MOVIEGRAMS FROM SCREEN TO PATRON

THE Rivoli Theatre, Fifty-second and Sansom streets, opens for the regular season on August 15 with a selected picture. Only the big special productions from the movie studios will be offered at this house.

SCIENCE is daily unveiling the mysteries with which life is enshrouded. One of the most recent discoveries that has added to our growing stock of general knowledge is due to the perfecting of a device for photographing under water by J. Ernest Williamson, who has applied his knowledge in a remarkable photoplay, entitled "Wet Gold." This picture will have its first Philadelphia showing at the Victoria Theatre the week of August 15.

"Wet Gold" reveals the actual struggles of men with creatures of the sea. It was taken on the ocean floor off the Bahama Islands. The men are seen threading their way through the soft mud of the ocean bottom, in and out of beautiful coral and rock formations and avoiding the thousands of fish and other creatures that swim about them.

All the underwater photography in "Wet Gold," which is a Goldwyn picture, forms a part of a thrilling adventure story that begins on land and involves a hunt for hidden treasure that a band of pirates has spirited away and buried in a cave in the bottom of the sea. To locate the treasure a submarine is brought into the story, and the divers who go in search of the treasure use the undersea boat as a rendezvous, fighting their way through the water and digging up the hidden treasure.

HAROLD LLOYD in "I Do" and "Don't Neglect Your Wife," Gertrude Atherton's first original story for the screen, form the program at the Stanley for the week of August 15. "I Do" mirrors all the troubles of newlyweds who are forced to take care of two young and active children over night. "Don't Neglect Your Wife" tells how a beautiful young married woman who has been disillusioned in her husband has found herself caring for a distinguished editor. The pair renounced ever seeing each other when they discovered they were in love, but the neglectful husband, aroused at last, demands that the editor abandon his promising newspaper career and leave San Francisco. He accepts the sentence and drifts to New York's notorious "Five Points," where he is saved from utter degradation to a life of usefulness by the woman after her husband divorced her for running away from him. An all-star cast, including Mabel Julienne Scott, Lewis S. Stone, Charles Clary, Kate Lester, Darrel Foss, Richard Tucker, R. D. MacLean, Arthur Hoyt and Josephine Crowell, gives an excellent interpretation of this remarkable story by Mrs. Atherton. Wallace Worsley directed it.

TO WHAT lengths will a man go when he's crazy to marry? Roscoe (Fatty) Arbuckle as a progressive surgeon goes the limit in his new comedy, "Crazy to Marry," which will have its first Philadelphia showing at the Palace the week of August 15. Mr. Arbuckle, it is said, has injected some of his old-time humor in the production, the result being a laugh a minute throughout the development of a humorous plot. "Crazy to Marry" was written by Frank Condon. Walter Woods was the scenarist and James Cruze directed. Mr. Arbuckle plays the role of Dr. Hobart Hupp, a surgeon whose pet theory is that criminals and thieves can be cured by an operation and thus converted into honest, upright men.

TREATING the eternal triangle from a new standpoint, at once interesting and novel, "The Wild Goose," directed by Albert Capellani, will have its first showing at the Arcadia the week of August 15. The story was written by Gouverneur Morris. "A wild goose never deserts his mate," and deals with Frank Manners, an architect, who has a romantic-minded wife who becomes infatuated with another man. The husband is prevented from seeking vengeance by another woman who secretly loves him. She is married and when her husband learns the truth, he takes a hand in the triangular game with highly dramatic results. In the end the wild goose saying is fulfilled.

The principal roles in "The Wild Goose" are in the hands of Mary MacLaren and Holmes E. Herbert.

Musical Comedy Players Coming

Vaudeville has become the proving ground for musical stars. Recently most musical productions have had vaudeville headliners as featured players and much of their recognition and popularity has been gained in the two-a-day. Cecil Lean has been identified with enough musical comedy successes in several years past to be classed among the leading stars of the legitimate stage, and he obtained his first experience in vaudeville. Lean has recently closed another successful season in musical comedy, and with Cleo Mayfield, who has been associated with him in numerous productions, has re-entered vaudeville for a limited season. Their last vehicle was "Look Who's Here," and previous sources of transportation were "The Blue Paradise," "Miss 1917," "Bright Eyes" and "Three Wives." Lean was one of the first, if not the first, comedian to introduce what is now commonly called "patter" songs, in which the singer rattles off several words to each note in the measure. This style of song has since become very popular, especially since the syncopated style of music became a fad. Mr. Lean and Miss Mayfield are coming to B. F. Keith's Theatre next Monday as the headline feature of a big summer bill. They have an arrangement of songs and patter and present it in a neat little sketch called "Rehearsing."

Garrick Opens August 22

"The Four Horsemen of the Apocalypse," the big screen picturization of the Ibanez novel, will have its first presentation in Philadelphia at the Garrick Monday night, August 22. A limited run will follow, with performances every afternoon and night.

"The Four Horsemen" is a big story and Max Ingram, who produced the picture, has handled it in a big way. Often in feature pictures the characters outside of the principals are merely incidents in the action. In "The Four Horsemen," it is announced, there are thirty-two characters which stand out with silhouette distinctness, while the backgrounds, it is declared, are vibrant with vast multitudes of people who contribute essentially to the absorbing interest of the many scenes, especially those depicting incidents of the World War. The cast was selected with great care, and with due regard for the natural type of each player. Among those who assisted in visualizing the Ibanez characters are Rudolph Valentino, Alice Terry, Pomeroy Cannon, Josef Swickard, Alan Hale, Nigel de Brulier, Mark Fenton, John Sainpolis, Edward Connelly, Wallace Beery and Virginia Warwick.

It required six months, following a year of preparation, to film the "Four Horsemen" and more than 500,000 feet of film were utilized. In the various structures especially built for the picture 125,000 tons of material were used, and most of this was destroyed by shell fire as incidental to the story. These figures give some idea of the immensity of the story.

OFFERINGS FOR THE WEEK IN THE THEATRES

Theatrical Indicator

Vaudeville

KEITH'S — Cecil Lean and Cleo Mayfield, songs; Charles Withers, in "For Pity's Sake," sketch; Jack McGowan, songs; Al White's 1921 Juvenile Review; Doris Duncan and Jack Carroll, Music; DeHaven and Nice, nonsense; Betty Martin and Phillip Moore, athletes; Burns Brothers, thrills.

GLOBE — Gaudschmidts, clowns; Jones Family, singers; Bob and Carrie Austin; Foster and Seamon; Casting Campbells, athletes; Phil Davis, comedian; Charles Lloyd and company, skit.

WALTON ROOF—Return of Fay Marbe, songs and dances; Emily Lea, entertainer; Tyrell and Mack, eccentrique dancers; Florence Ingersoll, novelty steps.

Movies

STANLEY—"The Conquest of Canaan," with Thomas Meighan and Doris Kenyon. Story is from Booth Tarkington's novel. Added attractions will include a special Frank Buhler conceit, in which Andrew Chotin's "The Magic Dolls" will be presented with special players and soloists, with music by W. Frank Harlin.

ARCADIA — "Moonglight and Honeysuckle" has Mary Miles Minter as the girl, a role played on the stage by Ruth Chatterton. Monte Blue and Guy Oliver in support.

PALACE—"The Journey's End" is the first drama without titles. Hugo Ballin directed it, with Mabel Ballin as star. Sister Eileen, a nun, wrote it, but it is not a religious subject.

VICTORIA—"Worlds Apart," with Eugene O'Brien as star and Olive Tell as leading woman. Plot ranges from the underworld to the exclusive "smart set."

Reviewed Heretofore

CAPITOL — "The Moth," with Norma Talmadge and Eugene O'Brien.

MARKET ST.—"The Great Adventure" first half. "White and Unmarried" last half.

IMPERIAL — Pola Negri, in "Gypsy Blood," first half. "Roads of Destiny" last half.

GREAT NORTHERN — "Great Lover" first half. "Price of Redemption" last half.

COLONIAL—"The Lost Romance" first half. "The Devil's Garden" last half.

STRAND — "The Lost Romance" first half. Ethel Clayton, in "Wealth," last half.

LEADER — "A Wise Fool" first half. "Too Much Speed" last half.

LOCUST — "The Parish Priest" first half. "Bucking the Tiger" last half.

BELMONT — "The Blazing Trail" first half. "Devil's Confession" last half.

COLISEUM — Sessue Hayakawa, in "Black Roses."

CEDAR — Priscilla Dean, in "Reputation."

John Philip Sousa and Songs

Which was the most popular song during the late war? This question was put to Lieutenant Commander John Philip Sousa, who tomorrow opens a five weeks' engagement at Willow Grove Park. "From my experience," said Mr Sousa, 'Over There' proved the most popular, not only in the United States and Canada, but in England. Whether it would live or not was quite another question. Songs that were touched by God—in other words, songs that were inspired—were the only songs that really lived. A great many of the stirring songs of the Confederate War were revived during the great war, but the two that were most popular in the days of the great American struggle, 'Dixie' and 'Marching Through Georgia,' were placed under the ban by officers and men. This was due to the fact that in the American army sent to the front by Uncle Sam were men from both the North and South who were bent upon a little task and a like mission, and who did not wish to hear reminders of the days when their forefathers were enemies."

Walnut Opens Labor Day

The Walnut will open the 118th season of that famous playhouse with Charlotte Greenwood in her new musical comedy "Poor Letty" on Labor Day. Miss Greenwood, who is probably the cleverest comedienne on the American stage, will be seen in the most elaborate musical production she has had in her remarkable career.

An excellent company of supporting players have been selected for the new play. The attractions at the Walnut for the coming season will include some of the best known New York successes, including "Happy-Go-Lucky," a farce comedy that has been seen only in New York and Chicago.

"The Night Watch," with Charles Richmond and the New York star cast, the most pretentious melodrama that has been offered to playgoers in years, E. H. Sothern and Julia Marlowe in repertoire and others.

Forrest Season Opens Labor Day

The season at the Forrest Theatre will be opened on Labor Day, September 5, with Charles Dillingham's new musical comedy production starring the famous baritone, John Charles Thomas, who made such a triumphant success here last season in "Apple Blossoms." Following this attraction will be A. L. Erlanger's latest musical comedy success, "Two Little Girls in Blue."

"Over the Hill"—Stanton

Jules E. Mastbaum, president of the Stanley Co. of America, announces that William Fox's "Over the Hill" has been selected as the photo drama with which to inaugurate the new policy at the Stanton when it reopens on Saturday, September 3.

Find 1884 Democrat's Cannon

Warsaw, Ind., Aug. 6.—(By A. P.)—A cannon which was fired as a salute by its owner, "Billy" Binns, an ardent Democrat, celebrating the election of Grover Cleveland as President in 1884, and which disappeared immediately after, has been found imbedded in the mud of Center Lake, in which the water is unusually low. It was thought at the time that Republicans removed the cannon and sunk it in the lake, but the whereabouts of the piece had never been definitely determined.

THE DAILY NOVELETTE

A Corner in Purple

By ARCHEY CAMERON NEW

Between two flickering gas jets in an old-fashioned dressing room a cracked mirror had for six whole nights reflected a far prettier face than many a pier glass of superior station. But the twinkling eyes and the round, exquisitely featured face that had illumined the drab darkness of this Middle Western theatre now reflected a dismal look. And then as Flo heard a knock at her door she turned with a half-frightened gesture, and said timidly, "Come in."

"Oh, it's you!" she exclaimed in relief as her partner, Joe Willams, stepped in and closed the door.

"Is—is he going to stick to it?" asked Flo anxiously.

"He is," growled Joe, flinging himself dejectedly on the only remaining chair. "We are canned—bounced—and no place to land. The agent agrees to give us three nights at the next stop and no more. Says we're dead ones—he could get thirty acts like ours—out of the gutter."

"Joe!" she cried in dismay, "he didn't say——"

"Fact," he replied grimly. "I asked him where he could find another pretty face like yours, and he said the farms were full of 'em. Farms, mind you! So I guess it's back to Broadway for us."

"On what?" demanded Flo, with a return of her old spirit. "I have no conductor friends. Isn't there some way for us——"

"Yes—and no," interupted Joe. "If we can show Berger some new stuff—an act with a bang—he'll look at it. And that's all he has promised to do."

"I have it!" she cried, jumping up and looking at him. "You say we're to get three nights in Parktown. We'll get to Berger through a friend of mine who controls the theatre there. I'll ask Tom Gillian——"

"You will not!" flared Joe, angrily. "Ask that old political highbinder for a favor? Why, Flo, I wouldn't think of it."

"But I would—and have," she retorted coolly. "He'd do almost anything for me—says so himself. He's in love with me, and——"

"Flo, dearest, do you know what you're saying? Are you in love with that——"

She stepped up to him with an angry look and put her hand over his mouth.

"Joe and Flo—The Purple Pair," he cried enigmatically. "That's the big scream, Flo. I have it, girlie, I have it. It's the biggest idea west of Broadway. Purple all over—purple hangings, purple costumes, purple lights—the very——"

She regarded him with wistful amusement. Joe was always like that—a visionary—a dreamer.

Finally she agreed, and Joe, happy again, dashed out of the dressing room.

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As their train pulled into Parktown early the following Monday morning Flo missed Joe, but as she stepped off the train she saw Tom Gillian, big, bluff and devouring, bearing down on her with hands outstretched.

"Little Flo!" he exclaimed boisterously. "Come, here's my machine—jump in." And he followed her into the car, which moved briskly away.

"Got your postal," he told her, holding a fat, warm hand over her little cool one. "What's the big idea?"

Flo told him. Not that she lacked confidence in her partner, she explained, but then Tom could help them so much.

"Great! And I can fix it for you," he added boastfully. "I control everything in this town—they do as I tell 'em. You ought to marry me, honey—you'd be fixed for life." He didn't notice her slight shudder. "Now you go right ahead and buy what you need.

No, the clerk at the Saxon assured her, Mr. Williams had not registered as yet. Flo went to her room, later lunched alone and then went to the theatre, still wondering about Joe. A few minutes before matinee he appeared.

"Joe, where have you been?"

"Oh, just moseying around—seeing some old friends; that's all." He seemed detached, taciturn, unusual for Joe.

The next morning Flo started out. From dry goods store to dry goods store she went trying to find purple. Purple hats, purple hangings, purple everything. And place after place she was met with the indifferent response, "Just out."

"How are you making out with the purple idea, Joe?" she asked, keeping her own counsel about her fruitless quest.

"Oh, so-so," he answered listlessly—in fact so listlessly that Flo was glad to see big, laughing Tom Gillian after the evening's performance.

"Better think it over, Flo," advised Gillian as he said good-night to her in the Saxon lobby an hour or so later.

The following morning as Flo entered her dressing room her startled gaze fell upon several purple garments flung across her trunk. And then on the mirror, from which were suspended two-column articles from the Parktown papers. With a glad cry of happiness she sped to Joe's dressing room, and after knocking, burst in on a very purple Joe—purple in raiment, but rosy in color.

"Joe," she cried, happily, "it's a knockout. Those hangings I passed out there—they're wonderful!"

"The contract's even better," he replied. "Forty weeks solid."

"But, Joe, I looked all over and couldn't find a thing. Tom must have——"

"He did," interrupted Joe, savagely. "He did fix it so that you couldn't find anything. I know all about it. And I knew you'd tip him off. Never mind, I'm not blaming you, but you should have had more confidence in me. I knew what'd happen when you told him. He's willing to go to any extremes to land you. And so he tipped off every lieutenant, political bootlicker and crony in town to stop all sales in purple. And if I do say it myself, he's some little fixer. But Joe Williams beat him to it.

"I know a better one," she whispered, and then the white of her arms and the purple of his collar and the carmine of their lips blended happily.

WOMAN BRAVER THAN MAN UNDER KNIFE, NURSE SAYS

Masculine Courage Oozes as "Ether Cap" Is Prepared, While Feminine Fortitude Grows Apace

A woman may shriek at a mouse and put her fingers in her ears when there's a thunderstorm, but when it comes to undergoing an operation she's braver than a man.

She can stand more pain and she doesn't make as much fuss as the male who chases the mouse away and tells her the thunder won't hurt her.

Smiling and attractively efficient in her white uniform, Miss Elizabeth Rapp, an anesthetist at the Lankenau Hospital, let this little secret slip today. For the last eleven years Miss Rapp has been getting close-ups of folks who date their lives "before and after the operation." During that time she has administered the anesthetic at more than 7000 operations. The majority of these operations were performed by Dr. John B. Deaver.

Women Used to Suffering

"Women on the whole I have found braver than men on the operating table," Miss Rapp said. "Women, you see, are more used to suffering and to bearing things. They have learned not to complain. With a man it is different. He can't stand pain like a woman can. He doesn't like the thought of it.

"Of course, this doesn't mean that all women are brave. Sometimes they are so high-strung they go all to pieces. But that is true of man, too. Sometimes their nerves get the upper hand. Then it is hard to do anything with them."

Contrary to the generally accepted opinion, it is not the knife that persons about to be operated on fear, but the ether. When they are wheeled into the operating room and come to the actual moment of taking the anesthetic, they become afraid. It is because of her finer perception and feeling that a woman makes an excellent anesthetist on such occasions, most doctors say. It is a moment for a woman's intuition!

No Terrors in Operating Room

The anesthetist remains during the entire operation, but Miss Rapp only laughed at the absurdity of the thought when she was asked if the sight of blood never made her weak or faint.

"Oh, my, no," she said, her blue eyes twinkling, "it never did," and then in the next breath unconsciously she showed how the woman anesthetist must combine with this sterner stuff of womanhood its tenderest qualities—sympathy and understanding.

"When the patient is nervous," Miss Rapp explained, "it is necessary to become consoler and friend. Fear of the anesthetic, I have discovered, is mostly through hearsay and can often be reasoned away with a little patience and common sense. With foreigners, of course, it is harder. You cannot say, 'Just breath naturally,' to them. I often use signs to make them understand."

WILLOW GROVE PARK
WASSILI LEPS & His Symphony Orchestra
TODAY—SNELLENBURG & CO. BENEFICIAL-WELFARE DAY
Concerts by N. SNELLENBURG CHORAL SOCIETY at 2:30 & 4:30. Under the Direction of Henry Gordon Thunder. Band Concerts. Sports. Cadet Dress Parade 7:45—"THE BOHEMIAN GIRL" 9:45—Farewell Leps Orchestra Concert with VERA CURTIS, Soprano
TOMORROW—SOUSA AND HIS BAND

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

PHOTO-PLAYS THRU The Stanley COMPANY OF AMERICA

Weekly Photoplay Guide Week of Aug. 8 to Aug. 13. Subject to Change

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.—Lionel Barrymore, "The Devil's Garden"
T.—Lionel Barrymore, "The Devil's Garden"
W.—Ethel Clayton, in "Yankee Pluck"
T.—Con. Talmadge, "Dangerous Business"
F.—Con. Talmadge, "Dangerous Business"
S.—Matt Moore in "Straight Is the Way"

ARCADIA CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M.
M.—M. Minter, "Moonlight and Honeysuckle"
T.—M. Minter, "Moonlight and Honeysuckle"
W.—M. Minter, "Moonlight and Honeysuckle"
T.—M. Minter, "Moonlight and Honeysuckle"
F.—M. Minter, "Moonlight and Honeysuckle"
S.—M. Minter, "Moonlight and Honeysuckle"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY
M.—All-Star Cast in "The Concert"
T.—All-Star Cast in "The Concert"
W.—All-Star Cast in "The Concert"
T.—Special Cast in "The Great Lover"
F.—Special Cast in "The Great Lover"
S.—Special Cast in "The Great Lover"

BALTIMORE 51ST & BALTIMORE EVE. 6:30. SAT. MAT.
M.—Helen Chadwick in "Godless Men"
T.—Helen Chadwick in "Godless Men"
W.—House Peters, "Isobel, or Trail's End"
T.—House Peters, "Isobel, or Trail's End"
F.—Con. Talmadge, "Dangerous Business"
S.—Con. Talmadge, "Dangerous Business"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY
M.—Sir J. Barrie's "Sentimental Tommy"
T.—Sir J. Barrie's "Sentimental Tommy"
W.—All-Star Cast in "The Great Day"
T.—All-Star Cast in "The Great Day"
F.—Sid. Chaplin, "King, Queen and Joker"
S.—Sid. Chaplin, "King, Queen and Joker"

BLUEBIRD Broad & Susquehanna Continuous 2 until 11
M.—David Powell in "Appearances"
T.—Super-Special Production, "Deception"
W.—Super-Special Production, "Deception"
T.—W. Barry in Marshall Neilan's "Dinty"
F.—W. Barry in Marshall Neilan's "Dinty"
S.—E. Ferguson, "Sacred and Profane Love"

CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M.
M.—Norma Talmadge in "The Moth"
T.—Norma Talmadge in "The Moth"
W.—Norma Talmadge in "The Moth"
T.—Norma Talmadge in "The Moth"
F.—Norma Talmadge in "The Moth"
S.—Norma Talmadge in "The Moth"

COLONIAL Gtn. & Maplewood Aves 2:30, 7 and 9 P. M.
M.—Wm. De Mille's "The Lost Romance"
T.—Wm. De Mille's "The Lost Romance"
W.—Wm. De Mille's "The Lost Romance"
T.—Lionel Barrymore, "The Devil's Garden"
F.—Lionel Barrymore, "The Devil's Garden"
S.—Lionel Barrymore, "The Devil's Garden"

DARBY THEATRE
M.—"Polly of the Storm Country"
T.—"Polly of the Storm Country"
W.—Tom Moore, "Officer 666"
T.—Tom Moore, "Officer 666"
F.—Pola Negri in "Gypsy Blood"
S.—Pola Negri in "Gypsy Blood"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY
M.—Paramount Production, "Deception"
T.—Paramount Production, "Deception"
W.—All-Star Cast, "Milestones"
T.—All-Star Cast, "Milestones"
F.—Arbuckle, "The Traveling Salesman"
S.—Arbuckle, "The Traveling Salesman"

FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT
M.—Carmel Myers in "The Kiss"
T.—Owen Moore, A Divorce of Convenience
W.—Ethel Clayton in "Sham"
T.—"Deception"
F.—Sidney Chaplin, "King, Queen & Joker"
S.—Tom Mix, "A Big-Town Round-up"

56TH ST. THEATRE—Below Spruce MATINEE DAILY
M.—All-Star Cast in "East Lynne"
T.—All-Star Cast in "East Lynne"
W.—Special Cast, "Are All Women Alike?"
T.—P. Frederick, "Mistress of Shenstone"
F.—P. Frederick, "Mistress of Shenstone"
S.—All-Star Cast in "Nobody's Kid"

FRANKFORD 4715 FRANKFORD AVENUE
M.—All-Star Cast in "A Perfect Time"
T.—All-Star Cast in "A Perfect Time"
W.—Ham'erstein Poor, Dear Margaret Kirby
T.—Ham'erstein Poor, Dear Margaret Kirby
F.—Frederick, "The Mistress of Shenstone"
S.—Frederick, "The Mistress of Shenstone"

GLOBE 5901 MARKET ST. 2:30 and 6:30 to 11 P. M.
M.—Will Rogers in "The Guile of Women"
T.—Will Rogers in "The Guile of Women"
W.—Kirkwood in "Bob Hampton of Placer"
T.—Kirkwood in "Bob Hampton of Placer"
F.—Bert Lytell in "A Message From Mars"
S.—Bert Lytell in "A Message From Mars"

GRANT 4922 GIRARD AVE. MATINEE DAILY
M.—C. Talmadge in "Dangerous Business"
T.—De Mille's "What Every Woman Knows"
W.—Lionel Barrymore, "The Devil's Garden"
T.—Alice Joyce in "Her Lord and Master"
F.—Sylvia Breamer in "Not Guilty"
S.—Lois Weber's Prod., "Too Wise Wives"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M.
M.—Special Cast in "The Great Lover"
T.—Special Cast in "The Great Lover"
W.—Special Cast in "The Great Lover"
T.—Bert Lytell, "The Price of Redemption"
F.—Bert Lytell, "The Price of Redemption"
S.—Bert Lytell, "The Price of Redemption"

IMPERIAL 60TH & WALNUT STS. Mats., 2:30; Eves., 7 & 9
M.—Pola Negri, Big Cast in "Gypsy Blood"
T.—Pola Negri, Big Cast in "Gypsy Blood"
W.—Pola Negri, Big Cast in "Gypsy Blood"
T.—P. Frederick in "Roads of Destiny"
F.—P. Frederick, in "Roads of Destiny"
S.—P. Frederick, in "Roads of Destiny"

Lehigh Palace Germantown Ave. and Lehigh Avenue
M.—Sir J. Barrie's "Sentimental Tommy"
T.—Sir J. Barrie's "Sentimental Tommy"
W.—Tom Moore in "Officer 666"
T.—Tom Moore in "Officer 666"
F.—E. Ferguson, "Sacred & Profane Love"
S.—E. Ferguson, "Sacred & Profane Love"

OVERBROOK 63D & HAVERFORD AVENUE
M.—Thos. Meighan, "City of Silent Men"
T.—Thos. Meighan, "City of Silent Men"
W.—Mae Murray in "The Gilded Lily"
T.—Mae Murray in "The Gilded Lily"
F.—All-Star Cast in "Prodigal"
S.—Gladys Walton in "The Man Tamer"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M.
M.—Hugh Ballin's "The Journey's End"
T.—Hugh Ballin's "The Journey's End"
W.—Hugh Ballin's "The Journey's End"
T.—Hugh Ballin's "The Journey's End"
F.—Hugh Ballin's "The Journey's End"
S.—Hugh Ballin's "The Journey's End"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M.
M.—Cosmopolitan Production, "Prodigal"
T.—Hugh Ford's "The Great Day"
W.—"Sacred and Profane Love"
T.—Bebe Daniels, "Two Weeks With Pay"
F.—O. Moore, "A Divorce of Convenience"
S.—Arbuckle, "The Traveling Salesman"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M.
M.—May Allison in "The Last Card"
T.—May Allison in "The Last Card"
W.—May Allison in "The Last Card"
T.—May Allison in "The Last Card"
F.—May Allison in "The Last Card"
S.—May Allison in "The Last Card"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.
M.—Lois Weber's "Two Wise Wives"
T.—Lois Weber's "Two Wise Wives"
W.—Mr. and Mrs. De Haven in "Twin Beds"
T.—William Russell in "Colorado Pluck"
F.—Arbuckle, "The Traveling Salesman"
S.—Arbuckle, "The Traveling Salesman"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M.
M.—S. Chaplin, "King, Queen and Joker"
T.—S. Chaplin, "King, Queen and Joker"
W.—S. Chaplin, "King, Queen and Joker"
T.—Louise Glaum in "I Am Guilty"
F.—Louise Glaum in "I Am Guilty"
S.—Louise Glaum in "I Am Guilty"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT
M.—All-Star Cast in "Coincidence"
T.—All-Star Cast in "Coincidence"
W.—All-Star Cast in "Coincidence"
T.—L. Barrymore in "The Great Adventure"
F.—L. Barrymore, in "The Great Adventure"
S.—L. Barrymore in "The Great Adventure"

SHERWOOD 54th & Baltimore Av. MAT. & EVE. 6:30
M.—May Allison in "Extravagance"
T.—May Allison in "Extravagance"
W.—Super-Special Production, "Deception"
T.—Super-Special Production, "Deception"
F.—R. Arbuckle, "The Traveling Salesman"
S.—R. Arbuckle, "The Traveling Salesman"

STANLEY MARKET AT 19TH 11:15 A. M. to 11:15 P. M.
M.—T. Meighan, "The Conquest of Canaan"
T.—T. Meighan, "The Conquest of Canaan"
W.—T. Meighan, "The Conquest of Canaan"
T.—T. Meighan, "The Conquest of Canaan"
F.—T. Meighan, "The Conquest of Canaan"
S.—T. Meighan, "The Conquest of Canaan"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M.
M.—L. Barrymore, "The Great Adventure"
T.—L. Barrymore, "The Great Adventure"
W.—L. Barrymore, "The Great Adventure"
T.—T. Meighan, "White and Unmarried"
F.—T. Meighan, "White and Unmarried"
S.—T. Meighan, "White and Unmarried"

VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M.
M.—Eugene O'Brien in "World's Apart"
T.—Eugene O'Brien in "World's Apart"
W.—Eugene O'Brien in "World's Apart"
T.—Eugene O'Brien in "World's Apart"
F.—Eugene O'Brien in "World's Apart"
S.—Eugene O'Brien in "World's Apart"

N The NIXON-NIRDLINGER THEATRES N

BELMONT 52D ABOVE MARKET 1:30 & 3—6:30 to 11 P. M.
M.—Frank Mayo in "The Blazing Trail"
T.—Frank Mayo in "The Blazing Trail"
W.—Mae Murray in "The Gilded Lily"
T.—Lee-Williams, "The Devil's Confession"
F.—Lee-Williams, "The Devil's Confession"
S.—Lee-Williams, "The Devil's Confession"

CEDAR 60TH & CEDAR AVENUE 1:30 & 3—6:30 to 11 P. M.
M.—Priscilla Dean in "Reputation"
T.—Priscilla Dean in "Reputation"
W.—Pauline Frederick in "Salvage"
T.—Pauline Frederick in "Salvage"
F.—Sessue Hayakawa in "Black Roses"
S.—Sessue Hayakawa in "Black Roses"

COLISEUM Market bet. 59th & 60th 1:30 & 3—6:30 to 11 P. M.
M.—Sessue Hayakawa in "Black Roses"
T.—Sessue Hayakawa in "Black Roses"
W.—Clayton Hale in "Women Who Wait"
T.—Gladys Walton in "The Man Tamer"
F.—Gladys Walton in "The Man Tamer"
S.—H. Washburn in "The Road to London"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "L"
M.—Alice Joyce, "Her Lord and Master"
T.—"What's Your Reputation Worth?"
W.—H. Rawlinson, "The Wakefield Case"
T.—D. Fairbanks, "The Good Bad Man"
F.—Earle Williams in "It Can Be Done"
S.—William S. Hart in "Between Men"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY
M.—Kirkwood and Forrest, "A Wise Fool"
T.—Kirkwood and Forrest, "A Wise Fool"
W.—Kirkwood and Forrest, "A Wise Fool"
T.—Wallace Reid in "Too Much Speed"
F.—Wallace Reid in "Too Much Speed"
S.—Wallace Reid in "Too Much Speed"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11
M.—Wm. Desmond in "The Parish Priest"
T.—Wm. Desmond in "The Parish Priest"
W.—Wm. Desmond in "The Parish Priest"
T.—Conway Tearle in "Bucking the Tiger"
F.—Conway Tearle in "Bucking the Tiger"
S.—Conway Tearle in "Bucking the Tiger"

STRAND GERMANTOWN AVE. AT VENANGO STREET
M.—Wm. De Mille's "The Lost Romance"
T.—Wm. De Mille's "The Lost Romance"
W.—Wm. De Mille's "The Lost Romance"
T.—Ethel Clayton in "Wealth"
F.—Ethel Clayton in "Wealth"
S.—Ethel Clayton in "Wealth"

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

Germantown 5510 Germantown Ave. MATINEE DAILY
M.—H. Dean and E. K. Lincoln, "Devotion"
T.—H. Dean and E. K. Lincoln, "Devotion"
W.—H. Dean and E. K. Lincoln, "Devotion"
T.—Bebe Daniels in "The March Hare"
F.—Bebe Daniels in "The March Hare"
S.—Bebe Daniels in "The March Hare"

JEFFERSON 20th & Dauphin Sts. MATINEE DAILY
M.—May Allison in "Extravagance"
T.—A. McDonald in "My Lady's Latchkey"
W.—K. McDonald in "My Lady's Latchkey"
T.—Wallace Reid in "The Love Special"
F.—Hope Hampton in "Love's Penalty"
S.—C. Moore, "A Divorce of Convenience"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eves. 6:45 to 11
M.—Pola Negri in "Gypsy Blood"
T.—Hope Hampton in "Love's Penalty"
W.—Viola Dana in "The Off Shore Pirate"
T.—Viola Dana in "The Off Shore Pirate"
F.—K. McDonald, "My Lady's Latchkey"
S.—F. Billington in "Hearts Are Trump"

WEST ALLEGHENY 25th & Allegheny Matinee Daily
M.—De Mille's "What Every Woman Knows"
T.—De Mille's "What Every Woman Knows"
W.—Dorothy Dalton, "The Idol of the North"
T.—Dorothy Dalton, "The Idol of the North"
F.—All-Star Cast, "Straight Is the Way"
S.—Milton Sills in "The Faith Healer"

DIRECTION STANLEY COMPANY OF AMERICA

WEEK STARTING MONDAY — The Stanley — 11 A. M. TO 11 P. M.
MARKET AT 19TH
A PARAMOUNT PICTURE
Thomas Meighan in The Conquest of Canaan
ADAPTED FROM THE NOVEL BY BOOTH TARKINGTON
Added—The Pantomime Fantasy, "The Magic Dolls; or, Columbine's Dream"

ARCADIA
CHESTNUT BELOW 16TH
NEXT WEEK
MARY MILES MINTER
and MONTE BLUE in
"MOONLIGHT and HONEYSUCKLE"

VICTORIA
MARKET ABOVE NINTH
NEXT WEEK
EUGENE O'BRIEN
in John Lynch's
"WORLDS APART"
An Alan Crosland Production
With a tense, tingling story.

PALACE
1214 MARKET STREET
WEEK STARTING MONDAY
HUGO BALLIN presents
"The JOURNEY'S END"
With WYNDHAM STANDING, MABEL BALLIN & GEORGE BANCROFT
The first serious drama made without a sub-title, marking a new epoch in the art of the motion-picture production.

GLOBE
JUNIPER & MARKET STREETS
Vaudeville, 11 A. M. to 11 P. M.
NEXT WEEK
REGENT N. Y. HIPPODROME HIT
Gaudschmidt's
ECCENTRIC CLOWNS WITH THEIR TRAINED SPANISH POODLES
EXTRA ADDED ATTRACTION
FOSTER & SEAMON
PURVEYORS OF NONSENSE
OTHER ACTS WORTH WHILE

CAPITOL 724 Market Street NEXT WEEK NORMA TALMADGE in "THE MOTH"
REGENT Market bet. 17th NEXT WEEK MAY ALLISON in "THE LAST CARD"
COLONIAL GERMANTOWN & CHELTEN Ave. Mon. Tues. Wed. "THE LOST ROMANCE"
NORTHERN THE GREAT Broad & Erie Ave. Mon., Tues., Wed. "THE GREAT LOVER"
333 Market ST. THEATRE Mon., Tues., Wed. LIONEL BARRYMORE "The Great Adventure"
IMPERIAL 60th and Walnut Mon., Tues., Wed. POLA NEGRI in "GYPSY BLOOD"

B. F. Keith's
CHESTNUT STREET BELOW TWELFTH STREET
THE BEST SHOW IN THE COOLEST SPOT IN TOWN!
Next Week—Special Limited Engagement of the Musical Comedy Stars!
CECIL LEAN & CLEO MAYFIELD
PRESENTING AN ARRANGEMENT OF SONG & PATTER, CALLED "REHEARSING"
DORIS DUNCAN ASSISTED BY JACK CARROLL — DeHAVEN & NICE IN "THE FOLLIES OF 1776"
JACK McGOWAN
Popular Star of "MARY," in Songs, With JACK McMANUS at the Piano
AL WHITE Presents His 1921 JUVENILE REVIEW
WITH AL WHITE, JR., AND HIS LITTLE COMPANIONS
SAM GREEN & MILDRED MYRA — BETTY MARTIN & PHILIP MOORE
BURNS BROS. — AESOP'S FABLES
EXTRA ADDED ATTRACTION! C. B. MADDOCK Presents CHARLES WITHERS AND EXTRA ADDED ATTRACTION!
IN A SCREAM OF TRAVESTY CALLED "FOR PITY'S SAKE"
TWO SHOWS D