VOUTH is being constantly served first upon the screen these days. Let's suppose a couple of red-hot fans of six or seven years ago had left miladelphia to become missionaries in China or Abyssinia, and returned home ls week, film-hungry because they hadn't been to a picture show since they left. Suppose next week's program at the downtown houses be placed before What would they think?

THE Stanley has a Mac Murray fea-ture with the intriguing, if indefinite title of "Fascination." Seven years ago, Miss Murray was unknown to the screen, but she made her film debut shortly after that time in "To Have and to Hold" which, it is interesting to note, is again to be screened, this time with Betty Compton.

The Mae Murray of old was a miss of calico and ginghams, of downcast eyez and sweet-sweet parts, all of which militated against her success as the "Renching for the Moon!"), is by no

ner played.

part, was seven years ego, a prominent getting into the villain's power

A word in passing about "Fascination!" This is another of the "Spanish Love," "Blood and Sand" and "White Peacock" school. So far this year the

A turization of the old Belasco farce. China. again, those fans of yesterday would be stunned at the names of the cast of A ND now, running quickly over some of the more important film show-

time later for Selig in a series of the farces of the late Charles Hoyt.

In Charles Ogle, however, we find one familiar name in the "Is Matri-

a Continental drummer boy, and Ogle portrayed Washington, a favorite part for him those days.

The other members in the cast of this farce, which, by the way, sounds like THE CRITIC TALKS wholesome, laughing tonic that does not spread its laughs sparingly over six reels of arid spots—are names which would have meant nothing to the photoof arid spots-are names which followers of 1914 except in the case of Sydney Bracey, who was then well known as a serial player with the defunct Thanhouser Company. He played a butler in one of those serials.

WHERE IS MY WANDERING first appearance (if memory serves aright) was in the part of a breezy cowboy character in a Lasky film two or three years back, plays the title role.

Incidentally the admirers of Mary Carr, Kate Bruce, Mary Alden and Margaret Seddon, rival "mothers" in screen plays of heart appeal, will here some vigorous and hard-working statis-tician will figure out how many pint jars could be filled by the tears wept esting reading.

week at the Arcadia in "Two Kinds of Women," was one of the first of the long series of Famous Players stars, but in 1914, at any rate, she was unshown to the screen, though the stage had seen her magnificent performance in "Joseph and His Brethern." It was in 1915 that she went to Rome to film Hall Caine's "Eternal City."

There is one in her supporting cast of "Two Kinds of Women," however, that our Fans of Yesterday would recognize. His name is Thomas Santschi, and he appeared in many a Selig film before he became firmly established later in "The Spoilers." In fact, Santschi is probably one of the "most veteran" of leading men on the screen. Others who started out in that capacity are new playing older character parts, but another seems as rugged and virile as ever, though he has had to survive such warfe beating scraps as that with Dustin Farnum to do it. William Elmer, so of the supporting players in this fin at the Arcadia, is a real olding, "filmically" speaking, and his maining countenance may have been likeling fans seven years back.

Two Kinds of Women, "is one of the supporting cast of the supporting older character parts, but and the Arcadia, is a real olding, "filmically" speaking, and his maining countenance may have been likeling fans seven years back.

Two Kinds of Women "is one of the supporting players in this man at the Arcadia, is a real olding, "filmically" speaking, and his maining countenance may have been likeling fans seven years back.

Two Kinds of Women "is one of the supporting players in this man at the Arcadia, is a real olding countenance may have been likeling fans seven years back.

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Two Kinds of Women "is one of the supporting players in this man as the Arcadia, is a real olding for the contest by professional singers, and the irre is agreated amore amateur private playing countenance may have been likeling fans seven years

Photoplays to Be Seen On Local Screens Soon

April 24—"The Seventh Day," with Richard Barthelmess, Stanley; "The Cradle," with Ethel Clayton, Arca-dia; "Iron and Gold," with Dustin Farnum, Victoria; "Fair Lady," with Betty Blythe, Aldine.

Mary Johnston heroine. The Mac Murmeans a youngster, but his days of ray of today is a very sophisticated stardom on the screen have not been young person with as few clothes as with Selig before that, and was prob-In the cast of "Fascination" these a wicked lasso be could swing the was a In the cast of "Fascination" these are the control of the cast of "Fascination" these terms of yesterday would find one very familiar name—Courtenay Foote.

Nowadays, he is seldom seen on the screen (if memory serves, his last appearance here was with Norma Taimadge in "The Passion Flower"), but in those "olden days" he was a familiar western Vitagraph Company beside western Vitagraph Company figure in Vitagraph films in which Edith such old favorites as George Holt, Wil-Storey, Julia Swayne Gordon, Rogers ham D. Taylor (then an actor), Otto Charles Kent and Florence Tur- Lederer, who still appears occasionally: yed.

George Stanley, Myrtle Gonzalez, whose Vincent Coleman, who is Miss Mur-ray's leading man in this exotic ro-mance of Spain, is a very newcomer to the screen; Helen Ware, who has a

"Chasing the Moon" (to digress a stage actress who had probably never considered screen acting; Creighton Hale had yet to make his first hit in thrilling serials with Pearl White in which the two yied with each other in Tom's horse Tony is used.

stage has about controlled an option of the members of the cast are young-in this sort of thing, except that "Sere-sters, both in age and screen experience, in this sort of thing, except that seren ade" with George Walsh and Miriam though Billy Quirk is an old Vita-copper upheld the screen side. In past grapher of days following 1915: Huntsensons, however, we have to remember 'Gypsy Love,' "Carmen," "The Pasters of the Company oven later, and C. E. Griffith played in "Gypsy Love." "Carmen," "The Passion Flower" and "Tarantula," while "Double Trouble," one of the earliest on the way are the screen versions of Fairbanks films, which, however, was "Blood and Sand" and "Spanish Jade." some time later. The others, Miriam Battista, William Collier, Jr., and AT THE Karlton next week is a pic- Billie Dove, would be just names to those Fans of Yesterday returned from

T. Roy Barnes has sprung to screen ings, we find "Hail the Woman" in its T. Roy Barnes has sprung to screen prominence within a year: Lila Lee was started out her ill-fated starring venture by Lasky about three and a half years ago: Lois Wilson had not appeared in Peter B. Kyne's "A Man's Man' and was unknown to the fams of that year; Walter Hiers was equally unknown, and such famous screen fat men as John Bunny, Hughie Mack and James Lackaye held the avoirdupois championship: Tully Marshall had yet to make his film debut under Griffith's auspices in Triangle shall had yet to make his him depart the same him, had not yet won recognition by her work in those delightful (b. Henry stories, in which she played with Edward Earle. Tyrone Power, playing in "Footfalls" at Fay's, was playing in "Footfalls" at Fay's, was one familiar name in the "Is Matrimony a Failure?" cast. Ogle was, at
the time of which we speak, with the
Edison Company, playing with Marc
McDermott, Gladys Hulette, Mary
Fuller, Herbert Pryor, Viola Dana,
Miriam Nesbitt (now McDermott's
wife), Mabel Trunelle, Robert Brower
and Bigelow Coone. There is one pic,
ture that comes to mind especially
in which Viola Dana played the part of
a Continental drummer boy, and Ogle
portraved Washington, a favorite rest when the service of the lights standard

Faversham's production of "Julius Bethlehem or of Toronto.

Bethlehem or of Toronto.

The Choral Union of Philadelphia, Anne
bethlehem or of Toronto.

The Choral Union of Philadelphia, Anne
bethlehem or of Toronto.

The Choral Union of Philadelphia, Anne
playing. He knows by that time how
badly he really plays quartets.

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time standary having the shows had the time how
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badly he really plays quartets.

The Choral Union of Toronto.

The Choral Union of Toronto.

The Choral Union of Consultant of the Violes and with time how
badly he really plays quartets.

The Choral Union of Toronto.

The Choral Union of Toronto.

Th on the stage seven years ago, having just finished an engagement in William

TO MUSIC LOVERS

NOT the least important of the events choir in one rehearsal. been the opportunities Philadelphia has then the been the opportunities Philadelphia has had to hear choral singing of the best had to hear choral singing of the best possible kind. Three of the finest choirs on the Continent have sung here. St. Olaf's Choir, the Mendelssohn Choir of Toronto, Canada, and the Bach Choir, of Bethlehem. Not only Club, which gave an astonishing concept the conduction of the subject of choral music, there is an organization which stands unique in a new field of word work. This is the Harvard Glee Club, which gave an astonishing concepts. BOY TONIGHT?' the second have these great organizations given an cert in Philadelphia a season or two opportunity to hear choral singing at ago. next, is even more definitely a picture of the best that this Continent (or any other) knows, but the three organizations appearance (if memory serves there represent these highly different properties of the continent of the co tions represent three highly different spheres of choral work.

feature, which is based on the song written by Robert Lowry (a Philadelphian, by the way), are all newcomers, that it gives sacred compositions exclusively, while the Mendelssohn Choir, of Toronto, finds its field in both sacred in the might be obtained. The index secular music, but does better in leader was always an undergraduate

have a chance to see still another actress in this kind of role. The mother of the like in two important particulars: "wandering boy" will be played by Virginia True Boardman. Some time some vigorous and hard-working statistically and the second statistically and the second statistically and the second statistically of the work in which his choir excels and has a genius for choir excels and has a genius for choir training and conducting, and each choir

STARS APPEARING ON LOCAL SCREENS NEXT WEEK



Haructors from "WHERE IS MY WANDERING BOY

TO-NIGHT"? Stanton

AGNES AYRES, "BOUGHT AND

MUSIC NOTES

WESLEY BARRY

THE STAGE DOOR" SCHOOL DAYS

matter of a great chorus. Of course, the city must have a sufficient population to allow a wide choice in the ter of the quality of the voices and their number. But in the smaller city the choral organization, if it achieves enough prestige, becomes a municipal affair, in which all the citizens take pride and for which they will do anything possible to help to success. This never the case in the large city. where the distances are great and where there is a multitude of musical interests both vocal and instrumental to divide forty years or more of age does so for the attention of the musicians and an even greater multitude of orchestral reason. He could not be drawn into a concerts, operas, solo recitals, et cetera. concerts, operas, solo recitals, et cetera. In the small town the musical interest will not do the work necessary to get is focused on the choral organization; into "concert form," and, second, he in the city it is subdivided. This is the is old enough, and has heard enough In the small town the musical interest chief reason why no great city has a good quartet playing, to have lost all choir which can compare with those of illusions as to the merit of his own

thusiasm those who sing under their batons. Without this last element choral music of the highest standard cannot be attained. Unlike the professional orchestras, the members that at his death the present director. Henry Gordon Thunder, succeeded to the leadership. paid for their services, and what they the leadership. do must be brought out by enthusiasm of Mr. Guhlmann Mr. Maurits Leefson employed to train a professional or-chestra would break up a volunteer choir in one rehearsal.

of Mr. Gunnmann Mr. Mandel the post-became the conductor and held the post-tion for more than ten years. He was in turn succeeded by Mr. Thunder, who has been the leader ever since.

The former mission of the college glee club was to sing more or less well the songs of the college, with a few of the easier grade of part songs for There is no doubt that St. Olaf's Choir stands entirely alone in the excellence which it has achieved among "college spirit" and of social activities educational institutions of the cowboy character.

or three years back, plays the title role.

or three years back, plays the title role.

Patsy Ruth Miller, a very new face on the screen, is the girl who waits at home while the country lad visits and personally investigates the lights of Broadway.

Choir stands entirely cellence which it has achieved among the educational institutions of the country, both in tonal quality and in perfection of training, at least so far as mixed choral singing is concerned. The Bach Choir, on the other hand, described works of the Glee Club after the concert, arranged by the alumni. The 'making' ranged by the alumni. The 'making' of the Glee Club was largely a matter nd secular music, but does better in leader was always an undergraduate the latter. in the three choirs is futile. Each has its own field in which it stands at the very a boy who knew little if anything of the training of a choral organization.

But the Harvard Glee Club, under the professional leadership of Dr. the professional leadership of Dr. Archibald T. Davison, has broken this tradition to shreds and this club at least has sprung forth as one of the eminent singing organizations of the country. iars could be filled by the tears wept has devoted an enormous amount of singing organizations of the country.

by screen mothers grieving for recalcitime and study to the work in hand. The program which it will give next than children and how many hours they without both of these things the re- week would challenge the best efforts with the country. have spent by home firesides waiting suits which have been accomplished of any body of men's voices anywhere, could not possibly have been reached. ranging, as it does, from Bach and Palestrina, to Cesar Franck and Dworak, with a "Chant du guerre" by PAULINE FREDERICK is by no means a recent convert to the screen.

This talented star, who appears next work at the Arcadia in "Two Kinds of Women," was one of the first of the work. The Bach Choir is now in its twenty-second year, and each of its public performances has added not the screen. The public performances has added not the singing will not be of the amateur type indigenous to college gleen.

De Luca will have the role of the High Priest, and Mr. Rothler that of the Old Hebrew, Others in the cast will be Messre, Hada, Paitrinieri, Reschiglian and Schlegel, Miss Ogden will lead the ballet and Mr. Hasselmans will conduct.

FLORENCE VIDOR, "HAIL THE WOMAN"Alding

The program of the Philadelphia Orchestra on Friday and Saturday next offer a new composition by one of the talented members of the orchestra. Otto Muelier, and the appearance of the Stokowski medalist of 1921. Edward Lane, planist. The symphony is Tschalkowsky's No. 5, in E minor, op. 64. Mr. Lane has elected to be leard in the Liszt E flat concerto, Mr. Mueller, a member of the first violin section of the Philadelphia Orchestra since 1907, has been represented before through the medium of the orchestra by his symphonic poem, "Atlantis," and the "Dramatic Overture." The carnival overture. "Schlarafflada" was completed last summer in Philadelphia.

The Harvard Glee Club. Dr. Archibald T. Davison, conductor, will present at the Academy of Msic on Wednesday evening next a program composed of works of Bach. Palestrina, Pergolesi, Grechaninov. Schmitt. Dvorak, Franck, Milhaud, Lassus, Brahms, Morley and Handel.

playing. He knows by that time how badly he really plays quartets.

The Philadelphia season of two weeks of the Russian opera begins at the Forrest Theatre Monday. April 24. The company consists of ninety-six members formerly of the great Russian theatres in Petrograd. Moscow. Odessa, Kleff and Knzan. The repertoire for the first week in Philadelphia is as follows: Monday. "Tsar's Bride." by Rimsky-Korsakov. Tuesday. "Pique Dame." by Tschaikowsky: Wednesday. "Mermaid' or "Rasulka." by Dargomizsky: Thursday. "Snow Maiden," by Rimsky-Korsakov; Friday. "Eugen Onegin." by Tschaikowsky: "The Demon." Rubinstein, Saturday afternon and "Carmen." by Bizet, Saturday night.

The Matinee Musical Club will give its annual spring choral concert. Helen Pulaski Innes, director, in the ballroom of the Believue-Stratford heat Thursday evening. The chorus will be assisted by the Matinee Musical Club Orchestra. Thaddeus Rich, director; the Matinee Musical Club harp ensemble of ten harps. Dorothy Johnstone Baseler, director, and the Eurydice String Quartet.

"Sat. son et Dailia" will close the Metropolitan Opera season at the Academy of
Music next Tuerday evening. Glovanni Martineili will appear in the role of Samson,
and Jeanne Gordon will be the Dallia. Mr. pearance this season in a violin recital on

Wednesday evening, April 26, in the Acad-The Mendelssohn Club, N. Lindsay Norden, conductor, will present an interesting program' at its second concert on Wednesday night next in the Believue-Stratford ball room. Miss Effisabeth Honner, contraito, will be the soloist. A musical event of interest is the concert to be given on Wednesday evening at Witherspoon Hall by Karl Bonawitz, planist, and his sister, Cechila Bonawitz, violnist. The program includes "Bonata," Op. 7. Gries; "Ballads Venetienne," Leschetisky: "Liebestraum," Liest, Preiude in G minor, Rachmaninoff; "The Gollywoes" Cakewalk." Debussy, and a group of Chopin, for plano, Miss Bonawitz will play the Wieniawaki concerto. "Praejudium and Allegro," Pugnani-Kreisler; "Tambourin Chinoise," Kreisler; "Nocturne," Chopin; "Air Hongroiso, Habn; "Zieguenerweisen." Sarasate, and "Romance," Bonawitz.

The Philadelphia Operatic Society will present "Carmen" Monday evening. April 24, at the Academy of Music. Winifred Wiley will sing the title role of Don Jose will be heard as Micaela, the role of Don Jose will be sung by Chris W. Graham and Dr. Andrew Knox will be heard as Nescamillo. Helen E. Botwright, Veronica Sweigart, D. L. Mathews. Jr., Charles D. Long and Howard F. Haugh are in the cast.

The program for the anniversary concert of the Choral Society of Philadelphia, to be given at the Academy of Music on Ayril 27, embraces excerpts from the great composers, both modern and ancient. It begins with the Sanctus from the Bach B Minor Mass, followed by "The Heavens Are Teiling, from "The Creation;" "the Night is Departing," Mendelssohn; "The Tempest at Sea," by Max Bruch, and other more modern numbers.

To accord with the plan to make music week as elaborate as possible, the members of the Treble Clef have arranged to have their spring concert Friday night. May b. in Witherspoon Hall. A program is which the works of American composers predominate will be given, with the performance of two songs by the talented Philadelphia composer, Elizabeth Gest.

The Philadelphia Music Club will hold its next regular meeting in the Rose Garden. Bellavus-Stratford, on Tuesday afternoon at 2:30. The following club members will appear in selected numbers: Vera Murray-Covert, soprano: Teckla Farm-McKinnie, soprano, assisted by Joseph La Monaca, flutist of the Philadelphia Orchestra; mary Bray. contraito; Kathryn E. Noll, contraito; Irene Effle Hubbard, cellist: Florence Adele Wightman, harpist; Ebba Sjoholm, planist.

Luigi Boccelli, baritone, will give a recital in the forer of the Academy of Music on Friday evening, April 28. He will be as-sisted by Rachel Troost Stuempfig, so-prano, and Mary Miller Mount at the plano.

Special Easter music will be given at the Second Presbyterian Church, Twenty-first and Walnut streets, Sunday evening, at 7:30, 7 ochorus choir, under the direction of N. Lindsay Norden, will sing "The First Communion," Tinei, "Shine Forth, O New Jorumalem," Tolskyakoff, "They Have Take, Away My Lord," Stainer, "Chorus of Scraphim," Dubots, for women's voices; "Easter Song," Fehrman, and a solo by Mr. Stainer, There will also be trios for violin, harp and organ.

The second stries of free Sunday afternoon concerts of the Academy of Fine Arts will heafn on April 16, Easter Day, at 3 o'clook. The performers will be Cora Frye, planist; Luigi Boccelli, baritone, and David Cohon, violinist.

The Tail Cedars' Glee Ciub, of Philadelphia, Forest No. 10, assisted by a number of soloists, will give a special concert in Oxford Fresbyterian Church. Broad and Oxford streets, on the evening of May 2 as one of its activities in the general program for Music Week.

Easter music will be sung Sunday night by the choir of Old St. Peter's Church. Third and Pine streets, under the direction of Harold W. Gilbert. The program will be: "Awake Up My Glory." Barnby: "The Day Is Gently Sinking." Matthews: "Hallelujah." "Handel: tenor solo, "My Hope Is in the Everlasting" (Stainer), Wharton W. Weir.

Jimmy Hussey's Career Jimmy Hussey, who was the principal comedian in the Century Revue. the Shubert cameo revue which re cently played here, and who returns in "The Promenaders," a new revue "The Promenaders," a new revue playing at the Chestnut Street Opera House next week, started his theatrical career ninetcen years ago in Chi cal career nineteen years ago in Chicago in the name part of a show called
"The Little Outcast." From that he
went to the "Babes in Toyland," and
later organized "The Three Urchins,"
which had an ill-fated vaudeville career
of ten days. He was also, at one time,
in the support of Richard Mansfield,
playing Shakespearian repertoire.
When the war broke out, he was playing in London with Jack Boyle, and ing in London with Jack Boyle, and since then, he has played in several





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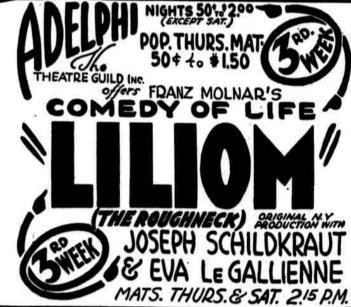
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