T.—Mme. Nazimova in "Camille"
W.—Mme. Nazimova in "Camille"
T.—C. Talmadge in "Mamma's Affair"
F.—C. Talmadge in "Mamma's Affair"
S.—C. Talmade in "Mamma's Affair"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
M.—Pauline Starke in "Silent Years"
T.—Pauline Starke in "Silent Years"
W.—Pauline Starke in "Silent Years"
T.—Pauline Starke in "Silent Years"
F.—Pauline Starke in "Silent Years"
S.—Pauline Starke in "Silent Years"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M.
M.—T. Meighan in "A Prince There Was"
T.—T. Meighan in "A Prince There Was"
W.—T. Meighan in "A Prince There Was"
T.—Ethel Clayton in "Exit, the Vamp"
F.—Ethel Clayton in "Exit, the Vamp"
S.—Ethel Clayton in "Exit, the Vamp"

FAIRMOUNT GERMANTOWN AVE. MATINEE DAILY
M.—G. Hughes in "Garments of Truth"
T.—Alice Lake in "Infamous Miss Sewell"
W.—"Don't Tell Everything"
T.—"Don't Tell Everything"
F.—Ethel Clayton in "Exit—the Vamp"
S.—Dustin Farnum in "The Devil Within"

56TH ST. THEATRE—Below Spruce MATINEE DAILY
M.—Miriam Cooper in "The Oath"
T.—Miriam Cooper in "The Oath"
W.—Ray Nan "Nineteen and Phyllis"
T.—Elsie Ferguson in "Footlights"
F.—All-Star Cast, "Don't Neglect Your Wife"
S.—Wm. S. Hart in "White Oak"

GREAT NORTHERN Broad St. at Erie 2 and 9 P. M.
M.—Pola Negri in "One Arabian Night"
T.—Pola Negri in "One Arabian Night"
W.—Pola Negri in "One Arabian Night"
T.—Will Rogers in "Doubling for Romeo"
F.—Will Rogers in "Doubling for Romeo"
S.—Will Rogers in "Doubling for Romeo"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Evgs. 7 & 9
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.—Charles Ray in "The Midnight Bell"
F.—Charles Ray in "The Midnight Bell"
S.—Charles Ray in "The Midnight Bell"

KARLTON CHESTNUT Above BROAD Daily 10 A. M. to 11:15 P. M.
M.—"The Law and the Woman"
T.—"The Law and the Woman"
W.—"The Law and the Woman"
T.—"The Law and the Woman"
F.—"The Law and the Woman"
S.—"The Law and the Woman"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
M.—"Johnny Ring and the Captain's Sword"
T.—B. Compson in "Ladies Must Live"
W.—B. Compson in "Ladies Must Live"
T.—Ethel Clayton in "Exit, the Vamp"
F.—Eugene O'Brien in "Clay Dollars"
S.—A. Moreno in "A Guilty Conscience"

ORIENT Woodland Ave. at 62d St.
M.—"Why Girls Leave Home"
T.—"Why Girls Leave Home"
W.—"Why Girls Leave Home"
T.—T. Meighan in "A Prince There Was"
F.—T. Meighan in "A Prince There Was"
S.—T. Meighan in "A Prince There Was"

OVERBROOK 63D & HAVERFORD AVE.
M.—Betty Compson in "Ladies Must Live"
T.—Betty Compson in "Ladies Must Live"
W.—C. Talmadge in "Lessons in Love"
T.—C. Talmadge in "Lessons in Love"
F.—E. Ferguson in "The Song of Songs"
S.—M. M. Minter in "The Little Clown"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
M.—R. Valentino, "The Conquering Power"
T.—R. Valentino, "The Conquering Power"
W.—R. Valentino, "The Conquering Power"
T.—R. Valentino, "The Conquering Power"
F.—R. Valentino, "The Conquering Power"
S.—R. Valentino, "The Conquering Power"

REGENT MARKET ST. Below 17TH 11 A. M. to 11 P. M.
M.—Viola Dana, "There Are No Villains"
T.—Viola Dana, "There Are No Villains"
W.—Viola Dana, "There Are No Villains"
T.—Viola Dana, "There Are No Villains"
F.—Viola Dana, "There Are No Villains"
S.—Viola Dana, "There Are No Villains"

RIALTO GERMANTOWN AVENUE AT WYLDEWOOD ST.
M.—Betty Compson, "The Little Minister"
T.—Betty Compson, "The Little Minister"
W.—Special Cast in "The Concert"
T.—Special Cast in "The Scoffer"
F.—"Don't Tell Everything"
S.—"Don't Tell Everything"

SAVOY 1211 MARKET STREET 10 TO MIDNIGHT
M.—T. Meighan in "A Prince There Was"
T.—T. Meighan, "A Prince There Was"
W.—T. Meighan, "A Prince There Was"
T.—Charles Ray in "The Midnight Bell"
F.—Charles Ray in "The Midnight Bell"
S.—Charles Ray in "The Midnight Bell"

SHERWOOD 54th & Baltimore Av. MAT. TODAY 2:30. EVG. 6:30
M.—Betty Compson in "Ladies Must Live"
T.—Betty Compson in "Ladies Must Live"
W.—May Allison in "The Last Card"
T.—May Allison in "The Last Card"
F.—William S. Hart in "White Oak"
S.—William S. Hart in "White Oak"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M.
M.—Agnes Ayres, "Lane Had No Turning"
T.—Agnes Ayres, "Lane Had No Turning"
W.—Agnes Ayres, "Lane Had No Turning"
T.—Agnes Ayres, "Lane Had No Turning"
F.—Agnes Ayres, "Lane Had No Turning"
S.—Agnes Ayres, "Lane Had No Turning"

STANTON MARKET ABOVE 16TH 10:15 A. M. to 11:15 P. M.
M.—"Four Horsemen of the Apocalypse"
T.—"Four Horsemen of the Apocalypse"
W.—"Four Horsemen of the Apocalypse"
T.—"Four Horsemen of the Apocalypse"
F.—"Four Horsemen of the Apocalypse"
S.—"Four Horsemen of the Apocalypse"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M.
M.—Charles Ray, "The Midnight Bell"
T.—Charles Ray, "The Midnight Bell"
W.—Charles Ray, "The Midnight Bell"
T.—R. Castleton, "Child Thou Gavest Me"
F.—R. Castleton, "Child Thou Gavest Me"
S.—R. Castleton, "Child Thou Gavest Me"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M.
M.—Pearl White in "A Virgin Paradise"
T.—Pearl White in "A Virgin Paradise"
W.—Pearl White in "A Virgin Paradise"
T.—Pearl White in "A Virgin Paradise"
F.—Pearl White in "A Virgin Paradise"
S.—Pearl White in "A Virgin Paradise"

GRANT 4022 Girard Ave. Mats. Mon. Wed. Sat.
M.—C. K. Young in "What No Man Knows"
T.—C. K. Young in "What No Man Knows"
W.—J. Hines in "Burn 'Em Up Barnes"
T.—J. Hines in "Burn 'Em Up Barnes"
F.—W. C. Cabanne's "The Barricade"
S.—W. C. Cabanne's "The Barricade"

N The NIXON-NIRDLINGER N THEATRES

BELMONT 52D ABOVE MARKET 1:30 & 3:30; 6:30 to 11 P. M.
M.—M. Harris in "Woman in His House"
T.—M. Harris in "Woman in His House"
W.—M. Harris in "Woman in His House"
T.—L. Barrymore in "Jim the Penman"
F.—L. Barrymore in "Jim the Penman"
S.—L. Barrymore in "Jim the Penman"

CEDAR 60TH & CEDAR AVENUE 1:30 & 3:30; 6:30 to 11 P. M.
M.—W. C. Cabanne's "The Barricade"
T.—W. C. Cabanne's "The Barricade"
W.—M. Snow in "Lavender and Old Lace"
T.—M. Snow in "Lavender and Old Lace"
F.—Frank Mayo in "The Shark Master"
S.—Frank Mayo in "The Shark Master"

COLISEUM Market bet. 58th & 60th 1:30 & 3:30; 6:30 to 11 P. M.
M.—All-Star Cast, "Discontented Wives"
T.—All-Star Cast, "Discontented Wives"
W.—Herbert Rawlinson in "Cheated Hearts"
T.—Pauline Frederick, "The Lure of Jade"
F.—Frank Mayo in "Dr. Jim"
S.—Frank Mayo in "Dr. Jim"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Jet. on Frankford "L"
M.—Special Cast in "Bean Revel"
T.—Monte Blue in "The Duckling"
W.—All-Star Cast in "Prisoners of Love"
T.—All-Star Cast in "Prisoners of Love"
F.—May MacAvoy in "Morals"
S.—Helene Chadwick in "Godless Men"

LEADER 41ST & LANCASTER AVE 1:30 to 5, 7 to 11 P. M.
M.—Ethel Clayton in "Exit—the Vamp"
T.—Ethel Clayton in "Exit—the Vamp"
W.—Harry Carey in "The Fox"
T.—Harry Carey in "The Fox"
F.—Betty Compson, "The Little Minister"
S.—Betty Compson, "The Little Minister"

LOCUST 52D AND LOCUST STREETS Mats. 2:30. Eves. 6:30 to 11
M.—Zane Grey's "The Mysterious Rider"
T.—Zane Grey's "The Mysterious Rider"
W.—Zane Grey's "The Mysterious Rider"
T.—Zane Grey's "The Mysterious Rider"
F.—Zane Grey's "The Mysterious Rider"
S.—Zane Grey's "The Mysterious Rider"

NIXON 52D AND MARKET STS. 11 A. M. to 11 P. M.
M.—Richard Talmadge in "Taking Chances"
T.—Richard Talmadge in "Taking Chances"
W.—Richard Talmadge in "Taking Chances"
T.—All-Star Cast in "Heart of the North"
F.—All-Star Cast in "Heart of the North"
S.—All-Star Cast in "Heart of the North"

RIVOLI 52D AND SANSOM STS. 11 A. M. to 11 P. M.
M.—Mme. Nazimova in "