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MAE MURRAY HERE WITH NEW FILM

Appears in Person at Stanley. Ethel Clayton and Mary Miles Minter Star in Other Plays
Stanley—With the very blonde star present in person to act as an added attraction, Mae Murray's latest photoplay "Peacock Alley," proves an unusual drawing card. It is her first film appearance under her own management, and it must be said that she has gained, rather than lost, by the change in her business arrangements. The photoplays have shown more careful production, more elaborate or richer settings, more impressive photography or more skillful directing than this one. Its story is a slight enough thing, very much along the usual Mae Murray line, but it holds interest and, with the dependable Monte Blue as leading man, leaves the feminine portion of the audience at least with a very satisfied, even enthusiastic, after impression.
Miss Murray, of course, plays a dancer. And it is equally important that she should be a French dancer; otherwise her irresistible mannerisms, her shrugs and her grimaces, her pucker and her pout would have no excuse whatever. They have little enough as it is. But without them she would not be Mae Murray.
Monte Blue, in the story, is the younger member of a big firm in a Middle-Western town in the United States. He goes to France to get a Government contract which will keep the works from shutting down and the town from ruin. He meets the dancer, falls in love, of course, marries her and brings her home as the whole town turns out to serenade him on his triumphant return. And, of course, the extreme style of the Paris favorite, her notoriety and her continental manners scandalize the town, and they are forced to leave. And in New York, the young man gives his uncle's name to get money to give her beautiful clothes. He is arrested and there are complications that separate them, but all ends well.
The photoplay is full of gorgeous gowns, fine color photography and theatrical life.
The bill contains an attractive novelty in a short feature called "Smiles." It is simply a few humorous anecdotes illustrated by real actors but it is well done and proves a welcome innovation as a laugh getter. And there is another of those fascinating illustrated songs, in which the organist plays the music as the words are flashed on the screen two lines at a time. This is one of the best features of the present season. The most hardened old misanthrope finds himself singing the song before it is ended.

Arcaid—"Her Own Money," another one of those pictures built around the half comic, half-tragic adventures of a young married couple, gives Ethel Clayton an excellent opportunity to display not only her histrionic ability, but her charming personality.
In this particular picture the usual screen order of things is reversed and we find an extravagant husband and an almost too-cool-woman in the present. He wrote the play from which the picture is adapted, and he worked out the solution sanely and entertainingly.
Besides Miss Clayton there is some excellent work done by Warner Baxter, recently recruited from the stage, and by Clarence Burton, that dependable "heavy," who is seen, for a change, in a light comedy role. Mae Busch is another who does well.

Palace—Fannie Hurst is the author of "Just Around the Corner," which is a "Just Around the Corner" cousin to "Humoresque." There is plenty of human interest, just about the right amount of soft material and a sprinkling of laughs, if it is all pretty blunt and lacking subtlety, it is, on the other hand, scarcely ever dull.
"Just Around the Corner" concerns the fortunes and misfortunes of a New York family which includes a sad-faced mother, a flapper and a most delightful young scamp of about seventeen.
Sigrid Holmquist is attractive as the flapper, Lewis Sargent is splendid as the brother, Margaret Seddon is appealing as the mother. One of the best pieces of acting in the picture is contributed by Edward Phillips as the young "mama lizard" who does the dining room "mamma lizard" who does the dining room. Phillips is a Philadelphian and a University of Pennsylvania boy, whose work in this comparatively small part has brought him stardom in a series of comedies.

Recent—"Tillie," in which Mary Miles Minter has the leading role, is good, average photoplay material. It is only unusual in that never once during the entire five reels does the young featured player have a chance to don finery and "doff up."
It is the story of a young girl brought up in a strict community, under the dominance of a cruel and grasping father, whose only glimpse of the outside world is provided by a young and handsome stranger.
Noah Beery does a remarkable piece of work as the father. It is one of the best pieces of acting of the year. The rest of the cast, including Miss Minter, is just about adequate.

NAZIMOVA FEATURED IN "DOLL'S HOUSE"
Russian Star in Ibsen Drama Is Attraction at the Aldine
Aldine—While the photoplay people have generally left the works of Ibsen severely alone, they have twice taken "A Doll's House" for screen presentation.
In the present version in which Alla Nazimova is starred, there is none of the stilted and frigidly correct art which made "Opposition" a notorious feature. In fact there is hardly a set that might be called elaborate, even the masquerade falling into the category of the simple and unassuming. Instead, the entire picture is laid between the unpretentious walls of Helene's home, a home just rich enough and just plain enough to suggest the circumstances which Ibsen called for.
Probably never before have the producers of a picture relied so entirely on the story of that picture to carry it through. The director has "shot" his scenes with little variety of position or angle; all he seemed to insist on was to get the faces of the principals as they carried through the thought-provoking scenes of the picture. Despite the many possibilities of the camera and the scenes of beauty which not only embellish, but save many a photodrama, this dignified adherence to the plot, without frills or furbelows, is something that should receive the film fans vote of thanks.
"A Doll's House" is one film that is free from padding in action, but there is little or no extraneous matter and the story rushes to its climax just as surely and just as nobly as it did on the stage.

MARION SHOW PLEASURES
Casper—Dave Marion's own company, presenting "The Land of Impossibility," is this week's pleasing attraction. With a cast headed by Emil (Jazz) Casper, this amusing performance in two acts and fourteen scenes has something for everybody's tastes. Will H. Ward is an eccentric comedian who gets lots of laughs and the supporting cast is capable. A chorus of twenty-four is another

Shows That Remain

GARRICK—"Welcome Stranger," last week of Aaron Hoffman comedy, with George Sidney featured in the role of Lord's Solomon.
SHUBERT—"Greenwich Village Folies," last week of the annual edition of revue, with cast featuring Ted Lewis and Irene Franklin.
STANLEY—"The Thin Red Line," last week of charming comedy by Lennox Robinson, presented by the Irish Players of the Abbey Theatre, Dublin.
ADRIANI—"Dog Legs," by and with William Hodge. The story of a man who unexpectedly acquires a dog farm.
FORBES—"Orphans of the Storm," a picture with Monte Blue as Danton, and the Glah sisters.
LYRIAN—"Ladies' Night," Turkish bath fave, by Charlton Andrews and Avery Hopwood, with Allyn King and John Arthur.

These could not be screened without resorting to subtlety in wholesale lots. Nelson has a film had so many words flashed upon the screen; they come, one after another, some long, some short, some with words in capital letters, some with phrases italicized. It may be admitted that many of them, since they are the originals of the play, are so full of meaning and significance that they deserve a vote of thanks, but the fact remains that a story that can only be told on the screen by the generous aid of titling is not an ideal screen vehicle.
The structure of Ibsen's story has not been tampered with at all. That is another merit. The "little lark," Nora, is still the doll-wife of Helmer, who awakes, at the end, to his selfishness and egotism and goes out into the storm, shawl over shoulders, saying that she will only return if the "miracle of miracles" happens. That no happy ending was trumped up is a blessing beyond price.
Of Nazimova it is hard to write. That this Russian artist, who lived and breathed a fascinating "Nora" on the stage, can have that all her former potency seems impossible, but it is true. Her actions throughout the first three-quarters of the film were almost ludicrous in their stiltedness. Her squinted, like frolicking was little less than idiotic, her kitchy poses were impossible. In the final moments she rose with more dignity, but still too many mouthings, too many "ah's" and "oh's."
Her support was always subordinated, but Alan Hale managed to rise above that subordination as Helmer. The viewer could only sigh as he remembered Elsie Ferguson's fine and dignified screen version.

"MAIN STREET" HERE IN ITS STAGE FORM
Dramatization of Popular Novel Gives Faithful Picture of Atmosphere of Gopher Prairie
Walnut—Readers of Sinclair Lewis' popular novel, "Main Street," will find in the dramatization the faithful transference of the atmosphere of a Gopher Prairie to the stage rather than an attempt to crowd all of the incidents of the story into play form. It is, after all, not a "theatrical" plot. Conflict of temperament is there, but the growth of the conflict is so gradual and without dependence upon any "big" incidents that the dramatic form seems to drag badly at times for an audience accustomed to the swift-moving action of the modern play. And the effort to depict faithfully the narrow mental processes of the small town folk drags with incessant and tiring by-play, such as the endless gag about the "cream day."
There is only one really dramatic situation in the stage version. That is at the end of the second act, when Dr. Kennicut and his wife have had a tearful scene over her confession that there is no spirit of heroism or self-sacrifice in Gopher Prairie, and then comes the telephone call telling him that his enemy, Valders, has had an arm crushed fourteen miles away, with a storm raging and the roads washed away and every chance of death in an effort to get to the sufferer. McKay Morris, as the doctor, does a very fine bit of quiet acting there. He makes no attempt at heroics; he is simply the average doctor, confronted with an emergency and, without the slightest thought of stage effect, setting to work to get to the patient merely as a part of his job. In fact, Morris' acting all the way through the play is natural in the extreme; he seldom gives any impression of acting, but is always just the small town doctor, torn between his half-understood worship of his young city wife's higher ideals and his loyal friendship for the small-town folk who have been his associates since childhood. It is Morris' work, rather than the construction of the lines and situations that swings more sympathy to the doctor than is felt by readers of the book.
Alma Tell is a lovely Carol, fighting the hopeless fight to instill into Gopher Prairie some of her own ideals and her own dreams and arousing only antagonism, misunderstanding and cruel gossip. She is best in her quieter moments and does not seem quite able to put across the more tense dramatic scenes. Norval Keechwell is an excellent Erik, the young dreamer who is the only one of the townfolk who rises to Carol's level. There is an unusually good bit of character work done by Julia McMahon as Maud Dyer. The other members of the cast who depict the narrow Gopher Prairie-ites are usually adequate.

OLD FAVORITES IN STOCK
"Ten Nights in a Barroom" Given by Orpheum Players in Germantown
Orpheum—The movies are proving the best kind of press agents for the local stock companies. As soon as a big film version of a standard play receives interest, it is put in its original form, and the public is given an opportunity to see both versions.
"Ten Nights in a Barroom" is one of this series for this season. It served to draw an unusually large house last night, and the Orpheum players gave an excellent interpretation of the old "classic." Dwight A. Mendel is Joe Morgan, the "drunk"; May Gerald is his wife, and Mollie Fisher is the daughter, who sings "Father, Dear Father, Come Home With Me Now." Ruth Robinson plays the saloonkeeper, daughter, and Bernard J. McOwen is her father. Other roles are well taken in by Gertrude Ritchie, Harry Wilgus and John Lott. A male quartet is a feature of the show.

MANY and VARIED VAUDEVILLE BILLS

De Lyle Alda Headliner at Keith's, While Mabel Witbee Features Shubert Program

Keith's—De Lyle Alda, late prima donna of the Elizabethan Theatre, is the headliner of the bill. He is to the legitimate, and Al Herman, the assassin of grief and remorse, are the headliners in a well-balanced bill this week. Miss Alda's pleasing line is heard to good advantage. Associated with her are Edward Tierney and James Donnelly. Pretty girls dressed in a variety of striking gowns give the production "color" not unlike that found in the Folies.
Al Herman holds the stage from the minute he appears until the curtain. He keeps his audience in a groove in the "Lobby." Graceful dancing is the big feature in this act. Bessie Brewster offers a repertoire of her own songs with Charles Bates at the piano. Pat and Julie Lovelo are wire-walking specialists. Franklin and Charles, assisted by their bella Goodman, are some of the best acts marked by continued applause.

Leon Vavara offers a number of piano selections that please. A musical comedy act called "The Music of the Spheres" is introduced. A clever supporting cast makes this, the closing number on the bill, a fitting climax to an evening of rare entertainment.
Chestnut Street Opera House—There is such an embarrassment of riches this week that it is difficult to say just who heads the bill among four or five acts of the first water.
Perhaps the palm goes to Mabel Witbee and company, whose four-act musical play, "Lally, Mally, Mary," is a well-labored, staged and greeted with abundant applause. The beautiful Mabel, formerly with Al Johnson, is ably assisted by Eddie Dowling, a well-known comic, and a number of other acts appear later on in his own act of songs and stories.
On the other hand, Brendel and Bert, in "Funnyisms a la Helmer," went so well that they stopped the show; while George Price, self-confessed "Arabian young man," was also applauded to the echo, giving some very good imitations of famous imitations.

Then there is Ernestine Myers with a well-balanced collection of dances, ably performed by herself and several clever assistants. With these five numbers "you put your money and you take your choice."
Equili Brothers performed some difficult balancing feats, and Frank Jromke, "The Variety," did some very good satirical in song and dance, sprinkled with acrobatics. There was an ingenious monkey show conducted by Mme. Everette and a very cleverly juggler act by "General" Ed Lavine.
Globe—There's plenty of action in the way of good comedy in the show. Joste Rooney, sister of the famous Pat, heads the bill in a dancing and singing concert called "Cat Housey-moan." It is excellently staged and won deserved applause. Jack Roof and Company, a Philadelphia aggregation, scored in "Over the Broom," a timely and well-punctuated with comedy. Others on the bill are Armstrong and Tyson, in a comedy skit; John Jess and Company, in an Irish sketch; Roberts and Bigford, King and Dayton.

Broadway—Those weird but entertaining melodramas from the Orient are much in evidence in the tabloid, "Pearl of Pekin," which was presented by a very capable cast. It was well received. Basil and Allen won laughs in "The Raw Revue," a timely skit, and others included Barry McCollum and Company in a sketch, and Walsh and Edwards, "The Conquering Power" is the film attraction.

Allegheny—An exceptionally good bill marks "anniversary week" with Joe Termini and Company as the featured attraction. This is one of the best string musical organizations in the city, and was received with enthusiastic approval. The comedy hit was scored by Wilkins and Wilkins in a lively and unique dancing offering. Henrietta de Serris presented a stately act, while Riano Northlane and Ward scored in riotous comedy act. Agnes Ayres, in "The Lane That Had No Turning," is the photoplay attraction.

Cross Keys—Mabel Taliferro, who has delighted screen and stage audiences in the past, was given a great welcome when she appeared in a dramatic playlet in four scenes, entitled "Rose of Italy." It was written for her by Kenneth Webb, with music by Roy Webb. Another pretentious act was Seabury's "Dance Frolsch," with Harry Roy, May Finley, May Swift, Dorothy Merrithew, Leonora Pitts and Richard Conn at the piano. Other excellent offerings were Joe Reed, better known as "The Spanish Torador," Ward and Irwin, in a mirthful and melodious skit; Clara Devine and company, in a "biological" and songs, and Pickards Seale, which delighted young and old. There will be a change of bill Thursday.

Keystone—"Real Dreams," an amusing satire on the movies, headed this week's bill. "Tuneful Tones," with Newhoff and Phelps, was a musical treat. "Psycho Jim," given by Grandbury, Sr. and company, with John McKenna and Adelaide Wilson. Other acceptable numbers were Maxine and Bobby in a novelty, "Shoot Me," and the Pathe serial, "White Eagle," featuring Ruth Roland, and the Pathe News.

Nixon's Grand—Grace Huff and company made a hit with their playlet entitled "The Trimmer," which was well applauded. Laura and Billy Brewer presented a pleasing dancing number called the "1029 Dance Review." Crane, May and Charles, a good singing specialty act, and Will Burns and Ed Lynn, in "Tinkles and Taps," gave a clever combination of comedy songs and dances. Babes, a "nut" comedian, was well received, as were the McDonalds, who did stunts on bicycles. Miss Dolly drew much laughter in her skit "O'le Boulevard." Arthur and Leah Bell presented a good variety musical act. There was also a photo drama, Irene Castle in "Convict 602," a Chester comedy, "Falling for Fanny," and the Pathe news, with topics of the day and Aesop's Fables.

Nixon's Roy is Pearl and company in "A Fantastic Surprise" which was well received. Angel and Fuller, followed by Combs and Nevins, were applauded in song and dance numbers. Jean White did some clever singing, and the Four Casting Campbells presented a good acrobatic act. Neal Hart in the photoplay "Rangeland" concluded the bill, which will be changed next Thursday.
Fay's Knickerbocker—The photoplay spectacle "The Queen of Sheba" features the bill this week. There are also the regular six acts of vaudeville, which include Sigrist and Darro, in a difficult feat called "The Queen of Sheba," and a new act called "The Music Master," with and Albertina, in a funny song-and-dance act. An-

Photoplays Elsewhere

STANTON—"The Four Horsemen of the Apocalypse," Blasco Ibañez story directed by Rex Ingram.
KARLTON—"Saturday Night," Cecil E. De Mille's society drama. Also "Smiles," novelty.
VICTORIA—"Ten Nights in a Barroom," stage melodrama, with John Lowell.
CAPITOL—"Rent Free," Wallace Reed comedy.
COLONIAL—"The Lotus Eater," with John Barrymore.
GRAND OPERA—"The Wonderful Thing," comedy drama, with Norma Talmadge.
ALHAMBRA—"Over the Wire," with Allyn Lake.
MARKET STREET—"The Idle Rich," with Bert Lytell.
IRISH—"Station Nell," with Pauline Stark.
LOCUST—"The Conquering Power," with Alice Terry and Rudolph Valentino.
RIVOLI—"The Rider of the King Legion," Holman Day story, the great Northland.
BELMONT—"Nineteen and Phyllis," with Charles Ray.
CEAR—"Dr. Jim," with Frank Mayo.
CLAYTON—"Silent Years," with Rose Dione.
LEADER—"The Call of the North," with Jack Holt.
STANLEY—"Man's Home," with Harry T. Morey.
SIXTY-NINTH STREET—"The Lane That Had No Turning," with Agnes Ayres.

netto Dare, with some new songs; Chester's manikins, with a miniature stage performance, and Gerald Griffin, billed as "Ireland's Own Son," with a collection of new songs of Ireland.
TRAVESTIES AT DUMONT'S
Dumont's—"The amusing burlesque, 'Two Orphans of the Storm,' is held over for a final week. The company favorites are all given opportunities in this travesty to display their fun-making ability. Another laughing skit is that presented by Bonnie Franklin, called 'Papa and Follies of Mother Goose.' The olio and first part of the bill have interesting features.
TROCADERO'S NEW SHOW
Trocarero—"The Auto Girls" sent the audience home last night singing its praises. Comedy songs and dances are all blended into an excellent entertainment, and Belle Helena, the featured dancer, is an exceptionally talented artist. In the cast are such favorites as Burton Carr, Arthur Mayer, Sammy Spear and Pauline Harer.

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