NEW MOVIES GIVE GREETINGS TO THE NEW YEAR—MUSIC

MOVIEGRAMS FROM SCREEN TO PATRON

Film Flashes of Interest to Fans of the Photoplay

IF THE statement of an eminent psychologist is to be taken seriously that nine out of every ten people in this great big world are made miserable because of the fear of superstition in one form or another, Douglas Fairbanks is doomed to be a mighty gloomy young man for the balance of his natural days.

Doug may not have the regulation Ph. D. on his diplomas and it is certain that he never delved very deeply along the lines of belief in supernatural agencies; however, he disagrees with the learned student and in his reply his theory has taken a broadside at superstition in every phase, counting it out for the full ten units in his forthcoming production, "When the Clouds Roll By," featured next week at the Stanley.

It may be that the dynamic Doug is the tenth of one of the particular short dozen embraced by the doctor's remarks because he hasn't lost even the suggestion of the wrinkles in his smile, despite his very harsh treatment of numerous agencies involved in the superstition clan.

WALLACE REID, the handsome screen star, says he invented the "shimmie." Here is his claim to fame: "I was hunting one autumn in the Yellowstone with a party of friends. I forged out alone on a deer track, located the animal, and wounded it. But I had to follow it so far before it dropped that it was dark and I lost my bearings and had to finish the night in a brush canyon. When I awoke in the morning exactly half the deer was gone! "I got to thinking and the more I thought the more trembly I became. At precisely that moment I invented the 'shimmie.' Around noon I shot a mountain lion. That renewed my train of thought and I gave an encore of the dance and perfected it. Suppose he had preferred me to the deer? Thank heaven for luck!"

Mr. Reid is at present starring in "Hawthorn, U. S. A.," which will be shown at the Arcadia and Palace Theatres next week with Lila Lee, Theodore Roberts, Tully Marshall, Charles Ogle, and Edwin Stevens included in the cast. The picture was directed by James Cruze.

ONE of Major Reginald Barlow's first screen appearances since his return from service overseas with the American army is with Marion Davies in her new photoplay, "The Cinema Murder," to be seen at the Victoria next week.

Major Barlow is a well-known figure on the stage and in the movies, attended the first Plattsburg camp, received his commission, and was dispatched to France soon afterward. He received his promotions as the result of meritorious service in action. With Major Robert Warwick he shares the honor of being the only screen actor to reach that high rank.

An interesting coincidence in connection with the filming of the Phillips Oppenheim novel of the same name was the fact that both Major Barlow and Director George D. Baker were in the original company which toured the country in the old play "The Land of Cotton." The two met at the studio recently for the first time in fifteen years.

HAROLD TITUS has sold to William Fox the screen rights to another story. It first appeared in magazine form as a serial under the title of "A Stallion Shod With Fire," and was subsequently published in book form under the title of "Bruce of Circle A." It is probable that William Russell will star in the photoplay.

WILLIAM RUSSELL is likely to be the star also in another story by Harold Titus. "The Last Straw" is being adapted for the screen and will be produced early next season by Fox Films.

Mr. Russell is at work on Paul Dickey's story, "The Lincoln Highwayman," under the direction of Emmet J. Flynn.

WILL ROGERS, the Goldwyn star, of previous cowboy roping, lariat throwing comedian and Ziegfeld Follies fame, will be the feature at the Palace week of January 5, when he will appear in "Jubilo." It is the picturized version of a story by Ben Ames Williams which was published in the Saturday Evening Post. Good-nature and kindliness bring out their own reward in this newest Rogers photoplay. In this picture the charm of the ex-cowboy and musical comedy favorite finds full scope in the character of a misunderstood hobo. It is just the sort of role that Rogers is peculiarly fitted to bring to life. The cast supporting Mr. Rogers in "Jubilo" consists of four principals besides the star. Each character is a distinct type. Josie Sedgwick is the lovable heroine; Charles French, her father, the victim of a plot to imprison him; James Mason, a confirmed jailbird; and Willard Louis, a roly-poly comedian whose mission in life seems to be making other folks happy. Clarence G. Badger directed "Jubilo."

THE name of Charles Ray's new Paramount production is "Red Hot Dollars," Wallace Reid's "Hawthorne of the U. S. A.," Marguerite Clark's "A Girl Named Mary," Ethel Clayton's "The Thirteenth Commandment," William S. Hart's "Sand," while Mae Murray will be seen in "On With the Dance."

CHIDREN in the movies are always interesting—as children. Many attempts have been made to make stars of them, but somehow these do not prove successful. This is no doubt due to the fact that these child films are best liked at children's matinees and when placed in the general run of pictures do not appeal greatly to the adult audience. Something different in juvenile films is tried in the "little stories in Prizma's natural colors." The first of these is "Memories," made from Whittier's poem "In Schooldays" and is an added attraction at the Stanley. It is the intention of Prizma studios to show many short subjects of the dramatic variety. These natural color films have proved so popular in this territory that the Philadelphia office won a large prize as the result of a nation-wide contest.

AT A representative gathering of local exchange managers in the offices of the Metro Pictures Corporation this week, announcement was made that an association, working through the Philadelphia Chamber of Commerce, had been organized for the purpose of standardizing the affairs of the motion picture industry in this territory.

Although plans for this organization had been under way for some months past, nothing definite was accomplished until yesterday's meeting, which was attended by the managers of eleven of the largest exchanges in the city. They were: Harry M. White, Goldwyn Pictures Corporation; William U. Retthel, Select; George Dembow, Fox Pictures; John Clark, Paramount; Robert Lynch, Metro; William J. Heenan, First National Circuit; William Priest, Republic; Herbert Givin, United Pictures Theatres; J. Emanuel, Realart; V. R. Garrick, Inter State; L. Bache, Electric Theatre Supply.

It is understood that the first step that will be taken will be for the modification of the Pennsylvania state censor laws in conjunction with the action of the national committee on censorship. The association will cooperate with the national body at all times in this matter, and it is not believed that it will undertake any project along these lines on its own initiative.

THE first presentation here of Allan Dwan's picturization of Richard Harding Davis's novel "Soldiers of Fortune" will be at the Colonial the week of January 12.

According to critics who have seen "Soldiers of Fortune" at a private review, Mr. Dwan has brought the characters of this romantic story to life in a manner which lives up to the way in which our imagination has pictured them. As the story is of the gripping dramatic type that Mr. Davis wrote, there are rescues, raids and action galore, also love interest.

The same week the new organ, just completed, will be formally dedicated by soloists who will play compositions designed to reveal the tonal qualities of this instrument to advantage. This new organ is large and modernly equipped.

Photoplay Guide for Coming Week

CHAPLIN FILM—It is the story of a man and his family out on "A Day's Pleasure," and many mishaps occur to mar the fun of the day. The movie will be shown as an added attraction at these theatres: Market Street, Imperial, Capitol, Great Northern, Alhambra, Rivoli, Strand.

STANLEY—"When the Clouds Roll By," with Douglas Fairbanks in a role that gives him plenty of opportunity to indulge in his usual stunts. The plot deals with superstition and was directed by Victor Fleming. "Memories" is the first short play of the Prizma natural color process. Fatty Arbuckle will be another attraction.

PALACE AND ARCADIA—"Hawthorne, U. S. A.," with Wallace Reid. This is the movie of Fairbank's best play. It was written by James B. Fagan and deals with a mythical kingdom which was set to rights by an American. James Cruze directed it.

VICTORIA—"The Cinema Murder" was once a spoken play. Now it has Marion Davies as screen star. It is by Phillips Oppenheim and tells about a movie actress who participates in a murder mystery story. George D. Baker directed it.

REGENT—"His Wife's Friend," with Dorothy Dalton. It is the movie of J. B. Harris-Burland's story, "The White Book," and was directed by Joseph De Grasse. It tells of a domestic tragedy in which her husband is the central character.

COLONIAL—"Mind the Paint Girl," with Anita Stewart. It is a story of a musichall player who rises to fame. "A Virtuous Vamp" comes the last half, with Constance Talmadge as star.

GREAT NORTHERN—"The Lure of Ambition," with Theda Bara. "The Isle of Conquest" comes on Thursday, with Norma Talmadge as the star.

ALHAMBRA—"Bare-knuckled Gallagher," with Neal Hart. A story of the West. "A Virtuous Vamp" comes on Thursday, with Constance Talmadge as star.

CAPITOL—"Isle of Conquest" will have Norma Talmadge as star. Thursday will find "Mind the Paint Girl," with Anita Stewart as featured player.

MARKET—"A Virtuous Vamp" features Constance Talmadge. On Thursday "Heart o' the Hills" comes with Mary Pickford as the star.

IMPERIAL—"Erstwhile Susan," with Constance Binney, and on Thursday, Norma Talmadge will hold forth in "The Isle of Conquest."

STRAND AND RIVOLI—"An Adventure in Hearts," with Robert Warwick. "His Wife's Friend" has Dorothy Dalton, last half.

LOCUST—"The Tongman," with Sessue Hayakawa. "A Girl Named Mary" last half, with Marguerite Clark.

JUMBO—"Why Smith Left Home," Monday; "Sadie Love," Tuesday; "Marie Rosa," Wednesday; "The Avalanche," Thursday; "The Life Line," Friday and Saturday.

FRANKFORD—"Scarlet Days," Monday and Tuesday; "John Petticoats," with W. S. Hart, Wednesday and Thursday; "The Way of a Woman," Friday and Saturday.

COLISEUM—"Scarlet Days," Monday and Tuesday; "Counterfeit," Wednesday and Thursday, with Elsie Ferguson; "Twenty-three and a Half Hours' Leave," Friday and Saturday.

CEDAR—"The Miracle of Love," with Lucy Cotton, Monday and Tuesday; "Crooked Straight," with Charles Ray, Wednesday and Thursday; "It Pays to Advertise," Friday and Saturday.

BELMONT—"Stolen Orders," Monday and Tuesday; Bessie Love, in "Pegeen," Wednesday and Thursday; "Sealed Hearts," with Eugene O'Brien, Friday and Saturday.

WEST ALLEGHENY—"Luck in Pawn," Monday and Tuesday; "Crooked Straight," Wednesday and Thursday; "Twenty-three and a Half Hours' Leave" Friday and Saturday.

A GALAXY OF PHOTOPLAY STARS

CHAPLIN "A DAY'S PLEASURE" Broadway, Wm Penn, Alhambra, Great Northern Imperial, Market

MARION DAVIES, "CINEMA MURDER" Victoria

DOUGLAS McLEAN, "23½ HOURS LEAVE" Coliseum

DOROTHY DALTON, "HIS WIFE'S FRIENDS" Regent and Strand

ANITA STEWART, "MIND THE PAINT GIRL" Colonial and Capitol

WALLACE REID, "HAWTHORNE, U.S.A" Palace and Arcadia

NORMA TALMADGE, "ISLE OF CONQUEST" Allegheny and Capitol

DOUGLAS FAIRBANKS' "WHEN THE CLOUDS ROLL BY" Stanley

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

DEATH has marked several big "rests" in the music not only of America but of the world in the last week or two. One of the most prominent of these was Cleofonte Campanini, who held a unique position in the operatic world. Mr. Campanini was born, educated as a conductor and made his first conspicuous success in that field in Italy, being a younger brother of the famous tenor, Italo Campanini, but the really original work of his life was done in the United States.

He was brought here by Mr. Hammerstein and it is doubtful if that eccentric impresario could have made a choice of any conductor in the world whose qualities so admirably complemented his own. Between them they made an invincible pair in the field of opera. Both were enthusiastic on the subject of bringing out operas hitherto unheard in this country, but the penchant of both in this direction took the form of bringing out modern works and not revivals of the little known operas of the older masters.

The result of this was that for a few seasons we in Philadelphia heard pretty much everything that was composed by acknowledged living masters abroad and it is not going too far to say that the success of this policy, together with the belief on the part of the general public that Messrs. Hammerstein and Campanini were real "live ones" did much to broaden the policy of their principal competitors.

MR. CAMPANINI was a great conductor, but he had other qualities which were invaluable to him in his position as general manager of the Chicago Opera Co. Among these were his receptiveness to everything new that he believed to be good enough to deserve a hearing, his thorough knowledge of the technique of the operatic stage as regards stage settings and dramatic power on the part of his singers and his almost unfailing judgment of operatic aspirants.

He had the reputation of having brought out more new works of modern composers than any other living impresario, but it may be questioned whether he did not discover as many, if not more, fine singers and operatic actors than any other one. Galli-Curci and Rosa Raisa are two of the latest who have become stars of the first magnitude.

It used to be said not so many years ago of a certain noted operatic manager that "among singers he was a great impresario and among impresarios he was a great singer." Even by changing the word "singer" to "conductor" this could never be truthfully said of Cleofonte Campanini. He was undoubtedly great in each capacity and it was the possession of qualities which enabled him to be successful in both roles that will make his position in the Chicago Opera Co. almost impossible to fill with a single incumbent.

ANOTHER death, this time of a prominent American composer, was that of Horatio Parker, once the winner of a prize of $10,000 offered by the Metropolitan Opera Co. for the best opera by an American, later the winner of another large prize for an opera, offered by the Federation of Women's Clubs and the composer of many works in the larger forms.

Mr. Parker's talent undoubtedly lay along the lines of the more severe music. He was a composer of unquestioned knowledge in all the branches of composition, and he had a skill and a facility with contrapuntal works which few composers of his nationality ever attain. His compositions show great workmanship, but not so much of inspiration, and while it is not fair to say that he made counterpoint and its allied branches an end and not a means, there can be little question that the student of his works feels admiration for the skill displayed in their construction, rather than for their emotional content.

Doctor Parker's finest composition was the "Hora Novissimus," a really beautiful piece of vocal writing, which will probably be heard for a good many years to come. The sacred forms suited his temperament and style better than any other, and his best works are nearly all along those lines.

THE new "war symphony" of Vincent d'Indy, of which Mr. Damrosch gave us the first hearing last week, scarcely measures up to its subject, or rather to the possibilities of the late war for emotional expression. Thus far the finest and most poignant expression of the French in this line has been through their art posters, some of those produced during the progress of the conflict being veritable masterpieces.

The new symphony of d'Indy was weak as a composition in several ways, the chief of which seemed to the writer to be the almost total lack of the heroic spirit in it. The scherzo appeared on first hearing to be the best movement of the four, and this was in the cynical, sophisticated style of which d'Indy is an acknowledged master.

The whole work left the impression of having been carefully planned and then composed to order, as it were, around this plan. There was, therefore, a decided lack of spontaneity in melodic invention, although the workmanship and the orchestration were excellent and typical of the composer.

A SYMPHONY based on a subject such as Mr. d'Indy chose for his latest work demands an intensity of emotional expression, leaving workmanship and technique of composition and orchestration to secondary positions. This emotional intensity Mr. d'Indy has never shown in his previous works to any considerable extent, and he has not exhibited it in his new symphony to any greater degree.

He is polished, smooth and facile in the expression of his own style of musical thoughts, and in music of this kind he is naturally successful. But like most of the latter-day French composers, he is disposed to be rather artificial in emotional feeling, or at least in the expression of it, and as this element is the sine qua non of a symphony cast along heroic lines it is not to be wondered at that Mr. d'Indy's latest orchestral composition does not reach the heights desired.

Another thing which may enter into the subject of music based on the war is the fact that in the past the great art works have rarely come from the victors. It is the vanquished who have produced them. The psychology of this is easy to see, and it may be that the war will sweep away some of the ridiculous exaggerations which have clogged German music for the last quarter of a century, and a really great composition may come from that side.

CURRENT MUSICAL EVENTS

Alfred Cortot will be the soloist at the Philadelphia Orchestra concerts on Friday afternoon and Saturday evening next. He will be heard in the Schumann concerto in A minor. The symphony is the fifth of Tschaikowsky, and the opening number, the "Hebrides" overture of Mendelssohn.

The annual performance of Handel's greatest oratorio, "The Messiah," will be given by the Choral Society under the whip direction of Henry Gordon Thunder at the Academy of Music on Monday evening next. This great work is always performed during holiday week by the Choral Society, with its fine chorus and able soloists. It is especially appropriate to the season, and the indications are that a very large audience will hear a fine presentation of the great work.

The Mendelssohn Club has issued its prospectus for the current season—its forty-fifth. The two regular subscription concerts will be given in the Bellevue on January 14 and April 28. Besides this the Academy of Arts and Sciences of Brooklyn has engaged the club for a special concert in that city on January 26. The club is in excellent condition from every standpoint and the present season promises to be the most successful of any since the organization of the club.

The sixth free Sunday afternoon concerts at the Academy of the Fine Arts will take place tomorrow at 3 p. m. The program will consist of a trio, quartet, quintet and solos for wind instruments, played by these members of the Philadelphia Orchestra: John A. Fischer, flute; Louis Rano, oboe; Paul Alemann, clarinet; John C. Schon, bassoon, and Otto Heneberg, horn.

Emil F. Schmidt, assistant concertmaster of the Philadelphia Orchestra, William A. Schmidt, second cellist of the Orchestra, and Livia Dawson Ward, harpist, with Frederick Maxson, organist, will play at the musical service at the First Baptist Church, Seventeenth and Sansom streets, tomorrow evening.

At the annual New Year's party of the Philadelphia Art Alliance, on New Year's Day, the program will be choruses by the Madrigal Singers, under the direction of Henry Hotz. The Madrigal Singers is a chorus of thirty-five soloists from the various church choirs of Philadelphia. The first half of the program will be at 5 o'clock and the second half at 6.

The coming week will bring a Welsh Eisteddfod, held at Witherspoon Hall, on Thursday afternoon and evening (New Year's Day). The Eisteddfod is an established institution of ancient origin in Wales. At the event next Thursday, contestants in the various divisions will represent about a score of other cities. They will compete for prizes, the chief of which is $250 for the best mixed chorus, other awards being for male and female choruses, vocal quartets, trios, etc., solos in all voices, as well as instrumental numbers, elocution, essays and landscape drawing. The judges will be Dr. D. J. J. Mason, of Wilkes-Barre and Frederick F. Leonard and William A. Schmidt.

Four concert stars will appear in the gala concert at the Academy of Music on New Year's Eve. They are: Leo Ornstein, pianist and composer; Marie Sundelius, soprano of the Metropolitan Opera Co.; Josef Shilsky, a lyric tenor, new to Philadelphia, and Max Gegna, the cellist.

Kugler's NEW SEAFOOD RESTAURANT
30 So. 15th St.
SHORE DINNERS
Chops Steaks Poultry
Today's Special
DINNER PLATTER
$1.00
½ Broiled Chicken
Hashed Brown Potatoes
Little Lima Beans

ACADEMY OF MUSIC
BURTON HOLMES
ONCE MORE
TUESDAY EVE. 8.15
JAN. 6
BATTLEFIELDS OF FRANCE
50c.75c.$1.$1.50 at Heppe's—25c at Door

WM. PENN
Lancaster Av., Bet. 40th & 41st
Daily 2:15; and Eves., 7 & 9
NEXT WEEK
TRIPLE FEATURE BILL!
Welch, Mealy & Montrose — Surprise Boys
Viola Lewis & Co. — Versatile Juvenile
CHARLIE CHAPLIN in "A Day's Pleasure"
Merian's Canines — Wedding Day in Dogville
CONSTANCE BINNEY
In First West Philadelphia Presentation
"ERSTWHILE SUSAN"
Bill Changed Thursday

Nixon's GRAND
MILLER & MACK
THE BING BOYS
JACK RYAN & ED. HEALY
NEW STYLES IN SONGS
KIM & KITTY O'MERA
With FREDDY CLINTON
"MEMORIES OF THE DANCE"
CAPT. BETT'S SEALS and MONKEYS
FOR THE KIDDIES
DUVAL & SYMONDS
"THEIR FIRST QUARREL"
TIQUO & FELLOWS
GYMNASTS
HAROLD LLOYD
"CAPTAIN KIDD'S KIDS"

STRAND Germantown Ave. at Lehigh
DOUBLE BILL! Mon., Tues. & Wed.
CHARLIE CHAPLIN
"A DAY'S PLEASURE"
and ROBERT WARWICK in
"AN ADVENTURE IN HEARTS"
Thursday, Friday, Saturday, DOROTHY DALTON in "HIS WIFE'S FRIEND"
NIXON 52D ST. BELOW MARKET
MATINEES, 2:15 EVENINGS, 7 and 9
5 BIG ALL-STAR ACTS
V-O-D-O-V-I-L
and "THE LORD LOVES THE IRISH"
with J. Warren Kerrigan
RIVOLI 52D AND SANSOM STS.
CHARLIE CHAPLIN
in "A DAY'S PLEASURE"
ROBERT WARWICK in
"AN ADVENTURE IN HEARTS"
Thursday, Friday and Saturday
DOROTHY DALTON in
"HIS WIFE'S FRIEND"
COLISEUM Market St below 60th
Monday and Tuesday
D. W. GRIFFITH'S
"SCARLET DAYS"
Wednesday and Thursday
ELSIE FERGUSON
in "THE COUNTERFEIT"
Friday and Saturday
MacLEAN and MAY in
"23½ HOURS' LEAVE"
CEDAR 60th and Cedar Ave.
Monday and Tuesday
"MIRACLE OF LOVE"
Wednesday and Thursday
Chas. Ray, Crooked Straight
Friday and Saturday
"It Pays to Advertise"
LOCUST 52D AND LOCUST STREETS
Monday, Tuesday and Wednesday
SESSUE HAYAKAWA
in "THE TONGMAN"
New Year's, Friday and Saturday
MARGUERITE CLARK
in "A GIRL NAMED MARY"
Next Week—"MALE AND FEMALE"
BELMONT 52D AND MARKET STREETS
Mon., and Tues. WM. A. BRADY'S
"Stolen Orders"
Wednesday and Thursday
Bessie Love in "Pegeen"
Fri. and Sat. EUGENE O'BRIEN in
"Sealed Hearts"
WEST ALLEGHENY
25TH AND ALLEGHENY AVE.
Mon. and Tues. MARGUERITE CLARK in "Luck in Pawn"
Wed., Thurs. CHAS. RAY, "Crooked Straight"
Fri. and Sat. "23½ Hours' Leave"
JUMBO Frankford Ave. and Cheltenham Ave.
"Jumbo Junction Fld. L"
1:30 to 5 and 7 to 11
MONDAY
Bryant Washburn, "Why Smith Left Home" Tues., BILLIE BURKE, "SADIE LOVE", Wed., Geraldine Farrar in "Maria Rosa", Thurs., Elsie Ferguson in "Avalanche", Fri., Sat., Maurice Tourneur's "LIFE LINE."
FRANKFORD Frankford Ave. and Margaretta
Monday and Tuesday
D. W. Griffith's "Scarlet Days"
Wednesday and Thursday
Wm. S. Hart, "John Petticoats"
Friday and Saturday
Norma Talmadge,
"The Way of a Woman"

The Stanley
MARKET ST., ABOVE 16TH
A Happy New Year
TODAY—ANITA STEWART IN "MIND THE PAINT GIRL"
ADDED—CHARLIE CHAPLIN IN "A DAY'S PLEASURE"
WEEK COMMENCING MONDAY
DOUGLAS FAIRBANKS
In a Big New Picture of Laughs and Thrills
"WHEN THE CLOUDS ROLL BY"
ORIGINAL AND NOVEL IN STORY AND ACTION
EXTRA ADDED ATTRACTION FIRST SHOWING—JOSEPH M. SCHENCK Presents
ROSCOE (Fatty) ARBUCKLE IN NEW COMEDY THE GARAGE
EXTRA MIDNIGHT PERFORMANCE—NEW YEAR'S EVE., ON THE STROKE OF 12

PALACE 1214 MARKET STREET
10 A. M.; 12, 2, 3.45, 5.45, 7.45 and 9.30 P. M.
All Next Week
At Both Theatres
(PALACE and ARCADIA)
SIMULTANEOUSLY
ARCADIA CHESTNUT STREET BELOW SIXTEENTH
10 A. M., 12, 2, 3.45, 5.45, 7.45, 9.30 P. M.
WALLACE REID
Supported by LILA LEE in
HAWTHORNE OF THE U.S.A.
FROM THE POPULAR PLAY BY JAMES B. FAGAN
EXTRA ADDED ATTRACTION—FIRST SHOWING—JOSEPH M. SCHENCK Presents
ROSCOE (Fatty) ARBUCKLE IN NEW COMEDY THE GARAGE
EXTRA MIDNIGHT PERFORMANCE—NEW YEAR'S EVE., ON THE STROKE OF 12

TODAY LOUIS BENNISON "A MISFIT EARL"
VICTORIA
TODAY CHARLIE CHAPLIN "A DAY'S PLEASURE"
WEEK COMMENCING MONDAY
A PARAMOUNT-ARTCRAFT PICTURE
Thrilling Romance by E. Phillips Oppenheim in the Cosmopolitan pulsing with life on the screen.
Amazing Adventures in England, on the sea, behind the scenes on the "Great White Way" of New York.
FIRST PRESENTATION—THE
"CINEMA MURDER"
with MARION DAVIES
Baffling Mystery of a "cinema murder."
Struggle of a beautiful girl to win as an actress—and the price she was asked to pay.
Intimate Revelations of stage and studio, pictured from the "inside."
EXTRA ADDED ATTRACTION—FIRST SHOWING—JOSEPH M. SCHENCK Presents
ROSCOE (Fatty) ARBUCKLE IN NEW COMEDY THE GARAGE
EXTRA MIDNIGHT PERFORMANCE—NEW YEAR'S EVE., ON THE STROKE OF 12
JANUARY 5, FIRST PRESENTATION MAURICE TOURNEUR'S "VICTORY"

BROADWAY BROAD & SNYDER AVENUE
2.15, 6.45 AND 9 P. M.
Monday, Tuesday and Wednesday
B. D. BERG Presents
Who's Your Girl
A Big Musical Tabloid Sensation.
First South Philadelphia Showing
Charlie Chaplin "A Day's Pleasure"
Added—David Belasco's "A Star Over Night"
BILL CHANGED THURSDAY
REGENT MARKET ST. BELOW 17TH
11 A. M. to 11.15 P. M.
ALL NEXT WEEK
DOROTHY DALTON
In First Showing of
"HIS WIFE'S FRIEND"
EXTRA MIDNIGHT PERFORMANCE NEW YEAR'S EVE
CAPITOL 722 MARKET ST. 10 A. M. 12, 2, 3.45, 5.45, 7.45, 9.45 P. M.
MONDAY, TUESDAY & WEDNESDAY
Norma Talmadge "ISLE OF CONQUEST"
Charlie Chaplin "A DAY'S PLEASURE"
Thurs., Fri. & Sat.—ANITA STEWART in "MIND THE PAINT GIRL"
NIXON'S COLONIAL Germant'n Av. Below Chelten
DAILY 2.15, 7 and 9 P. M.
F. G. Nixon-Nirdlinger, Gen. Manager
(Direction Stanley Co. of America)
MONDAY, TUESDAY & WEDNESDAY
ANITA STEWART "Mind the Paint Girl"
THURSDAY, FRIDAY & SATURDAY
Constance Talmadge
"A VIRTUOUS VAMP"
THE GREAT NORTHERN BROAD & ERIE AVE.
Mon., Tues. & Wed.
THEDA BARA
"Lure of Ambition"
CHARLIE CHAPLIN
"A Day's Pleasure"

GLOBE MARKET STREET AT JUNIPER
Vaudeville—11 A. M. to 11 P. M.
NEXT WEEK
A New Year's Bill Supreme
QUAKERTOWN TO BROADWAY
A Whimsical Story of Life, Love and Laughter, featuring Ned Norton, Leonette Ball, Delbert E. Benn & Beauty Chorus.
SPECIAL ADDED ATTRACTION
LILLIAN MORTIMER & CO.
Special Midnight Show NEW YEAR'S EVE
STARTING AT 12 O'CLOCK
RESERVED SEATS NOW ON SALE
CROSS KEYS MARKET STREET BELOW 60TH
2.30, 7 AND 9 P. M.
MONDAY, TUESDAY & WEDNESDAY
HERE IS A HAPPY AGGREGATION
9 KRAZY KIDS 9
in "SCHOOL DAY PRANKS"
A Decidedly Merry Entertainment
BILL CHANGED THURSDAY
ALHAMBRA 52TH AND MORRIS STS.
VAUDEVILLE AND PHOTOPLAY
2.15, 7 & 9
MONDAY, TUESDAY & WEDNESDAY
Charlie Chaplin "A DAY'S PLEASURE"
Added—"Bare Knuckled Gallagher"
THURSDAY, FRIDAY & SATURDAY
Constance Talmadge "A Virtuous Vamp"
IMPERIAL 60TH AND WALNUT STS.
MAT. DAILY
MONDAY, TUESDAY & WEDNESDAY
Constance Binney "ERSTWHILE SUSAN"
Charlie Chaplin "A DAY'S PLEASURE"
333 MARKET "STREET TREAT" Mon., Tues., & Wed.
Constance Talmadge
"A Virtuous Vamp"
CHARLIE CHAPLIN in "A DAY'S PLEASURE"

WORLD'S LARGEST VAUDEVILLE THEATRE
ALLEGHENY FRANKFORD AND ALLEGHENY AVENUES
4000 SEATS
NEXT WEEK
HAPPY NEW YEAR BILL
SEXTETTE OF FEATURES
FIRST SHOWING IN THIS SECTION
NORMA TALMADGE
IN HER NEWEST PHOTOPLAY
THE ISLE OF CONQUEST
A Picture of Thrills and Beauty
AL WHITE'S REVIEW
WITH AL WHITE, JR., and TWENTY DAINTY MISSES
KANE & HERMAN
A Budget of New Song Hits and Humorous Patter
CAHILL & ROMAINE
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