HAW AT HIS BEST IN "PYGMALION"

sed from Preceding Page
office. Then get out of my way, for
mit stop for you. You talk about me
I were a motorbus.
So you are a motorbus; all bounce
so, and no consideration for any one,
i can do without you; don't think I

-I know you can. I told you is (wounded, getting away from him its other side of the ottoman with her to the hearth)—I know you did, you to rou wanted to get rid of me.

Toank you. (She sits down with

liesins—You never asked yourself, I liesins—You never asked yourself, I liesins—You'll do without you? (Earnestly)—Don't you try to get the me. You'll have to do without

ns (arrogant)-I can do without gins (arrogation) can do without dy. I have my own soul, my own et divine fire. But—(with sudden my)—I shall miss you, Eliza. (He lown near her on the ottoman.) I corrections from your identical. jearned something from your idiotic And I have grown accustomed to see and appearance. I like them,

Well, you have both of them on Well, you have both of them on your book of gramaphone and in your book of heatersphs. When you feel lonely wither me you can turn the machine on. It's at no feelings to hurt.

Hagins—I can't turn your soul on. Leave me those feelings, and you can take away the voice and the face. They are you.

Lin-Oh, you are a devil. You can twist the heart in a girl as easy as some ould twist her arms to hurt her. Mrs. Pearce warned me. Time and time again he has wanted to leave you, and you al-

so has wanted to leave you, and you alwars got her at the last minute. And you don't care a bit for her. Any you sent care a bit for me.

Higgins—I care for life, for humanity, and you are a part of it that has come my way and been built into my house. That more can you or any one ask?

Isa—I won't care for anybody that deem't care for me.

Higgins—Commercial principles, Eliza. Higgins—Commercial principles, Eliza. Composition of the convent Garden execupication with professional exact-

reproducing her Convent Garden presenciation with professional exact-ness)-s'yolin voylets (selling violets), in't it's Liza-Don't sneer at me, It's mean to

There is no great difficulty in choosing

between the offerings of yesterday's or-

chestra program those which were of the

highest order. They were the playing of

Mr. Sandby and of the orchestra with

him, and the glowing and gorgeous

"Espana" rhapsody of Chabrier. A Pick-

wickian logic discovers that the sym-

To quote Mr. Stock about his own work:

It is meant to describe human life, its

sorrows as well as its joys, the struggle

of mortal man against fate, the spiritual

trials to which he is subjected, his despair

at the apparent futility of worldly ex-

stence, mingled with everlasting hope

that victory will be his in the end." As

Mr. Stock says, this has been attempted

before. The fifth of Mahler and Beeth-

oven come to mind. Mr. Stock does not

invoke them, because his thematic ma-

written almost unvaryingly at the top of his voice. The struggles of man against

fate are more subtle, more quiet and more

profound than the efforts of his music to

accomplish itself. And, despite the two passages in the first and third move-

ments, which are of passing beauty and

of high sustained emotion, the whole symphony leaves one terribly tired, and not at all exalted. The smashing climax

at the end, it should be noted, brought unusual applause from the audience, and the orchestra rose at Mr. Stokowski's signal to accept it. The difficulties of

the piece, and the excellence (though un-even excellence) of their rendition of it,

glittering harmonics, Mr. Sandby played

with a brave facility; the two andantes were more in his vein, of quiet feeling

and an unfaltering expression. For the rest, his qualities were as they were ex-ported to be (and as they were noted so recently in this place as to need no

"The Musical Glasses"

More extensive comment, based on past

performances and on what the press agents afford, will appear whenever necessary and when timely for each of the events scheduled below. The follow-ing uncritical calendar is intended merely

as a guide for the musically perplexed.

Academy, February 16-Recital by Mme. Olgan Bamaroff. Witherspeen Hall,

Ellen Terry's Recital

On her arrival in America Miss Terry told an interviewer, with her usual pi-quancy of spirit:

quancy of spirit:

"I do not want to stagnate. I will not get lasy. Last night I began to think that while I have covered much ground lately. I have really done nothing, and I got right straight up in the night and began to move 'round (with a few symmastic movements for illustration). I won't be slothful. I fear it more than anything alse. It creens up on a woman anything alse. It creens up on a woman

anything else. It creeps up on a woman ac stealthly and has her overpowered and bound before she knows it—and that

phony was not quite of that order.

Higgins-I have never sneered in my fig. Sherring doesn't become either the man face or the human soul. I am appressing my righteous contempt for commercialism. I don't and won't trade in affection. You call me a brute be-cause you couldn't buy a claim on me by fatching my slippers and finding my fetching my slippers and finding my ctacles. You were a fool. I think a man fetching a man's slippers is a ing sight. Did I ever fetch your

I think a good deal more of you for wing them in my face. No use slavfor me and then saying you want to cared for. Who cares for a slave? If a come back, come back for the sake et good fellowship, for you'd get nothing else. You've had a thousand times as much out of me as I have out of you, and if you dare to set up your little dog's tricks of fetching and carrying slippers Il siam the door in your silly face. Lize-What did you do it for if you didn't care for me? Higgins (heartily) — Why, because it

Lim-You never thought of the trouble it would make for me. Higgins — Would the world ever have

been made if its maker had been afraid of making trouble? Making life means making trouble. There's only one way sping trouble, and that's killing cow ards. Cowards, you notice, are always shrisking to have troublesome people

Liza-I'm no preacher. I don't notice things like that. I notice that you don't

Higgins (jumping up and walking about intolerantly)—Eliza, you're an idiot. I by spreading them before you. Once for all, understand that I go my way and do my work without caring twopence what happens to either of us. I am not intim-idated like your father and stepmother. So you can come back or go to the devil. ch you please.

Liza-What am I to come back for? Higgins (bouncing up on his knees on the ottoman and leaning over it to her)-For the fun of it. That's why I took you

Dwight Elmendorf's

Travel Lectures Dwight Elmendorf, "raconteur of travel

experiences," will begin his annual season of illustrated travel talks at the Academy of Music on February 19 and 20. As usual, the lectures will be given in two parallel courses of five Friday evenlags and Saturday afternoons. His series this year will consist of five

timely and diversified subjects. The first lecture, "Around the World Through the Panama Canal," will embrace new scenes in the Azores, Gibraltar, Port Said, the hes Canal, Aden, India, Burma, Penang, ava, China, Japan, the Hawalian Islands and the completed Panama Canal. "Around the Mediterranean" will be the scend subject. This tour will start at

scond subject. This tour will season from the North sanger, and continue along the North African coast to Alexandria, with a deour into Egypt and the Holy Land. The feturn portion of the trip will afford simpses of Smyrns, Constantinople, Cat-aro-its fjord and its forts—Naples, desca, Villefrancha and the Carnival of

in his third lecture, "Around Northern iscope," Mr. Elmendorf will conduct his sudiences over a portion of Europe which w has centred upon it the curiosity of sentire world. "Around Southern Eu-ce" will be the fourth offering, and here will be plotured and described a circular two which will lead from Paris through switzerland, Italy and Spain, and back to Paris. The concluding topic, "Around the United States," will offer a valuable and timely suggestion to traveling Americans who will soon be looking about for a place to spend next summer's vacation.

DOUBTS USE OF DUM-DUMS

Surgeon Says Large Wounds Are Due to Modern Explosive Power.

to Modern Explosive Power.

Larse wounds, attributed to dum-dum billets, are due more likely to the insulate are due more likely to the insulate explosive properties of modern leades, according to Dr. W. W. Keen, predent of the American Philosophical fociety, in speaking to the acciety at its last, 10t South 5th street, last night. If doubted the charges of the use of the dum bullets and compared the mothest of surgery during the present struggle with those of the Civil War. George A. earten read a paper. ith those of the Civierton read a paper.



fay revival, tabarnacia, 7:00 e'clock, sing exhibition, Hotel Walton; 6 n's Hirthday Committee, 214 North best 8 o'clock bestonet New Century Guild, 1807 Lo-st; 7 o'clock. The Artistics of oil paintings and Academy of the Fine Arts; 8 o'clock. Temple Law School, Rugier's; 7

sit o'clock.

Tample Law School, Eusier's: T

Thesitical Treasurers' Club, Hestinata my sense of small. In a word, to observe My mother taught me that My father gave me discipline. Most parents o'click.

The Club, Hotel Adelphia: T

Keppa Siama, Hotel Adelphia: T

Is Scolate at Philadelphia, Hetel Scolate at Kappa filgma, Hotel Adelphia; T No clark, Mugineers' Club, 1887 Sprace

NEWS OF THE FILMS AND THE MUMMERS WHO ACT IN SILENCE



Questions and Answers The Photoplay Editor of the Even-ING LEDGER will be pleased to answer questions relating to his department. Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, Evening Langer.

GABY DESLYS IN FILMS

Arnold Daly, star of the stage and now much in the spoilight because of his be-ing featured in a Pathe serial picture, had a bad fall this week which fortunately resulted in nothing wore than a severe shaking up, but might very easily have become serious.

terials and his elaborations are original enough. He does not suggest their achievement except by contrast. He has A church steeple had been erected on the edge of the Palisades in Jersey City, and Mr. Daly was required by the scenario to pursue a crook up into the belfray and from thence up to the very pinnacle of the steeple, where a struggle was to have taken place between the two while hanging on to the golden cross.

The struggle was so violent that Mr. Daly lost his grip and fell headlong to the ground below. Fortunately, he landed upon his shoulder and escaped with bad bruises only. The camera men succeeded in setting a postion of his fell. ceeded in getting a portion of his fall,

The Poet Breaks Loose

Scenario editors are approached from justified their action.

The suavity of Mr. Sandby's glorious instrument and the ease and discretion of his playing contrasted remarkably with many different angles by amateur soenario writers, but here's one that, to say the least, is unique. It was re-ceived by Lawrence McCloskey, scenario the preceding symphony and greatly to the artist's advantage. The show piece finale to the first movement, with its editor of the Lubin Company, from a man in North Scituate, R. I.

ACROSTIC. Let me your motion pictures write, U can just bet they will be bright. He sure, it's comedy I do: I drama cannot send to you. Now, if you want the snappy kind, My pen can hustle out that line. For me it is a natural gift: Great Scotti man, listen now je this. Come, quickly let me hear from you. Oh! try me ence this work to do.

new catalogue). The popularity he en-joys is his by absolute right. At the bottom of the announcement the writer added a very elaborate hand done "P. S." and wrote, "A contract quickly send this way; send it as quickly as you The program ended with Chabrier. In orchestration this piece is as colorful, in volume as loud, as the symphony which began the day. Yet in this the

color is real, the rhythms are of the spirit and not of the book, and the noise is of revelry and health. It was splen-didly led-to be taken for grassed in such cases—and thoroughly enjoyable. Harry Morey, one of the leading men of the Vitagraph Stock Company, is a lover of cysters. Although there is no known way of cooking the luscious bi-valves that does not make appeal to Mr. Morey's palate, he favors them on the half shell and prefers to open them him-self, having learned the knack several years ago, Mr. Morley and a company of Vitagraphers had been working on a plo-ture in one of the smaller nearby New Jersey towns and were on their way to the depot on the home trip, when Mr. Morey spilled a deep wire basket filled to the top with oysters and surrounded by a cake of ice, in the window of an eating house. It was an attraction Mr. Morey ould not resist.
"How much a dozen?" he inquired of

as a guide for the munically perpiexed.

MONDAY, February 8-The Philadelphia Orchestra, with Harman Sandby as soldist, repeating the program of last Friday. S:15 p.m., at the Academy. Bee raview.

TUESDAY, February 8-"Die Walkuere," with Mms. Melanis Kurt (debut) and Mmes. Gadski and Matzenauer, MM. Urius, Well and Ruysdael in the principal parts. Mr. Hartz conducting. T:45 p. m. precisely, at the Orest Mouse. the young man who came to seek his rethe young man who came to seek his requirements, pointing to the oysters.

"Welli I seed you perform today, an' seein' as you're a actor, I'll let you hav all you kin open fer nothin'." It was the village cut-up, who thought he would have the laugh on the Vitagraph player.

Mr. Morey immediately got hus wife. Ruysdael in the principal parta. Mr. Harts conducting. 7:40 p. m. precisely, at the Opera House.

WEONESDAY, February 10—Fifth of the young people's concerts, devoted on this occasion to the fints, violin and viola. 3 p. m., at the Little Theatre.

FRIDAY, February 12—The Philadelphia Cr. chestrs, with Mime Fanny Bloomfield-Zeisler as assisting artial. A suite by Lully and a Mozart concerto, both for the first time; Kalinnikow's Symphony in G minor and a Lisat Fannasy compose the program. 3 p. m., at the Academy.

SILE D. m., at the Academy.

Hard Condenses, which had been announced. The first time; the little Symphony Dioraks "Carneval" and Brahms "Warlations on a Theme by Haydn," Measure. Witek and Nosek will play the sole parts of the concerto. SILE p. m., at the Academy.

TLESDAY, February 16—Recital by Mme. Olgansen, Witek and Nosek will play the sole parts of the concerto. SILE p. m., at the Academy.

TLESDAY, February 16—Recital by Mme. Olgansen, Witek and Nosek will play the sole parts of the concerto. Mr. Morey immediately got busy wish a proffered oyster knife and some 15 minutes later, as the incoming train whistled for the station, thanked the generaus clerk and bowed himself out.

"How many oysters did you get away with, Mr. Morey?" inquired one of his fellow-players.

"When I was leaving the restaurant I beard the proprietor demanding \$1 from the village cut-up for the oysters I consumed, so figure it out yourself."

Two Reels Enough?

Arthur N. Smallwood, president and general manager of the Smallwood Film Corporation, is of the belief that the two-reel subject properly made and cut down is the length most sought by a majority of exhibitors. A two-reeler will permit of from 100 to 150 scenes, as many, by the way, as are often found in three and even four reel subjects. It is the custom of Hay C. Smallwood, who directs the company's product, to expose about 4000 feet of action and then cut down the subject to just half that length. The result is film stories full of live action. The only glimpse that the playgoing public can get of Ellen Terry nowadays is in the recitals of Shakespeare which she gives occasionally. Next Tuesday evening Miss Terry will appear at Witherspeon Hall in a reading from the great classics of English drama, which she will illustrate by that art of hers which stood justly for so many years beside Sir Henry Irving.

Personalities

Personalities

Irens Warfield (Essanay) is now with Rolfe; Dorothy Bernard (Biograph) has joined Lubin; Leo Maloney is again a Kalemits; Edward O'Connor has left the Edison for the unknown; Burton King with Universal; Lucille Young with Navajo; Billy Nash, of Broadway fame, with Keystone; Fred Mace and Josie Sadler with World; little Katherine Lee with Imp: Frederick Church, Edyth Sterling with Premier and Edith Taliaferro with Leaky.

with Premier and Edith Tailaferro with Lesky.

Mabel Trunnelle now has a trifle less hair. While playing in "The Lesson of the Flames" her hair caught fire while she was being carried down a burning stairway by Edward Earle.

E. H. Caivert (Essenay) is laid up with a sprained wrist and wrenched knee, due to his strenuesity in "The Crimson Wig." Harry La Pearl, famous circus clows, will hereafter enliven MinA films.

Harold Lockwood has gone to California to play appears Mary Pickford in "Andrey."

Ford Starling is in harness again, just Mona Darkfasthay with Micai Charles.

lary has left Selig; Donald Crisp has left Reliance and Majestic; Neva Gerber with Pathe; William Elliott with Famous Players; Billie Walsh, also of stage fame, with Keystone; Betty Nansen with Fox; S. Miller Kent with Alco; Anna Nilsson and Guy Coombs back with Kalem; Anna Drew with Balboa; Al Filson with Alliance; Jeanle McPherson and Art Ort go with Lasky; Hal Clements with Premier; Edward Fell (Lubin) and Ann Luther (Lubin), now with Kingtonhot, where and the standard of artistic achievement,

Edwin August still lingers. having recovered from an attack of ty-Muriel Ostriche has left Thanhouser for Charles French is now with Carol Halloway with Lasky;

(Lubin), now with Kinetophote, where

WHY SHAW WROTE BLANK VERSE PLAY

Continued from Preceding Page author can protect himself; and that is

by making a version of his own and going through the same legal farce with it. But the legal farce nivolves the hire of a hall and the payment of a fee of two guiness to the King's Reader of Plays. When I wrote "Cashel Byron's Profession" I had no guineas to spare, a common disability of young authors. What is equally common, I did not know the law. A reasonable man may guess a reasonable law; but no man can guess a foolish anomaly. Fortunately, by the time my book so suddenly revived in America I was aware of the danger, and america I was aware of the danger, and in a position to protect myself by writing and performing "The Admirable Bashville." The prudence of doing so was soon demonstrated, for rumors soon reached me of several American stage versions; and one of these has actually been played in New York, with the boxing scenes under the management (so it Ing scenes under the management (so it stated) of the eminent puglist, James Corbett. The New York press, in a somewhat derisive veln, conveyed the impression that in this version Cashel Byron sought to interest the public rather as the last of the noble race of the Byrons of Dorsetshire than as his un-

Byrons of Dorsetshire than as his unromantic self; but in justice to a play which I never read, and an actor whom I never saw, and who honorably offered to treat me as if I had legal rights in the matter, I must not accept the newspaper evidence as conclusive.

It may be asked why I have written "The Admirable Bashville" in blank verse. My answer is that I had but a week to write it in. Blank verse is so childishly easy and expeditious (hence, by the way, Shakespeare's copious output), that by adopting it I was enabled to do within the week what would have cost me a month in prose. cost me a month in prose.

Accordingly, I have postasted "The Admirable Bashville" in the rigmarole style. And lest the Webster worshipers style. And lest the Webster worshipers should declare that there is not a single correct line in all my three acts, I have stolen or paraphrased a few from Marlowe and Shakespeare (not to mention Henry Carey); so that if any man does quote me derisively, he shall do so in peril of inadvertently lighting on a purple patch from "Hamlet" of "Faustus."

I have also endeavored in this little play to prove that I am not the heartless creature some of my critics take me for. I have strictly observed the established laws of stage popularity and probability. laws of stage popularity and probability. I have simplified the character of the heroine, and summed up her sweetness in the one sacred word, Lova. I have given consistency to the heroism of Cashel. I have paid to Morality, in the final scene, the tribute of poetic justice. I final scene, the tribute of poetlo justice. I have restored to Patriotism its usual place have restored to Patriotism its usual place on the stage, and gracefully acknowl-edged The Throne as the fountain of so-social honor. I have paid particular at-tention to the construction of the play, which will be found equal in this respect to the best contemporary models. And I trust the result will be found satisfactory. satisfactory.

SHAW PLAY TO BE GIVEN

Performance Next Tuesday in Aid of New Hospital.

The Plays and Players' Club will present George Bernard Shaw's "The Doctor's Dilemma" in the Bellevue-Stratford ballroom Tuesday night, February 9, for the benefit of the Providence General Hospital, which will be built on a hill overlooking Lincoln drive and Wissahickon avenue sahickon avenue. A dance will follow

sahickon avenue. A dance will follow the play.

Ameng the members of the Ladies'
Auxiliary who will distribute programs are Miss Louise Chase, Miss Louise Schuessler, Miss Marie Rose, Miss Electa Griffith, Miss Ethel Trowbridge, Miss Anita Megargee, Miss Magdalena Robin-son, Miss Mary Headley, Miss Minerva Headley, Miss Jessie Perkins, Miss Kath-arine Dobson, Miss Irma Lewis, Miss Bessie Ross, Miss Ethel Righter, Miss Caroline Greaves and Miss Jessie Phil-lips.

ilps.

The hospital, which will occupy a portion of the old David Rittenhouse homestead, on the north side of Lincoin drive at Wissahickon avenue, will be the first Philadelphia hospital to throw open its doors to physicians to have complete and unmolested control over their patients. There will be a babies' ward

today:
The Temple Gold Medal to Charles W. Hawtherns for his painting, "Provincetown Pisherman." The Jennie Sesnan Gold Medal to

MYRTLE STEDMAN

BEAUTIFUL WORKS

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maintained.

SEEN AT ANNUAL

to the public tomorrow afternoon after

the "varnishing" and private view this

afternoon and tonight. The exhibit (110th

annual is its title) is larger than that

held for many years. Compared with last

year's exhibit there are nearly 100 more

pictures, 20 more sculptures and 78 more

artists represented. The Hanging Com-

mittee has shown excellent discretion and

generosity of taste; no picture has been

admitted merely because it was "mod-

ern," nor was any picture barred for

that reason. As a result the exhibit is

inclusive of all the best work done, in

conventional or unconventional manner,

There are, of course, paintings by those

artists "without which no Academy ex-

hibit is complete." Among them are W. Elmer Schofield ("Trawlers Coaling"),

Jonas Lie ("The Harbor"), Paul Dough-erty ("Golden Rocks"), Leopold Soyffert ("Portrait of Richard Cadwalader"), Mary Cassatt ("Mother and Child"), Red-

field, with his two or three inevitable snow scenes; William M. Chase (an un-usual portrait), Childe Hassam (an inte-

rior) and William M. Paxton, with his portraits, his dresses and the glittering, glossy colors over all.

Without disparaging any of the above

it is fair to say that in almost every in-stance the picture could have been pre-dicted in advance. Their manners and

their subjects are known to even casual patrons of the fine arts. In the cases of Mr. Schoffeld and Mr. Lie, to choose only

two examples, there can be no objection.
But one wonders why Mr. Reddeld,
though he does it exceedingly well, should
restrict himself to his field—his snow

field, as it were; one wonders why the popular Mr. Paxton doesn't take a fling at something besides enamel.

The artists whose work is less of the expected, and often less good, but always

interesting, are numerous in this exhibit.

Carroll S. Tyson, Jr., for his canvas, "Bass Harbor Wharves." The Carol H. Beck Gold Medal to Charles Hopkinson for his "Por-

ART ACADEMY AWARDS. Following are the price awards made by the juries of the Academy

Miss Cintra Ellis, daughter of Rudolph Ellis, painted by Julian Story. Among other portraits are that of John Story Jenks, by Alies Mumford Roberts, and that of Prof. Paul Cret, by Adolphe Beris. The teachers at the Academy are represented by Mr. McCarter, Mr. Beeckenfidge, Mr. Carlsen and others.

In the sculpture section chief interest will go to the fountain by Sherry Pry. which occupies the place held inst year by the Manship fountain, to the fent sent by Mr. Manship, and to the bas-relief of the Whitney children. Mrs. Whitney sends by the way, a study for head for the Titanic Memorial.

There are more than 600 works ex-Charles Hopkinson for his "Por-trait."

The Mary Emith Prize to Ger-trude Lambert for her painting,
"Carpet Rays."

The Walter Lippincott Prize to
William M. Paxton for his painting,
"1875."

The George D, Widener Memorial Medal for the best work in sculpture in the exhibition, awarded to Albin Polasek for his work entitled "Aspiration."

Thomas Eakins has not been so frequently represented that his work can become ly represented that his work can become hackneyed. This year his three portraits, one in a place of honor (Portrait of Mrs. Talcott Williams), are among the few which will attract deeper glances, and will repay profounder study. Those who are familiar with the history of the Academy will understand the generosity which has placed Mr. Eakins in his present position at the Academy.

Two canvases by A. W. Carles, a Philadelphian are notable because Mr. Carles, all philadelphian are notable because Mr. Carles, and the program of the carles of the during 1914. These accidents, which de not include those reported to the Public Service Commission and the Department of Mines, entailed a loss in wages amounting to \$1,048,502,98.

By far the largest number of accidents occurred in the metal and metal products industries, a total of 18,332, where the percentage of employment is equally large.

delphlan, are notable, because Mr. Carles, in the face of the present rage for color, and the emphasis on flesh tints, has painted a nude in cold graylsh white, and **ACADEMY DISPLAY** painted a nude in cold graylsh white, and a portrait of an actress as Cleopatra with a profusion of color which sets off a cold white face, George Bellows has sent a portrait (Mrs. Geraldine Lee) which he is said to consider the best example of his work in that manner. It is mannered enough, the arrangement of colors is wonderfully thought out, and the total effect is remarkable decorative, but the portrait has the strong character one would expect from the painter of "The Philadelphia's Fine Art "Fixture" Rich in Noteworthy Canvases and would expect from the painter of "The Cliff Dwellers." Mr. Hale's "Half-Velled Woman" is another picture with something alluring and disquieting in it, but the effect is more pleasant, and approaches the sweet frankness of Mr. Weir's "Flower Girl."

Kenyon Cox is represented by three The great art "fixture" of Philadelphia, the annual exhibit of the Pennsylvania Academy of the Fine Arts, will be opened

Kenyon Cox is represented by three canvases, among them a fine portrait of Maxfield Parrish. Robert Henri, after a Mexican tour, contributes three studies, more brilliant than any other work of his except, perhaps, his former ventures into

Of especial interest to Philadelphians, for various reasons, are the Redfield snow scenes, Mr. Seyffert's portrait of Richard Cadwalader, Cecilla Beaux's portrait of the president of the Academy, John Fred-erick Lewis, and his son, both engaged in Mr. Lewis' favorite occupation which is not international law, but collecting prints. There is a charming portrait of

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RIDGEWOOD, N. J., Feb. 6.—Four persons in a taxicab were hit by an Eric freight train here early today and badly injured. The wreckage of the taxicab was strewn along the track a distance of 200 feet.

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There are more than 600 works exhibited, so a complete catalogue cannet be made, not even to include all the in-

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of finding particular treasures is one of the great pleasures which the Academy exhibits always hold.

INDUSTRY'S TOLL OF ACCIDENTS

eight thousand one hundred and twenty-

six accidents were reported by Pennsylvania industries to the Department of Labor and Industry's Bureau of Statistics

during 1914. These accidents, which do

Freight Train Hits Taxicab

HARRISBURG, Pa., Feb. 8.-Thirty-

Afternoons, 1 & 8—10c and 15c Evenings, 7 & 9—10c, 15c, 25c NEXT WEEK WILL BE THE LAST WEEK OF

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HOW CISSY MADE GOOD IN TUNE WITH THE WILD MASTER KEY-And Others MIGNON, With Beatriz Michelena YOUNG MRS. WINTHROP ZUDORA-And Others

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