THE THE ATT HOME AND ABROAD

The "Eyes" Have It

This is an Interview; that is, it is intended to be, but what the fates have in store only they know. The trouble began in the star's dressing room in the Garrick Theatre. Carolyn Lilja, leading lady and designer for Potash and Perlmutter, cloak and suit manufacturers, ant opposite me. We looked at one an-

Miss Lilja has deep blue eyes. Only waiting to be cross-examined.

"What do you think a common or you?" I naked.

"Good gracious!" exclaimed Miss Lilja, horror-stricken, "must I ask the ques-

Miss Lilja has the flaxen hair of her Miss Lilja has the flaxen hair of her race, the Swedish. It, the hair, not the race, is wavy and silky. Only those who have gazed upon silky, wavy, flaxen hair can know-however, Miss Lilja awaited the threatened question.

"Do you like to make love?" I blurted out. The blue eyes turned instinctively toward an electric push-button. You hever can tell what an interviewer will do next.

"On the stage, of course," I added, re-assuringly, also hurriedly. The stage carpenter is three sizes bigger than I am. "It is a matter of business," responded Miss Lilja, "and while I stimulate as well as I know how, it is only acting." As mentioned before, casually, en passant, as it were, Misa Lilja has blue eyes. I wish interviewees did not have lus eyes; they get in the way of typewriter keys; the silken hair gets tangled one's mentality—oh, yes, the interview!
"This is my first role in anything save

anything save a strategic retreatment the circumstances.

"I have done my best, and if the public and the critics are pleased with my work, then I am well repaid," added Miss

Miss Lilja has teeth which would make the fortune of any dentist. Only those who have looked upon pearly white, wonderfully even teeth can know-how-

ever, Miss Llija resumed:
"I do not know what the future has in store for me. I hope that I may get the chance to act a serious role-some-thing with a throb in it-something big. I may fail, even as others have failed, but

I will do my best."
"Half hour!" called a raucous, unpleasant voice outside; it was time for me to leave. Only those who have said a forcedly calm goodby to a pair of deep blue eyes, wavy, flaxen hair and pearly teeth can know-however, Miss Lilja ex-tended her hand. I stumbled out backward. Interviewing is such exciting work. P. S.-This is an interview.

the Ulster crisis in Ireland when the European war broke and secured some motion pictures of scenes incident to the Ulster affair and the mobilization of troops for the war on the Continent. These he will show for the Grat time in his travelogue on "Ireland," at the Academy of Music next Friday evening and Starday matines. Mr. Holmes begins his journey with a visit to Belfast, the consequence of the Seduction of life and the seduction of religion. There was Wagner, fortunately at the Antrim coast, followed by an incidentally, in the folk-melodies of the "Kaisermarsch." "Parsi-fast of the Continent. The seenes incident to the melodies of the "Kaisermarsch." "Parsi-falt was a larger number of actual plays, with the consequent two and three reel films. The scenery was more expensive, a larger number of actual plays, with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays, with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays, with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays, with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays, with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays, with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays. With the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays with the consequent two and three reel films. The scenery was more expensive. A larger number of actual plays for f city of linen and ships, and will show a series of pictures of the prosperous Belfast of today. Then there is a run along the Antrim coast, followed by an interesting trip through Ulster County and westward across Ireland. He closes with passion is for life and every degine for pay for the expense of running a photowestward across Ireland. He closes with a tour of County Wickiew.

American

"Wildfire," the comedy by George Broadhurst and George V. Hobart, in which Lillian Russell starred, will be produced at the American Theatre next week. Florence McGrath will play the role of Mrs. Barrington, the dashing young widow who owns a racing stable, which she operates under the name of her trainer, John Duffy. Bernard J. Mc-Owen will play the successful lover. The production will be elaborately staged under the direction of George W. Barbler, assisted by Harold Kennedy.

Broadway

Patrons of the Broadway Theatre next week have an opportunity of seeing Harry Cooper, late of "Hanky Panky," "Naughty Marietta" and the New York winter garden shows, at popular prices. Mr. Cooper, assisted by Charles Henderson and others, will appear in an act in "The Mail Carrier." The bill will further include the Hazel Kirke Trio, with songs, dances and pianologues; the Oberita Girls, dancers; Blocksum and Burns; Daley and Healey, in vaudeville eccentricities, and a playlet, "His Wedding Day," supplied by Dare Austin and Com-

Globe

Owing to the increasing business and in response to demands, Manager Perry ginging and dancing skit, and the Le Van Trio, with a novel tramperino act.

Nixon's Grand

Eva Fay, the mind reader, will be the chief attraction at Nixon's Grand Opera chiaf attraction at Pixon a Grand Opera.

House next week. The rest of the bill will include "Bill" Foster: "The Old Minstrel Man," a character comedy cketch, with Harry Brooks, Katherine Clinton & Co.; a skit. "In Care of General Delivery." by Newhoff and Pheips; Sylvester, the trickster, and Fern, Biglow and Mehan in a pantennine comedy proand Mehan, in a pantomims comedy pro

William Penn Theatre

The bill at the William Fenn Theatre next week will include Harrington Reynolds in the English musical comedistia. "The Haberdashery;" Francis Dooley, song writer and composer, assisted by Corinne Sales; Sylvia Loyal and her Pierrot and pigeons; William Weston, a character singer; Mack Williams and Ida Segal, dancers.

Empire

Harry Ward and Bennis Small. Ger-man comedians, and Maude Rockwell witi appear in "The Girls of the Gay White Way" at the Empire Theater next Week.

The cast includes Sam Henra, Helen Eley, Ed. Jerome, Johnnis Walker, Jimmy Gallagher and Flo Davis.

Arch

Hugh Shutt's new "Jolly Girls," in an old fashioned burlesque, will come to the Arch Street Theatre next week

Yesterday's Concert

There are a great many things to be those who have looked into deep blue said about the concert given by the Philaeyes can know-however. Miss Lilja delphia Orchestra yesterday afternoon. leoked questioningly. Evidently, she was It was a Wagner program done in accordance with that tradition obtaining in every great symphony organization, that Earden variety of interviewer should ask of all the composers. Wagner and Beethoven, are entitled to programs of their own. It was, moreover, well done, with such reservations as shall hereinafter appear. It was well received.

Mr. Stokowski spared neither himself. his orchestra nor the audience in the arrangement of the works. The result should be gratifying to him. For a moment after the end of the last but one number it looked as if the "Star-Spangled Banner" was being played—so many peo-ple were standing up. But it turned out that the prospect of the "Kalsermarsch." after five other numbers, and at 4:30 of a bright afternoon was too much for them. Those who stayed were justified

in their trust.

Friedrich Nietzsche was for a time the Friedrich Nietzsche was for a time the only man who understood the later Wagner. When he cried out scornfully of Pareifal, "Ist das Deutsch?" he meant is this Wagner; is this religion; is this honest? All those questions he answered in the negative. Yesterday Mr. Stokowski and his orchestra played the Pareifal numbers so as to bring the questions up again. To play the music of an opera in an orchestra program is undoubtedly unwise. One never forgives the curiaty in one's mentality—oh, yes, in anything save a musical comedy," volunteered Miss Lilja. "I simply haunted the office of A. H. Woods the producer of 'Potash and Perimutter,' until he gave me my chance—just to get rid of me." Visions of Woods retreating in panto before those blue eyes rose before me. Conly a married man would have beaten of the core of the core of the core of the concentrated tractions necessary to it. That is why yesterday's performance was so terrible. Mr. Stokowski chose to play Wagner excellently; he did nothing with the "Parcellently; he did nothing with the produced by unwise. One never forgives the curtain overture. To play "Parsifal" is doubly dangerous. There is the concentrated the produced by unwise. One never forgives the curtain overture. To play "Parsifal" is doubly dangerous. There is the concentrated the produced by unwise. One never forgives the curtain overture. To play "Parsifal" is doubly dangerous. There is the concentrated the produced by unwise. One never forgives the curtain overture. To play "Parsifal" is doubly dangerous. There is the concentrated the produced by the pro Mr. Stokowski chose to play Wagner excellently; he did nothing with the "Parsifai" beyond what its author had done.
And all the pallid strength of it came out,
the religiosity which aurpasses religion,
the faith which is not strong, the overpowering, unmanly consciousness of sin.
If it comes in the end to determining
why "Die Meistersinger" is right and
"Tristan" is right and "Parsifai" is
wrong, the answer will be that Warner wrong, the answer will be that Wagner was infinitely superior to "Parsifal." He was a man whose life was apart from the things which "Parsifal" expresses. If he suffered, he did not "bianche," he did not know "fearful rue for sin gnaw-ing at his heart," as he expresses the theme of the Vorspiel. What on earth and he do with these things?

had he do with these things?

Except possibly this. There are in music and in the other arts a group of joy-worshipers, they who made popular the phrase, "la jole de vivre." in its original French. They are usually the saddest people in the world. Wagner, in "Parsifal," is a reverse case. It is not faith, but a false will-to-faith that he expresses. The "ancient wisdom and austere control" of true religion are not here. They are, incidentally, in the folk-

the "Faust Overture," in which every passion is for life and every desire for somethins tangible. And here, surprisingly, occurred a disastrous moment, in which either Mr. Stokowski took liberties with his music, or his men took liberties with Mr. Stokowski. The slack was rapidly taken up, however, and although the piece is far more interesting than appeared yesterday, it was sufficiently good after what went before. Following good after what went before. Following it was the direct, honest human senti-ment of the "Slegfried Idyl." For the longing and the passion of the "Parsifal" this had dance and contentment and good cheer. And finally there was the "Kalsermarsch."

"Kalsermarsch."

If the idyl had dance, the "Kalsermarsch" had what is far superior; it had war. And beyond that, it had religion. Not Wagnerian religion, but the religion of the people. It had a tremendous beat, a rhythm of life, a blessed relief from all sentiment and sickness and ineffectual desire. It had even nobility. If this be noise—and it was played lustily and noise—and it was played lustily and grandly as noise—then thank Heaven for noise. If this be vulgarity and "Parsifal" the refinement of life, thank Heaven for vulgarity. For outside the Academy yes-terday afternoon the crowds were gay and the lights were bright, and life, in spite of all, was "wanton and wondrous and forever well."

Musical Art Club

Plans for the second annual concert of the Musical Art Club, to be held at Withcrapoon Hall on Wednesday evening, De-cember 9, are rapidly nearing completion. In addition to the soloists aircady an-nounced—Messra. Braun, Evans and Kindler—there will be a violin solo by Howard F. Rattay, formerly one of the first violins of the Philladelphia Orchestra. He will play either the Faust Fantagle of Owing to the increasing in response to demands, Manager Perry has arranged that hereafter seats for all evening performances at the Globe Theatre will be purchasable one week in advance. The bill arranged at this theatre the comping week will include Smith arre the comping week will include Smith include Smith arre the comping week will include Smith Cook and Prancon in a buriesque, the Chung Hwa Four, Chinese quartet; Bert Wheeler & Co. in a novelty sketch. "Fun en the Reulevard"; Mr. and Mrs. Arthur Cappelen in their comedy sketch, "Hiring a Maid"; the Clemenso Brothers, musical clowns; Wilson and Pearson, "Sternberg and Clarence K. Bawden, representative of the older and younger group

of Philadelphia planists. Further than this there will be several ensemble num-bers. The full program will be announced next week.

Musical Futures

Next week music in Philadelphia approaches what the baseball writers are fend of calling "mid-season form." Were Orchestra during the week, and the con-sequent lack of Friday-Saturday concerts, there would be no day without its great event. Following is an uncritical schedule of events; advance notices in datali, such as press agents and past performances afford, will appear in the Eventson LEDGER before each event.
MONDAY-The Boston Symphony.

der Dr. Karl Muck, and with Harold Bauer as the solciat. Dr. Muck will conduct the second symphony of Brahm and the "Egment" overture of Beethoven Mr. Bauer will play Beethoven's Fourth Converto in G major. At the Academy TUESDAY—The Metropolitan Opera Company in Ponchiellis "La Gloconda." Mmes. Destinn, Matzenauer and Duchene MM. Caruso. Amaio and De Segurela the chief parts. Mr. Polaceo conducting The entire ballet in the "Dance of the Hours." At the Opera House.

TUESDAY AFTERNOON - Matine Musical Club concert.

WEDDESDAY Loby McCormack in

WEDNESDAY-John McCormack in recital. A program chosen by his ad-mirers and embellished with new sones-Donald McBeath, violinist, and Edwin-Schneider, at the plane, will assist him At the Academy, THURSDAY—In the afternoon: Paul Draper, lieder singer, in a program chosen from Schubert, Schumann and Karol

Saymanowski. At Witherspoon Hall. In the evening: Mms. Louise Homer's recital for the benefit of the Children's Homeopathic Hospital. At the Academy. At the same time: The Kneisel Quartet playing Schumann's Quartet in A major, Mozart's in E flat major, and a work by Zoltan Kodaly, hitherto unheard here at Witherspelon Hall, TUESDAY, DECEMBER 8-The Flonsaley Quartet. The Metropolitan Opera

WEDNESDAY, December 9-Music Art. PRIDAY, December 11-Philadelphia Orchestra concert, with Leonard Borwick, the English planist, as solvist. SATURDAY, December 12.—The same.

PHOTO PLAYS

WEEKLY GUIDE

STANLET-Monday, Tuesday and Wednesday afternoons and evenings, Bessie Barriss alon "The Ross of the Bancho"; Thursday Frilay and Saturday afternoons and evenings, William S. Hart in "The Bargain." All week, views of the sailing of the religibility of the collection of the sailing of the religious control of the sailing the sailing that the sailing of the religious control of the sailing the sail All week, views of the sailing of the relief slip Orn.

KEITH'S-Views of football game at Nev Haven between Vale and Harvard.

CHESTNUT STREET OPPERA HOUSE-Refleach's play. "The Spoilers," one of the greatest flims shown to the public. Ever afternoon and evening. Well worth seeing. VICTORIA-All week, "Protect Us," a photo play intended to warn the young of bot. sexes sgainst the pitalis of life. A plawith a purpose, but exciting novertheless. PALACE-Monday and Tuesday afternoons and evenings, Mary Pickford in "Tess of the Storm Country". Wednesday and Thuraday. Dorothy Donnelly in "The Thief"; Friday and Saturday, "Mrs. Wiggs of the Cebbage Patch."

The time is coming when photoplay theatres will have to charge a larger admission fee than they do at present. The trend of things is such that the prophesled increase will be compulsory, and the

pay for the expense of running a photo-playhouse.

So it is only reasonable to acquiesce in the proposal to increase admission rates. It is just to the manager and, what is more important, such a move will help materially to take the photoplay house out of the "sideshow" and "museum" class-Still another view to take is that in-creased admissions in the photoplay world will help the speaking theatre by diverting back to it the auditors who de-serted the "legitimate" at \$2 a seat for the "movie" at 5 cents.

REFORM NEEDED.

The public is getting tired of the Wild West - melodramatic - could - not - happen nims. Producers might as well realize that first as last. The day has gone by than gain a contemptuous smile. The photoplay public has been educated to something better and it is demanding something better.

It is no lower and the something better.

It is no longer satisfied with the West-It is no longer satisfied with the Western pictures in which the hero does impossible things, arrives in the nick of
time and weds the heroine. The public
wants virile plays, true; but it wants
something reasonably possible.
And also the public wants educational
and travel and news pictures. The weekly
news review of the Pathe and Selig studes are as a satisfied with the property of

dies are as an easis in a wilderness of trash. Educational bodies, the churches and religious societies are clamoring for subjects suitable for their needs. Which producer will take advantage of the situation to supply the demand? It means money for the man first in the field. WHENCE NEW SUBJECTS?

When all the old plays have been pro-fuced on the screens, when producers

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ocene from "rrotect Us," at the Victoria Theatre.

have delved into the literature of other | see him on the screen for a nickel? That nations, when ready-made plays have been exhausted, what then? What will the feature filmers do for subjects? This query may seem frivolous at first glance, but it represents a possibility rapidly being reached. So many plays are being filmed that

public will have to pay. It is the public's the supply must, as a matter of course, fault at that. In the early days of photoplay history the public was happy and measurable time. It is true that new play history the public was happy and contented with one-reel films, costing practically nothing to produce. The producers could sell such a film for \$2 an evening and make money.

Then came Lubin s inspiration to film field.

The came Lubin s inspiration to film field.

The produced almost daily, but these will not be released for photoplay purposes for months and perhaps even years—not until they have outlived their usefulness in the stock company field.

so far appears to be one advanced by a prominent theatrical manager in this city. Standing in the half-empty auditorium of his house, he declaimed regretfully:

"It is the folly of the producing man-agers that has brought about empty houses for the theatres. Leaving aside the question of nearness to the home of the prespective auditor, the fault lies absolutely at the door of the manager. His greed overstepped itself. Let us say, for example, that Brown, the manager, had White, the great actor, under contract. The play in which White starred was a failure, and Brown had the star on his hands, drawing \$500 a week. Rather than stand the expense, Brown hires White out to a moving picture producer at \$600, making \$100 weekly profit for himself.
"And the result? Who will pay \$2 a seat to see White in life when you can

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Today, Yesterday NEWMAN

is why the theatres are empty. Our actors have been filmed so often and in their best roles that the public will not pay to see them in life. Let the producers stowned that? stomach that." And there is a good deal of truth in all this.

THEATRE CONSTRUCTION. Those who have been following the varied career of the motion-picture industry in Philadelphia must have noted the decrease in theatre construction. A year ago in giancing over the real estate columns of the Public Ledger, it was not an uncommon thing to find as many

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s three new picture theatres started

each week, while in the last five months scarcely five new theatres have been started. This is not due to any diminuon in the earning capacity of the movie theatre, although an increase in com-petition naturally would serve to lessen the percentage of profit. The real rea-son, according to George Barrist, who is a theatre broker, is that all the avail-able locations have been taken. It is a poor neighborhood that does not posst of its little picture house. Hitherto a pic-ture theatre that proved profitable was almost certain to invite competition, usually in the form of a larger and handsomer theatre. Consequently in-vestors were somewhat timid about pur-chasing or renting theatres. Today with PHOTOPLAYS

stage and is stamped with the approval of investors.

ODDS AND ENDS. Hazel Dawn, who made her debut before the motion picture camera in the Famous Players' production of Bronsm Howard's play, "One of Our Girls," has been re-engaged by that concern to size in a film version of the famous council-

in a film version of the famous couned; drams, "The Love Route," by Baward Paple, author of "The Spitter" and "A Pair of Sixes."

Says Edgar Jones, of the Lubin Company, of his beginnings in photoplay: "Three years in all cover my life in the voiceless drama. It all came about through the wish of Mr. Lubin. I was playing in New York when the request came to meet Mr. Lubin at his club after the performance. He was genial, though terse, in his welcome, and, within the space of five minutes, had acquired a resume of past performances, my opinion. space of five minutes, had acquired a resume of past performances, my opinion of elient acting, and the possibility of terminating my engagement at the theatre. The following Monday found me at the great Lubin plant, 'The Governor' being kind enough to introduce me to his aides as the man for whom he had to his aides as the man for whom he had been searching two years. Only the other day I learned what was meant at the time. The oil painting by Frederic Kemington, which has hung in Mr. Luibin's oilice, represents the perfection of the Western type, so authorities agree. The Coverney talk me that he thinks Rem. Western type, so authorities agree. The Governor' tells me that he thinks Rem-ington's model must have been myself."

Divided Skirts Antique

"The divided skirt is ancient history

now," declares Miss Hazel Dean, one of the prettiest chorus girls of the "High Jinks' company, coming to the Lyric.
"Nobody is scandalized by it any more.
"Yes, indeed, the divided skirt is ancient history-but do you know how really an-clent it is? Well, the split skirt is some-thing like 25 centuries old. The young women of Sparta, in the time of the law-giver Lycurgus, wore it. The rest of the Grecian cities seem to have been scandal-ized after, or rather before, the manner of our modern Anthony Comstock, and they called the Spartan women hard names for being so bold. But good old Lycurgus, reformer that he was, was even more 'advanced' than our modern innovators. He not only encouraged the women in this, but even commanded practices that would send any modern imitator to jail over night. Among other things he originated a dance that would dis-hearten Maude Allen and all the tangolats. This dance, executed in public, was supposed to make the young women handsome, strong and vigoroua."

Edmund Breese, who will appear in "Today," is an outdoor enthusiast. Mr. Breese divides his summer vacations bechasing or renting theatres. Today, with the business firmly established, it has been graduated from the experimental woods.

PHOTOPLAYS

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STANLEY MAY IRWIN IS THEATRE 'MHS. BLACK IN BAT THE MARKET BY ABOVE CONTINUOUS 1 TO BOOKED THEOUGH THE STANLEY IRIS, Kenedugton & Alloghout Ave Today additional (I parts), featuring Principal manager, Caught In a Calebrat (I part) for toon, with Charles Chapin, the world's for dest consedian. Others.

SOMERSET THE AVER THE Passings of the Remains had the Desert. The Archeologist. Shipping Teles.

West Allegheny Tank & Alleghen