

GRAND OPERA HOUSE

TO-NIGHT The Most Beautiful Musical Comedy THE ONLY GIRL

PRICES: 25c, 50c, 75c, \$1.00. Boxes \$1.50.

THURSDAY, DEC. 13th

Another Big Morosco Success



The Cross Continent Musical Sensation
PRICES: 25c, 50c, 75c, \$1.00, \$1.50.
SEATS Now on Sale at Boles' Drug Store.

FRIDAY, Dec. 14th

WILLIAM
HARRIS, Jr.
Presents

A
MYSTIC
MELODRAMA.

The 13th

By
BAYARD
VEILLER

Author of
"WITHIN
THE
LAW."

DIRECT FROM
A YEAR'S
RUN AT
THE 48th ST.
THEATRE,
NEW YORK

PRICES: 25c, 50c, 75c, \$1.00, \$1.50.
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SATURDAY, Dec. 15th

Matinee and Night



PRICES: Eve. 25c, 50c, 75c, \$1.00.
School Children Matinee 25c, Adults 50c

The Theatre

"BLOOD WILL TELL"
William Desmond is starred in the Triangle drama, "Blood Will Tell," to be shown at the Rex Theatre Thursday, Friday, and Saturday.

This is the fifth production in which Thomas H. Ince has presented Desmond on the Triangle program in a star role.
The story of "Blood Will Tell" deals with life of Sampson Oakley, the youngest of a family of financial giants, whose appreciation of the joy of life is greater than his interest in money-grubbing. He becomes entangled in a college scrape and is expelled because he refuses to inform on his classmates. For this he is cast loose on his own resources and, after a season among the midnight revellers of Broadway, finds himself with a wife and no visible means of support. Then the vigorous old blood of his ancestors asserts itself. He becomes a machinist and finally, through his mechanical skill, is able to retrieve his father's fortunes, much to the discomfiture of the conspirators who had planned to wreck the Oakley interests.

"THE ANTICS OF ANN"
An Ann Pennington picture without dancing being unthinkable, Director Edward Dillon of Paramount engineered an incident in her newest picture, "The Antics of Ann," which will give her ample opportunity to display her newest dances.



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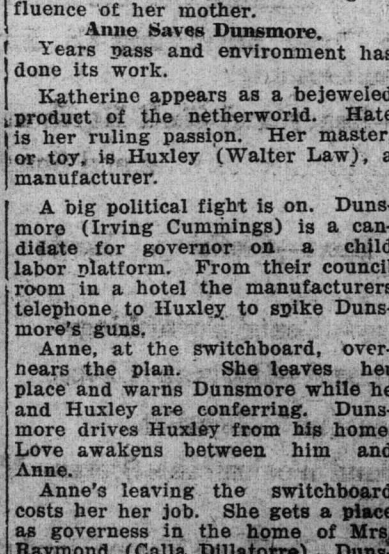
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hotel, Katherine approaches him. Mistaking her for Anne, for whom he has been searching, Dunsmore rushes to her.
Katherine leads him to Huxley's apartment. While there Huxley enters. After abusing Dunsmore, he draws a gun. As he aims Katherine pulls a revolver from a bureau and fires. Huxley falls dead. Dunsmore, thinking she is Anne, lets Katherine escape. He is arrested as the slayer.

At the trial Dunsmore hides the name of the mysterious woman. Anne lives herself up as the murderer. On the stand her testimony shows she knows nothing about the murder.
Visions of Huxley drive Katherine, half-crazed, to the court house. Staggering into the court room, she cries, "I am the woman. I am guilty." She confesses all.
Then Dunsmore sees the fatal resemblance between the two sisters. As he realizes that Anne was offering her life for him, he rushes to embrace her and they leave the court room together. Katherine is led to a cell.

"FATTY IN CONEY ISLAND"
Of all his disguises, save of course, the time honored overalls and derby, "Fatty's" most becoming and funniest is a demure bathing suit which he wears in his newest Paramount comedy, "Fatty in Coney Island." His adventures in the hotel, Katherine approaches him. Mistaking her for Anne, for whom he has been searching, Dunsmore rushes to her.
Katherine leads him to Huxley's apartment. While there Huxley enters. After abusing Dunsmore, he draws a gun. As he aims Katherine pulls a revolver from a bureau and fires. Huxley falls dead. Dunsmore, thinking she is Anne, lets Katherine escape. He is arrested as the slayer.



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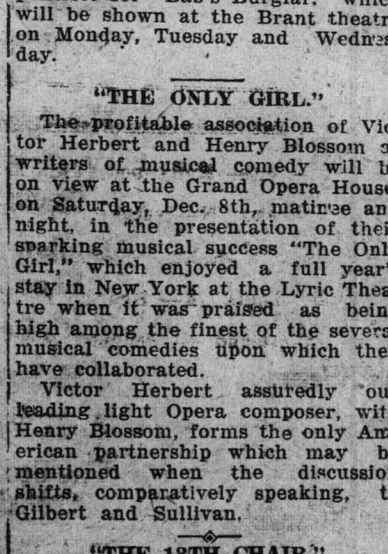
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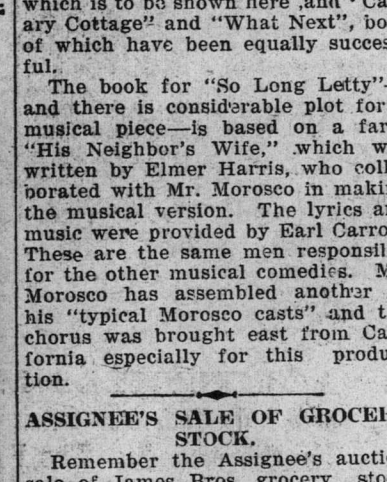


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ly were unable to secure seats to see "The 13th Chair" during visits last year to New York. The mystic melodrama which will be presented by William Harris, Jr., its producer, at the Grand Opera House Friday, Dec. 14th became a sensation the night it was produced in New York and during the year it played at the Forty-Eighth Street theatre, the management estimated that nearly half again as many people as did see it, would have, had the capacity of the theatre been greater. "The 13th Chair" is from the pen of Bayard Veiller, known to theatre-goers the world over as the author of "Within the Law." Great as was that play it is the firm belief of those who follow the theatre that his newest play will actually excel it in popular interest.

"SO LONG LETTY"
"So Long Letty," the musical comedy which comes to the Grand Opera House on Thursday, Dec. 13, is offered by Oliver Morosco, one of the most active theatrical producers in the country, which should be sufficient guarantee of the general excellence of the production. Mr. Morosco has given the stage some of its best plays of recent years, notably "The Bird of Paradise," "Peg O' My Heart," "The Cinderella Man," "The Unchastened Woman," Galsworthy's "The Fugitive," and many others. He has produced but three musical plays, "So Long Letty," which is to be shown here, and "Canary Cottage" and "What Next," both of which have been equally successful.

The book for "So Long Letty" and there is considerable plot for a musical piece—is based on a farce "His Neighbor's Wife," which was written by Elmer Harris, who collaborated with Mr. Morosco in making the musical version. The lyrics and music were provided by Earl Carroll. These are the same men responsible for the other musical comedies. Mr. Morosco has a "typical Morosco cast" and the chorus was brought east from California especially for this production.



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REX THEATRE

Monday, Tuesday and Wednesday
GIRLS OF ALL NATIONS
in the Miniature Musical Comedy
"CHEARFUL LIARS"
10-PEOPLE-10

VIRGINIA PEARSON

"SISTER AGAINST SISTER"

STINGAREE—Fox Film Comedy.

Thursday, Friday and Saturday.

"Girls of all Nations"

in an Entire Change

WILLIAM DESMOND

"BLOOD WILL TELL"

BRANT THEATRE

Monday, Tuesday and Wednesday
MARGUERITE CLARK
in Her Latest Sub. Deb. Series

"Bab's Burglar"

ROSCOE ARBUCKLE

FATTY AT CONEY ISLAND

HIS BEST COMEDY

THE OKLAHOMA

Four.

IN

Twenty Miles From

Nowhere.

ROY GRIFFIN—The Popular Tenor

SIDE TALKS

RUTH CAMERON

A GRACIOUS GIFT.

A very gracious and beautiful act want you to see something in it. I came to my attention the other day. keep it with me all the time.

And she said: A beautiful thought beautifully expressed.

"I want you to draw this every week, dear mother, just as you would a salary well earned, but I want you to use it and treat it in your mind as interest only on the great amount of blessings you have always showered on each and every one of us."

Wasn't that beautiful? And unusual.

When the original relation is reversed and it comes time for sons and daughters to do for fathers and mothers, one sees so much ungraciously giving, so much ungracious giving. Yet often such sons and daughters pride themselves that they give, at all.

Why Not Start Such a Fund This Christmas?

As if it were enough to give so ungraciously that the recipient feels like a pensioner or so that those who gave you your start in the world have a bare subsistence while you enjoy luxuries.

I think a mother and father fund ought to be started among every family, (no matter how small the sum so that it is all each honestly and generously can afford) where the father and mother have less than the children; and that the father and mother should be made to feel that it is not charity but "interest only on the great amount of blessings you have always showered on us."

It has always seemed to me that the children took this a little too much for granted, gave in return only what they would give an ordinary mother—or less.

They Had Started a "Mother M Fund."

I was wrong. I met this woman the other day. I asked what she was writing now. "I'm not writing this year," she said. "I'm just resting. Later I shall take up my work again because I love it but (proudly) not because I have to."

And then she told me (a lump into my throat just to write of it). "The children have started a Mother M. fund. They put the money to my account in the bank and I am to draw a certain sum each week. They all club together and give according to their means."

"I didn't like it at first," she went on. "I've always been so independent. But then my son wrote me the most wonderful letter."

One of the scenes of thrilling interest in "The 13th Chair, at the Co. lonial Theatre.

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OUR OLD TO

Fashion Experts
selves Ridic

"When one of New famous fashion autho od the other day "Wh say to the woman wh nor thin, tall nor s young—in short, to t man?"

"Why, she is just c can wear extreme s plied. "If a woman can wear the revived season. If she is ne nor very short, she short skirt. I believe of the skirt and the she puts on her hat nars a woman's ap

"I read the other opinion that the on makes a woman's fash celled hair; that 50 c

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