BEFORE THE CURTAIN GOES UP

Philadelphia Has Fared Well in Slump Season—Many Favorites Here This Year—Gillette's Play Good

RETROSPECT, rather than anticipation, must be the keyword for things theatrical here now.

Only three legitimate houses will be open Monday, and the duration of their occupancy is a matter that rests with the weather man. Monday has one opening, or rather a return engagement, in "Letty Pepper," which did so well at the Walnut back in March that it was decided to try it again.

The only novelty of the week is the presentation in stock for the first time in Philadelphia of Zona Gale's "Miss Lulu Bett," by Mae Desmond and her players at the Cross Keys.

* * *

IN RETROSPECT, the last season has been one of surprising excellence for a so-called "slump year," both from an artistic and financial standpoint. One of the prominent managers of the city is quoted as saying that the three houses under the control of his organization have done exceedingly well. The mistake, he says, that most theatrical men have made is to compare the present season with the flood-tide of 1919 and 1920. Naturally, the returns were not so glowing, but, for this city at any rate, those returns have been satisfactory.

Last season, the golden flood was still rising at the start, but collapsed about mid-year, and ebbed up to springtime. This year, the season began none too hopefully, but except for a spell during February and March, never reached the low level prophesied. Next fall is another story again. Few producers have made plans for 1922-1923, and it's not likely they will until that season comes around. One condition that is likely to prevail is a booking arrangement by which the duplications in certain types of shows which have stood for bad business in the last two seasons, will be done away with. Shakespearean repertoire engagements treading on each other's heels, musical comedies occupying five out of seven houses, dramatic stars of the same general type in adjoining houses—all these are problems that must be met and solved.

The price situation showed a distinct change here during the last season, more, probably, than in New York. The average top price began at $2.50 instead of $3, and it was a daring manager indeed that attempted the latter scale. "The Follies" made no pretense at a $4 or $5 rate, and even such a pretentious performance as "The Circle," with John Drew and Mrs. Leslie Carter co-starred, stuck to the $2.50 admission. At least a dozen even tried to introduce the $2 show, but in many of those cases the performance itself was so distinctly "cheap" that the reduction failed to pay. In fact, theatre-goers seemed instinctively to fear the low-priced show, the reason being that they had become used to paying the wartime rates.

* * *

AND now, considering the season from the standpoint of the worth of the plays themselves, there is again evidence that Philadelphia fared more than well in relation to the national production of theatrical entertainment.

In the first place, for those who do their theatre-going by name of star only, this city had visits from the Faithful Old Guard, as represented by Otis Skinner, John Drew, Mrs. Carter, Frances Starr, Ethel Barrymore, Mrs. Fiske, Sothern and Marlowe, Mantell, Henry Miller and Blanche Bates, Leo Ditrichstein, William Hodge, William Gillette and Tyrone Power.

In fact, there have been few of the rising generation of players on whom the burden of the future must rest represented in this year's crop here. Ruth Chatterton, McKay Morris, Charles Gilpin, Gilda Varesi, Helen Menken, Joseph Schildkraut, Eva Le Gallienne, Elsie Ferguson, the Tobia girls, Billie Burke and Alfred Lunte—they about complete the list.

Among those veterans who have only recently achieved stardom, or even if they have not done so, are well remembered here, there have been seen Holbrook Blinn, Robert Warwick, Olga Petrova, William Morris, Fred Tiden, Lionel Atwill, Laura Hope Crews, Hale Hamilton and O. P. Heggie.

Those lists are exclusive of musical comedy favorites, the Irish players, who gave the inimitable "White Headed Boy," and that splendid co-ordinated cast of English actors who presented "The Skin Game."

* * *

EVERY form of dramatic entertainment has found its way to some Philadelphia house. That includes comedy in all its possible phases, from fantastical (or whimsical) to "tragi" (as in "The Skin Game"); drama, both society and exotic; farce, bedroom and its kin; spectacle, extravaganza, revue, musical comedy, operetta and grand opera.

An attempt will be made next week to catalogue the best of the year's offerings and to list an opinion of the ten or twelve "best." It is hardly likely that such a list would agree entirely with the apparent opinions of the public as expressed in the long engagements, but it is interesting to note that the past season has been notable in one long run, close to a record, "The Bat," which stayed nineteen weeks at the Adelphi. "Ladies' Night" lingered nine weeks at the Lyric, "Liliom" five at the Adelphi, "The O'Brien Girl" nine weeks at the Garrick and "Welcome Stranger" and "Letty Pepper" at least six each, gained in two engagements.

* * *

MELODRAMA, as pointed out last week, has been noticeably active here with "Cornered," "The Bat," "Bulldog Drummond," "Drifting," "Blood and Sand," "Haunted" and "The Dream Maker" as examples.

The last named, which opened Monday at the Broad, is one of the best of the lot. It is a remarkable example of an idea worked up to the limit of smooth and plausible production, interesting and intelligent dialogue and the right emphasis on the thrills.

The masterhand of William Gillette is seen in every phase of the play's presentation. In addition to giving a most delightful impersonation himself, he has surrounded himself with a cast that, with one exception, gives a wonderfully rounded and admirable performance.

"The Dream Maker" is one of those plays wherein every doubt or criticism of the audience is deftly forestalled. Just as the Amateur Mystery Play Writer in Row D, seat 6, says, "Ah-ha, that's a slip. That thing could never have happened; there's no reason for it," at the same moment, the author puts into the mouth of one of his characters a remark that explains that very same piece of action, or justifies it in some bit of stage business.

Without knowing what Howard Morton had in the scenario, which he submitted to Mr. Gillette, it is not hard to believe that the latter is almost entirely responsible for the success of "The Dream Maker." To be sure, Dr. Clement is always Gillette, but then the part is so closely allied to the type of character that Gillette has made famous, that no fault can be found with that.

The inimitable work of that always-to-be-trusted veteran, William Morris, as Gillette's shrewd adversary (the sleek, immaculately dressed and ... crook that has such a keen sense of humor as to make himself liked, despite his villainy), is a great asset to Mr. Gillette and to "The Dream Maker."

* * *

THE return of Charlotte Greenwood to the Walnut is another indication of the bright spot Philadelphia has been this year in a general atmosphere of theatrical financial drought. With companies and theatres from coast to coast complaining of lack of audiences and with New York last week reporting a $12 house at a Broadway theatre, Philadelphia has and is remaining above water. The "return engagement" of "Letty Pepper" goes to show that managers are keeping as close as possible to the fruitful sources.

Miss Greenwood terminated her first engagement at the Walnut the week before Easter, when the size of the audiences indicated the run was just at the height of its popularity. But the booking called for a Broadway engagement, and the angular star seemed willing to sacrifice almost certain profits here for the possibility of a Broadway prestige for "Letty." The latter was not forthcoming and now she is back here for another run.

THE CRITIC TALKS TO MUSIC LOVERS

DURING the music season now rapidly drawing to a close, Philadelphia has had the most active period of grand opera that it has experienced since the onslaught of the late Oscar Hammerstein on the Metropolitan Philadelphia entrenchments almost fifteen years ago. Since the first of November we have had fifty-eight performances by professional companies, sixteen by the Metropolitan, twenty-one by the San Carlo, fourteen by the Russian and seven by the Chicago Opera Association.

Already some of the companies are laying their plans for Philadelphia for next season. Mr. Gatti-Casazza, pilot of the Metropolitan, has already issued his prospectus for New York, so, if we do not get all the novelties which the longer season of that city warrants, we at least know what we shall not hear. We shall probably get the usual sixteen performances which the Metropolitan deems a season for Philadelphia.

At the same time, Mr. Gatti has evidently reconsidered the dictum of two seasons ago, when he declared that Philadelphia did not want any novelties. The "reform" started last season and has continued throughout the one now ending, during both of which we have had a very fair proportion of new compositions and of revivals.

TAKE the present season, for example. We have had in Philadelphia sixteen operas by the Metropolitan. Of these, two were absolutely new to the repertoire of the company, "Le Roi d'Ys" and "Die Tote Stadt" and we heard "Lohengrin," "Parsifal" and "Die Walkure" of the Wagnerian revival. "Lucia" and "Traviata" were used as the vehicles for Mme. Galli-Curci and are therefore admissible, which they would not be under ordinary circumstances, as the operatic repertoire of coloraturas is necessarily and perhaps wisely, limited. "Ernani" was revived for Titta Ruffo; we didn't get Titta, but we got the opera although it was no fault of the management that the great baritone did not appear—he was ill.

"Boris Godounoff" is always welcome, but when it is used as the medium to reveal the tremendous art of Chaliapin, it became perhaps the foremost production of the season here. It was a performance which will never be forgotten by those who saw it. "Tosca" was used as the premiere of Mme. Jeritza in Italian opera (she made her first appearance in "Lohengrin" in the most asinine role Wagner ever wrote, that of Elsa) and "Madame Butterfly" was used for the farewell of Geraldine Farrar, when it was but to be expected that she would appear in her most famous (the adjective is used advisedly) role.

This then, leaves only five operas which were either not novelties or were not given for some especial singer. These were "Louise," perhaps the finest example of modern French music drama (omitting Debussy); "Don Carlos," "La Boheme," "Andrea Chenier" and "Samson et Delila." There were three operas each by Verdi, Puccini and Wagner, and no other composer was represented by more than one—not a bad balance, as any reader will agree if he takes the trouble to think over the Metropolitan repertoire of some of the years recently past.

THE novelties announced by Mr. Gatti for the coming season include two operas new to this country, "Mona Lisa," by Max Schillings, and "Anima Allegra," by Vittadini. There will be six revivals, none of which brings any especial thrills to the opera lover. There will be "Romeo et Juliette," Gounod; "Thais," Massenet; "L'Africaine," Meyerbeer; "William Tell," Rossini; "Tannhaeuser," and Richard Strauss "Rosencavalier."

The director of the Metropolitan announces a lot of new singers, the names of most of whom are unfamiliar in this country, except Mlle. Ina Bourskaya, the mezzo-soprano, who created such a fine impression both by her singing and her acting with the Russian Opera Company. All of the really important singers under contract this season remain, except Mabel Garrison, whose name does not appear on the roster, and Geraldine Farrar, whose retirement was made known in the middle of the current season.

One significant thing about the new singers of the Metropolitan is that five of them are from Germany. This might indicate that Mr. Gatti will produce the Wagnerian operas next season with singers trained to the particular school; his Italian and other non-German stars have shown conclusively that if the Metropolitan wants to give Wagner in true Metropolitan style and according to the traditions of that great company in the past, some singers born to the Wagnerian tradition must be had. As the rancors of the war die away and common sense in art asserts itself, this situation will undoubtedly clear without help.

THE plans for next season of the Chicago Opera Association, in so far as Philadelphia is concerned, are now very much "up in the air." When the company left this city, Miss Garden had definite plans for next season in the East, in which Philadelphia was to play an important part, serving for at least part of the time as a "base of operations." But since that time many things have happened, the chief of which at least as concerns us was the refusal of Miss Garden to assume the management for another season.

The personal end of this is readily understood. Miss Garden is easily the transcendent star of the company, especially on the road, and there are demands from every town and city in which the company appears for more performances in which she sings than would be possible for any human being to grant and still live. The position of a great operatic star is attractive from many standpoints; that of manager, even of a great company, is equally unattractive and especially so to the person of thoroughly artistic temperament, which no one will deny that Miss Garden possesses in a superlative degree. How she managed to appear in Philadelphia in four performances out of seven and still retain charge of the million details which she had ultimately to decide as manager, baffles the average human understanding.

WHAT the new management of the Chicago Opera Association will do with regard to Philadelphia is still an open question. It is to be hoped that we shall have at least a week's appearance here. Competition is said to be the life of trade, but so far as Philadelphia is concerned it is the life, soul and spirit of opera. If we are not to have an unceasing season of Verdi and Puccini there must be some competition by a great company and the Chicago organization offers the best solution in sight to this desirable end.

The intrepid Fortune Gallo, impresario of the San Carlo Opera Company, has already tossed his hat into the ring, the said ring being surrounded by such opera lovers and capable supporters as Emil Albrecht, William C. Hammer, Dr. Tily, John Braun, Eugene V. Allesandroni and others, with a woman's committee impressive in its personnel and headed by Mrs. Yarnall. Two weeks of opera are announced, beginning November 13.

The value of what Mr. Gallo offers Philadelphia cannot be overestimated. The season as announced is a week shorter than last season, but the city, by its response to first-class opera at reasonable prices, should demand that Mr. Gallo return at a later date in the season.

STARS OF THE STAGE COMING HERE NEXT WEEK

CHARLOTTE GREENWOOD and RAY RAYMOND "LETTY PEPPER" Walnut

JULIAN ELTINGE, Keith's

ELIZABETH McOWEN, "OLD FORTUNATUS" U. of P.

OLGA KROLOW, STOCK, Broadway

Scene from WILLIAM GILLETTE'S "THE DREAM MAKER" Broad

LOUISE SANFORD, Stock Cross Keys

GEORGE SIDNEY and FRANCES LOUGHTON with "WELCOME STRANGER." Garrick

MUSIC NOTES

The Bach Festival will be given at Lehigh University on Friday and Saturday, May 26 and 27. On Friday the St. Matthew Passion will be given, with a chorus of fifty children, in addition to the choir, and on Saturday the B minor Mass. On Friday the soloists will be Mildred Faas, soprano; Mabel Beddoe, contralto; Nicholas Douty, tenor; Fred Patton, baritone, and Charles T. Tittman, bass. The artists for the mass will be Henri Scott, bass; Merle Alcock, contralto; Mrs. Emily Stokes Hagar, soprano, and Lambert Murphy, tenor.

Henri Scott will give a song recital at Witherspoon Hall on Monday evening, June 5. The recital is in aid of the equipment fund of St. Christopher's Children's Hospital.

The fourteenth free Sunday afternoon concert at the Academy of the Fine Arts will be given tomorrow at 3 o'clock. A program will be rendered by the Palestrina Choir, under the direction of Nicola Montani.

Agnes Reifsnyder and Marguerite Sibley announce "Yesterday and Today," an original adaptation of songs and dances by Miss Reifsnyder, to be given by their students on Saturday evening at the New Century Drawing Rooms.

Marian Anderson, contralto, will give a recital at Witherspoon Hall next Thursday evening. William King will be at the piano.

David Rabinowitz, pianist, will give a recital in the Art Alliance next Tuesday evening.

At the contest for honorary student membership in the Art Alliance, the membership for vocalist was awarded to Gertrude E. Cleaver, Ardmore; for pianist, to Ernest Kitsen, and for composition, to Leroy Bawden.

Mildred S. Cornman was awarded the graduates' gold medal given by the alumni of the Philadelphia Musical Academy at the contest held at the academy. Miss Cornman is a pupil of Marion Grafe.

Paul Bookmyer, pianist pupil of Edna Thoronson, will give a recital at Griffith Hall next Tuesday evening.

The annual concert of the Fabrizi Music School will be given at the New Century Club next Thursday evening.

The choir of the Second Presbyterian Church, under N. Lindsay Norden, will give a public concert of sacred and secular choruses in the foyer of the Academy of Music on the evening of Monday, May 22. The soloists will be Ruth Gibb, soprano; Charles W. Stahl, tenor, and Ammon Berkheiser, bass.

On Sunday morning and evening the choir of St. Gabriel's Church, Twenty-ninth and Dickinson streets, will render special music in honor of the investiture of the Rev. J. A. McCullough with the office of monsignor.

Writes Song for 1926 Fair

Mayor Moore next week will be a guest at the Walnut Street Theatre to hear a Sesqui-Centennial song written for Philadelphia's exposition by Master Gabriel, the diminutive comedian, and Werner Jenssen, the composer of "Letty Pepper." The song was partially composed during the recent engagement of Charlotte Greenwood here in "Letty Pepper" and was completed during the New York engagement. The little actor hopes that the Mayor will like the song sufficiently to suggest that it be adapted as the official song of the fair.

Guide to Photoplays for the Week to Come

NEW PHOTOPLAYS

KARLTON—"Missing Husbands," taken from Pierre Benoit's novel, "L'Atlantide," a French-made picture with a cast of notable continental actors.

ALDINE—"The Silent Call," taken from Hal G. Evarts' magazine story, "The Cross Pull," and featuring Strongheart, a Belgian police dog of remarkable sagacity. A tale of the mountains and a dog's struggle between wolfish and pet instincts.

ARCADIA—"Find the Woman," taken from Arthur Somers Roche's story, with Alma Rubens featured and a supporting cast that includes George McQuarrie, Harrison Ford, Norman Kerry, Arthur Donaldson and Eileen Huban.

VICTORIA—"The Broadway Peacock," a story of cabaret and social life, with Pearl White starred. In the cast is Doris Eaton, noted for her ability to weep.

REGENT—"Conceit," the story of a coward who will not even fight to keep his wife's love, but who finally works out his regeneration. Hedda Hopper in cast.

CAPITOL—"Glass Houses," a comedy of a girl who becomes a "frump" for a purpose and wins a husband. Viola Dana is the featured player.

PREVIOUSLY REVIEWED

STANLEY—"Beyond the Rocks," Elinor Glyn story with settings in many lands and featuring Rodolph Valentino and Gloria Swanson with a big cast.

STANTON—"Orphans of the Storm," D. W. Griffith feature, based on "Two Orphans," a historical background added. Joseph Schildkraut, the Gishes and Monte Blue in cast.

PALACE—"The Good Provider," new Fannie Hurst screen story, with Dore Davidson and Vera Gordon from "Humoresque" cast; Frank Borzage directing.

IMPERIAL—"Theodora," massive Italian spectacle, based on Victorien Sardou's famous drama, with Rita Jolivet heading the big cast.

ALHAMBRA—Monday, Tuesday and Wednesday, "Peter Ibbetson," from DuMaurier story, with Elsie Ferguson, Wallace Reid, Montagu Love, Elliot Dexter and others. Thursday, Friday and Saturday, "Love's Boomerang," with Ann Forrest.

COLONIAL—Monday, Tuesday and Wednesday, "The Cradle," Eugene Brieux drama, adapted for the screen, with Ethel Clayton in the leading role. Thursday, Friday and Saturday, "Love's Boomerang," with Ann Forrest.

MARKET STREET—Monday, Tuesday and Wednesday, "Chasing the Moon," with Tom Mix; Thursday, Friday and Saturday, "School Days," with Wesley Barry.

GREAT NORTHERN—"My Boy," human interest story of a tiny immigrant lad, with Jackie Coogan in the leading role, and Claude Gillingwater in the cast.

BELMONT—"The Green Temptation," taken from the novel, "The Noose," with Betty Compson featured as Paris Apache girl and dancer. Theodore Kosloff in cast.

LOCUST—"The Sin of Martha Queed," an Allan Dwan production of which he is also the author. Mary Thurman in cast. Also, "The Show," comedy, with Larry Semon.

RIVOLI—Monday, Tuesday and Wednesday, "The Right That Failed," with Bert Lytell in leading role; Thursday, Friday and Saturday, "Fightin' Mad," with William Desmond.

COLISEUM—Monday, "Tracked to Earth;" Tuesday, "The Man Under Cover;" Wednesday, "Headin' West;" Thursday, "De Luxe Annie;" Friday, "Wise Red," and Saturday, "Chasing the Moon."

CEDAR—Monday and Tuesday, "Cheated Hearts," with Herbert Rawlinson. Wednesday and Thursday, "Poppy," with Norma Talmadge; Friday and Saturday, "Two Kinds of Women," with Pauline Frederick.

STRAND—Monday, Tuesday and Wednesday, "The Cradle," Brieux story of the divorce problem, with Ethel Clayton; Thursday, Friday and Saturday, "The Right That Failed," with Bert Lytell.

SIXTY-NINTH STREET — Monday, Tuesday and Wednesday, "The Green Temptation," with Betty Compson and Theodore Kosloff; Thursday, Friday and Saturday, "Her Husband's Trademark," with Gloria Swanson.

LEADER—Monday, Tuesday and Wednesday, "Bought and Paid For," with Jack Holt and Agnes Ayres; Thursday, Friday and Saturday, "The Cradle," with Ethel Clayton, and "The Saw Mill," comedy, with Larry Semon.

"Welcome Stranger" Girl in Stock

Frances Loughton, the little comedienne of the "Welcome Stranger" company, now playing at the Garrick Theatre, will be one of the featured players of the new Art Theatre in Detroit this summer. The contract was signed here last week and she will play the important ingenue roles. This theatre was the scene of Miss Loughton's debut a couple of years ago.

GARRICK Chestnut and Juniper Streets SAM'L NIXON-NIRDLINGER, Bus. Mgr.

POPULAR PRICE MATINEE TODAY

NEXT WEEK 7th BIG WEEK AND STILL GOING STRONG

SAM H. HARRIS' PRODUCTION OF AARON HOFFMAN'S DELIGHTFUL PLAY

WELCOME STRANGER

With GEORGE SIDNEY

GREATEST COMEDY HIT IN YEARS!

BROAD Broad Below Locust FRANK NIRDLINGER, Bus. Mgr.

POPULAR PRICE MAT. TODAY NEXT WEEK LAST WEEK

CHARLES FROHMAN Presents

WILLIAM GILLETTE

IN AN ENTERTAINING THRILLER "The DREAM MAKER"

(SET A THIEF TO CATCH A THIEF)

Based on a story by HOWARD E. MORTON

POPULAR PRICE MATINEES WED. AND SAT., 50c TO $2.00

BROAD ST. THEATRE, Monday Evening, May 22

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Weekly Photoplay Guide Week of May 15 to May 20. Subject to Change.

PHOTO-PLAYS THRU the Stanley COMPANY OF AMERICA

The following theatres obtain their pictures through the STANLEY Company of America, which 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. MATINEE DAILY
M.—Wallace Reid in The Champion
T.—Wallace Reid in The Champion
W.—Ethel Clayton in The Cradle
T.—Harold Lloyd in A Sailor-Made Man
F.—Harold Lloyd in A Sailor-Made Man
S.—All-Star Cast in The Concert

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M.
M.—Alma Rubens in Find the Woman
T.—Alma Rubens in Find the Woman
W.—Alma Rubens in Find the Woman
T.—Alma Rubens in Find the Woman
F.—Alma Rubens in Find the Woman
S.—Alma Rubens in Find the Woman

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY
M.—Alice Calhoun in Angel of Crooked Street
T.—Alice Calhoun in Angel of Crooked Street
W.—Julia Rhodes in The Star Reporter
T.—All-Star Cast in The Sheik's Wife
F.—All-Star Cast in The Sheik's Wife
S.—All-Star Cast in The Sheik's Wife

BALTIMORE 51ST & BALTIMORE Eve. 6:30. Sat. Mat
M.—The Four Horsemen of the Apocalypse
T.—The Four Horsemen of the Apocalypse
W.—The Four Horsemen of the Apocalypse
T.—The Four Horsemen of the Apocalypse
F.—Ethel Clayton in The Cradle
S.—Ethel Clayton in The Cradle

BLUEBIRD Broad & Susquehanna Continuous 2 until 11
M.—G. Fitzmaurice's Three Live Ghosts
T.—G. Fitzmaurice's Three Live Ghosts
W.—William De Mille's Miss Lulu Bett
T.—William De Mille's Miss Lulu Bett
F.—Doris May in Eden and Return
S.—Sessue Hayakawa in Five Days to Live

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
M.—Viola Dana in Glass Houses
T.—Viola Dana in Glass Houses
W.—Viola Dana in Glass Houses
T.—Viola Dana in Glass Houses
F.—Viola Dana in Glass Houses
S.—Viola Dana in Glass Houses

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M.
M.—Ethel Clayton in The Cradle
T.—Ethel Clayton in The Cradle
W.—Ethel Clayton in The Cradle
T.—David Powell in Love's Boomerang
F.—David Powell in Love's Boomerang
S.—David Powell in Love's Boomerang

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY
M.—Norma Talmadge, The Wonderful Thing
T.—Norma Talmadge, The Wonderful Thing
W.—Gareth Hughes in Little Eva Ascends
T.—Mabel Normand & Big Cast in Molly O
F.—Mabel Normand & Big Cast in Molly O
S.—Bert Lytell in The Right That Failed

56TH ST. THEATRE—Below Spruce MATINEE DAILY
M.—Barbara Bedford in Face of the World
T.—Sessue Hayakawa in The Swamp
W.—E. Hammerstein in Handcuffs or Kisses
T.—Rodolph Valentino in Frivolous Wives
F.—Pauline Frederick in The Lure of Jade
S.—Harold Lloyd in A Sailor-Made Man

GREAT NORTHERN Broad St. at Erie 2:30, 7 & 9 P. M.
M.—Jackie Coogan in My Boy
T.—Jackie Coogan in My Boy
W.—Jackie Coogan in My Boy
T.—Jackie Coogan in My Boy
F.—Jackie Coogan in My Boy
S.—Jackie Coogan in My Boy

IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Evgs. 7 & 9
M.—Spectacular Production, Theodora
T.—Spectacular Production, Theodora
W.—Spectacular Production, Theodora
T.—Special Production, The Golem
F.—Special Production, The Golem
S.—Special Production, The Golem

KARLTON CHESTNUT Above BROAD 10 A. M. to 11:15 P. M.
M.—All-Star Cast in Missing Husbands
T.—All-Star Cast in Missing Husbands
W.—All-Star Cast in Missing Husbands
T.—All-Star Cast in Missing Husbands
F.—All-Star Cast in Missing Husbands
S.—All-Star Cast in Missing Husbands

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY
M.—Thomas H. Ince's Hail the Woman
T.—Thomas H. Ince's Hail the Woman
W.—Richard Barthelmess in Tol'able David
T.—Elaine Hammerstein in Way of a Maid
F.—Fred Stone in Billy Jim
S.—Wm. C. Cabanne's At the Stage Door

ORIENT Woodland Ave. at 62d St. MATINEE DAILY
M.—Agnes Ayres in Bought and Paid For
T.—Agnes Ayres in Bought and Paid For
W.—Agnes Ayres in Bought and Paid For
T.—Special Cast, The Child Thou Gavest Me
F.—Ethel Clayton in The Cradle
S.—Ethel Clayton in The Cradle

OVERBROOK 63D & HAVERFORD AVENUE
M.—Charlie Chaplin in Pay Day
T.—Charlie Chaplin in Pay Day
W.—All-Star Cast in Old Folks at Home
T.—Mary Carr in Thunderclap
F.—D. W. Griffith's The Fall of Babylon
S.—Mary Anderson in Bluebeard, Jr.

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
M.—Vera Gordon in The Good Provider
T.—Vera Gordon in The Good Provider
W.—Vera Gordon in The Good Provider
T.—Vera Gordon in The Good Provider
F.—Vera Gordon in The Good Provider
S.—Vera Gordon in The Good Provider

PALM FRANKFORD AVE. AND NORRIS STREET
M.—Special Cast, The Child Thou Gavest Me
T.—K. MacDonald in Trust Your Wife
W.—K. MacDonald in Trust Your Wife
T.—Mae Murray in Peacock Alley
F.—Mae Murray in Peacock Alley
S.—Norma Talmadge in Love's Redemption

REGENT Market St. Below 17th 10 A. M. to 11 P. M.
M.—Special Cast in Conceit
T.—Special Cast in Conceit
W.—Special Cast in Conceit
T.—Special Cast in Conceit
F.—Special Cast in Conceit
S.—Vivian Martin in Pardon My French

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.
M.—Valentino in Moran of the Lady Letty
T.—Valentino in Moran of the Lady Letty
W.—Shirley Mason in Jackie
T.—Will Rogers in Doubling for Romeo
F.—Betty Compson in Law and the Woman
S.—Betty Compson in Law and the Woman

SHERWOOD 54th & Baltimore Av. MAT. 2: EVE. 6:30
M.—The Four Horsemen of the Apocalypse
T.—The Four Horsemen of the Apocalypse
W.—The Four Horsemen of the Apocalypse
T.—The Four Horsemen of the Apocalypse
F.—Ethel Clayton in The Cradle
S.—Ethel Clayton in The Cradle

STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M.
M.—Rodolph Valentino in Beyond the Rocks
T.—Rodolph Valentino in Beyond the Rocks
W.—Rodolph Valentino in Beyond the Rocks
T.—Rodolph Valentino in Beyond the Rocks
F.—Rodolph Valentino in Beyond the Rocks
S.—Rodolph Valentino in Beyond the Rocks

STANTON MARKET Above 16TH 11:15, 1:45, 4:30, 7 & 9:30
M.—D. W. Griffith's Orphans of the Storm
T.—D. W. Griffith's Orphans of the Storm
W.—D. W. Griffith's Orphans of the Storm
T.—D. W. Griffith's Orphans of the Storm
F.—D. W. Griffith's Orphans of the Storm
S.—D. W. Griffith's Orphans of the Storm

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M.
M.—Tom Mix in Chasing the Moon
T.—Tom Mix in Chasing the Moon
W.—Tom Mix in Chasing the Moon
T.—Wesley Barry in School Days
F.—Wesley Barry in School Days
S.—Wesley Barry in School Days

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11 P. M.
M.—Pearl White in The Broadway Peacock
T.—Pearl White in The Broadway Peacock
W.—Pearl White in The Broadway Peacock
T.—Pearl White in The Broadway Peacock
F.—Pearl White in The Broadway Peacock
S.—Pearl White in The Broadway Peacock

ARDMORE LANCASTER PIKE, ARDMORE, PA. OPENS NEXT WEDNESDAY NIGHT AT 7 O'CLOCK
W.—Mae Murray in Fascination
T.—Mae Murray in Fascination
F.—Jean Paige in The Prodigal Judge
S.—Jean Paige in The Prodigal Judge

GRANT 4022 GIRARD AVE. Mats. Mon., Wed., Sat.
M.—Rodolph Valentino in The Sheik
T.—Rodolph Valentino in The Sheik
W.—Special Production, The Golem
T.—Special Production, The Golem
F.—Special Production, The Golem
S.—John Gilbert in Gleam O' Dawn

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

AMBASSADOR Baltimore Ave. at 56th Contin. 1:30 to 11 P. M.
M.—Mabel Normand & Big Cast in Molly O
T.—Mabel Normand & Big Cast in Molly O
W.—Mabel Normand & Big Cast in Molly O
T.—Mabel Normand & Big Cast in Molly O
F.—Mabel Normand & Big Cast in Molly O
S.—Mabel Normand & Big Cast in Molly O

GERMANTOWN 5510 Germantown Ave. MATINEE DAILY
M.—John Gilbert in Shame
T.—John Gilbert in Shame
W.—John Gilbert in Shame
T.—All-Star Cast in The Sheik's Wife
F.—All-Star Cast in The Sheik's Wife
S.—All-Star Cast in The Sheik's Wife

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY
M.—Agnes Ayres in Bought and Paid For
T.—Agnes Ayres in Bought and Paid For
W.—Mabel Normand & Big Cast in Molly O
T.—Mabel Normand & Big Cast in Molly O
F.—Wallace Reid in The Champion
S.—Corinne Griffith in Island Wives

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Evg. 6:45 to 11
M.—Mabel Normand & Big Cast in Molly O
T.—Mabel Normand & Big Cast in Molly O
W.—David Powell in Love's Boomerang
T.—David Powell in Love's Boomerang
F.—Agnes Ayres in Bought and Paid For
S.—Special Cast in Hugo's Judgment

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 & 3; 6:30 to 11 P. M.
M.—Betty Compson in The Green Temptation
T.—Betty Compson in The Green Temptation
W.—Betty Compson in The Green Temptation
T.—Betty Compson in The Green Temptation
F.—Betty Compson in The Green Temptation
S.—Betty Compson in The Green Temptation

CEDAR 60TH & CEDAR AVENUE 1:30 and 3; 7 and 9 P. M.
M.—Herbert Rawlinson in Cheated Hearts
T.—Herbert Rawlinson in Cheated Hearts
W.—Norma Talmadge in Poppy
T.—Norma Talmadge in Poppy
F.—Pauline Frederick, Two Kinds of Women
S.—Pauline Frederick, Two Kinds of Women

COLISEUM Market bet. 59th & 60th 1:30 and 3; 7 and 9 P. M.
M.—Frank Mayo in Tracked to Earth
T.—Herbert Rawlinson in Man Under Cover
W.—Hoot Gibson in Headin' West
T.—Norma Talmadge in De Luxe Annie
F.—Gladys Walton in A Wise Kid
S.—Tom Mix in Chasing the Moon

JUMBO FRONT ST & GIRARD AVE. Jumbo Junc. on Frankford "L"
M.—All-Star Cast in Coincidence
T.—Alice Lake in Over the Wire
W.—R. Valentino in The Conquering Power
T.—Norma Talmadge in Sign on the Door
F.—Norma Talmadge in Sign on the Door
S.—Pauline Frederick in The Lure of Jade

LEADER 41ST & LANCASTER AVE. 2:30 to 4:30; 7 to 11 P. M.
M.—Agnes Ayres in Bought and Paid For
T.—Agnes Ayres in Bought and Paid For
W.—Agnes Ayres in Bought and Paid For
T.—Ethel Clayton in The Cradle
F.—Ethel Clayton in The Cradle
S.—Ethel Clayton in The Cradle

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3; Evgs. 6:30 to 11
M.—Star Cast in The Sin of Martha Queed
T.—Star Cast in The Sin of Martha Queed
W.—Star Cast in The Sin of Martha Queed
T.—Star Cast in The Sin of Martha Queed
F.—Star Cast in The Sin of Martha Queed
S.—Star Cast in The Sin of Martha Queed

NIXON 52D AND MARKET STS. 2:15, 7 and 9
M.—Gareth Hughes in I Can Explain
T.—Gareth Hughes in I Can Explain
W.—Gareth Hughes in I Can Explain
T.—Frank Mayo in Across the Dead Line
F.—Frank Mayo in Across the Dead Line
S.—Frank Mayo in Across the Dead Line

RIVOLI 52D AND SANSOM STS. 1:30 & 3; 6:45 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.—William Desmond in Fightin' Mad
F.—William Desmond in Fightin' Mad
S.—William Desmond in Fightin' Mad

69TH ST Theatre—Opp. L Terminal 2:30, 7 and 9 P. M.
M.—Betty Compson in The Green Temptation
T.—Betty Compson in The Green Temptation
W.—Betty Compson in The Green Temptation
T.—G. Swanson, Her Husband's Trademark
F.—G. Swanson, Her Husband's Trademark
S.—G. Swanson, Her Husband's Trademark

STRAND Germantown Av. at Venango 2:30, 7 and 9 P. M.
M.—Ethel Clayton in The Cradle
T.—Ethel Clayton in The Cradle
W.—Ethel Clayton in The Cradle
T.—Bert Lytell in The Right That Failed
F.—Bert Lytell in The Right That Failed
S.—Bert Lytell in The Right That Failed

WM PENN LANCASTER AVE. BELOW 41ST MATS., 2:15—EVGS., 7 & 9

MONDAY, TUESDAY & WEDNESDAY WILLIAM SULLY & GENEVIEVE HOUGHTON in "CALF LOVE"

McGRATH & DEEDS

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LILLIAN BOARDMAN THE GIRL WHO MADE "SUN BONNET SUE" FAMOUS

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CHESTNUT ST. OPERA HOUSE Last Mat. Today, Last Time Tonight

SHUBERT VAUDEVILLE ALL-STAR BILL

SAM S. SHUBERT Last Mat. Today Last Time Tonight

The World's Greatest Entertainer AL JOLSON IN "BOMBO"

WALNUT LAST MATINEE TODAY LAST TIME TONIGHT

ROBERT EDESON in HAUNTED with HILDA SPONG

PHILOMATHEAN SOCIETY PLAY

OLD FORTUNATUS

WEEK OF MAY 15

TICKETS AT GIMBELS

BROAD POPULAR PRICE MAT. TODAY WILLIAM GILLETTE in "THE DREAM MAKER"

GARRICK POPULAR PRICE MAT. TODAY "WELCOME STRANGER" with GEORGE SIDNEY

Concert by the CHOIR OF THE SECOND PRESBYTERIAN CHURCH

N. LINDSAY NORDEN, Conductor

Foyer, Academy of Music, Mon., May 22d, 8:15 P. M. Tickets at Heppe's, or Church Secretary.

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Evening at 8:15 THE ROSE AND THE RING

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This morning, children accompanied by their parents will be admitted from 10 A. M. to 1 P. M., for 25c. ... include