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BEFORE THE CURTAIN GOES UP

What Is the "Purpose" of "Liliom"? — Stage Settings Disclosed Here This Year. Mantell Plans Doubtful

THE two plays which occupy adjoining theatres on North Broad street right now must be vexing to the kind of people who believe Gilbert's line:

"If this young man expresses himself in terms too deep for me,
Why, what a very singularly deep young man this deep young man must be."

"The Circle," at the Lyric, is so pleasantly and naively frank and cheerful in its unconventional advocations, and "Liliom," at the Adelphi, is for the most part so straightforward and so very closely resembling a remarkably good but unmistakable "crook play," that the scene in the "courtroom of the beyond" is about the only bone of contention left.

* * *

There is rather more than the usual breath-space for a consideration of these two admirable performances, in view of the fact that next week offers only one opening, "Angel Face," the Victor Herbert operetta, at the Walnut, together with two more of Mr. Mantell's favorite Shakespearean revivals, "King Lear" and "Richard III," at the Broad.

* * *

THE attitude of some people who go to see the Franz Molnar comedy seems to be, "Well, now this 'Liliom,' so I've heard, is a most extraordinary play, and I'll look sharp and see if I can catch what the author is driving at."

If they could be convinced that there was no deep-set purpose and no hidden meaning they might be disappointed and go to see "Tip-Top" instead, such being the nature of this species. But, if the crowds which have attended every performance can be taken as a criterion, "Liliom" is attracting all types of theatre-goers, as it rightfully should.

No less a person than Mr. Molnar, himself—and if we can not believe the author, there is no one whom we can believe—disclaimed any idea as to fixed purpose or thesis in "Liliom." There is one very distinct current of thought running through its many episodes, however, applying not so much to the play as to a character. A tragedy of inarticulation might be the name given to the pathetic love story of the barker and the housemaid.

Joseph Schildkraut especially brought out this point. He showed clearly the pathos of a man, coarse, cruel and full of the baser passions, but possessing somewhere beneath just enough of the finer fiber to make him utterly miserable at times when the cave man instincts came out. Schildkraut showed that wavering, hesitant, unexpressed emotion of the man—first in the scene in the park and later in the hut, when mention was made of his beating her.

But whether the entire structure of "Liliom" is built around this striving for expression on the part of characters, whether indeed this same tragedy of inarticulation belongs to any besides the main figure, is an entirely different matter and must rest with the individual and his ability to accept the continental idea of the purely fantastical without having it explained.

* * *

IT IS only one man in ten—or twenty—who, if given the choice, would prefer a bad stage performance enacted against beautiful settings to a fine, purposeful play without any settings whatsoever. However, once in every so often the question of staging is one of value and interest.

Philadelphia has had plays offering every variety of actual physical stage production. Let's run briefly over them. The fall season contained such conventionally staged affairs as "Bill of Divorcement," "Happy Go Lucky" and "Wake Up Jonathan" by the score, but had a few outstanding productions; notably, "The Merry Widow," with one beautiful Urban set; "The Follies," with some beautifully imaginative interludes and "In the Night Watch," where mechanical, or trick, staging was used with a fair amount of reality.

"The Easiest Way," though definitely of the older school of stage settings, was the best of the Belasco plays shown here this year. Its merit was the usual meticulous attention to small details of this producer, and whether it was Miss Starr's getting of the milk bottle from the fire escape for her crackers and milk or the naturally disarranged apartment with its canned music in the final act, the reality was there.

At just the opposite end of the pendulum was "The Emperor Jones," with its frankly futuristic scenery, its papier-mache alligator and its seeming utter absence of perspective, but riot of weird colors.

"The Last Waltz" had some beautiful scenes designed by Watson Barratt, especially the final one, with the immense window at the rear, with the moving-train effect in the distance.

"Blood and Sand," while, according to those who profess knowledge, true to the Spanish locales shown, was extremely conventional and unnatural in settings; "Afgar's" setting was, like those of "Mecca," gaudy, riotous and over-decked with Oriental atmosphere.

"The Wandering Jew" had just the opposite—stern dignity—and while not many evidences of the extremes of the new art, the sets were yet far different from the old-fashioned spectacles. "The Bad Man" had one single set which, like "The Easiest Way," was remarkable for adherence to small details, and the lighting, as day changed to night, was unusually fine.

"The Ziegfeld Frolic" was a marvel of simplicity, with a succession of charming pictures posed in a simple frame at the back of the stage. It was left to the "Greenwich Village Follies," however, to establish the height of beauty without scenery. Indeed this might have been called a "study in lights and shadows" in which painted drops were scorned.

"The White-Headed Boy" was another triumph of simplicity, and achieved distinction because it strove only for the appearance of everyday commonplaces; "The Gold Diggers" was a farce notable for beautiful Belasco lighting, whereas, his "Grand Duke" was badly and unattractively staged.

In "Drifting" we had oceans that wriggled and mountains that moved, but when a play on an ordinary-sized stage has as many locales as that did, no one expects much beauty or reality in settings. "The Chocolate Soldier" was attractively staged according to modern devices, though with too free a mingling of colors in places. Olga Petrova's "White Peacock" had really distinctive and attractive scenes, claimed to have been designed by the star herself.

But it was not until "Liliom" that Philadelphia was shown the new stage setting at its best. Lacking the silly extremes of weirdness such as provoked laughter in "The Emperor Jones," it nevertheless shows how far superior the art of suggestion is to that of actual representation. Except for the first episode, which is far inferior to a similar scene in Sacha Guitry's "Deburau," which never came here, "Liliom" is a play of rarely artistic scenes, skies that seem laden with evening romance, railroad trestles which seem always ready to rumble with the approach of trains, "heavenly police courts," which show a vivid imagination and a rare taste in colors.

Since this city has not seen the best work of Jones as represented in "The Jest," or in "Richard III," we should be grateful that at least we have not been deprived of this beautiful series of stage arrangements by Lee Simonson.

The costuming, too, was unusually excellent, with care evident down to the smallest detail. Did you notice the worn-in dirt on the shoulder blades of poor little Julie, the abused wife, indicative of her perpetual slouch, her vanished vitality? That was the art of the little thing raised to the nth power.

* * *

EVERY time one of the annual Shakespearean repertoire companies comes to the city, the question is asked, "Is any new production under contemplation?" This gets this question, put to a representative of Mr. Mantell, brought forth the reply that it is doubtful if he will add anything new to his list, though he has long wanted to revive "Henry VIII." The same question to the Sothern and Marlowe representative brought an even more doubtful answer, though he admitted that Miss Marlowe has had a cherished notion of some day doing "Measure for Measure." In the meantime, Mr. Mantell is cutting down his repertoire to include only the old favorites, and Mr. Sothern is just about "holding his own."

* * *

THE Walnut's play is not new here, but has been absent for a couple of years. It comes here from a tour of the South, and still has the clever and personable John E. Young as leading comedian. Marguerita Zender is the prima donna. When last seen "I Might Be Your Once in a While" was a popular song hit and in the absence of any current jazz, it has a good chance of stepping back into the public's good graces here. A $2 top is a feature of this late spring engagement.

* * *

A VISIT from James Shields, from whom facts about old Philadelphia seldom escape, discloses an interesting little sidelight on that veteran expounent of good acting, John Drew, whose cameo-like performance in "The Circle" is one of the show's features. It has always been stated that Drew was born on North Tenth street, and he himself had no clear memory of the house in which he first saw the light of day, but, through the aid of Mr. Shields, last week he visited 709 South Tenth street, which, it is divulged, is his real birthplace. When told that this was just below Rainbridge, he said he had no recollection, but when that street's old name, Shippen, was mentioned, he exclaimed, "That's it." At that time the number was 269, and the house still stands. Drew, as is known, also lived for some time at 718 Buttonwood street.

STARS OF THE STAGE COMING HERE NEXT WEEK

VIRGINIA SMITH "BOMBO" Shubert

Shows That Are Coming To Philadelphia Soon

April 17—"Bombo," with Al Jolson, Shubert.
Shakespearean Repertoire, with Sothern and Marlowe, Lyric.
"Tell Tales," Mask and Wig show, Forrest.
"The Varying Shore," with Elsie Ferguson, Broad.

Cohan Chorus Ambitious

It looks as if the agile Cohan chorus in "The O'Brien Girl," whose last weeks at the Garrick Theatre are announced, might be turned into a Russian ballet some day. Alexander Yakovleff, the Russian dancer, who has the role of the Indian guide in this musical comedy, has a dancing class numbering ten of the members of the chorus, meeting three times weekly. According to Yakovleff, many of the girls are becoming adept at Russian ballet dancing, and he gives special credit to Dorothy Fuller, who before her entrance into musical comedy, was a professional swimmer.

Elsie Ferguson Coming Soon

Zoe Akins' drama, "The Varying Shore," in which Elsie Ferguson is starred, comes to the Broad Street Theatre for a two week's engagement beginning Monday, April 17. This is the play of unconventional and unusual construction in which each scene takes the story further back in the life of the heroine, Julie Venable. In the cast are Charles Francis, James Crane, Paul Everton, Rollo Peters, Wright Kramer, Geraldine O'Brien and others.

MASK AND WIG CAST

Players Announced for 'Tell Tales,' Annual Production at Forrest

The cast of this year's production of the Mask and Wig Club of the University of Pennsylvania, "Tell Tales" which begins a week's engagement at the Forrest Theatre Monday, April 17, has been announced.

J. H. Hoff, who has played "leading lady" roles for two seasons, has the part of the heroine, Tessa, while H. L. Curtis plays her maid, Petrola. Ben McGivern will be seen as William Tell, Jr.; B. B. Brouse as Grimaldo, an astrologer and soothsayer; C. E. Cane and Paul Hartenstein, village girls; H. B. Devinney, Stefan, a Swiss Serenader; J. M. Coward, the historic Gessler; Rex Wray, J. H. Prothero, Jr., M. A. Johnson and W. R. Clark, Jr., four villians named Eenie, Meenie, Minie and Mo; C. B. Melchor, the Town Crier.

"Tell Tales" is in two acts, the first the village market place in the Swiss Province of Uri, and the second in the hall of Gessler's Palace. The costuming which is especially elaborate is under the direction of Edwin M. Lavino; the book is by Charles S. Morgan and the music by Charles Gilpin.

MISS HAMPER'S CAREER

Robert Mantell's Wife and Leading Lady Began in 1910

Genevieve Hamper, leading woman with Robert B. Mantell, appearing at the Broad, is a native of Michigan, and it was in her home city, Detroit, in 1910 that she appeared for the first time with the Mantell Company. A "stage struck" girl, without theatrical experience, she, with some of her friends, went on in the mob scenes of a Shakespearean play. Mr. Mantell needed a young girl to play small parts, and the beauty and classic grace of Miss Hamper as she walked across the stage attracted his notice and he engaged her.

Tom Wise at Keith's

Tom Wise, popular stage character actor and comedian, who has the distinction of forty years of service behind the footlights, will be a headliner at B. F. Keith's next week, in a sketch called "Memories," which contains both comedy and pathos. Two score years ago, Wise made his debut in the famous melodrama, "Lost in New York," at the old Bijou Theatre in New York. His performance of "Falstaff" in a revival of "The Merry Wives of Winsor," is probably his greatest triumph.

RUSSIAN ARTISTS COMING

A real theatrical treat for the late spring season is announced in the engagement of the company of Russian artists from the Bat Theatre of Moscow at the Forrest Theatre, beginning Monday, April 24. This unusual entertainment, known as the Chauve Souris, which has been playing in New York since mid-winter, is a combination of vaudeville, opera, playlets, Russian dances and pantomime.

"Step Lively Girls" at Casino

A large and capable company has been gathered together to enact "The Step Lively Girls" show which plays at the Casino next week. Heading the cast are Evelyn Cunningham and Billy Gilbert, and in their support are Harry Kelly, Gene Morgan, Jess Weiss, Patti Moore and Charlie Kemper. A large chorus is another feature, and the large number of musical selections is something out of the ordinary.

Jack Reid's Show Here

Jack Reid and his well-known "Record Breakers' Company" will be the attraction next week at the Trocadero theatre. In addition to Jack himself, the company includes Mabel Howard, Pauline Hall, Josie West, Lin Healy, Hy Jensen and Bert Hall. Reid plays his famous roles of Mahoney, the Irishman, and the "Dope" or "Information Kid." A "September Morn" chorus is a feature.

Travesties Held Over

The travesties on the bill at Dumont's have proved so successful this week that they will be held over for another six days. "The Wild Man of Quakertown," with Charlie Boyden and John Lemnels is one; "The Convention of Shifters," another, and "Our New Director" or "Who Got the Mitten?" a third.

Sothern and Marlowe Coming

Edwin H. Sothern and Julia Marlowe will appear for two weeks only at the Lyric Theatre, beginning Monday, April 17. They will present four Shakespearian plays, including "The Merchant of Venice," which they have recently added to their repertoire. The engagement will be opened with this play, and it will be repeated Saturday matinee. "Twelfth Night" will be given Tuesday night, "Hamlet" Wednesday and Friday nights, and "The Taming of the Shrew" on Thursday and Saturday nights. The company this year includes Frederick Lewis, Rowland [illegible] stone, Sidney Mather, Alma [illegible] Leonore Chippendale, Albert How[illegible] Vernon Kelso and Frank Peters. [illegible] same style of stage decorations introduced to playgoers by Sothern and Marlowe two years ago are used this season.

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APOLLO 52D & THOMPSON STS. MATINEE DAILY
M.—A. Q. Nilsson, "Why Girls Leave Home"
T.—A. Q. Nilsson, "Why Girls Leave Home"
W.—Special Cast, Victor Hugo's "Judgment"
T.—G. Fitzmaurice's "Three Live Ghosts"
F.—G. Fitzmaurice's "Three Live Ghosts"
S.—"Love, Hate and a Woman"

ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11.15 P. M.
M.—B. Compson, in "For Those We Love"
T.—B. Compson, in "For Those We Love"
W.—B. Compson, in "For Those We Love"
T.—B. Compson, in "For Those We Love"
F.—B. Compson, in "For Those We Love"
S.—B. Compson, in "For Those We Love"

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY
M.—All-Star Cast, in "The Unfoldment"
T.—All-Star Cast, in "The Unfoldment"
W.—All-Star Cast, in "The Unfoldment"
T.—Harold Lloyd, "A Sailor-Made Man"
F.—Harold Lloyd, "A Sailor-Made Man"
S.—Harold Lloyd, "A Sailor-Made Man"

BALTIMORE 51ST & BALTIMORE Eve. 6:30. Sat. Mat.
M.—Valentino, "Moran of the Lady Letty"
T.—Valentino, "Moran of the Lady Letty"
W.—Viola Dana, "The Fourteenth Lover"
T.—Viola Dana, "The Fourteenth Lover"
F.—Wanda Hawley in "The Love Charm"
S.—Wanda Hawley in "The Love Charm"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11
M.—Edna Murphy, in "Live Wires"
T.—M. Taliaferro, in "The Rich Slave"
W.—John Gilbert, in "Gleam O'Dawn"
T.—Hall Kane, in "Idle Hands"
F.—Tom Mix, in "The Rough Diamond"
S.—William Farnum, "A Stage Romance"

BROADWAY Broad & Snyder Ave. 2:15 & 9 P. M.
M.—Wesley Barry, in "School Days"
T.—Wesley Barry, in "School Days"
W.—Wesley Barry, in "School Days"
T.—Wesley Barry, in "School Days"
F.—Wesley Barry, in "School Days"
S.—Wesley Barry, in "School Days"

CAPITOL 722 MARKET ST. 10 A. M. to 11.15 P. M.
M.—Elaine Hammerstein, "Way of a Maid"
T.—Elaine Hammerstein, "Way of a Maid"
W.—Elaine Hammerstein, "Way of a Maid"
T.—Elaine Hammerstein, "Way of a Maid"
F.—Elaine Hammerstein, "Way of a Maid"
S.—Elaine Hammerstein, "Way of a Maid"

COLONIAL 6TH & Maplewood Aves. 2:30, 7 and 9 P. M.
M.—Wesley Barry, in "School Days"
T.—Wesley Barry in "School Days"
W.—Wesley Barry in "School Days"
T.—Wesley Barry in "School Days"
F.—Wesley Barry in "School Days"
S.—Wesley Barry in "School Days"

FAIRMOUNT 20th & Girard Ave. Matinee Daily
M.—William Desmond in "Fighting Mad"
T.—Doris May in "Eden and Return"
W.—Fitzmaurice's "Three Live Ghosts"
T.—Bert Lytell in "Alias Ladyfingers"
F.—Shirley Mason in "Jackie"
S.—Tom Mix in "Sky High"

56TH ST. THEATRE—Below Spruce MATINEE DAILY
M.—A. Q. Nilsson, "Why Girls Leave Home"
T.—A. Q. Nilsson, "Why Girls Leave Home"
W.—Tom Moore in "Made in Heaven"
T.—Fitzmaurice's "Three Live Ghosts"
F.—Special Cast, Victor Hugo's "Judgment"
S.—Compson, "The Law and the Women"

GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P. M.
M.—Wesley Barry in "School Days"
T.—Wesley Barry in "School Days"
W.—Wesley Barry in "School Days"
T.—Wesley Barry in "School Days"
F.—Wesley Barry in "School Days"
S.—Wesley Barry in "School Days"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30, Eves. 7 & 9
M.—Wesley Barry in "School Days"
T.—Wesley Barry in "School Days"
W.—Wesley Barry in "School Days"
T.—Wesley Barry in "School Days"
F.—Wesley Barry in "School Days"
S.—Wesley Barry in "School Days"

KARLTON CHESTNUT Above BROAD 11:30 A. M. to 11:30 P. M.
M.—Mae Murray in "On With the Dance"
T.—Mae Murray in "On With the Dance"
W.—George Melford's "Behold My Wife"
T.—George Melford's "Behold My Wife"
F.—"Don't Change Your Husband"
S.—"Don't Change Your Husband"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
M.—Gareth Hughes in "Garments of Truth"
T.—K. MacDonald, "Trust Your Wife"
W.—Alice Lake in "Infamous Miss Revell"
T.—Viola Dana in "There Are No Villains"
F.—Bert Lytell in "Alias Ladyfingers"
S.—Tom Mix in "Sky High"

ORIENT Woodland Ave. at 624 St. MATINEE DAILY
M.—"The Child Thou Gavest Me"
T.—"The Child Thou Gavest Me"
W.—M. Sennett's "Love, Honor and Behave"
T.—M. Sennett's "Love, Honor and Behave"
F.—Charles Ray in "A Midnight Bell"
S.—Charles Ray in "A Midnight Bell"

OVERBROOK 63D & HAVERFORD AVENUE
M.—C. B. De Mille's "A Fool's Paradise"
T.—C. B. De Mille's "A Fool's Paradise"
W.—Curwood's "The Flower of the North"
T.—Curwood's "The Flower of the North"
F.—Bert Lytell in "Alias Ladyfingers"
S.—Hoot Gibson in "The Fire Eater"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
M.—N. Talmadge in "Love's Redemption"
T.—N. Talmadge in "Love's Redemption"
W.—N. Talmadge in "Love's Redemption"
T.—N. Talmadge in "Love's Redemption"
F.—N. Talmadge in "Love's Redemption"
S.—N. Talmadge in "Love's Redemption"

REGENT Market St. Below 17th 10 A. M. to 11 P. M.
M.—Vivian Martin in "Song of the Soul"
T.—Vivian Martin in "Song of the Soul"
W.—Vivian Martin in "Song of the Soul"
T.—Vivian Martin in "Song of the Soul"
F.—Vivian Martin in "Song of the Soul"
S.—Wm. C. Cabanne's "At the Stage Door"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.
M.—Valentino in "The Conquering Power"
T.—Valentino in "The Conquering Power"
W.—Wallace Reid in "Peter Ibbetson"
T.—Wallace Reid in "Peter Ibbetson"
F.—John Gilbert in "Shame"
S.—John Gilbert in "Shame"

SHERWOOD 54th & Baltimore Av. MAT. 2; EVE. 6:30
M.—Valentino in "Moran of the Lady Letty"
T.—Valentino, "Moran of the Lady Letty"
W.—Victor Hugo's "Judgment"
T.—Victor Hugo's "Judgment"
F.—"The Child Thou Gavest Me"
S.—"The Child Thou Gavest Me"

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M.
M.—Charles Chaplin in "Pay Day"
T.—Charles Chaplin in "Pay Day"
W.—Charles Chaplin in "Pay Day"
T.—Charles Chaplin in "Pay Day"
F.—Charles Chaplin in "Pay Day"
S.—Charles Chaplin in "Pay Day"

STANTON MARKET Above 16TH 11 A. M. to 11:15 P. M.
M.—Special Production "The Golem"
T.—Special Production "The Golem"
W.—Special Production "The Golem"
T.—Special Production "The Golem"
F.—Special Production "The Golem"
S.—Special Production "The Golem"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M.
M.—DeMille's "A Fool's Paradise"
T.—De Mille's "A Fool's Paradise"
W.—DeMille's "A Fool's Paradise"
T.—Barker's "Poverty of Riches"
F.—Barker's "Poverty of Riches"
S.—Barker's "Poverty of Riches"

VICTORIA MARKET ST. nr. 9TH 9 A. M. to 11 P. M.
M.—Bert Lytell in "The Right That Failed"
T.—Bert Lytell in "The Right That Failed"
W.—Bert Lytell in "The Right That Failed"
T.—Bert Lytell in "The Right That Failed"
F.—Bert Lytell in "The Right That Failed"
S.—Bert Lytell in "The Right That Failed"

GRANT 4022 GIRARD AVE. Mats. Mon., Wed and Sat.
M.—Valentino in "The Conquering Power"
T.—Valentino in "The Conquering Power"
W.—"A Wife's Awakening"
T.—William C. Farnum in "A Stage Romance"
F.—George Arliss in "Disraeli"
S.—George Arliss in "Disraeli"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 & 3; 6:30 to 11
M.—Will Rogers in "An Unwilling Hero"
T.—Will Rogers in "An Unwilling Hero"
W.—Will Rogers in "An Unwilling Hero"
T.—"Bunty Pulls the Strings"
F.—"Bunty Pulls the Strings"
S.—"Bunty Pulls the Strings"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3, 7 and 9 P. M.
M.—Hoot Gibson in "The Fire Eater"
T.—Hoot Gibson in "The Fire Eater"
W.—Rudolph Valentino in "The Sheik"
T.—Rudolph Valentino in "The Sheik"
F.—R. Talmadge in "The Cub Reporter"
S.—R. Talmadge in "The Cub Reporter"

COLISEUM Market bet. 59th & 60th 1:30 and 3, 7 and 9 P. M.
M.—Wallace Reid in "Peter Ibbetson"
W.—Wallace Reid in "Peter Ibbetson"
M.—All-Star Cast in "False Brands"
T.—B. Compson, "The Law and the Woman"
F.—B. Compson, "The Law and the Woman"
S.—J. P. MacGowan, "Ruse of the Rattler"

JUMBO FRONT ST. & GIRARD AVE Jumbo Juge on Frankford Ch.
M.—Fred. Remington's "Ruse of the Rattler"
T.—Doris May in "Tons of the Dust"
W.—Gladys Walton in "The Foolish Age"
F.—Mabel Ballin in "Jane Eyre"
S.—"The Duke of Chimney Butte"

LEADER 41ST & LANCASTER AVE 2:30 to 4:30; 7 to 11 P. M.
M.—C. B. DeMille's "A Fool's Paradise"
T.—C. B. DeMille's "A Fool's Paradise"
W.—C. B. DeMille's "A Fool's Paradise"
T.—Will Rogers in "One Glorious Day"
F.—Will Rogers in "One Glorious Day"
S.—Alice Brady in "Hush Money"

LOCUST 52D AND LOCUST STREETS Mats. 1:30; 3; Eves. 6:30 to 11
M.—S. Hayakawa in "Five Days to Live"
T.—S. Hayakawa in "Five Days to Live"
W.—S. Hayakawa in "Five Days to Live"
T.—M. Normand, "What Happened to Rosa"
F.—M. Normand, "What Happened to Rosa"
S.—M. Normand, "What Happened to Rosa"

NIXON 52D AND MARKET STS. 2:15, 7 and 9
M.—Gladys Walton, "Playing With Fire"
T.—Gladys Walton, "Playing With Fire"
W.—Gladys Walton, "Playing With Fire"
T.—Gareth Hughes, "Little Eva Ascends"
F.—Gareth Hughes, "Little Eva Ascends"
S.—Gareth Hughes, "Little Eva Ascends"

RIVOLI 52D AND SANSOM STS. 1:30 & 3; 6:45 to 11 P. M.
M.—Rudolph Valentino in "The Sheik"
T.—Rudolph Valentino in "The Sheik"
W.—Rudolph Valentino in "The Sheik"
T.—Rudolph Valentino in "The Sheik"
F.—Rudolph Valentino in "The Sheik"
S.—Rudolph Valentino in "The Sheik"

69TH ST. Theatre—Opp. L. Terminal Doors 2:30—7 and 9
M.—R. Valentino, "The Conquering Power"
T.—R. Valentino, "The Conquering Power"
W.—R. Valentino, "The Conquering Power"
T.—Wm. C. DeMille's "Miss Lulu Bett"
F.—Wm. C. DeMille's "Miss Lulu Bett"
S.—Wm. C. DeMille's "Miss Lulu Bett"

STRAND Germantown Av. at Venango 2:30, 7 and 9 P. M.
M.—B. Compson, "The Law and the Woman"
T.—B. Compson, "The Law and the Woman"
W.—B. Compson, "The Law and the Woman"
T.—Will Rogers in "One Glorious Day"
F.—Will Rogers in "One Glorious Day"
S.—Will Rogers in "One Glorious Day"

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

Ambassador Baltimore Ave. at 50th Continuous 1:30 to 11 P. M.
M.—Harold Lloyd, "A Sailor-Made Man"
T.—Harold Lloyd in "A Sailor-Made Man"
W.—Harold Lloyd in "A Sailor-Made Man"
T.—Harold Lloyd in "A Sailor-Made Man"
F.—Harold Lloyd in "A Sailor-Made Man"
S.—Harold Lloyd in "A Sailor-Made Man"

Germantown 5510 Germantown Ave. MATINEE DAILY
M.—Will Rogers, "Doubling For Romeo"
T.—Will Rogers in "Doubling For Romeo"
W.—Will Rogers in "Doubling For Romeo"
T.—Harold Lloyd in "A Sailor-Made Man"
F.—Harold Lloyd in "A Sailor-Made Man"
S.—Harold Lloyd in "A Sailor-Made Man"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY
M.—Bert Lytell in "A Trip to Paradise"
T.—Charles Ray in "Two Minutes to Go"
W.—Viola Dana in "The Fourteenth Lover"
T.—Geo. Fitzmaurice's "Three Live Ghosts"
F.—Geo. Fitzmaurice's "Three Live Ghosts"
S.—Gareth Hughes in "Garments of Truth"

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