ing been concluded with the Indians on March Z, 1621, which lasted for 55 years,

Answers to Correspondents

Answers to Correspondents

K. L.—Tom Mix and Goldie Colwell in
"The Real Thing in Cowboys," Stella
Razetto and Guy Oliver are members of
the Western Selig Company,
Boy—Bison, Gold Seal, Imp. Joker,
L-Ko, Nestor, Powers, Bex and Victor
are all branches of the Universal Company, Komics, Majestic, Reliance and
Royal belong to the Mutual Film Corpora.

pany. Komles, Majestic, Reliance and Royal belong to the Mutual Film Corpora-

last night a week of opera at the Garrick

Theatre. By skilfully taking advantage of the closing of the European houses.

and courageously overcoming the difficul-

country, the director has managed to assemble and keep in action an enviable personnel. "Aida," sung last night, was capably produced and done with much

vigor. The misfortunes to which it was subject are inherent in opera, and atten-

tion can be safely directed to them with-out prejudice to the artists, whose work was manifestly sincere.
It has been the habit of the San Carlo Company to exploit singers who have later become world favorites, and this habit challenges the critical judgment.

habit challenges the critical judgment. Who is the star of tomorrow? But, as Edmund Burke wisely said, there is noth-

Edmund Burke wisely said, there is noth-ing more easy than propises, except to be wrong when one prophesies. Of the cast which sang "Aida" last night-and it is not the finest cast which the com-nany can afford it is certain that Glu-seppe Agostini and Ester Adaberto are not of the first rank of singers. The for-

mer's tenor is neither powerful nor susve;

the latter is a soprano who has sacrificed all sweetness of tone and lyric diction

to her dramatic power. So that at mo-ments she ceases to sing and is effective

only in so far as she sustains the dra-

matic conditions.

The concert hall, that terrible testing

ground for pure singing, would afford a

necessary corrective to both. Carolina Zawner, a Russian contralto of

mposing appearance, was the Amneris

Her voice is splendid in color, rich and deep. The same qualities, clouded by a deplorable tendency to strained declama-

For pure delight in singing the chorus was the most pleasing usit of the opera.

Until one remembered that the whole structure which Verdi had built was doomed and destined to ultimate annihila-

tion, the opera last night was infinitel more worth widle than the society performances with which the name is usually

associated. The pity is that in attempt ing to make opera vital, by giving it artis-tic contact with the people, the director-should have been compelled to take with

should have been compelled to take with them the hundred and one disasters which grand opers involves. The stars were not so good, the ensemble generally bet-ter. For the rest, every detail of the performance was exactly what a grand

With this startling exception: that the audience listened.

Tomorrow evening "Lucia" will be

Henry Ashton, of Lammermoor, Angelo Antola-Lucia, his sister. Edvige Vascer-Edgar of Ravenswood. Salvatore Sciarcti Norman, fullower of Henry. Antonio Cer-Haymond a chaplain. Natale Cer-Alice, an attendant. Antia Sedelmer Lord Arthur Huchiaw. Lactano Rossin Chevaller Giuseppe Angelini, musical directe

"Philosophy of the Beautiful"

artist, will appear on the platform of the liniversity Extension Society, Witherspoon Hall, at 8 o'clock toulght, and isture on "The Philosophy of the Beauti-

Lorenzo Zwickey, the Swiss Canadi

opera performance generally is;

sung, with the following cast:

Kansas At present Alice Joyce and Goy Coomies are playing opposites. Gene Gauntier left the Kalem a year or so ago and now is heading her own company.

## THE THEATRE



ALMA TELL At the Adelphi in "Peg o' My Heart"

#### Barker, a "New Theatre" and Philadelphia

With "The Misleading Lady" at the Broad disposed of critically yesterday, with "Ninety in the Shade" overshadowed by financial failure and with the Walnut continuing the engagement of "The Trail of the Lonesome Pine," the best thing the readers of the EVENING LEDGER CAR do is turn their eyes toward New York and the possibility of seeing before the spring is out those productions of Granville Barker's which have already made the season notable.

"Androcles and the Lion" has already been described. Mr. Barker's remarkable ment and both are now drawing large audiences nightly to Wallack's. Among

Vainly to de before it died.

Is this remarkable venture not to be seen off Broadway? Is New York all there is to theatrical America." Until a dinner tendered Mr. Barker on Sunday by Otto Kahn and others, it seemed so. But on that occasion a telegram from Prof G. P. Baker, of Harvard, was read inviting Mr. Barker to present his read inviting Mr. Barker to present his productions in Cambridge this spring Mr. Barker gave his assent and President Butler, of Commbia, was appointed chair-man of a committee to arrange for the presentation at other universities as well. Will Pennsylvania be in the list? Surely there is a large enough collegiate audi-ence in and about Philadelphia to surport the venture even if it is not offered to the ordinary theatregoing audience which should appreciate it just as much. If our intellectual leaders aren't ready to make the small effort that should bring Mr. Barker across Jersey surely there are a half dozen rich men in Philadelphia to guarantee a performance each of Mr. Barker's six productions. They would make a rare week in the duliness

#### A "New Theatre" for New York

At the dinner to Granville Barker on Sunday the hints grew stronger still of the project for a "New Theatre" ven-ture which has been floating in the air since six founders of the Central Park failure brought Mr. Barker to Wallack's for his season. A brilliant audience heard speeches from which the Times drew the

speeches from which the Times drew the following optimistic conclusions:

"While no definite announcement of the building of a new New Theatre was made. Mr. Barker, who was the principal speaker, outlined fully his plan for such a playhouse, and it is to be assumed that it is the intention of those most interested to provide such a building for the carrying on of his work. It is generally accepted that the new playhouse will be built in time for occupancy next season, and that Mr. Barker will be made its attistic director for a term of years. Hefore his engagement at Wallack's began it was said he would return if it proved successful, which it has."

Statistics to the Death!

#### Statistics to the Death!

When press agents get going there's no stopping them. Charles H. Brown, paragon of publicital modesty, begin it. His invoice of the myrlad details of "Dancing Around" has spurred on W. Nat Royater, of "Peg o' My Heart" to plunge into statistics. He fears not all the mammoth magnitude of a Winter Garden W.

the mammoth magnitude of a Winter Garden show. His is a modest confidence in the one big fact about "Peg"—504 nights on Broadway.

He is even so modest that he offers to let us pretend we wrote it all. Never! We'll put the blue pencil through the final remarks on why "Peg" is "Peg" for a that, and admit he did all the work!

"'Peg O' My Heart' is at the Adelphi Theatre, while 'Dancing Around' is next door, at the Lyric Despite their proxidoor, at the Lyric. Despite their proximity, these two productions are as so-solutely unlike at night its from day. About the only tiling they have in common is that they employ actors and are produced on

mon is that they employ actors and approduced on a stage.

"Peg O' My Heart' is a delightful comedy, with a cast of only nine persons. 'Dancing Around' is no less delightful, but it is a hig musical comedy, with a cast of several scores. In the production of 'Peg O' My Heart' only one set of scenery is used. In 'Dancing Around' there are 14 sets of scenery, 362 pieces.

Pieces.

"Three stage hands are required to shift the scenery used in 'Peg.' but there is a veritable army of men employed to shift the scenery in 'Dancing Around'. The former production has three electric are lamps. 'Dancing Around' requires 19 of these huge lights. One electrician superintends the lights in 'Peg.' while there are 28 experts with the Lyric show. There is a motor truck load of trunks required to transport the hundreds of costumes used by the members of the 'Dancing Around' cast. One wardrobe trunk sollices for the costumes worn in 'Peg O' My Hesri.'

"Of course a production can be large

"Of course a production can be large and be good, as 'Dancing Around' proves, but at the same time this com-parison will satisfy the believers in the old adage 'Good goods come '[deleted

More Facta

And while we're at it, let us record the satimate of Charles Phillips, who follows "The Trail of the Lonesome Pine" ("ten days in advance") when he is not taking a fiyer in a musical comedy of his own. Mr. Phillips is morally certain that the play at the Walnut has been performed somewhere in the neighborhood of 2008 times. With two companies and three or four years, the estimate isn't at all reckets. With that much to go on it's a pity less. With that much to go on it's a pity em. With that much to so on it's a pity for Phillips concludes: "It is authoriza-ively stated by the publishers of the Trail of the Lonesome Pine that the first

copies, and that the popular edition was copies, and that the popular edition was equally productive in the number of read-ers, but no estimate can with accuracy be made as to the number of theatre-goers who have enjoyed it. How many theatre-goers? That's easy, 200 times the capacity of the Walnut-well, somewhere round three million and a half.

#### Personal Matters

"The Misleading Lady" carries in Albert Sackett an actor who plays two sets of very divergent parts. He is a theatrical manager in the first act and an assium attendant in the last. He is a good actor in the winter and a good father in the summer. And he is a good father to no less a person than bonny Jula Sanderson. In fact, he demanstrated this in August, when he rescued his daughter from the war zone and brought her back to be "The Girl from Liah." The Misleading Lady" carries in Albert

De Wolf Hopper will have seven dis thet parts during his engagement at the Metropolitan. The unhappy and distraught Ko-Ko, in "The Mikado"; the traught Ko-Ko, in "The Mikado": the groteenne Dick Deadeye, in "Pinatore"; the philandering Judge in "Trial shy Jury"; the stolid and phlegmatic sergeant of police, in "The Pirates of Penganes"; the flamboyant John Wellington Wells, in "The Sorcerer"; the fussy old Land Chanceller, in "Tolanthe" and the pathetic merry man, Jude Dalay, in "The Versea". merryman, Jack Point, in 'The Yeomen



#### Keith's

As some persons like terrapin and others prefer beefsteak, there is no accounting for tastes, and it's the same way with vaudeville. At Keith's this week there is a feast of vaudeville dishes and they are nearly all palatable. As to the best thing on the menu, it's according to your vaudeville appetite.

There were many last night who wanted to keep Fanule Brice, the girl with the elastic face, on the stage indefinitely, and there were just as many, perhaps, who desired Miss Joan Sawyer, the queen of modern dance, to stay before them. Miss Brice ambled on the stage by berself and sang a song somewhat confidentially. It didn't matter so much what the words were, as she accompanied it with a dance staging of "A Midsummer's Night's of her cycbrows. She then did as she pleased, as the mood selzed her. Imitations of both are now drawing large dances and apparently impromptu jokes Miss Brice didn't announce her imitations

the realistic productions still to come are Bernard Shaw's "Doctor's Dilemma," Mr. Barker's own "Madras House," and one other. If the realistic go half so well as the imaginative, Mr. Barker will accomplish what the New Theatre tried vainly to do before it died.

Is this remarkable venture not to be seen off Broadway? Is New York all there is to the tried a dinner tendered Mr. Barker on Sunday in the control of the control of the seen as a saisted by George Harcourt and Joseph Smith. The opening of the additional of the control of the seen of the control of the control of the control of the control of the seen of the control of net discloses an artist putting the finish-ing touches on the portrait of a beautiful girl who comes to life and dances while the artist dreams. This is followed by a number of dances of the day. "Wives of the Rich," a playlet present-ed by Claude Gillingwater & Co., tells how a wealthy man neglected his wife by the class attention to business. He

too close attention to business. He re-fuses to accompany her to social func-tions and one night when left alone, falls tions and one night when left alone, has asleep and dreams that the neglected wife is about to clope. He kills her paramour and is arrested. Then he awakens and is so glad that it was all a dream that he takes his wife to dinner. Very capable support was given by Miss Edith Lyle, as the neglected wife, and Frederick Forrester, the paramour of the dream. Frank Fogarty, the Dublin Minstrel,

kept all in an hilarious mood with his snappy Irish stories. Schooler and Dickinson presented an exceptional musical act which was all class, and scored a solld hit. Other acts which won favor were B. A. Holfe's Colonial Days; Beaumont and Arnold in a singing and talking sketch, and Coalley, Hanvey and Dunlevy in a lively minstrel act.

#### Here and There

Barto and Clark, in "Marconed," a novel little comedy with songs and dancers, won deserved approval at the Globe. The act is full of laughs and action. Harry Breen sang sougs quokly wth good results, and Grant and Hoags pleased with some up-to-date nonsense. Other acts on the bill were George Felly. and the Barry Sisters, Kenne Rooney, The Hedders, Jerge and Hamilton and the Three Navarres.

Motion pictures taken around the Mat-

terhorn and Mont Blanc are thrilling

There is an abundance of good things at the William Penn. The Five Naval Cadets in "A Cruise to the Land of Har-mony" are in keeping with the times in a singlug act, which makes one think of war and the American flag. "His Mean Disposition," presented by Percy Welton and company won many laughs and held constant attention. Others who pleased were McMahon, Diamond and Chaploy the Leightons, Dave Ferguson in a mono logue, and Soretty and Antoinette.

"The Village Cabaret" kept the laughter moving at the Cross Keys. There were no end of novel numbers, dances and surprises, and the offering won deserved

approval.

Brown, Delmar and Brown presented a picturesque number called "On the Dock." which had all the atmosphere of the river front and good music as an ex-tra attraction. Jimmy Reynolds told funny stories in a way of his own, which was well liked; Earl and Bartlett lived up to their past reputation as entertainers. De Marcey's baboons created fun for the children, and the Keeley Brothers showed how physical culture exercise can be



ADELPHI- "Fee o' My Heart," with an excellent case. Hardey Manuers' popular and amusing comedy of the impetious young trial pirt and what she does to a scalar English family 18.15

BROAD- "File Misleading Lady" A "section logical" farce of a sentieman from Fetagonis, who kidness and tames a firtatious young ornament of good sectify. Also enter "Napoleon." Good amusiment. S.I.

LARRICK The San Carles Opera Company in Aida. " For further announcement and review see the music department. S.I.

LITTLE—"Ruch Man, Poor Man," with the resident company, a comedy by Porter Emersial Brown, which shows the 5th avenue is just as out of it in Vermont as a chorus sirt in Sth avenue. Ingenious gnd ingenious. LYBIC- 'Darcing Around,' with Al Jolcon. A Winter Garden show with a hussar hero

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THE CORTISSOZ SCHOOL

### "THE ETERNAL CITY" AS A PHOTOPLAY



Impressions, real and reel, set down for posterity by an Evening Ledger staff artist.

#### "FORWARD CHASSE" TO RIGHT FIGURES IN CZARINA WALTZ

Standing, as the has throughout most of the second figure, on her left foot, the lady on the count of "one" in the music finishes her turn to the left, so that she is at her partner's side and at the same

Two concerts will be given by the Phila-

delphia Orchestra for the benefit of the

pension fund for the members of the or-

cleatra on Thursday evening and Friday afternoon of this week. Many of the large orchestras of Europe have such funda and several in America have felt the need of a like investment, and it has been proposed to inaugurate such a one in Philadelphia for members of the orchestra who have the

chestra who have given the best years

thestra.

Mendelssohn's Symphony Cantata, "Lob-

The Friday afternoon concert will be a presentation of Wagnerian compositions, with Madame Johanna Gadski as soloist. Both concerts will be conducted by Leo-pold Stokowski, leader of the orchestra-

Dance Nets \$1500 for Hospital

RENSINGTON AVENUE BELOW LEHIGH AVENUE

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erts, contraito.

Bellevue-Stratford.

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W. ALLEGHENY

HAVERFORD

RIDGE

**OVERBROOK** 

TULPEHOCKEN

IRIS THEATRE

This article is the 15th of a series on Anna Pavlowa's New Social Dances and How to Perform Them, which appear on Tuesdays and Thursdays ex-clusively in this newspaper. These articles have been written by Mile. Pavlowa, icho, as premiere ballerina assoluta of the Petrograd Imperial Opera, is everywhere recognized as not only the greatest living dancer, but the est living authority on the art of

#### By ANNA PAVLOWA ARTICLE XV.

The third figure in the Czarina Waltz is begun, as are the two preceding, in open position. But here, for the first time, the dancers are side by side. This figure is also a part of the first third portion of the dance is which the participants should move in a drawn. cipants should move in a dreamy of the movement to the left. The forward

At the close of the second figure the cavaller stood with both feet flat on the times, really occupies two counts, because there is an imperceptible pause near the cavaller stood with both feet flat on the floor, his right arm elevated and his hand holding the upraised left hand of his lady, who has just completed a turn to her left tout of the sarch. When the circle is executed the lady is facing her partner, but turned sufficiently to her sets to example, her to start the third fig. up the left foot, and make read on right foot, "three" (draw left to example, her to start the third fig. up the left foot) and make read the left to enable her to start the third fig-ure with grace and smoothness. up the left foot), and again repeated in the same manner.

who is looking for a beauty spot and finds a whole ballroomful. Al Johan convulsively ruins the plot.

VALNUT--The Trail of the Loossone Pine. Eugelie Walter's effective dramatizatio of John Fox. Jr.'s tale of the Cumberland Gap. Last week. State of the Cumberland Cap. Two concerts will be given by the Phila-

#### Vaudeville

KFITH'S Joan Sawyer: Claude Gillingwater in "Wives of the Rich"; Fanule Brice, Frank Fogarty, "The Dublin Minstrel"; B. A. Rolfe's "Culonial Days"; Coakley, Hanvey and Dunlevy, blackface comedians; Beaumonte and Anold in "The Doctorine"; Schooler and Dickinson, and Hearst-Selig

motion pictures.
CIXON'S GRAND-The Eight Royal Dragoons, singers and instrumentalists; John P. Wade, in "Marse Shelby's Chicken Dinner", Joe Took's 'One Man Vaudetille Show': Cole. Russell and Davis in "Walters Wanted"; the Tohertys in "Notty Nonsense", Julia Gonzales on the trapese, and comedy motion nutures.

pictures.

LOBE—"Adventures on the Roof of the Earth," moving pictures in the Alps: George Fells and the Barry Birls. Harry Breen in monologist. Chayfon Kenney and Martin Rooney in "The Happy Medium": Eddie Barto and Florence Clark in "Marconied"; the Hedders Alf Grant and Master Hong in "A Chin of the Old Block" Jerge and Hamilton and the Three Navarrows. iton and the Three Navariows.

ILLIAM PENN-The Five Navai Cadets;

beres Welton and Company in "His Mean

olimosition" the Leignious in "The Parry

of the Second Part". McMahon, Diamond

and Chaplow in "The Scarcrow"; Dave Per
nuson, monologist, and Soretty and Antoi-

## WHAT'S DOING TONIGHT

Sunday revivat, tabernacle, 19th and Vine reeis; 1360 octors, Free. Lecture on "Instable Light," by Prof. R. V. Word, Wegner Free Institute of Science 7th street and Montgomery avenue: 8 o'clock

rec.
Lecture en "The Philosophy of the Beautiil" by J. Lorenzo Zwicker, Withersoon
lait 8 o'clock.
Lancatter Avenue Business Men, 3839 Lanaster avenue, 8 o'clock. Free,
Academy of Natural Sciences, 1909 Bace
reet; 8 o'clock. Free,
Coheckaink Business Men, 7th street and
ermantown avenue; 8 o'clock. Free, Germantowa avenue: 8 o'clock. Free.
Market and 52d Streets Business Men. 5210
Market sizet! 8 o'clock. Free.
Lecture. 'Catholicism and Demogracy.'
Seell Cleaterton. Bellevuestratord: 8 o'clock.
Reception. Ludies' Auxiliary. A. O. H. Bellerus-Straiford; 8 o'clock.
Robert Emmed anoiversury reisbration. ClanNa-ties! Academy of Missle: 8 o'clock.
Lecture, 'Medieval Art.' William H. Goodrear Academy of the Fine Arts; 8 o'clock.

#### PHOTOPLAYS

CHESTNUT STREET OFFICE HOUSE d Scats Selling One Week in Advance NDERFUL DRAMATIC SPECTACLE THE ETERNAL

CITY HALL CAINE WITH PAULINE FREDERICK Preceded by Keystone Comedies THE TIOGA VENANGO ST Phila,'s Sincet a Exclusive Photopley Theatre, Capacity 2000. Mailnes 2:30. Evg. 6:40. Ad-maxing, mailnes and evening, 10c. Children, mailnes unly, 5c. Full crobestra. SOULS UNCHAINED COLISEUM

# THE PHOTOP

#### Questions and Answers

The Photoplay Editor of the Even-ing Length will be pleased to answer questions relating to his department. Queries will not be answered by let-ter. All letters must be addressed to Photoplay Editor, Evening Langes.

THE ETERNAL CITY. Sim (ersion of Hall Caing's novel and play. Produced by the Famous Payers Film Company, under direc-tion of Edwin S. Porter and Hagh Ford. Soown for the first time in public anywheres it the Cacataut Street Opera House, March

right foot of about nine inches.  The cavaller, waiting for the last turn of his lady to place her in position for the forward movement in the third figure, takes a half step on the left foot just as the count of "one" comes, and, simultaneously, a long one lequal in length to that of his partner; on the right.  On this count the lady raises her left arm over her head so that the hand may be conveniently taken by the raised left hand of her cavaller; and she also extends her right hand in front and in a lowered position so that it may rest in the right hand of her escort.  The object of the dancers in this figure	ai the Chestnut Street Opera House, March J. 1910.  The cast Donna Rema Pauline Frederick David Ross (David Leone) Thomas Holding Little Ross Kittena Retchert Little Pavid Ross (David Leone) Thomas Holding Little Pavid George Sillwell Leon Papial guardeman George Sillwell Leon Papial Guardeman George Sillwell Little Pavid French Lose Little Pavid French Lose Little Pavid French Lose Little Ross (Little Lance Lose Mingriell Charles Mellish Charles Mingriell George Malerin Little Ross (Little Son John Chino Little Ross (Little Son Fredhitt Veid Little Wife Mary Lander Little Wife Mary Lander Little Wife Little Lance Little Lance Little Son Fredhitt Veid Little Wife Mary Lander Little Wife Mary Lander Little Little Little Little Little Little Wife Mary Lander Little Littl

Hall Caine's highly emotional and picuresque novel, "The Eternal City," made in photoplays. its terrestrial debut at the Chestnut Street Opera House yesterday afternoon. It was shown privately Sunday night, but that doesn't count. It may be stated in all scenic viewpoint. It ranks among the grims." very highest from the standpoint of the

It is difficult to criticise a silent play climinates so much usually considered vitally necessary to bring home the intent of the author-that the audience nay sense that which lies behind and be ond the spoken words, the gestures, the uances portrayed by the nummers. That why "The Eternal City's" success is so much the greater. It "puts across" in silence: it kindles the imagination to the point where it absorbs the poesy, the romance of the shadowy figures depicted in wonderful photography upon the screen. Prior to the picture itself comes a panoramic view in colors of the City of the Seven Hills, Rome, the eternal. Then the film plunges into action with startling rapidity. The projector begins its stutter ing and a street is shown. Around a stone balustrade crouches a woman bear-ing a babe—David Leone, subsequently Mendelssohn's Symphony Cantata. "Lob-gesang." with a chorus of 800 voices and the full strength of the orchestra, will be given for the benefit of the fund on Thursday evening at 8:15 o'clock. The soloists will be Florence Hinkle, soprano. John F. Braun, tenor, and Emma Rob-

known as Rossi. She abandons the child and plunges into the river.

Scene follows scene; the story develops consecutively, coherently and naturally. One superb view after another is thrown on the screen. The beauties of Rome, of the Extra Theorem of the Extra Control of the Compagnation of the Compagnation are old Father Tiber, of the Campagna are shown. One particulary exquisite view depicts David and his Good Man Friday. Bruno, saying farewell to Rome. It dis-closes the Elernal City through a dark-ened arch. Beyond lies a vista o'erlookng Rome, with the dome of St. Peter's

Tickets can be purchased at Heppe's, 1119 Chestnut street. n the distance. So far as the acting is concerned, that of Miss Frederick contrasts strongly with her recent work in "Innocent" in this city. In the speken play, she acted with The German Hospital will receive more than \$1500 from the Ladies' Ald Society of the hospital. That amount was raised last night at a dance of the society atreserve and repression. In the film play she emphasizes emotions and nuances and moods; she throws herself into the re than 800 people at the neurotic role she depicts with a verve

CHILDREN OF THE GHETTO

Featuring Wilton Lackage

LURE OF THE YUKON

WILTON LACKAVE THE PIT

No. 2-SLEEPING HOUSE

No. 2-SLEEPING HOUSE

No. 5—PERPETUAL GLARE

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No. 12-BAG OF DIAMONDS

No. 13-RAID ON MAD HOUSE

No. 4-HAUNTED HILLS

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HELEN GARDNER in "UNDERNEATH the PAINT"-Star Feature

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tion, characterize the singing of Alessandro Modesii, the Amenaaro. The other principals were what they should have been and not much more. lasm. Donna Roma is of the highly emotional type to whom all things appear distorted, highly magnified. And Miss Frederick, realizing this, acts in accordance. She was especially good in the scenes prior to her wedding to David and after the murder of Bonelli.

was the most pleasing usit of the opera. The heartiness of its outbursts, and the definess with which it blended its colors the faithfulness and dexterity of its action, were all of the very highest order. For this and for the orchestra, which gave to Verdi's marvelous score every item of its liveliness and verve, thanks must go to Chevalier Glisseppi Angelief the conductor. He made one fancy, at times, that Verdi was immortal.

Limit one remembered that the whole Next to Miss Frederick, the best mumwas virile, manly and impressive. Losec, as the wicked Baron, was villainous. even though he heaved deep breaths after David had shot him and long after his demise. Special comment may also be made of the excellent acting of Arthur Oppenheim, as the lad, David.

And now to the one weak point in the entire production. Fuller Mellish as the Pope undoubtedly did his best with a difficult role, but somebow or other, he was not convincing. Of course, a Pope who has a son and who permits that son to walk off with his arm about the Pentif's shoulders does not happen any too often. The plot demands the perfordal Pope and wille there is nothing in Mellish's conception to offend even the most devout. yet it is a pity that a Pontiff had to be hown in the flesh.

But taken as a generic whole, "The Eternal City" is the biggest thing done

#### The Revolt of the Historians

Plymouth, Mass., folk are indignant at what they say is misrepresentation of history in a moving-picture film taken by honesty that the film version of "The one of the largest film companies for dis-Eternal City" is superlative among photo- play at the Panama-Pacific Exposition, plays. It stands unrivated from a purely and cutitled "The Landing of the Pil-

The Plymouth folk point to certain scenes in the flin as historically inaccurate; but the moving-picture men reply that the spirit of history is preserved and that the scenes are necessary in the film he points in which the Plymouth folk nd fault include these: I. Samoaset, the white man's friend, is

shown on a roan mare greeting Miles Standish, when, as a matter of fact, Plyouth folk say there were no horses in

Women are shown in the first bontload of landing Pilgrims, when, the Ply-mouth folk assert, there were no women in the first party and the Mayflower never ame pearer Plymouth than Provincetown

2. An Indian skirmish is one of the scenes; but Plymouth folk say there were liquid air. It will no Indian skirmishes, a peace treaty hav-

ture on "The Philosophy of the Beauti-tial," in which this artist-author will dem-onstrate the real meaning of art and the expression of the soul of things. Lecture on Invisible Light

The last lecture in a course on "Invis-ble Light" by Prof. Robert W. Wood, of Johns Hopkins University, will be delly ered in the Wagner Free Institute of Sci-ence, I'th street and Montgomery avenue tonight. The address will be illustrated by lantern slides and experiments with liquid air. It will deal largely with elec-

hot from Florida training grounds. With a staff man as a fixture on the edge of the Athletics' diamond and another right out on the field with the Phillies, you get every item of daily news direct from Jacksonville and St. Petersburg. And as for photos, a Ledger camera man is 'on the job" in both camps. You'll see 'em fighting for positions, on the ground and off, at ease and at work. Follow the big leaguers by picture and story every day in the

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