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BEFORE THE CURTAIN GOES UP

Local Theatres Return to Normal With Departure of "Orphans" and Resumption of Legitimate Shows at Forrest

By HENRY M, NEELY

FOR the last eight weeks we have had only six theatres playing legitimate attractions, but, with the departure of Griffith's film, "Orphans of the Storm," from the Forrest, the list goes back to the usual seven. The plan of the Shuberts to add this house to their new vaudeville chain has apparently been dropped, and it will play revues and musical comedies for the rest of the season.

THE 1912 edition of the George White "Scandals" will mark the resump-tion of the old policy at the Forrest, while "Drifting," the new melodrama with Robert Warwick and Helen Menken, succeeds Hodge at the Adelphi. These two shows will be the novelties of

The Cantor revue, "Make It Snap-y," remains at the Shubert; "The Gold liggers" stays at the Broad, "Ladies" Night' continues at the Lyric, "The O'Brien Girl' at the Garrick and "Main Street' at the Walnut.

"Where ignorance is bliss" and all that sort of thing is quite true, and it happens to be exceptionally fortunate Ohe Actress Show Different every performance

of "The Gold Diggers. For the Gold Diggers.

For the fact remains that this Belasco production of the Avery Hopwood farce that solve the fact remains that this Belasco production of the Avery Hopwood farce that all the control of the Avery Hopwood farce that all the control of the Avery Hopwood farce solve the fact remains that this Belasco able character man, plays the role of a Chinese nobleman, and also appearing are Seline Johnson. The role of a Chinese nobleman, and also appearing are Seline Johnson. The role of a Chinese nobleman, and also appearing are Seline Johnson. has lost much of its sparkle and charm since its run in New York. The an-swer is, beyond doubt, the departure from the cast of Ina Claire. The difsince its run in New York. The answer is, beyond doubt, the departure from the cast of Ina Claire. The difference is astonishing, and only goes to show, once again, what a single attractive personality can do toward making personality can do toward making parison. W's Success.

I understand that when "The Gold Diggers" first opened in Washington, way back somewhere in the Dark Ages, the plot structure revolved around the character of Mabel, the slangy one, played by Jobyna Howland, but, little by little, Miss Claire endowed the part of Jerry Lamar with such sympathy, and still with such perfect reality, that she became the leading figure, and remained so when the comedy went to mained so when the comedy went to New York.

and the understanding of Miss Claire, has diminutive Ann Pennington as its wulgar, far Jess sympathetic, and certainly nowhere nearly the outstanding personage that Miss Claire outlined. It seems as if Belasco has purposely aided in this cheapening and coarsening of the part; as, witness, the momentary and entirely superfluous appearance of the young lady in the doorway clad in most intimate lingerie.

Miss Pennington seems to have given up the screen entirely for the present, and prefers to display her humming-bird-like agility and grace on the regular stage. Also in the cast of this "Scandals" show is their personable producer, George White, assisted by Lou Holtz. Aunt Jemina, Lester Allen, George LaMaire, George Bickel and a appearance of the young lady in the doorway clad in most intimate lingerie. That doesn't gee with the type of person Miss Claire created. Nor do the little actions and by-play of Miss Vanderbilt, which may make for reality (since the character is that of the much-abused chorus girl), but do not help win the audience's sympathy.

Strangely enough, too, this change in leading ladies, and the difference in their methods of playing their roles, have actually made Miss Howland's Mabelless amusing. That is probably explainable in the fact that, formerly, the

less amusing. That is probably explainable in the fact that, formerly, the
contrast between the refinement of
Jerry and the exaggerated "toughness" of Mabel accentuated the
humor of the latter. Certainly her lines
are funny enough, and her deep voice
and unusual methods are inherently
leach provoking. laugh-provoking.
"The Gold Diggers" needed just a

strong, potent and attractive person-ality as Miss Claire's, and suffers with-out it.

appeared with Dianche value and others. His last appearance here was with Ruth Chatterton in "Come Out of the THERE'S more truth than poetry in

I the old story of the stage-door tender who had one day off in twenty years and spent it visiting another

haunts.
Finally he was discovered contentedly Finally he was discovered content of the was discovered content of by another actor.

If that isn't sticking close to one's

WHEREAS New York is in the throes of a profound theatrical slump, we're having every indications Old Theatrical Man to Mark of a golden sunset to a very poor year.
The Broad, with "The Gold Diggers";
the Shubert, with "Make It Snappy,
and the Garrick, with "The O'Brien
Girl," have been close to capacity. Erch so mediocre a thing as "Dog Love" was sold out to the last scat of the last row in its final week. They're talking of an unusually early closing this spring elsewhere; but, unless the bottom drops out, there seems to be no reason why the theatres here cannot stay open until June as usual.

THAT familiar name of Cohan is A shining again in the theatrical firmament with its accustomed brilliance. his birthday in the Green Room Club, While Philadelphia is getting an oppor- in New York, sitting in the big arm-

While Philadelphia is getting an opportunity to see his fast-moving and delightful "O'Brien Girl," Mr. Cohan has been busy with other plays.

"Madeline of the Movles," in which his daughter Georgette is the leading woman, opened last week in Atlantic City and goes at once to New York. It is described as a combination of "Seven Keys to Baldpate" and "The Tavern," which sounds interesting, and, naturally to see his fast-moving and delphians who will remember him. But it's 10 to 1 that you know "The Face on the Barroom Floor," which he wrote away back in 1887.

That isn't its correct title has the which sounds interesting, and, naturally, it has reference, though only indirectly, to the much-abused cinema.

Speaking of "The Tavern," that pleasing oddity is again on the stage, pleasing oddity is again on the stage, the stage, in spice of Hughey D'Arcy's protests. under Cohan's management, and takes 'n spite of Hughey D'Arcy's protests.

the road next week. The season could come to no more delightful conclusion come to no more delightful conclusion here than by a glimpse of this curious ciated with the theatre. He has been through the swinging door—it was midtravesty-melodrama. The Garrick has always been lucky for Cohan; witness always been lucky for Cohan; witness "The O'Brien Girl" and "Mary." He has written close to a hundred other poems, which have been collected to a tracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of the floor appropriate through the swinging door—it was midtracted to him as he stood in the center of t

travesty-melodrams. The Carrick has been indexy-melodrams. The Grarick has been indexy-melodrams and the successor to "The O'Brien Girl." The successor to "The O'Brien Girl." The successor to "The O'Brien Girl." The probably work again the form of the floor size of the floor siz

Shows That Are Coming to Philadelphia Soon

March 13 — "Letty Pepper," with Charlotte Greenwood, Walnut. March 20—"The Grand Duke," with Lionel Atwill, Broad. April 3—Shakespearean Repertoire, with Robert Mantell, Broad. April 17—"The Varying Shore," with Elsie Ferguson, Broad.

In addition to Mr. Warwick, there is Helen Menken, who took the leading role of Cassie after Alice Brady's illness caused her retirement from the for the audiences, which are crowding the Broad Street Theatre for gested Miss Merken and the bard her retirement from the cast. They were going to have Florence Reed in the part, I understand but she didn't think it suited her. and after a week of idleness somebody suggested Miss Merken and the bard has been suggested. after a week of idleness somebody sug-gested Miss Menken, and she has scored real success. Lumsden Hare, that always depend-

New York.

Gertrude Vanderbilt, who succeeded her and is playing the role of Jerry here, is a clever vaudeville artiste, a hard working, sincere young actress, but she lacks the inherent personality and the understanding of Miss Claire.

Shie has made Jerry a much most chief attraction.

pearance in Philadelphia was in "Aristocracy," with Viola Allen, and he has appeared with Blanche Walsh, William

Charlotte Greenwood Coming

Anniversary Quietly at Club

Ejection of "Drunk" From Sa-

Known to Thousands

loon Brought Idea for Poem

Hughey D'Arcy will be seventy-nine

years old tomorrow and will celebrate

his birthday in the Green Room Club,

That isn't its correct title, by the

D'Arcy, still a hale old man, has en-

in New York



STARS OF THE STAGE HERE NEXT WEEK

One of the Great Performances of the Season in Debussy Opera

Melisande. THE CAST

Melisande. Mary Garden
Genevleve. Maria Claessens
Little Ynolid Melba Goodman
Pelleas Alfred Maguenat
Golaud Hector Dufranne
Arkel Edouard Cotrculi
The Doctor Constantin Nicolay
Conductor—Glergio Polacco The Chicago Opera Association last in this he does not get the essential idea

evening gave a remarkably fine per-formance of what is probably the greatest operatic work of the modern French school, Debussy's "Pellens et as much depends upon the audience as

HUGHEY D'ARCY

"FACE ON BAR-ROOM FLOOR"

COBYNA HOWLAND.

GOLD DIGGERS

PYNES

Casino

Melisande." There was present one of the largest, and at the same time one of the least understanding houses that has witnessed a great operatic per. grasp the essentials of the work. There formance in Philadelphia for many were (in the ideals of the composer) years.

The Debussy opera is one which must be heard with an utterly open mind. In a way, it realizes the ideals of Wagner in that it is a combination of the arts; the music is simply one of the essentials and is not the essentials and is not the essentials and is not the essentials. But there was a disclosure the maxes. But there was a disclosure the

evening is the nighest possible more difficult art of effective and ar- | lead the party.

tistic declamation. This was demanded of all the characters, and there are than he has shown in this city; he has progressed admirably in each role in which he has appeared, probably because the later roles have suited him better than the preceding ones.

The opera demands an ensemble must be heard with an utterly open mind. In a way, it realizes the ideals of Wagner in that it is a combination of the arts; the music is simply one of the essentials and is not the sole reason for which the opera was composed. The essence of "Pelleas et Melisande" is atmosphere, as was the case sande" is atmosphere, as was the case of the distribution of a unity of all the sande of the line of foolishness. The line of foolishness or the line of foolishness. But Mr. Stokowski gave the key which in a reasonable measure cleared as the chief formance in its unique melodic lines, very coss when home sadly disappointed. There was admirably furnished by the chief company last evening. The line of foolishness.

But Mr. Stokowski gave the key which in a reasonable measure cleared as the chief formance in its unique melodic lines, very coss when home sadly disappointed. There was admirably furnished by the chief company last evening. The line of foolishness.

But Mr. Stokowski gave the key which in a reasonable measure cleared the composition for many of the instance in the chief formance in its unique melodic lines, very coss was the line of foolishness.

But Mr. Stokowski gave the key which in a reasonable measure cleared the composition for many of the instance important as the chief roles, and they were wonderfully well performed under the direction of Mr. Polacco.

The present a travesty on that famous melocation for many of the instance in the line of foolishness.

But Mr. Stokowski gave the key which in a reasonable measure cleared the composition for many of the instance in the line of foolishness.

But Mr. Polacco many of the instance in the line of foolishness.

But Mr. Polacco many of the instance in the line of foolishness.

But Mr. Polacco many of the instance in the line of foolishness.

But Mr. Polacco many of the instance in the line of foolishness.

But Mr. Polacco many of the instance in the line of foolishness.

But Mr. Polacco many of the instance in the line of foolishness.

But Mr. Polacco many of

miss devening is the highest possible tribute to its artistic resources.

Miss Garden, of course, was the principal character, and she showed the versatility of her character delineation by the beautiful manner in which she portrayed the role. There is little singing in "Pelleas," but there is that Chase to Ogontz. Maurice Rovens will more difficult art of effective and articlead the party.

Extended comment on the compo-

stage-deer tender. I found that out the stage-deer tender as the work of the stage-deer tender as the work. The music, the stage settings, which gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which he art allows in the gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the utmost of the utmost skill and one of the high spots in operatic possibilities which the art allows in the gradual unfolding of the stage stage in the distribution of color and the two kness to stage in the distribution of color and the operatic possibili

At the same time, the music is not attractive from the standpoint of the

l work merely sets a trap for his own

STRAWINSKY THE FEATURE OF ORCHESTRAL CONCERT

Mr. Stokowski Tells Audience About It-Ernest Schelling the Soloist

THE PROGRAM Sacre du Printemps......Strawinsky Fantastic Suite for Piano and Orchestra... Schelling

Ernest Schelling
Entrance of the Gods
Waldweien
Siegfried's Rhine Journey......Wagner

Igor Strawinsky's "Sacre du Prin-emps," perhaps the most discussed composition which has been presented to the world in the last century, had its first performance in the United States at the concert of the Philadelphia Orchestra yesterday afternoon. Naturally it overshadowed the remaining num-bers of the program, even though these numbers included a composition of Ernest Schelling, who might be claimed with reason as a son of Philadelphia, and three excerpts from the mighty

Wagner. performance of Strawinsky's work was preceded by a short talk from Mr. Stokowski, who outlined the work as he saw it originally presented in Paris, with the secenery and the dances which should accompany the full presentation of the composition. entation of the composition. He frankly said that he would be greatly surprised if the audience liked the work on a single hearing. Then, he continued, why did he place it on the program? The reasons which he gave were, first, that after years of study of the composition and after hearing it given full panoplied in Paris, he beed that it was really great music, lieved that it was really great music. White made his initial production in and therefore to be encouraged by performance. The second reason was one which has frequently been advanced in the columns of the EVENING PUBLIC the columns of the EVENING PUBLIC the recessory. LEDGER, namely, that it is necessary with music which is to be provided by for the music-loving people of this city to hear what the modern composers are to hear what the modern composers are to hear what the modern composers are son is writing the lyrics. The music

to hear what the modern composers are doing, even if they do not fully approve of what they hear.

The Russians, of whom Strawinsky is a type, said Mr. Stokowski, get closer to nature than we of the more highly cultivated nations do. This work is a type of that particular feature of modern Russian composition. It is close or Russian composition. It is close to nature itself, being stripped of the veneer of culture, and is perfectly adjusted psychologically to what the composer had in mind. Mr. Stokowski also made reference to the composer had in the composer had in mind. made reference to the coming Sesqui-Centennial and said that when the distinguished persons from all over the world came to Philadelphia it was but of the times musically, and the per-formance of compositions like that of Strawinsky would do much to this end.

sition is futile. From the concert point of view it is far less disagreeable and much more understandable on a first hearing than was the Schoenberg "Five Pieces" of recent if not of blessed Pieces' of recent if not of blessed memory. Imagined as a composition times when the singing voice is re- of which the music is only an incidental quired for the declamatory or recita-part, with a fitting stage setting and tive roles. She was superb in all the elaborate dances conceived and exeequirements of the part and reached cuted as the Russians do these dances. the climax in the last act. Mr. Maguenat, as Pelleas, showed an almost
equal ability, and Mr. Dufranne, as
Golaud, was more than adequate to the
demands of the role, both as to action
and tonal achievement. As Arkel, Mr.

The composition is entirely conceivable, the composition is entirely conceivable
as not only possible, but also fitting to
as not only possibl into the program without the scenery credits her speedy elevation to one and dances which Mr. Stokowski song, a lyrical ragtime ragont, "Play briefly described. Taken as a concert My Wedding March in Ragtime." It number, without a program or any is as much a part of her as "Casey thing to guide such musical intellect as is of De Wolf Hopper." the hearer may possess, the work simply meaningless and, because of its dissonant character harmonically, and

feet. It is impossible in the state of flux, in which the whole world of music finds itself, to say whether a composi-tion will be lasting or not. The Strawin-sky composition has much that is appealing and much that is not. A later generation must give the final answer.

Ernest Schelling was the soloist, appearing in a composition of his own. It is an unequal work. The first movement is palpably modeled after Liszt; the other movements are original and better. The scherzo is one of the fines a long time, the orchestration and the solo part being beautifully divided and differentiated. The slow movement is excellent, although it might be a bit shorter, and the finale is "100 per cent American." Mr. Schelling might well take this work and by a remodeling, if not an entire rewriting, of the first movement, by which, after all, compositions are mainly judged, make it a standard number of the modern plane repertoire.

The concert closed with three wellknown Wagner numbers.

Concerning Ann Pennington Ann Pennington, who is featured in White's "Scandals," corge comes to the Forrest Theatre Monday for a short engagement, is a native of Camden. She made her stage debut in Philadelphia as a member of the chorus of Raymond Hitchcock's Man Who Owns Broadway' com Later she was engaged by F. Ziegfeld, Jr., to appear as a dancer in the "Follies." She continued with that revue for six sensons. When George White made his initial production in

Walnut Street Theatre, was seen here last season as Demetrios, the sculptor hero in "Aphrodite." No two parts could be further spart, and Mr. Morris, who is young and exceedingly engaging. plays Doe Kennicott just as intelligently as he did the esthetic young sculptor. Last senson his costume consisted chiefly right that they should see what Philadelphia had intellectually as well as materially. One way of showing this is for the people of the city to keep abreast for the people of the city to keep abreast in Noblesville. Indeed, or rather was procured, in Noblesville. in Noblesville Ind., and indeed it must be admitted that it looks like Noblesville, Ind. Mr. Morris originated the The Orchestra then performed the work, role when the play was tried out last summer by the Stuart Walker Players during their season in Indianapolis,

Nan Halperin's Rise

From an obscure tabloid act which scoured the Middle West, giving as nany as six performances a day, to a featured position in a Broadway re-vue, establishes the boundaries of the theatrical gap which Nan Halperin, playing next week at the Chestnut Street Opera House, has bridged in the last four years. Miss Halperin successfully "evoluted" the "tab." the six-a-day vandeville, the four-a-day and the two-a-day. In this last-named phase she reached stardom. Miss Halperin

Travesties at Dumont's

tinued, and a special olio feature will

Your Beauty Doctor

Manley,

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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 52D & THOMPSON STS.
M.—"Get-Rich-Quick Wallingford"
T.—"Get-Rich-Quick Wallingford"
W.—"The Girl From Nowhere"
T.—Charles Ray in "A Midnight Bell"
S.—E. Clayton in "Her Own Money" GREAT NORTHERN 1 1 1 1 1 1 1 1

PHOTOPLAYS

ARCADIA CHESTNUT Bel. 16TH
M.—DeMille Production "Miss Lulu Bett"
T.—De Mille Production "Miss Lulu Bett"
W.—DeMille Production "Miss Lulu Bett"
T.—DeMille Production "Miss Lulu Bett"
T.—DeMille Production "Miss Lulu Bett"
S.—DeMille Production "Miss Lulu Bett"
S.—DeMille Production "Miss Lulu Bett"
S.—DeMille Production "Miss Lulu Bett"

ASTOR FRANKLIN & GIRARD AVE.
M.—Spec'l Cast. "Ten Nights in a Barroom"
W.—Spec'l Cast. "Ten Nights in a Barroom"
T.—Spec'l Cast. "Ten Nights in a Barroom"
T.—Spec'l Cast. "Ten Nights in a Barroom"
F.—Spec'l Cast. "Ten Nights in a Barroom"
E.—Spec'l Cast. "Ten Nights in a Barroom" BALTIMORE MIST & HALTIMORE
M.—Alice Brady in "Dawn of the East."
T.—Alice Brady in "Dawn of the East."
W.—Pauline Starke in "Salvation Nell"
T.—Pauline Starke in "Salvation Nell"
F.—Mary Miles Minter, "Her Winning Way"
S.—Mary Miles Minter, "Her Winning Way"

Ten Nights in a Barroom"

M.—G. Swanson, Her Husband's Trademark T.—G. Swanson, Her Husband's Trademark W.—G. Swanson, Her Husband's Trademark T.—G. Swanson, Her Husband's Trademark F.—G. Swanson, Her Husband's Trademark S.—G. Swanson, Her Husband's Trademark LIBERTY BROAD & COLUMBIA AV.
M.—"A Connecticut Yankee"
T.—"A Connecticut Yankee"
W.—"A Connecticut Yankee"
T.—Pola Negri in "The Last Payment"
E.—Pola Negri, in "The Last Payment"
S.—Willam S. Hart in "White Oak"

ORIENT Woodland Ave. at 624 Bt. M.—Lionel Barrymore. "Boomerang Bill"
T.—Lionel Barrymore. "Boomerang Bill"
W.—Pola Negri in "The Last Payment"
T.—Pola Negri in "The Last Payment"
F.—Ethel Clayton in "Her Own Money"
S.—Ethel Clayton in "Her Own Money" OVERBROOK SED & HAVER-

S.—"Ten Nights in a Barroom"

IMPERIAL 60TH & WALNUT STS

M.—"Ten Nights in a Barroom"
T.—"Ten Nights in a Barroom"
W.—"Ten Nights in a Barroom"
T.—"Ten Nights in a Barroom"
S.—"Ten Nights in a Barroom"
T.—"Ten Nights in a Barroom"
S.—"Ten Nights in a Barroom"
S.—Alkoe Lake in "The Golden Gift"
M.—Miriam Cooper in "Serenade"
W.—Miriam Cooper in "Serenade"
W.—Dahin dibert in "Gleam O' Dawn"
T.—I. Barryomre in "Jim the Pennath"
S.—Jack Hoit in "The Coall of the North"
S.—Jack Hoit in "The Call of the North"
S.—Jack Hoit STANLEY MARKET AT 19TH STANLEY MARKET AT 19TH

M. Valentino. "Moran of the Lady Letty"
T. Valentino. "Moran of the Lady Letty"
T. Valentino. "Moran of the Lady Letty"
T. Valentino. "Moran of the Lady Letty"
F. Valentino. "Moran of the Lady Letty"
S. Valentino. "Moran of the Lady Letty"
S. Valentino. "Moran of the Lady Letty"
S. Tannto the Bight"
T. "Turn to the Bight"
T. "Turn to the Right"
F. "Turn to the Right"
F. "Turn to the Right"
F. "Turn to the Bight"
S. "Turn to the Bight"
T. "Turn to the Bight"

333 MARKET STREET THEATRE

PALACE 1214 MARKET STREET

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

M.—DeMille Production. "Saturday Night"

W.—DeMille Production. "Saturday Night"

T.—DeMille Production. "Saturday Night"

T.—DeMille Production. "Saturday Night"

T.—DeMille Production. "Saturday Night"

T.—DeMille Production. "Saturday Night"

F.—DeMille Production. "Saturday Night"

F.—DeMille Production. "Saturday Night"

F.—Pearl White in "A Virgin Paradise"

S.—Pearl White in "A Virgin Paradise"

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

Ambassador
M.—M. Pickford, "Little Lord Fauntieroy"
W.—M. Pickford, "Little Lord Fauntieroy"
W.—M. Pickford, "Little Lord Fauntieroy"
T.—M. Pickford, "Little Lord Fauntieroy"
F.—Mf Pickford, "Little Lord Fauntieroy"
S.—M. Pickford, "Little Lord Fauntieroy" Germantown 5510 Germantown Ave.

PARK RIDGE AVE. & DAUPHIN ST.

M.—Wallace Reid in "Rent Free"

T.—Wallace Reid in "Travelle"

T.—Wallace Around the Corner

T.—Wallace Around

THEATRES THEATRES BELMONT 52D ABOVE MARKET

M.—All-Star cast. "Just Around the Corner"

W.—All-Star cast. "Just Around the Corner"

W.—All-Star cast. "Just Around the Corner"

T.—William S. Hart in "Travelin" On"

S.—William S. Hart in "Travelin" On"

S.—William S. Hart in "Travelin" On" CEDAR GOTH & CEDAR AVENUE
M.—Wallace Reid in "Rent Free"
W. Gladys Walton in "High Heels"
F.—Neal Hart in "Tangled Trails"
S.—Neal Hart in "Tangled Trails"
COLLEGE LAS Market by State St COLISEUM Market bet, 50th & 60th 1.30 & 3:7 & 9 P. M. 1.30 & 3:7 & 9 P. M. M. David Powell in "The Sky Pilot" T. Jacele Powell in "The Sky Pilot" W. William Fairbanks in "The Clean-Up" T. Matsel Ballin in Brontes "Jane Eyre" S. Jongias Fairbanks Manhattan Madness JUMBO FRONT ST. & GIRARD AVE Jumbo J NIXON S2D AND MARKET STS.

M.—Herbert Rawlinson, "Cheated Hearts"
T.—Herbert Rawlinson, "Cheated Hearts"
T.—Herbert Rawlinson, "Cheated Hearts"
T.—Win S. Hart, "Anne of Little Smoky"
S.—Win S.—Wi 69TH ST. Theatre. Opp "L" Tormine 2:30, 7 and 9 P. M

Keystone, East 7754