MUSICAL SEASON HIGHLY PLEASING AND SATISFACTORY

Fears of Disorganization Disseminated by Variety of Productions and Artistic Equality of Artists.

Fears of musical disorganization, due to the war, were freely expressed before the beginning of the present season, and were quickly suppressed when the season was once well under way. Except for the unnecessary disappearance of the local opera company the city has not suffered in the slightest. On the contrary, the season has been particularly rich in recitals, the orchestra season (for the Philadelphia, Boston and New York organizations) has been artistically successful, and the amateur enterprises of the city have flourished magnificently. Already there have been two occasions when the music lover could not take in everything offered to him by reason of conflicting dates, and once, the week of November 30, Philadelphia had the experience of having eight musical entertainments in one week.

The pre-eminent musical organization of this city is its orchestra. With growing familiarity Mr. Stokowski has acquired greater control over his men, the men have acquired a swifter response both to him and to their music, and, as a result, the first third of the orchestra's season has been appreciably more artistic and more satisfying than the same period last year. The soloists chosen for the orchestra concerts have been excellent; the list, up to January 1, 1915, includes Mmes. Homer, Gluck, Schumann-Heink, Cheatham and Samaroff, and Messrs. Gittelson, Zimbalist, Borwick and Bauer. The programs have been all-embracing; Beethoven and Brahms have come with Sibelius and Bruckner; the great symphonies have been or will be played; new works were tried out and with a careful understanding of what the orchestra public desires has gone a notable intention of offering it the best of unfamiliar things.

THE OTHER ORCHESTRAS.

Two other orchestras have been heard here this season. The Boston Symphony, superb as ever, with its conductor more proud, more sensitively intelligent, played first a program of noble numbers, played it with all perfection, and so promised a wonderful year. The second appearance was dull; the conductor's virtues and the virtuosity of his men seemed both wasted, as far as such talents can be.

The New York Orchestra, under Walter Damrosch, began at the opposite extreme, playing a beautiful program wretchedly and leaving its hearers to hope for better in the two programs scheduled to follow.

OPERA HAS BEEN SCANT.

In opera the year has been scant, but in operatic singing rich beyond the measure of Philadelphia's years. Never, not even in the old days of the Metropolitan at the Academy, or of the Manhattan at the Hammerstein house, nor in the time of the Philadelphia-Chicago Company, have such wonderful singers been heard here so often, so swiftly following each other. Caruso and Amato have sung twice, Scotti and Farrar once, Destinn and Matenauer, Urlus and Gadski have all appeared at the Metropolitan. The one misgiving Philadelphians have felt has been in regard to their operas. The choice has been neither flattering nor discreet, but it has been popular. The operas have been, in their order: "Tosca," "La Gioconda," "Lohengrin," "Aida," "The Magic Flute" and "Madame Butterfly." To supplement these, amateurs have produced "Martha" (the Behrens Opera Club), and "Carmen" (the Philadelphia Operatic Society). These and the amateur performances still to be given will stand, with the Metropolitan's nine operas, in place of the 46 offered last year.

AMATEURS' GOOD WORK.

Amateurs in performance and composition have otherwise appeared this season. The Boys' and Girls' Orchestra has played once, and at the Musical Art Club's concert three Philadelphia composers were represented. Local soloists have been Mr. Gittelson, with the orchestra and in recital; Mr. Kornfield and Mr. Dubinsky.

SEASON HIGHLY PLEASING.

The serious business of the musical year is, of course, in the symphony orchestras and the operas, but its decorative effects, the gems of recitals, are as pleasing, and this year have been finely cut diamonds indeed. Except for Mr. McCormack's unfortunate recital, there have been no notable deficiencies paraded before the public.

Mme. Alma Gluck, Mme. Schumann-Hein and Fritz Kreisler, in individual recitals, and the first two with Pasquale Amato and Riccardo Martin, have been the high lights of individual effort.

Godowsky and Mme. Homer, David Bispham and Paul Draper and Leonard Borwick were others of high rank and fine performance.

The Flonzaleys and Kneisels, equally wonderful organizations, played chamber music, each introducing a novelty to Philadelphia.

A sense of satisfaction remains when the season is analysed.

Yesterday's Concert

There was some unkindness in the operation yesterday of those inexorable rules which closed the Academy doors at 3 o'clock in the face of many deserters of Christmas cheer, devotees of the orchestra in its present state of excellence. Those who were barred had to hear the splendid "Pastorale" from Bach's Christmas Oratorio as from muted instruments. Even to them must have come the feeling of true and vigorous religious ecstasy of the music, so different in its health and its devotion from the "Parsifal" of a few weeks ago.

There was another Bach following, in the triple concerto played by Harold Bauer at the piano; Mr. Maquarre, the flute, and Mr. Rich, the violin. The whole-souled playing of the soloists and of the string orchestra, which Mr. Stokowski delicately led, was a performance richly endowed with pleasure. It can be said that just as unassumingly as Messrs. Rich and Maquarre stepped from their places to be soloists did Mr. Bauer, the accredited soloist of the afternoon, come from the wings to play his part. It should also be said that just as he played with quiet excellence, so did the orchestra's own man. Together they made the Bach concerto a thing of moving thoughts and impassioned feeling. They made its majestically soporific second movement grave and delicate with their unassisted efforts and performed the whole work with a profound and lasting glory.

It is strange that Mozart and Bach, the masters of all contrapuntal facilities, should, in this program, have been so fulsome of meaningless. Melody, sheer beauty of line, is always granted to Mozart, but with Bach he suffers the severe of those who fancy that technical virtuosity is not alike the deepest evidence of genius. As Mr. Stokowski (but Mozart) has time the Mozart of the most golden moments, but Bach's music suffer more than anything played this season, to holding and expressing the sum of human goodness. The Menuet fell off from this estate, because it was played as tenderly and as lightly as it was written. But the four choirs of the orchestra rose grandly to the finale, so curiously compacted of technical intrigue and emotional innocence. Tonight's audience has, in this, a lofty pleasure to come.

Mr. Bauer, returning to the Franck variations, might have chosen to be more the virtuoso. Fortunately he did not; to him, as to many music lovers, Franck seemed sacred above the triumphs one can gain through him. So his playing, always right, yet never suggesting mere precision or accuracy, was still and delicate.

In these variations the slight fault of rhythm would be fatal, and Mr. Bauer was faultless. As one plays for one's self, with almost supersentitive yielding to the suggestions of the music, Mr. Bauer played yesterday. The season has not been rich in pianists, only four have been heard so far; to have had Mr. Bauer twice is a measure of consolation.

Mr. Stokowski's skill in program-making has been noted before. Yesterday, after the grandeur of Bach and the fulness of Mozart and the sad sweetness of Franck, he conducted the Grieg suite, "Sigurd Jorsalfar," in a fine triumph of power. The final movement of this, with a folk-rhythm so true that it recalls Welsh and Finnish and Russian folk melodies and patriotic airs, he conducted with the intuitive sympathy he has frequently shown for such works. It came out in his reading of the "Finlandia" and of the "Marche Slave." Coming yesterday in unrestrained strength, his imaginative power, his understanding of the vulgar character of music which is really of the people, was a propulsive pleasure. It actually did send the heart-beat of the music into the feet of those who heard it. And so happily it sent them home.

"The Musical Glasses"

More extensive notices, based on past performances and on what the press agents afford, will appear when timely for the events scheduled below. This uncritical calendar is intended merely as a guide for the musically perplexed.

TUESDAY, December 29.—"Madame Butterfly," with Farrar, Fornia, Martinelli and Tegani in the principal parts, will be sung by the Metropolitan Company. Toscanini will conduct. At the Opera House, 8 p. m. At the Academy, the same evening, Miss Florence Hinkle, in a concert for the benefit of the Red Cross Division of the Emergency Aid Committee. The popular soprano will be heard in a widely varied selection of songs.

WEDNESDAY, December 30.—The Choral Society will sing "The Messiah." Mr. Thunder will conduct. At the Academy.

THURSDAY, December 31.—Young People's Concert by the Philadelphia Orchestra, playing the "Nutcracker Suite" and the shepherds' music from Bach's Christmas Oratorio. Miss Kitty Cheatham reciting Mother Goose and Nonsense Rhymes. At the Academy, 3 p. m.

FRIDAY, January 1.—Oscar Seagle, an American baritone with the Philadelphia Orchestra, will sing an aria from "The Marriage of Figaro" and a song by Modest Moussorgsky. Mr. Stokowski will conduct Vivaldi, Dvorak's "New World" Symphony, and Smetana's symphonic poem, "The Moldau." At the Academy, 3 p. m.

SATURDAY, January 2.—The Philadelphia Orchestra in the same program. At the Academy, 8:15 p. m.

MONDAY, January 4.—The Boston Symphony, with Fritz Kreisler, who will play the Mendelssohn Concerto. Docter Muck will conduct Sibelius' "Finlandia," Schumann's "Genoveva" overture and a novelty in Guy Roeserta's fourth symphony. At the Academy, 8:15 p. m.

TUESDAY, January 5.—The People's Choral Union in Mendelssohn's "Athalie." At Witherspoon Hall.

THURSDAY, January 7.—Mme. Olga Samaroff, the pianiste, in a recital for the benefit of the Orchestra's Pension Fund. At the Academy.

Trentini and Crawford and a Christmas Show

It is a Christmas show fast enough, "The Peasant Girl," which dropped into the Lyric Christmas Eve. It fairly breathes the spirit of winter. The chorus wears muffs above and imitation-lace imitation-skirts below. Indeed, if the snow hadn't come the girls might have suffered terribly from such a lot of oppressive wraps. And all to prove that the petticoat makers—lace ones included—have been guilty of a campaign lie. Petticoats haven't gone out. Skirts have.

There are other ingredients to this newest aphrodisiac trifle besides Valenciennes. Good music and Emma Trentini, to start with—inseparable associates. Oskar. Nedbal's score has verve and originality without descending to "play-it-over-on-your-piano" tunes. The spirit, rather than the melody, attracts. It is backed, moreover, by musicianly handling of the various voices in the orchestra. And where Mr. Nedbal wasn't tango-y enough, the producers threw in some Friml.

The remaining ingredients are largely personal. Leading them all comes Emma Trentini herself, singing, bouncing, wriggling and, in the present occasion, scratching herself into the affections of the audience. She sings in the same Metropolitan Opera House voice. She scowls and smiles in the same impetuous Italian way. She becomes furious when the tenor refuses a wedding in which she was to figure as the savior of his financial fortunes. She disguises herself as a housekeeper and puts his estate and himself in order—but not until she has broken a whole set of china in the true Trentini manner. And she fights a duel with the gentleman in order to prove his love and to play her last operatic trick—disguise a la boy.

Then there are the gentlemen. Clifton Crawford, first and foremost, with his disgruntled baby voice and wrinkled brows and first-class, humorous brain. That brain surely produced the reflection: "Do they keep liquor in the cabinet? They don't in the navy." It is always a subject for pleasant speculation in Mr. Crawford's case as to whether he or the librettist wrote his lines. For instance, is it Mr. Crawford's critical sense as a musician which caused him to say that when his sweetheart's shoe squeaks he thinks it's John McCormack; or is it the librettist's notion of a compliment? At any rate, it is the exigencies of the plot that make him describe the tenor as "a milk-fed baritone," "a chicken-hawk," and "a butterfly in the garden of love, leaping lightly from goat to goat." For the tenor is always stealing his friend Crawford's loves, ending up with Miss Trentini.

As for the rest of the men and women, there is Francis J. Boyle, with his optics in evidence but his voice entirely, and unfortunately, neglected. There is Mary Robson, as a dancer who "turns men's heads with the tips of her toes," but who looks statuesquely incapable of anything except a place on a monument to Beauty. And there is the most charmingly girlish of dancers in Frances Pritchard.

But those are not all the ingredients and virtues of "The Peasant Girl." Dear me; no! There is one feature designed solely as a never-ending delight for that much-neglected person, the dramatic critic. It is furnished by one of the great unnumbered throng. "Peasants, Servants, Guests, Members of the Ballet." Of course, the young lady has no idea of the joy she is giving the members of the press, for it is only a matter of chance resemblance. But there she is, with baby-doll face and calculating innocence, giving the reviewers the stupendous satisfaction of at last seeing Fannie Ward in the chorus.

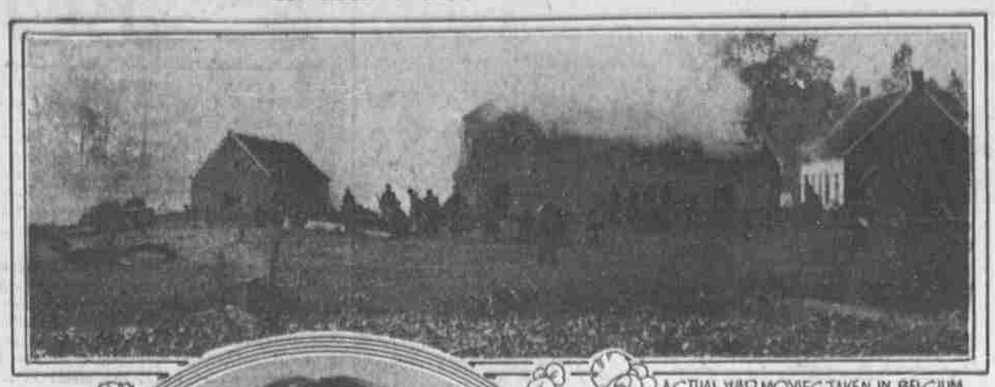
DINNER FOR 500 GIRLS

Mrs. E. T. Stotesbury Hostess of Working Girls' Catholic Club.

Five hundred members of the Working Girl's Catholic Club will sit down to a Christmas dinner tonight in St. Francis' Parish Hall, 8th and Green streets, at which Mrs. E. T. Stotesbury will be the hostess.

The club, of which Mrs. James Newman Carter is the president, was established several years ago with headquarters at 811 Green street, and Mrs. Stotesbury's Thanksgiving and Christmas dinners have been a feature since the inception. Today it is to be served at 1 o'clock. The girls will be seated at six tables. A program of music has been arranged.

IN THE WORLD OF PHOTOPLAYS



ACTUAL WAR MOVIES TAKEN IN BELGIUM
CHEST. ST. OPERA HOUSE

CLARA KIMBALL YOUNG, of THE WORLD FILMS

Hall Caine's "The Eternal City," which once served Liebler & Co. to good purpose, has reached the film stage despite the earlier protests of the author against what he felt to be a form of blasphemy.

For many years Mr. Caine steadfastly refused to permit this work to be represented upon the screen. It was due to Adolph Zukor's eloquence during a visit to England last summer that consent finally was obtained.

Next Hugh Ford and Edwin S. Porter, the Famous Players' directors, went abroad with Pauline Frederick and other well-known players to begin the actual work. Scenes in the Vatican Gardens, in the Castle of St. Angelo, the Coliseum, the Roman forum and other historical spots in the Imperial City, were reproduced with the acquiescence of the ecclesiastical and civic authorities. The Famous Players' company regards the film as its most sumptuous product to date.

COLLEGIANS IN MOVIES.

Several hundred University of Pennsylvania students helped Barry O'Neil in the making of George Ade's "College Widow," a Lubin photo-play. They made their part so realistic that many of the Lubin players are still nursing bruises. All of the exterior scenes were taken at Pennsylvania colleges and universities. When O'Neil with his camera men and players arrived at the University of Pennsylvania the students looked on with interest. O'Neil needed a lot of students for an effective background, and he asked the Penn men to help him out. Every student in sight volunteered and there was some army of them, too—and an army that constantly grew larger.

George Soule Spencer, who plays the lead, stood cheering with the students. "Make a big fuss over that fellow and lots of action!" yelled O'Neil through a megaphone, pointing to Spencer. O'Neil got more than he had expected. The student army swept down upon Spencer and the Lubin man was lost to view for fully 15 minutes. Round and round, this way and that, the students danced, and the human vortex swooped up almost every Lubin man in sight, one of the camera men and his camera and a couple of policemen. Barry O'Neil and one of the camera men eluded the mob by running into a nearby University building and getting the thrilling scenes below from a second-story window.

When the "fusing party" was over, Spencer emerged looking as though he had been through a railroad wreck, and the other Lubin performers were no better off. All were bruised, but there was some compensation in the fact that camera men who escaped the students' war dance obtained some of the best student pictures ever taken.

BETTY NANSEN ORDERS HER CHRISTMAS DINNER.

"Please have ready for Miss Nansen on her arrival at the Plaza Hotel on Christmas Day the following: Bofteg med Log, Flydt Hvidkaalshoved, Orter of Falsete, Vandergrod, Rodgradde med Flode and Smorrebrod med Solberroom."

This was the "wireless" transmitted from the Scandanavian-American liner United States to the William Fox offices in New York yesterday from the manager of Betty Nansen, the famous "Royal" Danish actress from the Theatre Royal, Copenhagen, who is coming here to pose in a series of big feature films for Mr. Fox exclusively. The wireless was a poser. What under the canopy "Flydt Hvidkaalshoved" meant nobody knew. The Danish Consul, George Bech, obligingly translated the radiogram and it transpired that it was merely a Danish Christmas bill-of-fare enumerating Miss Nansen's favorite dishes.

"THE CHRISTIAN" COMING."

Positive announcement of the presentation of "The Christian" in photo-play form at the Chestnut Street Opera House cannot be made, but it is assured that the film will be shown early in January. The part of Glory Quayle is played by Edith Story. Earle Williams is John Storm. Others in the cast include Charles Kent, Harry Northrup, James Lackaye, Vincent Sternroyd, Alberta Gallatin, Carletta de Felloe, Edward Kimball, Rose Tapley and James W. Morrison.

Pastime, Point Breeze Avenue Below Reed Street

Beginning today, the Zudora series will be shown here every Saturday. Each episode will show the solving of a mystery by Zudora. The program for next week is as follows:
Monday—"Faithful Unto Death."
Tuesday—"War in Hell."
Wednesday—"In the Lion's Den."
Every Thursday—"Million Dollar Mystery."
Friday—"The Last Volunteer."
Saturday—"The Halt."
Every Day—Keystone comedies.

Annual Banquet, Delta Phi Fraternity of Dartmouth Alumni, Prince George street. Hotel Bellevue-Stratford.

Lecture, "The War in Europe," Woodbury, N. J., Friends' Hall.

BETTY NANSEN

Bills of the Week

ACADEMY OF MUSIC—E. M. Newman, traveler and lecturer, traveltalks on five successive Friday evenings and Saturday afternoons, beginning January 15; real scenes of warfare, charging cavalry, bursting shells, devastating cannon in action and the warships and aerial equipment belonging to both the allied Powers and the Germans.

CHESTNUT STREET OPERA HOUSE—Chicago Tribune's motion pictures of the European war, taken under the direction of the Belgian Government, for a limited engagement, beginning Monday afternoon, exhibitions being given at 1, 2:30 and 4 in the afternoons and 7, 8:30 and 10 in the evenings.

JEFFERSON, 29th and Dauphin—This theatre will show many new feature pictures in addition to the regular program. "Called Back" is Monday's feature, Dorothy Donelly in "The Thief" Tuesday, "Alone in New York" Wednesday, Alice Brady in "As Ye Sow" Thursday, "She Stoops to Conquer" Friday and the first episode of Zudora series on Saturday. "The Spoilers" will be the attraction for three days beginning January 4.

KNICKERBOCKER, 40th and Market streets—Monday, Tuesday and Wednesday this theatre will show the sixth episode of "Zudora," the mystery photoplay now appearing every day in the columns of the EVENING LEDGER. This episode is called "The Chase of the McWinters Family." The excellent photography in these pictures, with the double exposure and light effects, is a novelty. Marguerite Snow, James Cruze and Harry Benham are the principals, and the large number of extras bring the total number of people employed throughout the series to more than 1000.

LEHIGH PALACE, Lehigh and Germantown avenues—"The Flying Freight's Captive" is the fifth of the Hazards of Helen series and will be here Monday. Mary Pickford in "Lodging for the Night," a Biograph release, on Wednesday. The third episode of Zudora on Thursday. Friday, the five-part drama, "The Last Egyptian," is the feature and "Out of the Past" and "A Scrap of Paper" for Saturday.

PALACE—Monday, Tuesday and Wednesday, vaudeville: Rush, Ling, Toy and Company, Imperial Japanese illusionists and mystifiers; Jimmy Reynolds, monologue artist; Meehan and Morris are in a unique offering. Silver and Duval and La Emma. The photoplay attraction will be H. B. Warner in "The Ghost Breaker." For the last half of the week, the Hickville Minstrels, Three Morrises, Ward and Delmar, Billy Barlow, the Daring Bards and the four-part film dramatization of "The Conspiracy."

SOMERSET, 2775 Kensington avenue—A number of features have been booked for next week and will be announced later. Another episode of the Zudora series will be shown Monday. Every Monday, Wednesday and Friday is Keystone comedy day.

STANLEY—Mary Pickford in the Famous Players Film Company's novel production of "Cinderella," the paramount feature at the Stanley Theatre, all week.

WALTON, Chelten avenue and Chew street—The program for next week will be announced later. The "Mystery of the Dutch Cheese Maker," the third episode of Zudora series, will be shown Thursday.

WORLD FILM CORPORATION EXCHANGE—"The Pit," featuring Wilton Lackaye and assisted by Gail Kane, Milton Sills and others, will be the next release. The story is taken from the play and contains many stirring scenes. Vera Michelena in "Mrs. Wiggs of the Cabbage Patch" will be the next feature to be released.

TOYS HERE TOO LATE

"Made in Germany" They Reach Port After Selling Season.

Bad weather and an accident to the Dutch steamship Sloterdyk caused hundreds of cases of toys to arrive here too late to be distributed to the importers. The vessel, which arrived yesterday from Rotterdam, was docked today at Pier 27, North Wharves, and the work of discharging the toys begun. These toys came mostly from Germany. They were made in the Black Forest by hands of little children under the direction of fond fathers who have since become food for the guns in the strife now convulsing Europe.

The Sloterdyk also brought in large quantities of drugs from Germany. The receipt of these shipments relieves the anxiety of wholesale druggists, who feared that a dearth of some of the drugs would cause a suspension of the manufacture of certain by-products.

UNIQUE ART EXHIBIT OPENED

Display at University Museum Represents 4500 Years' Development.

The exhibition of works of Oriental art, opened at the University Museum today, representing 4500 years of artistic development, is the first of its kind to be held in this city. The art of ancient Crete, Mycenae, Greece and the Roman Empire are presented.

The collection of Chinese pottery is one of great value, most of the pieces coming from the collection of princes in Pekin, which were broken up or looted during the Boxer uprising.

Florence Hinkle to Sing For Red Cross Benefit

Miss Florence Hinkle, the American soprano whose repute has grown steadily of recent years, will give a concert-recital under the auspices of the Philadelphia Music Club Tuesday evening, December 29. The proceeds of the concert will be donated to the Red Cross division of the Emergency Aid Committee.

Miss Hinkle has been called "an oratorio singer," "a concert singer" and a "lieder singer." The disagreement as to what she should be called is a tribute to her ability; she distinguishes herself in every field. After a recent recital the critics wrote of her charm and freshness of voice, her keen appreciation of lyric style, her dignity and her charm. Her intelligence in singing, added to a vocal endowment of excellent quality, brings her the unusual combination of great popularity and unfailing artistic approval.

FLORENCE HINKLE

DUTY TO PRESERVE HEALTH OF NEEDY, CLERGYMAN SAYS

Father McDermott Thinks Division of Housing and Sanitation Is Solution to Housing Problem.

FATHER D. I. McDERMOTT

"Preservation of the health of our tenement poor is a prime necessity," declared the Rev. Daniel I. McDermott in the rectory of St. Mary's Roman Catholic Church, at 4th street below Locust. He was making a plea for the the new Division of Housing and Sanitation, the department for which Councils' Finance Committee has refused to grant appropriations.

Father McDermott has spent more than 30 years in the downtown section. He devotes much of his time to visiting and conseling the poor who live in cellar rooms which noted psychologists call "living vaults" and "alleys of misery."

"I sincerely trust that men elected by the voters of Philadelphia will change their minds," said Father McDermott. "I have seen so many election promises ignored and not fulfilled. The men who have the power to grant appropriations so this new housing law can be properly enforced should act. There is no question that many lives could be saved if a division of housing and sanitation were in existence."

"When I first came down here," he said, "I found houses where more than a dozen persons slept in one room. Conditions have changed the last 30 years, but there is still plenty of room for improvement. There are many houses in our district where no improvements have been made for years. The houses I am referring to shelter Philadelphia's poor.

"A great percentage of serious ailments among the children of the poor is due to the insanitary dwellings and badly ventilated homes," continued Father McDermott. "The poor should have running water in their kitchens instead of hydrants in the yards, which usually become frozen when the cold weather sets in."

"I do not know if politics figures in the refusal of appropriations for the new Division of Housing and Sanitation," he said. "If politics does figure in the matter, it should be eliminated. The preservation of the health of our poor, who toil in mills, factories and shops all day and sleep in bad tenements, is a prime necessity. There is a great opportunity for Councils to perform in Philadelphia in connection with the housing problem, I hope that members of the Consolidating force will perform their duty."

UNIFORM GOWNS, MASCULINE IDEA, VETOED BY WOMEN

Mr. George's Suggestion Negatived by Fashion Leaders and Those of Modest Means.

Suppose you had an appointment to meet your best lady love at Broad Street Station and when you arrived there, instead of finding her a vision of loveliness in blue charmeuse, a thing apart from the rest of the feminine world, you discovered several hundred of her all arrayed in exactly the same type of costume—in the sedate gray of a little Quaker lady with modest kerchief folded across her breast, in the sombre robes of a Sister of Charity, or in any other uniform—would you like it? And would you recognize the lady as the apple of your eye, or is it possible that you might accost a dozen or more of the other fellows' lady loves in your endeavor to find the right one?

If the suggestion of one W. L. George, a mere man and not a fashion arbiter, at that, is carried out such a confusion is likely to result at any moment. With a temerity that is not given to the majority of his sex Mr. George in a startling article in a current magazine advises that women, one and all, from the highest to the lowest, adopt a uniform costume.

"Always by their drafts upon its wealth," writes he, "women lead humanity nearer to poverty, envy, discontent, frivolity, starvation, prostitution—to general social degredation. Nothing can mitigate these evils until the modern woman is induced to view clothing as does the modern man, until, namely, she decides to wear a uniform."

THEY LAUGH AT GEORGE.

A society woman, a fashionable couturier and a little shopgirl were shown the above-quoted article, and one and all, for varying reasons, laughed Mr. George and his foolish-man theories to scorn.

Mrs. J. Francis Sullivan, one of the most beautiful and most smartly gowned women in Philadelphia, though inclined to favor the uniform idea, refused to agree with Mr. George's conclusions that the rich woman, because of the example of extravagance that she sets, is responsible for the luxurious desires of the poor, which cause so much misery and heartache.

"Uniforms? What a lovely idea, I've always wanted to wear a uniform!" she exclaimed, and from the merry twinkle in her blue eye one couldn't be quite sure whether she was serious or only funning. "Think of the time we should save and the wonderful amount of charity work we could do if we didn't have to spend so much time over our toilettes. And while he was about it why didn't the gentleman suggest that we shave our heads also?

"As for the well-dressed woman being responsible for the unhappiness and perhaps the downfall of many girls of the working class," she continued, "I do not think that is a true statement, because the well-dressed woman is never the one who is conspicuously costumed, and the desire for finery, being born in the heart of every woman, there is no need for an example to be set to put it there."

NEVER! SAYS SIGNOR RIENZI.

When Signor Luigi Rienzi, proprietor of an exclusive Walnut street shop, was asked what he thought about the matter he elevated his eyebrows superciliously up into the topmost regions of his scalp and the ends of his waxed mustache took on a deprecating droop.

"Uniforms for the American woman," said he, "never! For your American woman, each and every one, is a law unto herself, an individuality. The idea will never take root here, though," he added, frankly, "the author knows something of what he is talking when he mentions the hold which dress has on the woman of the day.

"The Philadelphia woman, however, is the most conservative woman in the world when it comes to fashion. Your average well-dressed woman here does not spend over $15,000 annually on her costumes, whereas her New York or foreign sister in exactly the same social class will get away with $25,000 or $30,000 a year.

"There are women of fashion in this city, of course, who do spend more than $15,000 on their attire, and this is exclusive of jewels, of course. One of my customers alone did $22,000 worth of business in my shop last year, and I am in a position to know that she did not buy everything here. But I am inclined to look upon this as an exception. By proceeding very cautiously," he conceded largely, "a woman may even be well dressed on $6000 or $7000 a year, but she must study her type carefully and buy with extreme discretion."

COST OF SMART DRESSING.

And then because he was interested in the subject Signor Luigi Rienzi figured out exactly what the well-dressed woman's wardrobe would have to contain in order to justify the adjective "smart."

"Beginning with the morning," said he, "she would have to have at least three or four boudoir gowns, ranging in price from $150 to $200 apiece. The caps, slippers, garters and other accessories to match will come to $100 at least. The smart woman, moreover, has at least five morning suits for walking and shopping wear. These may be obtained for from $65 up—that is, in Philadelphia. In New York or Paris one would have to pay from $125 to $200. Five walking hats, inexpensive ones of course, would cost from $20 to $25. Walking boots—a woman could scarcely do with less than three pairs—cost from $9 to $12.

"The modern woman," he continued, "has discarded the luncheon costume; she wears either her morning or her afternoon attire. The latter consists of a handsome three-piece velvet suit costing from $250 to $300, several afternoon or restaurant frocks for the dansant ranging in price from $200 to $275 and three dress hats which may be purchased anywhere from $50 to $100.

"Six dinner gowns and six evening or ball gowns costing from $200 to $500, three evening wraps at about the same price and about $3000 worth of lingerie annually, together with a $200 shoe bill, not counting, of course, the price of jewsled buckles, will about complete the smart woman's wardrobe, though naturally there are many little personal accessories—veils, handkerchiefs, scarfs, gloves, hosiery—that I have not mentioned and which is an item to be reckoned with.

SHOPGIRL VETOES IDEA.

From the luxurious atmosphere of Signor Rienzi's gray salons, the scene changed to the lace counter of a Market street shop, where a pretty little shopgirl was busily engaged winding up quantities of Valenciennes on a piece of cardboard.

"What do I think of uniforms for women? Heaven preserve us, is all I can say!" she exclaimed. "Why, we get simply sick to death of the black skirts and white waists that the management makes us wear. Don't let 'em start any crusade so that everyone doesn't make us wear a uniform after work, should like a mile, that idea."

HOME PLANS GALORE FOR NEWLYWEDS AT LEDGER CENTRAL

Ideas to Suit Rich and Modest Alike Given at Exhibit at Broad and Chestnut Streets.

A certain little circular stand with movable racks, placed in a conspicuous position at Ledger Central, is becoming a trysting place of such exceeding popularity that the park benches, the parlor sofas and other of Cupid's favorite trysting places are being left way behind.

To this little kiosk affair, which serves to display a collection of plans and sketches of fascinating houses of all descriptions, people seldom come singly. They arrive in pairs, and putting their heads together spend whole hours going over and over the specifications.

And to the ears of the unobtrusive observer float out little remarks like these:

"John, dear, let's have this one; look at the dinky little linen closets."

And then the level tones of a masculine voice chime in:

"But Susy, dear, it has so many rooms you could not possibly take care of them. Remember there will be no maid at first."

And then, Susy, dear, not to be discouraged, trips around to the next compartment where there is a plan of an adorable little bungalow, with a back porch specially designed for rose vines, and John, dear, gets out his pencil and pad and together they figure out ways and means, how much will go into how much, and after many puckers of Susy's pretty brow and many clearings of John's masculine throat, they decide on the back porch and the rose vines, and go away to dream love's young dream.

The circular stand with the movable racks, however, is not maintained at Ledger Central for the express convenience of the Susys and Johns in the delirium of their first house-hunting expedition. It is placed there for the convenience of each and every person in and out of Philadelphia who is contemplating building a home.

Here a man may view some of the best work and most original ideas in home making of the leading architects of the city. Plans and specifications of houses of all sizes and kinds are contained in the racks, together with sketches and wash drawings of the finished buildings.

And there are designs to suit the slender proportions of the humblest pocketbook as well as corpulent ones. There are plans for the little two-story house and plans for the sumptuous mansion; there are houses Colonial and houses Tudor, houses Renaissance and houses Elizabethan.

In short, if you want a house and can't make up your mind what kind you do want, pay a visit to Ledger Central and you'll find a plan for a home of every conceivable design and some, doubtless, that have never been conceived before.

"CORRECTION'S" STRIPES GO

Prisoners Say Change Is Best Christmas Gift They Ever Had.

Abolition of the loathed stripes at the House of Correction at Holmesburg, prisoners there said today, was the most welcome Christmas gift inmates of the institution have ever received. Doubly welcome, they said because the change made them feel once more like men.

Announcement of the passing of the stripes was made yesterday at the Christmas dinner. It was greeted with silence, but appreciated by the prisoners. Henceforth the repulsive striped uniform will be replaced by clothes of a modest brown hue. The dress of the women at the House of Correction, however, will remain the same.

It was announced that the change had been made because the House of Correction was not a penal but a corrective institution.