Richard Barthelmess at Stanley-"Foolish Wives" at Aldine. Directors Who Act-Film Briefs-Other Photoplay News

TEXT week will be a slack one in the number of big photoplay debuts here. but the interest attached to two of the openings will more than make up for the pageity in numbers.

Richard Barthelmess, one of our handsomest and best-loved screen tilols. who has been absent from local screens (except in revivals of old films) for some time, is here with his first starring vehicle, "Tol'able David," a Joseph Hergesheimer story at the Stanley.

To the Aldine will come the much-touted and heavily advertised "Foolish with Eric von Stroheim, billed as "the man you love to hate," as its official Pooh Bah.

FOLLOWING the appearance of a picture which was disowned by the author of the original story when she saw the film "Tol'able David" will mark a direct contrast since Mr. Hergesheimer attended and helped supervise the entire production, much which required mountain background.

Whether or not this was the reason the fact remains that "Tol'able David" has been hailed as nearly as free from the usual tilm gruel as could possibly be Which ought to Berthelmess please the many. Different THRITT fans

"Dick" get ahead would like to see n his independent venture. Indeed, t isn't possible to withhold admiration Indeed. from Barthelmess and his backers in his own company that they dured viomoss-covered picture traditions simple, direct drama, with its conclusion one of logic and power rather than one of make-hift and clap-trap. It would have been very easy (and most program picture, putting the star in a good light, but not caring much about

Instead, they have chosen what might termed the harder, but finer course. and one which ought to put Barthelmess on the real road to cinematic success. They've given him a story really worthy of his talents, but they have left out the conventional trimmings.

It must have been hard to stick so to relegated to their proper place, and the

clude Edmund Gurney, a stage player of note who played with Mrs. Pat Campbell when she presented "Pygma-lion" over here: Warner Richmond, remembered from "John Ferguson" on the speaking stage: Laurence Edding. Walter Lewis and Forrest Robinson.

CERTAIN names bring to mind unalong with the Rothschilds, the Standard Oil and the mint, there is now added "Foolish Wives," which has exnded dollar marks from the first men-tion of preliminary plans up to the presentation in New York.

Eric von Stroheim was given pocketbook without strings attached and told to do his durnedest. As a "Foolish Wires" created the notori-Monte Carlo, built entire

and gardens, bossed mobs of extras and tried to defy the Pacific Ocean. In all except the last he has succeeded, they say, but the story of the way the waves washed away some of his finest sets on two occasions before the required seenes were shot is one of the interesting incidents connected with the pic-

The story concerns a renegade Russian adventurer (played by Stroheim), who spends most of his time vamping other men's wives, especially if they are Americans. He uses as his favorite stamping ground the Casino and its surroundings at Monte Carlo and has two fascinating cousins, the Princesses Mga and Vera, to aid and abet him in his dark deeds.

his dark deeds.

Mae Busch and Maude George play
the latter roles, and Rudelph Christian,
who died during the course of the picture, is an American envoy. In the unfinished scenes none other than Robert Edeson, stage star, doubled for Mr. Christian the plan being that no face-on views were taken of this particular character. Miss Du Pont is one of the "foolish wives." She, like the pic-ture, has been advertised in a wholesale way and comes to Philadelphia for the first time as a full-fledged star. It's going to be interesting to see just how that \$1,000,000 and more spent by

Mr. Von Stroheim and whether the im-mense outlay (the largest ever known in one picture) has been justified. Those who see the picture will also be enabled to observe one of the most unusual cases of film-cutting ever achieved. "Foolish Wives" was origi-nally thirty-four reels in length and is now about twelve.

WHILE it must be confessed that VV Von Stroheim has outpooh-bahhed the majority of his film assoclates, there have been numerous cases of very excellent directors who bossed themselves around in leading roles.

Among these men who have not quired megaphones and directorial dig-Directors Who Also Have Acted

that it was a mis-take. S. Rankin Drew (one of the most prominent figures in the movies, who died in service in the war, but who achieved real distinction as a director in "That Girl Philippa" and "Ken-nedy Square" as well as merit as an nedy Square" as well as merit as an excellent young actor), Donald Crips (who directed himself with success in "Bedde the Bonnie Brier Bush"), Charley Chaplin (a supreme example), Ralph Ince (who is such a very clever actor that it seems a shame he hides so often behind his megaphone) and occurrently though you of custom Williams

casionally, though not of custom, Wil-Some others, such as Tom Forman, James Cruze, John Robertson, Mar-shall Neilan, evidently found they could not conveniently mix the two positions. Forman and Neilan in particular had to their credit some remarkably vivid pieces of acting, the former with Theodore Roberts and Kathlyn Williams in "The Cost of Hatred" and the latter with Mary Pickford and other stars.

OTHER pictures which open at dointoien houses nest week in-clude "A Virginia Courtship," with pretty May McAvoy, at the Arcadia; "Pightin' Mad," with William Des-mond, at the Victoria; Wanda Hawley, in "Her Face Value," at the Regent, and Bert Lytell, in "Ladyspers," at the Capitol. In

Photoplays to Be Seen On Local Screens Soon

March 4—"Her Husband's Trade-mark," with Gloria Swanson, Kariton, March 6—"Moran of the Lady Letty," with Rodolph Valentino, Stanley Turn to the Right," with Alice Terry, Stanton "Miss Lulu Bett," with Theodore Roberts, Arcadia. "A Stage Romance," with Wil-liam Farnum, Victoria.

described as a youthful romantic tale. the second a Western yarn, the third a newlywed story and the fourth a crook picture.

FOR those that read in a hurry, here are some film high-lights of the week elsewhere. The Rubaiyat of Omar Khayyam' will be completed soon now that the legal entanglements of a suit have been settled. Ferdinand one of make-hift and clap-trap. It would have been very easy (and most plausible) for those connected with Barthelmess to bow their heads to the laws of the gods of the film box offices and present a nice, pleasant, unoriginal program picture, putting the star in a try. try. . . . The Loves of Pharaou. Ernest Lubistch's latest feature, has opened in New York, where it has been acclaimed as the best of the series. Emil Jannings plays his third king's role in it. His vast army of feminine beesters will be interested to know that Rodolph Valentino comes to Moran of the Lady Letty," wherein he becomes a bold, rough sailor man. Norma Talmadge is at the It must have been naru to strength, es-real drama and grim sincerity, es-present writing speeding East, but rureal drama and grim sincerny, pecially since, externally at least, present writing pecially since, externally at least, present writing mer says she will return to California mountain "mele," with feuds and stills and make all her future pictures there, and moonshiners handy to call. Thanks, and moonshiners handy to call. Thanks, and moonshiners handy to call. Thanks, and the same of Director George Fitz-Lanes. producers, these have been the return of Director George Fitz-o their proper place, and the maurice from England. • • James story remains a study in the characters. Crane, Alice Brady's erstwhile husters of a very interesting mountain band and a movie star himself, is supfamily on whom trouble comes thick and fast.

There's a bully east, which includes here soon.

There's a bully east, which includes here soon.

There's a bully east, which includes here soon.

for the Week to Come

NEW PHOTOPLAYS de Eddinger, STANLEY—"Tol'able David," picturization of story by Joseph Hergeshelmer,
with Richard Barthelmess in the leading role, Gladys Hulette, Ernest Torrence and Walter Lewis in cast. Story
of Blue Ridge. Also, Tony Sarg cartoon.

ALDINE-"Foolish Wives," much-her-

May McAvoy in the lead, supported by Casson Ferguson and Kathlyn Wil-

liams.

VICTORIA—"Fightin' Mad." fast-moving Western yarn, starring William Desmond, with Virginia Brown Faire and Rosemary Theby in the cast.

REGENT—"Her Face Value," comedy-drama, with Wanda Hawley as young girl who marries her press agent. The latter played by T. Roy Barnes.

CAPITOL—"Industry Theory Theo

STANTON—Theodora." Victorien Sardou drama, filmed as spectacular production by Italian company. Rita Jolivet in role of Empress in ancient Byzantium.

ALHAMBRA— Monday, Tuesday and Wednesday, "The Last Payment," with Pola Negri, and the De Feo Grand Opera Company presenting "Cavalleria Rusticana." Thursday, Friday and Saturday, "The Bride's Play," with Marion Davies, and the same opera company in "Il Trovatore."

TIS true beyond question that Haydn's quartets have stood the acid test of time better than his symphonies; so much better that not a season passes that saveral Haydn quartets are not that the saveral Haydn quartets are not the saveral Haydn guartets are not the saveral Haydn guartet composition.

Saturday, "Boome Lionel Barrymore.

Anita Stewart.

CEDAR—Monday and Tuesday, "The Mysterious Rider"; Wednesday and Thursday, "Go Straight," with Frank Mayo; Friday and Saturday, "The Rider of King Log."

STRAND—Monday, Tuesday and Wed-But the modern orchestral writers

LEADER—Monday and Tuesday, "The Last Payment," with Pola Negri; Wednesday and Thursday, "Just Around the Corner"; Friday and Sat-urday, "Her Own Money."

Soney, with Ediel Crayton.

COLIBBUM—Monday and Tuesday, "A
Heart of the North," with Louise
Lovely; Wednesday, "Father Tom."
with Thomas Wise; Thursday and
Friday, "The Sting of the Lash," with
Pauline Frederick; Saturday, "The
Rider of the King Leg."

WAGNER used to say tha
to compose a symphony be

"Cuddle Up" at Casino will be the attraction at the Casino next week. In this production, which is from the pen of Billy K. Wells, the comedy is in the hands of Harry (Durch) Ward, who is supported by Ted Healy, George Snyder, Not Morton and Bertha Delmonte. Jane May and Shirley Mallette, "Cuddle Up" is in two acts and ten scenes.

Tschaikowsky, Cesar Franck and Ivorak disproved. It is much more of a question as to whether Beethoven did not actually exhaust the possionities of the piano sonata and the string quartet. Since his day there has been little enough done for these instruments to make the question a fair one.

Perhaps Wagner was right as to the symphony if additional control of the symphony if additional control of the symphony is additional control of the symphony if additional control of the symphony is additional control of the piano sonata and the piano sonata and the piano sonata and the string quartet. Since his day there has been little enough done for these instruments to make the question as to whether Beethoven did not actually exhaust the possionities of the piano sonata and the piano s

STARS APPEARING ON LOCAL SCREENS NEXT WEEK



THE CRITIC TALKS TO MUSIC LOVERS

THE general futility of the chamber There's a builty cast, which inclines Ernest Torrence, musical-comedy fundaments, who played the Scotch captain in "The Night Boat" and who, in this film, plays the part of a villatinous mountaineer. Gladys Hulette, remembered from old Edison days, is the heroine, and others in the line-up in-I music compositions being produced sello, played at a concert of the Chamber Music Association by the Rich Quartet, and the Ravel quartet, played last Sunday afternoon before the same organization by the Letz Quartet.

Not that the two compositions may be placed justly in the same class. Ravel's quartet is one of the most significant works in chamber music of later French composers, and both from its intrinsic merits and from its re-ception thus far by the musical public, it promises to be one of the three string ALDINE—"Foolish Wives," much-heralded \$1,000,000 picture, with Eric
von Stroheim as Russian adventurer,
and a setting in and around Monte
Carlo. Miss du Pont, Rudolph Christians, Robert Edeson, Mae Busen and
Maude George in cast.

ARCADIA — "A Virginia Courtship,"
from play by Eugene Presbrey, with
May McAyou in the lesser, with
May McAyou in the lesser, with

CAPITOL — "Ladyfingers," a Bayard second control of existence as the piano sonata. The loss to music is a "Jimmy Valentine" role of a romantic crook.

PREVIOUSLY REVIEWED STANTON—"Theodora," Victorien Sar-

But the present-day composer will not go through this discipline. As often KARLTON—"My Boy," story of a lit-tle immigrant, in which Jackie Coogan is featured, and Claude Gillingwater has a big role.

not go through this discipline. As often as not, he will begin with a symphony as soon as he has mastered sufficient harmony to be able to write away from this country and France, with exotic nightlife setting. Mae Murray as star, supported by Monte Blue.

GREAT NORTHERN—"A Connecticut Yankee in King Arthur's Court," Mark Harry Myers as the hero.

MARKET STREET—Monday.

Harry Myers as the hero.

MARKET STREET—Monday, Tuesday and Wednesday, "Jane Eyre," Hugo Ballin's production of famous classic, with Mabel Ballin featured. Thursday, Friday and Saturday, "Boomerang Bill," crook picture, with Lionel Barrymore.

IMPERIAL—"Queen of Sheba," elaborate historical spectacle, with Betty Biythe in title role, and Fritz Leiber as King Solomon.

ALHAMBRA— Monday, Trook with the street bare barrymore as Ring Solomon.

ALHAMBRA— Monday, Trook with the found as many, if not more, symphonies and operas as there would be sonatas or string quartets.

An interesting tuning in connection with the concert of the Letz Quartet last Sunday was the effect of placing two movements from a Haydn quartet just before the Ravel. It was amazing how fresh the Haydn number sounded, even when sandwiched in between Brahms and Ravel. In spontaneity and grace there have been few composers his grace there have been few composers his

So much better that not a season passes

Wednesday, "Her Own Money," with
Ethel Clayton. Thursday, Friday and
Saturday, "Boomerang Bill," with
Lionel Barrymore. LOCUST—Monday, Tuesday and Wednesday, "Intrigue," with Pola Negri.
Thursday, Friday and Saturday, "Jane Eyre," with Mabel Ballin.

RIVOLI—"The Child Thursday and Saturday. "Jane Eyre." with Mabel Ballin.

act when they acs and directorial dignity have been
Charlie Ray (and
the general opinion
in his case has been
that it was a mis1 Drew (one of the

BTRAND—Monday, Tuesday and Wednesday, "Her Own Money," with Ethel Clayton; Thursday, Friday and Saturday, "Trust Your Wife," with Katherine McDonald. music interpret most accurately the spirit of their age are they whose com-positions will live; provided that their works have in them the same elements urday, "Her Own Money."

69TH STREET—Monday, Tuesday and Wednesday, "Just Around the Corner" with Sigrid Holmquist; Thursday, Friday and Saturday, "Her Own Money," with Ethel Clayton.

COLIBEUM—Monday and Tuesday and Son why we are cetting such that the content of the string quartet and similar combinations, and perhaps this is the reaction. son why we are getting such poor

> WAGNER used to say that there was to compose a symphony because Bee thoven had exhausted the possibilities of this form of composition, a statement which later the works of Brahms, Tschaikowsky, Cesar Franck and



BERT LYTELL,"LADY FINGERS" Capitol .

not been added to the orchestra and the sonata, shows up pitilessly any inability technique of the orchestral writings of wagner himself and Berlioz had not been laid open to the student. But it ner. It is true that there is no money must be considered in this connection that Brahms and Tschaikowsky never exceeded the orchestra which Beethoven employed in the Ninth Symphony except the tuba and Cesar Franck added only the English horn, harp and

But in the quartet very little has been added to the permanent repertoire, which marks any advance in thought, since Beethoven, and almost to be a wild outbreak of unthinking and piano sonata, in spite of the tremenalmost irresponsible modernism. To the ear accustomed to the quartets of the classics, it offers nothing tonally, and while he has demolished form, he has and Tschaikowsky have, in a different idiom, it is true, expressed musical thoughts which as truly represent the spirit of their times and countries as

> But in chamber music there is a that they could monkey with a hideous gap after Brahms. Composers are tending away from this highly quire just as much as Beethoven, and elevated and refined form of music, and what little is being produced is indificulty, which makes every wrong his clarity, which makes every wrong ferent in musical content and much of note, rhythmic failure, lack of tonal it poor in workmanship. The various balance and all the thousand other de-

competitions held in this country have attracted little chamber music that is really worth while, although the material rewards are sufficient to induce some of the world's most fumous com-

posers to compete.

But either they are working in a medium uncongenial to them or the tring quartet is exhausted as a means of expression or they simply can't write them or the judges are looking not for the beautiful but for the bizarre and sensational. Whatever the reason may be, the net result thus far is that not one composition winning the prize has lowing season; and of those which the writer has heard, none was worthy of second hearing.

The string quartet, like the piano solo in either and if a composer today were able to produce works like the Beethoven "Rasoumoffsky" quartets or the last six, or the "Hammerclayier" sonatas or quartets or the last the Op. 110 and 111, he would probably not be able to get them published, to say nothing of being able to sell any copies of them.

A ND all this, too, in view of the fact A that there is today probably more private quartet playing and more planists able to play the middle, if not the last, of the Beethoven sonatas than ever before in the history of music. But there is this difference between the planist and the quartet players; when the planist can play Beethoven well, Mozart and all before him present Beethoven did of his.

Beethoven did of his.

Beethoven did of his.

But in chamber music there is a that they could "monkey" with a they could "monkey" wit

tails of perfect quartet playing stick out like a bandaged thumb.

But the plantst and the quartet players need not be too downcast about the failure of the moderns to produce real sonatas and quartets. Whatever real sonatas and quartets. happens, we shall yet have with us for some time to come Messrs, Haydn, Mezart, Beethoven, Schubert, Schumann and Brahms, together with a few others, and when any one really wants to play he can find something to his od in some of these glants.

Philadelphia likes grand opers. For two weeks the line of ticket purchasers has been unbroken for the Chiengo Opers Association, headed by Mary Garden, Ross Raisa, Edith Mason red Lucien Murature. Seven porformances, beginning with "Tannhauser Monday evening, will be given at the Metropolitan Opers House, Standing room only for "Salome" on Tuesday evening is already assured. A spientid audience is also assured for the opening night. Three of the leading artists make their only appearance here in the Wasperian masterpiese. Joseph Schwarz, Richard Schubert and Cyrena Van Gordon come only in "Tannhaeuser." Mary Garden sings four times during the week, Tuesday in "Salome. Wednesday in "Is Jongleur de Notre Dame. Friday in "Peliens et Melisande " and Saturday night in "Monna Vanna." Only in the last is she cast with Muratore. The premier tenor's other appearance will be on Thursday night with Edith Mason in "Romeo and Juliet." The most ambilious ballet presentation will be Wednesday night, following Miss Garden's "Jusgler." Pavley-Gukrainsky and the fuj dance organisation will sive the one-act. "Is Fete a Robinson." the one-act. "Is Fete a Robinson." the one-act "Is Fete a Robinson. The first glop on a transcontinental tour of eight weeks' duration, for which Mary Garden's company has been guaranteed \$12,000 for each performance, and the local management in each city also pays local expenses. averaging \$2000 for each performance. MUSIC NOTES

At the Philharmonic Society's fourth concert, on next Sunday night, March 5, will be given Mendelsaohn's owerture, "A Midsummer Night's Dream," to be followed by Charpentier's "Impressions of Italy," Debusy's "Afterneon of a Faun," and Rossinis "William Tell" overture, Clarence Puhrman will play Liest's "Hungarian Fantasy" and Misa Rhea Hornstine will sing the "Depuis Le Jour" from "Louise."

The Hilger Sisters, a remarkable trio of young Bohemian siris, will be the guest artists at the Matines Musical Club concert, siven in the ballicom of the Believue-Stratford on Tuesday next. The Matines Musical Club chorus with Giuseppe Lenza, tenor, will give the cantata, "A Stave's Dream, by Harry Alexander Matthews, with Midethews at the plano. Mary Rose Colifas will give a talk on folk music at 11 o'clock, with Hustrations by Mary Merkles, Ellianbeth Gost and a quartet from the chorus,

Sound and his band will play at the Metra-politan Opera House on Monday evening. March 6. Jascha Heifetz is announced in a victin recital on Monday evening, March 6, in the Academy of Music. The recital is under the local direction of Helen Pulaski Innes.

Michael Penha, solo cellist of the Phila-delphia Orchestra, will, give his annual re-cital in the baliroom of the Bellevue-Brat-ford on Thursday evening, March 2, Mr. Penha will be assisted by Alberto Garcia Guerrera, planist and composer.

Mina Dolores will give her annual song recital on Thursday evening, March 16, in the Academy of Music fover, under the di-rection of Helen Pulaski Innes. The combined musical clubs of Hahne-mann Medical College will have as their guests at the third concert of the scason, to be given in the ballroom of the Bellevue-Stratford nest Friday evening, March 3, the combined clubs of Penn State College.

The Choral Society of the Electric Storage Pattery Company Athletic Association will give its first concert on March P. at S. P. M., at the association's club, Rising Sun avenue and Asylum pike, Crescentville. The dedication of the Bennet memorial organ will take place in Summit Presbyterian Church, Germantown, Sunday afternoon at 4 o'clock. Clarence Bewden will be the organist, and will open the musical program with the Suite Gothique of Beilimann. Then will follow a sacred concert, given by the choir of the Summit Church.

The Manufacturers' Club will give the fourth musicase of the season Monday at 2:30 P. M., with Miss Cornella Ippolito, vio inist; Mary Merkige, soprano; Israel Vichnin, planist, and E.:le Clark Hammann, accompanist.

The choir of Calvary Methodiet Church, Forty-eighth street and Haltimore avenue, will give Dvorak's Stabat Mater at the special musicale service Sunday evening at The musical program to be given Sunday night at Old St. Peter's Church, Third and Plne streets, will include "Blessed Be the Cod and Father." Wesley, with soprany solo by John Orum: "He Watching Over Istael." Mendelssohn; Magnificat in C. Willed.

> Continuous 11 A. M. to

> > 11 P. M.

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P. S.—No increase in prices for this engagement despite the fact that "FOOLISH WIVES" is now being shown at the Central Theatre in New York at \$2.00.

liams; tenor and bars due, "Lead Kindly Light." Beiderman, Wharton W. Weir and John W. Norris. Mendelseohn's "Christus" will be sung unday evening at the service at 7:20 in se Second Presbyterian Church, Twenty-rst and Wainut streets, under direction of Lindaay Norden, assisted by Frederic ook, violinist, and Vincent Fanelli, harpist,

The regular monthly concert of the Set-lement Music School, will be held in the uditorium at 8:15 o'clock on Sunday, Feb-uary 26. The program is to be given by numbers of the Mendelssohn Club.

"Drifting" Coming to Adelphi "Drifting," a melodrama of China by John Colton and Daisy H. Andrews comes to the Adelphi Theatre, Monday, March 6. Robert Warwick and Helm Menken have the leading role in this story of two castaways on the Yellow Sea which employs a large cast and many scenes. Lumsden Hare has a A violin recital will be given by Theodore imany scenes.

J. Friedman in the auditorium of the Combs, important part.



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