BEFORE THE CURTAIN GOES UP

Too Much Author in "Nice People"—Four Openings Monday Include "Goldfish," Frank Tinney, "Bunch and Judy" and "Just Married"—"Sally's" Leading Man

LAUGHTER and music will still dominate the attractions in the theatres here next week. Of the four opening, two are musical comedies, one a farce and one a straight comedy.

The last-named is "The Goldfish," which comes to the Walnut, featuring Marjorie Rambeau. The musical attractions are "Daffy Dill," with our own Frank Tinney, at the Shubert, and "The Bunch and Judy," a brand-new show, with the Astaires and Joe Cawthorn, at the Garrick. The farce is "Just Married," which comes to the Adelphi.

The hold-overs, just as airy in quality, are the beautiful Schubert operetta, "Blossom Time," at the Lyric; "Sally," starting its final two weeks at the Forrest, and Rachel Crothers' "Nice People," at the Broad.

* * *

IT'S quite the general rule these days to give a dramatist as much license and leeway as possible, but some of them will insist on ignoring the proffered inch and grabbing the proverbial el.

That's what's the matter with Miss Crother's play. It's easy to forgive her evident exaggerations in regard to the fast-living youngsters. She at least makes them interesting and amusing and keeps herself pretty much out of the lines she gives them to speak.

But when Miss Crothers picks up her smoking, drinking, unconventional heroine bodily and uses a "back-to-the-farm" theme to put her in overalls among chickens and pigs, why then we must protest.

It looked as if the author had searched in her mind to secure the most striking and alarming contrast and finally figured that rural pursuits and a shrinking violet demeanor would best fit in with her heroine's reform. Unfortunately, "Teddy" ceases to be amusing and interesting when she takes to her chickens and sunbonnets, and since her vivacity and her unconventionality, even though overdrawn, were the things that had made the play attractive, the result was like a pail of cold water.

There is, of course, no question but that "Teddy's" aunt was right in many of her items of indictment against the goings-on of the younger set, but the good lady was so prosy in her preachments and so definitely a mechanical mouthpiece for Miss Crothers that all the good effect was lost, and Aunt Margaret became a bore instead of a sympathetic character. When the situation arises in which the onlooker favors the evil-livers as against the good ones, there is something the matter with the dramatist's thesis.

Miss Crothers, in "The Three of Us," wrote a play in which the dramatic content was never submerged by propaganda. She was partially successful again in "He and She," which was fundamentally a play of characters, not of plot substance and suffered on that account. In "Nice People" both characters and action suffer because of the intrusion of too much emphasized "purpose."

* * *

"SALLY" is soon to pack her bags and leave us that after a highly successful visit, but it was not until last week that our attention was called (and then not through the regular channels) to the fact that the leading man not only has most interesting local connections, but is one of the strangely favored few who has not had to trudge the paths to stage fame, but got there (metaphorically speaking) via airplane. The last instance of this kind that we remember was that of Marion Green, who had never appeared on the stage in a regular play until Mrs. Gilbert Miller chose him for the title role in "Monsieur Beaucaire."

Alexander Gray, who plays the role of Blair Farquar, the young millionaire, in "Sally," the knew Marion Green well, by the way; was born in Wrightsville, a little up-State town, but came with his family to Philadelphia when he was a boy, graduating from our own Central High School. Shortly thereafter he moved to West Chester, still near enough to be regarded as of this city, and while living there matriculated at Penn State University. There, in addition to working his way through, he studied industrial engineering and was prominent for two years in the Thespians, the dramatic club and in glee club singing. It was during his course here that he first became seriously interested in the study of music.

Following his graduation came a multiplicity of vocations. He was on the staff of a trade paper for some time; studied music in New York on the side; thence to Chicago as instructor in the Northwestern Military and Naval Academy. Two years of concert work was followed by a period with a motor-car company as sales promoter and advertising man which finally carried him down to Oklahoma. During this period he only kept in touch with music by means of church and choral work. But the thought never quite left his head, and finally he trekked to New York with the firm intent of going on the professional stage.

Right here is where his story differs vastly from that of most of his co-workers. To be sure, he had a period of unhappy weeks cooling his heels in the offices of the various producers, none of whom fell over, but when he did finally get to the attention of Flo Ziegfeld, Jr., then rehearsing a Midnight Frolic show, he met none of the traditional rebuff. There followed a week or so of uncertainty, after Ziegfeld had heard him sing and promised to see him again, but it soon resulted in his engagement for a leading role in the "Frolic." Following this came a brief appearance with another Ziegfeld Frolic show, and then his engagement as leading man in "The Follies." All of these required singing, but no speaking of lines, so when he was offered the part of Blair Farquar in "Sally," he found himself up against something quite different. Luckily, he had been studying dramatics, and even more luckily (and this is something he is extremely grateful for) he found stars who not only helped him, but co-operated with him in every way possible. Leon Errol, Marilyn Miller, Walter Catlett and the rest, gave this newcomer a hand which he sincerely appreciates and which gives the lie to the generally accepted belief of the aloofness and temperament of popular stars.

So here he is, this young chap who counts himself really a Philadelphian (he lived on Mount Vernon street) escaping all the laborious steps of chorus work, a principal in his first stage appearance, and a leading man in "Sally" after less than a year's experience.

* * *

THIS surely seems to be the Shakespeare year, and Philadelphia is likely to get her share of the Bard's plays. Walter Hampden, who has shown us a vivid and outstanding performance of "Othello" during his engagement just closing at the Walnut; Fritz Leiber and Mantell still continue to present repertoire, though this happens to be an off year for Sothern.

John Barrymore is to open in New York on the 16th with his long-promised presentation of "Hamlet," with a magnificent cast which includes Tyrone Power as the King, Blanche Yurka as the Queen, Frederick Lewis as Horatio, Sidney Mather as Laertes, Whitford Kane as the gravedigger and Rosaline Fuller as Ophelia. Robert Edmond Jones is staging it.

Later in the winter Arthur Hopkins will present another Barrymore, Ethel this time, in a 14t production of "As You Like It," but these are both treats which seem unlikely to reach this city.

David Belasco has completed his casting of "The Merchant" with Dave Warfield, and that comedy is to be presented shortly on the road preparatory to a New York debut. The latest news is that George Arliss is seriously contemplating presentations of "Much Ado About Nothing," "The Merchant," "Othello" and "Richard III."

All of this is most interesting, but doesn't go far enough. "A Winter's Tale" can well stand revival, as can "The Merry Wives of Windsor," which Tom Wise did so well in a few years ago. And why doesn't Mr. Hopkins give us an "Othello" with Jack, Lionel and Ethel in the roles of Othello, Iago and Desdemona?

Shows That Are Coming to Philadelphia Soon

November 20—"Tangerine," with Julia Sanderson. Shubert.
"Good Morning, Dearie," with William Kent. Forrest.
December 4—"Abraham Lincoln." Broad.
"Anna Christie," with Pauline Lord. Walnut.

Vivian Martin Back on Stage

Vivian Martin, who left Broadway little less than four years ago to take a fling at moving-pictures in California, is back again on the legitimate stage and will be featured with Lynne Overman in "Just Married," which opens at the Adelphi Monday. Before entering upon a film engagement Vivian Martin appeared in stock, in "Stop Thief," Officer 666" and "The Only Son." During the four years that Miss Martin worked at the studios in Los Angeles, she appeared in from nine to eleven pictures each season. Weary of the routine of the studio Vivian Martin came East. Her first intention was to take a much needed rest, but having had a round of the theatres she decided to return to the stage. Miss Martin, however, will not give up entirely her screen career. She lately made a contract to do several pictures at the completion of her "Just Married" engagement. She appeared in "Her Father's Son," "The Song of the Soul," "Little Miss Optimist," "Her Country First," "Little Scrub Lady," "Mirandy Smiles," "His Official Wife," "The Third Kiss," "The Innocent Adventuress," "The Official Fiancee" and "Louisiana."

Miss Sunshine's Career

Marion Sunshine, who is appearing in the cast of "Daffy Dill," which opens at the Shubert Theatre Monday, has been amusing people almost from her cradle. The team of Tennyson and Sunshine is well remembered. They commenced their careers by playing in old melodramas such as "The Two Little Waifs," "Alaska," "Too Proud to Beg," "The Heart of Chicago" and "The Flaming Arrow." One of their notable engagements was as the Princess with Robert Mantell in "Richard III."

Having served her apprenticeship as a juvenile star, Miss Sunshine became a member of the casts in the New York Winter Garden shows.

James and Errol Old Friends

Alfred P. James, as the irascible inn proprietor in "Sally," at the Forrest, is one member of the cast who has never missed a performance in over two years of almost continuous representation. For nearly fifteen seasons he has been associated with Errol in various musical comedies and vaudeville skits. They played together in Australia before that and there is a bond of long personal friendship. Mr. James appeared in "Fun on the Bristol" when that comedy was taken to Australia by the American star, John F. Sheridan, over thirty years ago. He came to this country soon afterward and has acted in many farces and comedies, and has been associated with May Irwin, Peter F. Dailey, Rice and Cohen and others.

Concerning Ernest Ball

One of the greatest song hits of recent years is "Mother Machree" and most people do not know that this famous ballad was written a number of years ago in a lodging house in New York just off Broadway. Ernest Ball, the composer, comes to B. F. Keith's Theatre Monday. Mr. Ball is a native of Cleveland, O., and is a graduate of the Western University, where he studied music. He made his stage debut in vaudeville and Mrs. Ball, known on the stage as Maude Lambert, was responsible for his adopting the footlights as a profession.

Lloyd Comedy Shown

"Grandma's Boy," Harold Lloyd's most ambitious attempt, comes to the Astor, Palace and Model Theatres next week. "Grandma's Boy" is from the story by Hal Roach, Sam Taylor and Jean Havez. Fred Newmeyer directed and the cast includes Mildred Davis, Anna Townsend, Dick Sutherland, Charles Stevenson and Noah Young. It will be shown all this week at these theatres. At the Astor vaudeville will also be presented.

Measles Fatal to Thirteen

Thirteen children died of measles in this city during the last week, according to reports issued today by the Bureau of Health. There were 495 deaths from all causes during the week, as compared with 446 for the previous week.

Calls Armour "Boss Gambler"

Lindsburg, Kan., Nov. 4. (By A. P.)—J. Ogden Armour, of Chicago, was characterized as "the boss gambler of the Grain Exchanges" by Senator Arthur Capper, in a political address yesterday.

STARS OF THE STAGE COMING HERE NEXT WEEK

KEITH'S HERE CELEBRATES TWENTIETH ANNIVERSARY

Moved From Arch to Chestnut Street on November 10, 1902

B. F. Keith's Theatre will celebrate its twentieth anniversary week, On November 10, 1902, the house was opened. Keith's Theatre here was one of the first million-dollar houses devoted to vaudeville. B. F. Keith and E. F. Albee added this city to the circuit, started more than a third of a century ago in Boston, when they opened the old Bijou on Eighth street above Race. November 4, 1889, and thirteen years later lifted vaudeville to a still higher plane and brought it to Chestnut street.

Many of the present employes of the theatre have been connected with the house ever since it opened and will be on hand to greet patrons. Harry T. Jordan, general manager and representative of the B. F. Keith interests in this section, has been located here ever since B. F. Keith purchased the old Baldwin estate property and announced the erection of a theatre.

One of the features of anniversary week is the annual chrysanthemum show in the lobby.

Winninger Versatile Man

One of the features in the Shubert musical show at the Chestnut Street Opera House is the versatility of Charles Winninger, who shares the stellar honors with Blanche Ring, in a condensed version of musical comedy success "As You Were." He is a singer, dancer, comedian, imitator, master of eight dialects, player of wind instruments as well as violin and brass, acrobat and musical director. It was while Miss Ring was starring in "The Yankee Girl" that Lee Kohlmar, the comedian broke his ankle on the stage. Winninger, who was playing nearby, was telephoned for and joined the company. A year later he and the star were married. Winninger appeared with Miss Ring in "The Wall Street Girl" and later produced for her "When Claudia Smiles." Then came a year on the coast in pictures, and later his impersonation of Leo Ditrichstein in the Cohan Revue of 1916. The following year he appeared with Miss Ring in Morosco's "What Next?" then, in the Cohan Revue of 1918, "The Passing Show," "Follies of 1920" and "The Broadway Whirl."

Farce at Desmond

Avery Hopwood's farce "Ladies' Night," will be the offering of May Desmond and her players at the Desmond Theatre next week. This will be its first presentation at popular prices. The background for this piece is a Turkish bath. Miss Desmond plays the principal role and she will have the capable aid of Frank Fielder, De Forrest Dawley, Louise Sanford, Sumner Nichols, Bernice Callahan, Kenneth Burton, George Callahan, Sam C. Miller, Rita Davis, John N. Lott, Betty Garde, Edythe Harcourt, Clement Bergel, Charles Squires and Richard Stiles.

NEW YORK OF 1885 SEEN IN 'THE OLD HOMESTEAD'

Unusual Scenes in Production by James Cruze of Old Stage Success

New York in 1885, visualized on the screen! Hansom cabs, queer looking derby hats; cobble-stone streets; gas lights at the street corners; a horse car drawn, however, by mules; Colonial women wearing queues; women wearing basques and small bustles and impossible hats; small boys with funny looking trousers or still funnier short ones; all the paraphernalia of Gotham, in the days before automobiles, radio telephones, wireless, motion pictures and other familiar things of today.

Persons who live in Manhattan today or those who have lived there will be carried back on the wings of memory when these street scenes for "The Old Homestead," a Paramount picture, are thrown on the screen at the Stanton next week.

The property departments, as well as the experts on building sets and other technical work, were resolved that nothing should creep into the picture that didn't belong there.

There is a virtually all-star cast of players in "The Old Homestead," including Theodore Roberts, George Fawcett, T. Roy Barnes, Fritzi Ridgway, Harrison Ford, Ethel Wales, James Mason, Kathleen O'Connor and others.

Played Two Shows in One Night

It was after seeing a performance by Maude Adams in "What Every Woman Knows" that Francine Larrimore, star of "Nice People," now playing at the Broad, decided to go on the stage. She saw the play one New Year's Day, and the following morning applied to George White, who operated a training school for extra boys and girls for stage productions. She was engaged at $9.50 per week and made her first appearance as an Egyptian dancer in "The Princess Rajah." She obtained her first regular part in "Where There's a Will," and as she was through every night at 9:30 she was able to earn a little extra money by running over to Hammerstein's Victoria and appearing as one of a troupe of Egyptian dancers. Next season she appeared in "Over Night," remaining with this production for two years. Then followed successive engagements in "The Master Mind," "The Misleading Lady," "Fair and Warmer" and "Scandal."

"Giggles" at Casino

Joe Laurie's "Giggles" show comedians, laughter and scenery and comes to the Casino Theatre next week opening with a Monday matinee. The main feature is "Joytime," in operetta into which specialties and capers will be woven. Kincaid Marigold's Jazz Band will be featured. Miss Valeska will be the soprano prima donna; Bert Marks and Harry Evenson will supply the chief comedy element and Betty Palmer, Mildred Simons and Florence Radcliffe will also be prominently cast.

HAMPDEN SEEN AS "ROMEO"

Star Presents Bard's Tragedy at Special Matinee Performance

Walnut—Yesterday afternoon Walter Hampden presented "Romeo and Juliet," the only performance of this tragedy included in his repertoire this year.

Staged with all the simple and effective beauty of design for which this star is becoming famous, and played with more surety and deeper feeling than in past years, "Romeo and Juliet" may now be classed as one of Hampden's finest productions.

The star himself, in the role of the romantic young Montague, gives it a sweep and a fire quite different from anything else he has given, and, while it may not be either so powerful or so original a characterization as his Hamlet or his Moor, it is in all ways satisfying.

Ernest Rowan's impersonation of Mercutio added to the laurels this actor has won by his performances in the Hampden repertoire this year. William Sauter, while not in all ways fitted to the part of Friar Laurence, did a splendid piece of acting, and the work of Charles Brokaw and Edwin Cushman as Montague and Capulet, respectively; of P. J. Kelly as Benvolio, and of Reynolds Evans as Tybalt, all deserve praise.

Of Mabel Moore, as Juliet, as much cannot be said. Hers was a sincere and attractive performance, but did not carry the weight or the delicate beauty which is needed to make this lovesick maiden one of the great heroines of literature. Mary Hall was an excellent Lady Capulet.

Miss Rambeau's Rise

Marjorie Rambeau is the star in "The Goldfish," a comedy of many manners, by Gladys Unger, which will be the attraction at the Walnut Street Theatre, beginning Monday. This is the seventh anniversary of Miss Rambeau's Eastern debut. She made her bow to New York theatregoers in the fall of 1914 in a comedy by Willard Mack entitled "So Much for So Much." In spite of the short life of the play, Miss Rambeau at once established herself as an actress of ability. A short season in "Sadie Love" followed and then Miss Rambeau made her appearance under A. H. Woods' management in "Cheating Cheaters." She was first starred by Mr. Woods in "Eyes of Youth." Since then Miss Rambeau has appeared in "Where Poppies Bloom," "The Fortune Teller," "The Unknown Woman" and "Daddy Goes a Hunting." She has also appeared in moving pictures.

Danforth Began Young

Willie Danforth, comedian in "Blossom Time" at the Lyric, is a veteran of thousands of performances in the operettas of Gilbert & Sullivan. He began while a schoolboy of eleven as a juvenile "Pinafore" company in his home town, Syracuse. When he was seventeen he ran away from school and joined the company of George Hammerstein, a Philadelphia manager, who presented "The Chimes of Normandy," "The Mascot," "Olivette" and "Pinafore." After that he played six years with Frank Daniels, including an engagement in "The Idol's Eye."

More recently Danforth was a great success in the performances of the Society of American Singers in New York two seasons ago, playing Gaoler in "The Yeomen of the Guard," the title part in "The Mikado" and several other roles.

Trocadero's New Show

Next week at the Trocadero Theatre, the attraction will be "The Merry Maidens." Mlle. Arnoldia is with the Merry Maidens' show this season and for her a special dancing act has been written with special music as well as scenery. The production is in two parts with many new scenes. There is a large cast of burlesque favorites including: Sam Bachen, Anna White, Babe Griffin, Abe Leonard, Jim Lewis and Bartol, the accordionist.

"L" Travesty at Dumont's

"The Frankford L" will be again presented by the clamert Welch Minstrels next week as the chief travesty. The program contains many new ballads and jokes in the first part, while Charley Borden and Richard E. Lee have a specialty and Bobbie Franklin contributes one of his noveldies. A well-trained animal is another feature. Welch again announces a group of ballads.

MOVIEGRAMS OF THE WEEK

Wallace Reid, in "Clarence," Opens at Stanley—"Old Homestead" at Stanton Has Theodore Roberts—"Grandma's Boy" at Fay's—Other Film Notes

THE screen draws its inspiration from many and diverse sources, as next week's two feature openings plainly show.

At the Stanley we have a comedy of very recent vintage, Booth Tarkington's merry "Clarence," with Wallace Reid heading a big cast. Two blocks away, starting a limited engagement, will be Denman Thompson's famous rural classic, "The Old Homestead," which used to be an annual feature of all theatrical seasons. Theodore Roberts is the Josh Whitcomb.

The first is a typical product of the present-day stage, presenting a likable returned doughboy, a tired business man, his fussing society wife, a pretty flapper and a regular Tarkington youngster. The second is a bucolic tale of yesterday, changed and revamped in some respects, but still the same old sentimental story of honest country people.

* * *

THE casting of "Clarence" is one of those few cases of real genius the films have shown in this line. Who could be better fitted for the role of the saxophone-playing, quizzical Clarence, who, in looking for a job, tumbles into a family row, than Wallace Reid?

Wallace Reid as Boy Who Can Drive Mules

You remember how he overheard father and mother quarreling, and finally learned so many family secrets that father hired him in self-protection, and also because Clarence admitted that, while in the army, he drove mules, which impressed father as a good recommendation in dealing with his recalcitrant family.

You probably also remember how young Bobby, the son of the house, referred everything to Clarence with the remark, "You ought to know, you were in the army."

The man who plays Bobby is about the only question mark in the cast. His name is Robert Agnew, and advance reports intimate that he does some splendid work. Remembering Glenn Hunter, we must reserve opinion.

Bobby's sister—another Tarkingtonian adolescent class—is played by May McAvoy, who has been wasted on so many trivial and banal parts and pictures that we ought to rise in honor of a real chance for her talent. We just heard today, by the way, that she is to give us something to put alongside of "Sentimental Tommy"—a screen version of Barrie's "A Kiss for Cinderella."

The more or less conventional role of the governess with whom Clarence falls in love is played by none other than Agnes Ayres, who as a star has been found wanting, but has few equals as a leading lady. Adolph Menjou has some of his usual dress-suit villainy, Kathlyn Williams (for her return to the screen we give much thanks) is the

Continued on Page Eighteen, Column Two

Photoplays to Be Seen On Local Screens Soon

November 13—"The Man Who Saw Tomorrow," with Thomas Meighan, Stanley.
"Honor First," with John Gilbert. Arcadia.
"Skin Deep," with Milton Sills. Karlton.
"To Have and to Hold," with Bert Lytell. Palace.
"Rags to Riches," with Wesley Barry. Victoria.

STARS IN BURLESQUE AND VAUDEVILLE HOUSES

MONA MAYO, Bijou — Mlle. ARNOLDIA, Trocadero — FLORENCE RADCLIFFE, Casino — EVA SULLY, Globe — FRANK WHITE, Orpheum

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NEXT WEEK'S TIME-TABLE OF STARS!

Mat.		Night
2:00	ORCHESTRA	8:00
2:10	AESOP'S FABLES and TOPICS OF THE DAY	8:10
2:22	FRANK WORK & CO. IN "9 O'CLOCK IN THE MORNING"	8:22
2:33	Bert—RULE & O'BRIEN—John THE SINGING COMPOSER AND SINGING COMEDIAN	8:33
2:47	HARRY LAUGHLIN & CLARA WEST IN "THE LITTLE SPECULATOR"	8:47
3:01	THE POPULAR COMPOSER ERNEST R. BALL IN A REPERTOIRE OF HIS NEWEST SONG HITS	9:01
3:13	SECOND AND FINAL TRIUMPHANT WEEK! Germaine—MITTY & TILLIO—Eugene THE PREMIERE DANCERS OF FRANCE ASSISTED BY GEORGE LAVALLEE	9:13
3:25	THE POPULAR CHARACTER COMEDIAN CHARLES (Chic) SALE RURAL CHARACTER STUDIES TAKEN FROM LIFE	9:26
3:51	THE BABY GRANDS JANE & KATHERINE LEE Assisted by William J. Flaner in "THE MOVIE SCHOOL" by Thomas J. Gray	9:51
4:15	A COMBINATION OF COMEDY AND SONG BURT GORDON & GENE FORD IN "RECITAL CLASSIQUE"	10:15
4:40	E. MERIAN'S DOG ACTORS IN "A DOG GONE DOG WEDDING"	10:39
4:40	Paine News—Latest Pictures From All Over the World	10:43
4:00	EXIT MARCH	10:49

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FIRST WEEK		SECOND WEEK	
MONDAY	AIDA	MONDAY	LA BOHEME
TUESDAY	RIGOLETTO	TUESDAY	FAUST
WEDNESDAY	TOSCA	WEDNESDAY	SALOME
THURS. MAT	MARTHA	THURS. MAT	Cavalleria and Pagliacci
THURS. EVE	MADAME BUTTERFLY	THURS. EVE	IL TROVATORE
FRIDAY	CARMEN	FRIDAY	LOHENGRIN
SAT. MAT	JEWELS OF MADONNA	SAT. MAT	MADAME BUTTERFLY
SAT. EVE	CAVALLERIA and PAGLIACCI	SAT. EVE	IL TROVATORE

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IN HIS LATEST AND GREATEST 5 PART FEATURE
GRANDMA'S BOY
All Next Week — All Next Week
VAUDEVILLE AT ASTOR THEATRE, 5TH & GIRARD AVENUE IN ADDITION TO "GRANDMA'S BOY"

Stanley
DANCING EVERY EVENING
N. W. COR. 16TH & MARKET
FRENCH NIGHT
TUESDAY, NOV. 7TH
Masque Dance Monday, Nov. 6th
Cash Prizes
MATINEE TODAY—2:30 TO 5:30

GREEN HILL FARMS HOTEL Overbrook
SATURDAY MORNING MUSICALE
November 11, at 11 o'Clock
LUCY GATES
COLORATURA SOPRANO
EARLE BEATTY, Accompanist
Tickets now at Green Hill Farms Hotel, or may be had of F. L. M. Hawkins, Architect, 1420 Chestnut Street.

ACADEMY OF MUSIC
MON. AFT., DEC. 4, 2:30
PADEREWSKI
FAREWELL APPEARANCE
Tickets NOW at Heppe's, 1119 Chestnut Street, and Academy.

Academy Seats Aud. & Heppe's 1119 Chest.
PHILADELPHIA ORCHESTRA
Tonight at 8:15
Soloist: MME. OLGA SAMAROFF, Pianist

LU LU TEMPLE
ALL NEXT WEEK
The Beethoven Orchestra and Chorus
Delaware Council Presents Gilbert & Sullivan's Opera in 2 Acts
H. M. S. PINAFORE
BRILLIANT CAST—BALLET OF 10
Tickets, 50c, 75c and $1.00 at Heppe's, 1119 Chestnut Street.

TROCADERO THE GAY WIDOWS and VIOLET DREAMS

RECEPTION NIGHT
Uhl's Society Orchestra
THE CASTLE
219 S. Broad St.
Monday, Nov. 6th. French Night. Prize Dance. Silver Cups and Prizes for Winners.