## PHOTOS FOR PHOTOS' SAKE, AIM OF WOMAN IN ARTISTIC VENTURE

Miss Marcena Beardsley Would Abolish Tortuous Look for a Real Soul Expression in Pictures

STUDIO SOCIETY MECCA

The day of the old-fashioned cabinet estograph, taken with a forced smile an instrument of torture pressing pastograph, taken with a forced simile and an instrument of torture pressing and an instrument of torture pressing to the back of the head, is over, according to the second seco sekly than even the best of artists.

"it's absurd," says Miss Beardsley, "to lox upon photographs as mere things it a season. They should be so artistic and so good that they will be treasured to the statement of the season. and so good that they will be treasured like miniatures from one generation to the next, and it's because I believe that there is real art to be found in camera work that I have taken it up as a career a real career, mind you, not a fad. ogrer since I was a little girl I have

ized photography and art, and it has always been my dream to have a studio shere I could take the sort of pictures where I could take the sort of pictures that somehow nobody else has taken. Naturally I couldn't plunge right into such an enterprise, so I had to 'learn my made' like any other good artisan, and new at last I am ready to make my lites, or perhaps I should say my ideals, into concrete facts—on camera plates." Originality, Miss Beardsley says, is to keypote, and she has struck it en in the decoration of her studio at the and Sausom, where she and Misse velyn Crosby and Clayton H. Overton have joined into a little company of

"I knew," she said a little resretfully, that it would cost a small fortune to make the studio into exactly the sort of piece I wanted, so I just determined to be it myself," and the result is a trimph for the artist. With her own hands she tinted the walls a delicate gray, shading into rose, bought oddly shaped from tire, which she tinted in turn to match the walls, and then shaded the windows at the idea that she might turn interior decorator, however, and declares that her talents do not lie in that direction at all, igh the studio belies her.

It is her theory and those who are in with her that the art of photography his been commercialized, and that taking plotures has been too much infuenced by the haste to take as many lesses as possible. he photo-crafters, however, have nothing to do with such commercial standards, their idea is that each picture shall be a unique portrait and a work of art—in fact, they say frankly they don't want to make money, but pictures. Nevertheless, so widely has the news of Miss Beardslave. plotures. Nevertheless, so widely the news of Miss Beardsley's ven-been circulated that the little studio ture been circulated that the blds fair to be society's mecca during

like to take children and brides the best," she admits, "children because there are so many possibilities in their sweet faces, once they lose the self-consciousness born of facing a camera under ordinary circumstances, and brides ecause there is so much real expression in their eyes, 'dream-misted,' I thinks

"But then every age has its attractions and its possibilities to the artist, and it is real art that we are trying for and not mere likeness of a passing mo-

#### 29 AND PRETTY, FIRST WOMAN PROSECUTOR IS NAMED

California Girl the Pioneer Deputy District Attorney

LOS ANGELES, Dec. 28.—District Atment of Miss Litta Belle Hibben as a deputy district attorney, the first woman Prosecutor in the United States. Miss Hibben is 29 years old and pretty.

"The purpose of the appointment," Darriet Attorney Woolwine explained to-day, "is this: There are many matters of a private nature that women who come to the District Attorney's office will talk over more freely with a woman than they will with men."

## Police Court Chronicles There is such a thing as being speech-ses with indignation. This, in fact, was the condition of William Edwards when

be attempted to tell Magistrate Tracy by he tried to reform Chinatown.
It appears that William, after a tour of the principal places of interest, decided to tell the habitues of that section what they should do to "get right with those on the inside." No one seemed to know exactly what he meant. He also discussed the Parama Caul the Liberty. ttempted to tell Magistrate Tracy

discussed the Panama Canal, the Liberty Bell and the war in Europe, so Police-man Winnie cut the orator's speech short tand took him to the 11th and Winter treets station to prevent the blocking of traffic. It was while on the way to



e station that Edwards lost his teeth,

the station that Edwards lost his teeth, which made it impossible to explain matical to the Judge. He was provided with serial sheets of paper and a pencil to write out his defense, but his statements were so complicated that it was impossible to unravel them.

The Magistrate, the turnkey, the cope who arrested William, and several others, but turns in attempting to interpret his lastlash, but found it impossible. But at was clear the prisoner had lost his lastlash, and he seemed to be humble in spirit and full of apologies which he could not express, the Judge discharged tim, in order that he might find his in order that he might find his and explain matters to his wife he reached home.

TODAY'S MARRIAGE LICENSES

nan, 1620 W. Cumberland st., and theory 2625 S. Tib st., and Marion orac, Fottsville, Pa. C., and Marion orac, Fottsville, Pa. C., and Rosa in, 5136 Euclid ave. , 1735 Ludlow st., and Elizabeth spiton, Ps. is 414 E. Cambria st., and Helen 1420 Clearfield st. 1120 Crearfield at t., and Heres 1120 Crearfield at t., and Rood, 367 Pally st. arrasto, 1627 Christian st., and dalakan, 1627 Christian at., and dalakan, 1627 Christian at., and dalakan, 1627 Christian at., and Amerika, 2530 Heisrade st., and Amerika, 2530 Heisrade st., and Changella, 2530 H. 354 Anna Changella, 2530 H. 354 Anna Changella, 2530 H. 355 Anna St., and Fut. and St., and St., and Fut. and St., and Fut. and Fut 1712 MceKan st., and aneu at., and Venna lan at York, and Eunice E. Hitch et. and E. Hitch it. Heartwood et., and

Marie Tone Philadelphia

## SETS NEW STYLE IN PORTRAITURE



MISS MARCENA BEARDSLEY

#### HOW ONE WOMAN KEEPS HER YOUNGSTERS HEALTHY

any time, but the hollday season is the one when most mothers are discouraged. Little Mary always contracts the grip, or measies, or some kindred allment, while the boys take extreme pleasure in waking father out of his well-carned sleep by sawing everything in the house with an instrument from his new tool chest. Then too, the superfluity of candy canes, tempting chocolates, cakes and goodles is too much for little people, and a trying case of pialn, old-fashioned "turmmy ache" is

quite in order.

Mothers have combated with this state of affairs since time immemorial, with more or less success, and, since the popular superstition has it that we "advance as we become more and more modern in our methods of training youngsters, a few examples as to how the mother of today does it may prove the truth or untruth

of the theory.

Four healthy, rosy-cheeked babies testify to the good training they have received at the hands of their mother, Mrs. Leo Niessen, of Oak Lane. Mrs. Niessen san't willing to turn this preclous trust over to any one else; she personally supervises the diet, clothing, bathing, feeding, and even the recreation of her kiding, and even the recreation of her kid-

"No, they aren't any trouble during the "No, they aren't any trouble during the holiday season, or at any other season," this much for her, and he always gives she declared. "And, fortunately, they in. It isn't really a case of caring for were never crazy for candies. I give them during the holidays; it's just loving them a piece or two of peppermint after."

THE problem of taking the proper care of the little folks is a knotty one at any time, but the holiday season is the one who rieds discipline in that line. I can twice as much candy as they. The whole secret of bringing them up successfully is to do it yourself, watch them continually, and when they seem a bit fretful or uneasy, find out what is the cause of this right away. My children never have colds, because they are never permitted to get their feet wet, and they are always out of doors." Another Oak Lane woman, whose hus-

Another Oak Lane woman, whose husband is a well-known surgeon, has nine lusty children, mostly boys. And the trouble of looking after them during the holiday season, or any other season, doesn't worry her in the least.

"There is no set rule as to taking care of children," she says, "for every child is different, each one, as it were, a law unto himself. I am not a scientific mother, although I suppose I ought to be. I am almost too lenient with them, but I find that the older children give the younger almost too lenient with them, but I find that the older children give the younger ones good example and help me in many other ways. In this way a mother can really bring up a large family more easily than a small one, strange as it may seem. Then, too, I am crazy over children, and they are quick to know this. One of my little boys is inclined to be a bit unruly, so instead of nunshing be a bit unruly, so instead of punishing him when he refuses to do what I tell him to do, I always say, 'Well, mother will feel mighty bad if Bob won't do this much for her,' and he always gives

### Vaudeville

### Keith's

Keith's

A denouement so swift and unexpected that it almost took the breath of the large audience marked "The Passion Play of Washington Square," a comedy of the tragic, which was the most elaborate number of an exceptionally good bill opening at Keith's last night. Miss Alma Tell, in her double role, proved not only to the house, but to her mother, that she is a good actress, and thereby won a husband, acceptably played by Arthur Maitland. The other members of the Maitland. The other members of the cast fitted into the machinery of the clover playlet like cogs. Beatrice Herford was inimitable, as

usual, and, although she wore an evening gown, one could have sworn that a dressmaker, a woman "minding" the baby in a trolley car and a telephone operator in succession were sitting on the stage. The animated shadowgraphs of Mr. and Mrs. Gordon Wilde consti-tuted one of the most unique offerings seen in Philadelphia for months. George Bancroft and Octavia Broske made an impressive initial vaudeville appearance, and if they run true to form, they will gain much more practice in bowing in the future. Mabel Berra, an American prima donna, with her masterful voice, received donna, with her masterful voice, received an ovation. The spectacle of 1847 dancing the fox trot and singing the ragtimes of 1915, done by Gertrude Holmes and Robert Buchanan, made a big hit. Myri and Delmar did "strong man" and balancing "stunts" in a new and artistic setting. The bright jokes of Charles Hoey and Harry Lee, in "The Nominee," caused another source of amusement to spring up in the rear of the house—three or four women who could not central or four women who could not control their "hee-hee-hee." They laughed through the exhibition of the Kerville

#### Here and There GLOBE.

which did billiard tricks un-

Family, which did billiard dreamed of by Willie Hoppe.

Rollicking songs, lively dances and pretty girls mingle harmoniously in "College Days," a picturesque tabloid which headlines the bill at the Globe. Several clever comedians add to the college spirit and the atmosphere is supplied by the costumes and scenery. by the costumes and scenery.

Other acts on the bill are the Fenton Players, in "A Modern Cleopatra": Billy Morse, Orron and Drew, the Zera Carmen Trio, the Maudins, Barnes and Robinson, Gilmore and Gorbin, Orice and Mason and George Smedley. There will be a special midnight performance on New Year's Eve.

CROSS KEYS.

CROSS KEYS.

Bobby Heath, the song writer, took his first bow in his home town this season at the Cross Keys. He "put over" several of his latest creations in the music line, and was given the giad hand by hosts of friends who turned out in big numbers to greet him. The Petticoat Minstreis offered new songs and jokes in a novel manner. Cotter and Boulden, another Philadelphia act, pleased emphatically. Others who won approval were the Fong Lin Troupe, acrobats; Holders' trick mule and Crew and Burns.

NIXON-GRAND.

Paul Conchas and company, in amazing feats of atrength and justiling, is the feature attraction at the Nixon-Grand. De-Witt Burns and Dorrance pleased both young and old in their picturesque act, "The Awakening of Toys." Norris' Baboons showed that they possessed almost human intelligence. Other acts which pleased were Edward Miller and Helen Vincent, Lloyd and Britt and Harry Rose. The pictures were seasonable and full of new ideas.

Choral Union Concert

The Cheral Union of Philadelphia, Anno McDonough director, will give its first concert of the season in Wilherspoon Hall next Wednesday evening, presenting an attractive Christmastime program, with the assistance of May Ebrey Hota, seprancy Piotr Wisla, barttone; Dorothy Johnstone Buseler, harpist, and Henry Lukens, accompanist. The program is made up of Christmas carols and modern

## YOUNG MUSICIANS ENJOY CONCERT BY ORCHESTRA

Guests of Public Ledger at Second Free Entertainment

Boys and girls who are members of school orchestras were the guests last night at the second of the Public Lebour's free concerts by the Philadel-phia Orchestra for school children. The concert was given in the William Penn High School for Girls, 15th and Wallace streets, and the audience which filled the streets, and the audience which filled the auditorium gave the program an appreci-ative and enthusiastic reception. Leopold Stokowski, conductor, had ar-

ranged a program including selections from Liszt, Carl Maria von Weber, Debusay and Tschaikowsky. Herman Sand-by, first 'cellist of the orchestra, who was to have appeared as solvist, was unable to be present and Hans Kindler supplied

Cyrus H. K. Curtis, who was introduced during the intermission by Enoch W. Pearson, Director of Music in the public schools, explained his reason for catab-lishing the series of free concerts and said he wished the children of the city to learn to appreciate the excellent mu-sic played by the Philadelphia Orchestra.

The Kaltenbern Quartet The Kathenborn Quartet of New York city will give a concert in the series of the Drexel Institute entertainments in the

auditorium tonight at 8 o'clock. The pro-

gram; Quartet in E flat major Op. 12. Mendelssohn Violin solo, Air Varie, Op. 10, in G violin mote, Air Varie, Op. 10, in G major Mr. Kallenborn, Rode Prison scene from "Paust" Gound Quartet, Serenade Haydn

#### Theatrical Baedeker # PLAYS.

PLAYS.

FORREST—"Watch Your Ston," with Mrs.
Verion Castle. Frank Tinney, Bernard GranVerion Rines and King and Harry Ellis, the
musical comedy revise success of New York.
GARRICK—"On Trial," with Prederick Perry,
Frederick Truesdell lardiner Crane, Nail
Moran Marie Leonher. The circumstantial
evidence of a murder trial shown in play
form after the opening of the trial.
BROAD—"Secret Service," with William Gallette. A romance of the Southern Confederacy, laid in Richmond, Va.
ADELLPHI—"The Land of the Free," with
Markaret Green, Jennie Bustis, Repley
Holmes, Herman Gerold and Erfingham
Furto. A partialle American counsely of love
LYRIC—"The Bubble," with Louis Mann. Mr.
Mann comedy.

VALNUT—"The Irish Dragoon," with Andrew
Mack, Reorening of the playhouse for popular-brice plays.

STOCK

STOCK AMERICAN—"Help Wanted." The Arvine Stock Company, with Mr. Arvine and Ruth Robinson in Jost Latt's play.

KNICKERRICKER—"The Old Homestaad." The Enickerbooker Players in Benman Thompson's rural masterplace.

BURLESQUE. DUMONT'S — Dumont's Minstrels, in bur-league and travestics of the times.

PHOTOPLAYS. "Marvelous Muceste," the new Italian film, a sequel to Cabiria, featuring the renowned Edward Pagano, who played Maceste in the former work. former work.

STANLEY "Temptation." with Geraldine Parrar. The dive's second film; will be shown all week. It deals with the life of an noers star.

ARCADIA—Tuesday and Wednasday, "A Submarine Pirate." with Syd Charlin, Thursday, Friday and Saturday, "Between Men. with House Peturs and W. E. Hart, and "Dizzy Heights and Daring Hearts," a Keystone comedy. Somedy. Tuesday. 'Destruction,' with Theda (DIENT-Tuesday, and Thursday. Black Bara. Wednesday and Thursday. Black Saturday Excuse Me. Saturday. 'Excuse Me. Saturday.' Excuse Me. Saturday. 'Excuse Me. Saturday.' The Unicon Me. Saturday. 'A LACK.' Tuesday and Wednesday. 'The Unicon Me. Saturday. 'A Heights and Daring Hearts.' a Keystone comedy. Thursday, Friday and Saturday. 'A Submarine Pirate, with Syd Chaolin. 'A Submarine Pirate, with Syd Chaolin. 'A UNDSVILLE.

TH'S — Beatrice Herford, monologues his Bena vocalist; The Passion Plan Washington Square; Balcroff an locke; Mr. and Mrs. Gordon Wilde, shadow inha; Hosy and Lee; Holmes and chanan, Kerville Pamily, billiardiste

## "ON TRIAL" WINS TRIUMPHANT VERDICT

Audience Responds Warmly to Puzzle Play Written

Backward melodrama by Eimer L. Refr. ed by Sam Forrest, Manage & Harris, Garrick Theatre. "On Trial" is another of those puzzle plays and guessing contests like Cover." The problem of thinks

Cover." The problem of thinking out just how the leading man is going to be acquitted of murder and who is going to be nailed for the \$10,000 theft is alone enough to make Elmer Reizenstein's play as popular as missing word contests and picture puzzles of the nineties. Keeping the audience guessing used to be dramaturgic lese majeste; now it is the surest

But the new play at the Garrick has a half dozen other faschations. It is not only a trial play with plenty of suspense as well as of that old, old terror, the hand of the law. It is not only the clearing up of an almost hopeless case of concessed murder. It not only been the aufessed murder. It not only keeps the audience and everybody in the cast, in-cluding the defendant's counsel, in the dark as to the truth. It not only preprogram with items like Dead Man" and "Her Father (Deceased)" and a synopsis of scenes with the court-room, where the testimony is given, interspersed by glimpees of the testimony acted out in reality. It does more than show us these scenes changed with a lightning rapidity that ought to bold good in every dramatic performance.

All those are mere side issues to the real fascination and thrill of "On Trial."

The thing that brought rapid and hearty applause from a crowded house at every change of scene last night was that the play tells its story backwards. It begins with the trial of the accused, shows the erime itself, then the motive for crime, then the thing that created the motive, landing back 13 years, before the coast is clear for the triumphant close of the trial in the solution of still an other mystery.

To describe the whole cloth from which To describe the whole cloth from which the plot of "On Trial" is cut would be as unfair to the play as to the playgoer. Suffice it, that, though pretty broad and considerably stretched, it would hold the interest in any case and, with the re-verse thrown in, it is most admirable en-tertainment. tertainment.

The production carries it well. The adnirable scene shifting, already men-ioned, deals with settings that are excellent enough, except for one that badly needs retouching. The cast is a long one; yet crammed with middle-aged actors who play small "bits" to the life. A few of the principals might be bettered. Fredthe principals might be bettered. Fred-erick Truesdell over-acts badly as the dead man. Marie Leonhard is still a little young for so exacting a part as the accused man's wife. And the child is not as children should be. But Fred-erick Perry's defendant, added to the two dozen admirable "bits," carries the play triumphantly. Conceiving the man as a person of hot passions he drives bin to person of hot passions, he drives him to an extremity of pent, maddened suffering in the court scenes that has seldom been equaled. K. M.

#### Neutrality the Gospel of "Land of the Free"

Women wept in the gallery of the Adelphi Theatre last night. Adelphi Theatre last night.

That fact of its contact with humanity atoned for the sugary lovemaking, the overdone sentiment, the obvious patriotism, the borrowing of a georgem-cohan finale of a vost American flag cohan finale of a vost American has pseudo-curtain, rapidly raised and lowered to a choral ensemble—in very indifferent part-singling—of the cast singing Francis Scott Key's words, all of which are part and parcel of Edward Locke's patriotic American comedy, "The Land of the Free."

Of plot there is little of sentiment

Of plot there is little, of sentiment Of plot there is little, of sentiment much, of imagination none, in this lat-est stage production by the author of "The Climax" and "The Case of Becky," which is a war play without a gunshot and a drama without action or the inevitable clash of wills, conflict of motives or transition and growth of motives or transition and growth characters, lacking which we mistakeni;

believe drama cannot be.

Yet women sobbed in the theatre, and so the playhouse once more was brought close to life in the author's few tense, moving, memorable moments. Perhaps those who smiled overtly or covertly, ac-cording to their kind and degree of breeding, were touched momentarily to the fearsome futilities of war, as its grew-some prespect, its grisly, grim, gory horrors were somewhat guilelessly and often unskilfully fetched home to the average

unskifully fetched nome to the average American household.

Those exemplified were of a German family, with a daughter; a Frenchman with a grandson, "too proud to fight"; a Briton, whose V. C., gained in the Boer War compels service in the Great Conflict when sense of duty prevails over the call of love and the American gir, whom call of love and the American girl, whon he has wooed and won. The hyphenats families are menaced by the break of many years of friendship, as partisan argument keeps each loyal to its side argument keeps each loyal to its side of the hyphen. The Gallic scion loves the Teuton maiden, but the Saxon is winner in the love match, but loses to Death in battle somewhere in Belgium. This is the posture of romance, but it is purely incidental to the alignment and contrast of points of view before and after the cataciysm of hostilities.

Such is the sequence of events and atti-

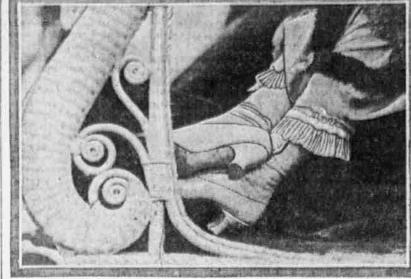
Such is the sequence of events and atti-tudes in this peculiarity adramtic piece it would be a confession of ignorance of it would be a confession of ignorance of technical canons to speak of plot or psychology. The moral of it all is very palpable and is reinforced by a stump-speaking local Judge, who is the rather verbose evangel of the gospel of neutrality for Americans. It is a good moral for all of us to learn, although the moral is not pointed by a tale adorned with the poetry which fires the heart and stimulates the hand and suffuses life with spirituality. These blend into the essence of patriotism and make "pro patria mori" a phrase so living, so charged with sacrifice that the devoted patriot remembers in stress and crisis and the rigor of death only the motherland, and, like the lad of Helias, remembers only his own "sweet Argos," wherever it may lay. The stuff of which dreams are made and by which high sacrifice is inspired is not in Mr. Locke's play, yet it is only by their imagination, that idealizes reality, that plays are great. Mr. Locke does not idealize at all, however much he sentimentalizes; but rather he intensifies reality into mere actuality. So "The land of the Free" is a literal transcript PAULINE FREDERICK IN

"BELLA DONNA"

Land of the Free' is a literal transcript
of daily experiences in many thousands
of divided homes in this country today,
where the melting pot of the nation has
not completed its mission of fusing antagonistic bloods and breeds into the
Americanism which is steriling enough to
stand the acid test imposed by such
mordant conditions as those of the Europaan war.

The coast, on the whole well selected, inclinder Raginy Holmes, Jennie Eustis,

WINTER TROUSERETTES ON BOARDWALK "HAZARDS OF HELEN"



"Close-up" view of the fur-trimmed "panties" worn by Miss Norma Scott, of Wellsville, N. Y., at Atlantic City, taken as the wearer was seated in a rolling chair.

Margaret Green, Edward See, Effingham Pinto, Mary Blackburn, Herman Gerald, Eric Maxon and George Dunn, the ma-jority known here as the capital players they again proved to be. W. R. M.

Gillette in "Secret Service'

In 1807, when "Secret Service" was first In 180, when 'Secret Service' was first, played in London, William Archer wrote that it was "the best drama of adventure and situation written within my recollection in the English language." Since then, by the grace of playwrights and managers, the stage has been the scene of many things, from them revivals to the drama of sevent more recently. to the drama of sex, and more recently the sinister force of the moving picture has transposed all appreciation of the stage into a new key. And "Secret Ser-vice," playing at the Broad this week, remains exactly what it was 18 years ago. remains exactly what it was is years ago.

In fact, if you consider only the change in stage influences, the play is better than ever. We have grown bitterly weary of sex and problem and uplift plays, not primarily because we are tired of sex or problems or uplift, but because we are tired of stupid plays. And "Secret Service" is never stupid except when it forward to sited to it also and swerves. forgets to attend to its job and swerves on a silly tangent about a boy-and-girl affair. It may be a disagreeable fact for the dramatists of the last generation, but it is true that they haven't been able to age this play by the least part of an

Not so with the moving picture. It has taught us to expect, in an entertainment of three or four hours, a complexity of swiftly moving incident, built upon a variety of pleasing or thrilling spectacles, without even a momentary flagging of interest. It may be had for us to "speed up," but the fact is that we do it. Now Secret Service" is a one reel film playing the length of "The Birth of a Nation."
There isn't a single situation or adventure which could not be projected. and there are no characters in it whatver. So, if anyone wants the whole noral of Mr. Gillete's revival, it is that he only way the drama can take care the only way the drama can take care of itself in these times is to devote itself to poetry and to character, to remance and to comedy, to beauty of speech and subtlety of situation, to conflicts of souls, not of bodies, to everything which has made it great, and to nothing which has made it popular.

The popularity of Mr. Gillette's ver The popularity of Mr. Gillette's venture is, of course, a lion in the path of that moral, but it is the last lion. Mr. Gillette himself is something of a lion. He has cultivated his style with an intentness and singleness of purpose which are truly remarkable. Hecently he published a brochure, "The Illusion of the First Time" in acting, on the multiple difficulties which come to an actor, well versed in a rart in his attemnt to make

women are neither free nor spontaneous. women are neither free nor spontaneous. So he hesitates, repeats words, stutters a bit, becomes entirely disconcerted and, to the theatregoer accustomed to the swift and impossible reparties of the ordinary stage, becomes annoying at times. He carries the Illudon into his gait, into the incline of his body, into the carriage of hands and feet. In "Secret Service" he complicates all this with the underly-ing suggestion of the spy, ill at case, suspicious and nervous. It would be a perfect performance were it not that at noments it has an absurd tendency to

moments it has an absurd tendency to smartness.

In his company, obviously trained and with some success to the achievement of the same illusion. Miss Irene Haisman alone attains it, and she alone is out of the picture. The others, notably Grace Reals, Helen Freeman, Stuart Fox, Edwin Mordent and Marion Abbatt, play as vin Mordant and Marion Abbott, play they might have played in 1896. Miss Haisthey might have played in 18%. Miss Haisman, with a very comic sense, can't forget this year of grace, or disgrace 1915. The whole cast is good, and the playing smooth and easy. The thrills, especially in the third and final acts, never miss fire, and the first-night audience, in spite of being fed up on this sort of thing, never missed a thrill.

G. V. S.

#### Rural Play at Knickerbocker

"The Old Homestead," that quaint rural play that has pleased theatre-goers for more than 20 years, is the offering of the Knickerbocker Players.

The play might be termed a one-man drama, as it is written around one char-acter-Joshua Whitcomb-the lovable old countryman who brings sunlight into the hearts of all. The other parts are entirely minor, but if the role of Joshua is carried out correctly the play is all that one could wish. And with George W. Barbier, director of the company, as Joshua, the play reminded one forcibly of the days when Denman Thompson, the author, enacted the role of Joshua and held his audiences almost spellbound With Barbler taking the leading role, the company went through the entire per-formance with laudable form. No one in the company could have handled the role as well as Barbier, who was con-vincing as the benevolent countryman who goes to the big city to search for his wandering son.

There was an added attraction in the Schumann Quartet. The ushers and or-chestra gave a rural aspect by wearing

chestra gave a rural aspect by wearing dusters and big straw hats.

Perhaps the thing that wears on an audience most is a performance that is unusually long. For some time now the Knickerbocker has not been letting out until 11:20, which is rather late for a steady diet. This is caused mostly by the long periods that elapse between the acts. The company should either begin its performances at 8 o'clock sharp integed of 8:15 or 8:29 or shift scenes more the long periods that clapse between the it appear that speech and action are, not spontaneous, but evolved for the first time. The absolute, free flow of spontaneity is the last thing he desires, be-

# **OUTDONE BY "MACISTE"**

The Giant Thespian of "Cabiria" Thrills and "Keystones" Through Six Reels

"Outdoes "Cabiria'"; "Vanquishes D'Annunzio"; "there is no film like "Marvelous Maciste.' "The press agent of the Chestnut Street Opera House is well-come to all of them, and if he needs some more just let him call round at this office. And all in spite of the fact that "Marvelous Maciste' heart the romance or dignity or beauty or consistency of "Cabiria," that its melodramatic story, which is no worse as melodrama than which is no worse as melodrama than our American products, isn't half so akiffully worked out, that it ends most miraculously and inexplicably, and that it betrays the inability of the Itala company, of Italy—best of its kind in the world—to match the technique of American scenario writing. can scenario writing.

can scenario writing.

But "Marvelous Maciste" outdoes "The Hazards of Helen"—both brands—at hair-raising thrills, and daring dangers, and vanquishes Keystone comedy at novel and side-splitting physical feats. All on account of Bat. Pagano—who has his co-liker, Bat Masterson, backed into a corner as a vanquisher of "bad men." The actor who played the negro giant in "Cabiria" is here exploited as a tosser about of thuse and a breaker of tables. about of thugs and a breaker of tables. He lifts furniture in his teeth and men by their hair. He breaks through cell-ings with his shoulders. He vanquishes eight or ten assaliants at once, ties them up in double knots and packages of two, and fings them onto a huckster; cart to parade through the town. He walks up parallel perpendicular walls by bracing his feet against one side and his hands against the other. He flings villains through tables. All with not the least shadow of exertion, passion, enmity or feeling

"Marvelous Maciste" has the advantage of the Itala studios in Italy's Los An-geles, Turin. It not only uses them to produce some very good lighting effects; produce some very good lighting effects; it lugs them right into the story in the genuine Keystone style. Turin itself isn't safe. If it hadn't been for the great war we might soon be as familiar with the main street of that Italian city as we are with the far less charming thoroughfares of Los Angeles. For "Marvelous Maciate" was the last film out velous Maciste" was the last film out before hostilities began.

The Stanley is showing all week Geraldine Farrar's second photo-play, "The Tempintion," which deals with the secrets of a prima donna's life and which was favorably reviewed in these columns Triday.

The Arcadia opens the week with "The Submarine Pirate," with Syd Chaplin, and on Thursday, Friday and Saturday "Between Men," with William S. Hart and House Peters, and "Dizzy Heights and Daring Hearts," a Keystone comedy, will

The Regent opens this week with "Destruction," with Theda Bara, on Wednesday and Thursday "Black Fear," with Grace Elliston, will be screened, and on Friday and Saturday "Excuse Me" will be featured. The Palace begins the week with "The

The Patace begins the week with The Unknown," with Lou Telligen, and "Dizzy Heights and Daring Hearts," a Keystone comedy, while on Thursday, Friday and Saturday "A Submarne Pirate," with Syd Chaplin, will be the feature.

Today (Tuesday) Stanley Mastbaum, of the Stanley Company, will entertain 1000 children of the Sabbath schools of down-town, at the Albambra 'a-catre, 12th and Morrio streets. The children were tendered a regular show because of their regular weekly attendance at the fabbath schools under the auspices of the Council of Jewish Women of Philadelphia. The Sabbath schools downtown are located and conducted by the following superintendents:

Sixth and Kater Synagogue, by Louis E. Leventhal, Esq.
Third and Manton, by Leon H. Rose. Sixth and Dickinson, by Abe Wasser-

## PROMINENT PHOTOPLAY PRESENTATIONS CENTRAL

MARGUERITE CLAYTON in

MARY PICKFORD in

Market St. Theatre STREET

ARNOLD DALY in See "GRAFT" Every Wednesday

LILLIAN GISH and ROZSIKA DOLLY IN "THE LILY AND THE ROSE." CHARLES MURRAY In "The Great Vacuum Robbery"

ORIENT 62D AND WOODLAND AVE Vivian Martin in "OVER NIGHT"

PRINCESS 1018 MARKET

RIALTO GERMANTOWN AVE.

"SONNY JIM'S FIRST LOVE"

Florence Reed in "AT BAY"

PATHE GOLD ROOSTER PLAY

REGENT 1634 MARKET STREET HUMAN VOICE ORGAN

Theda Bara "Destruction"

RUBY MARKET STREET
DOROTHY GREEN & RALPH KELLARD IN

"HER MOTHER'S SECRET"

SHERWOOD SATH AND BALTHMORE ONEILL B

SAVOY 1211 MARKET

"A WOMAN'S PAST"

ART ACORD in

ORPHEUM GERMANTOWN AND CHELTEN AND

Stanley Booking Company

THE following theatres obtain their pictures through the STANLEY Booking Company, which is a guarantee of early showings of the finest productions. All pictures reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY Booking Company.

ALHAMBRA 12th, Morris & Passyunk Ave. Logan Auditorium Broad St. Above Rockland Ave. MARCHERITE CLASSICAL AVION IN Marguerite Clark in "THE PRINCE

ARCADIA CHESTNUT HELOW 18TH Syd Chaplin "A Submarine Pirate"

APOLLO 52D AND THOMPSON MATINEE DAILY VIOLA DANA in

BLUEBIRD 2209 NORTH BROAD ST. IN ROBERT MANTELL "BLINDNESS OF DEVOTION"

60TH AND CEDAR PARAMOUNT CEDAR AVE. THEATRE BLANCHE RING in "THE YANKEE GIRL" 5-Act Framount Production WURLITZER ORGAN FAIRMOUNT 26TH AND GIRARD AVE.

CLEO RIDGELY & "CHORUS LADY" GERMANTOWN SSON GERMAN-TOWN AVE.

Edna Goodrich in "ARMSTRONG'S A PARAMOUNT PICTURE GLOBE SOTH & MARKET NAt. 2:15; Eves. 7 & 9.

PARAMOUNT MARY PICKFORD
OFFERS
"A GIRL OF YESTERDAY" GIRARD AVENUE THEATSE
THE AND GIRARD AVE
VIRGINIA PEARSON & JOSEPH KILGOUP
IN 'THE TURN OF THE ROAD'
AMATEUR STAGE CONTEST

LAFAYETTE 2914 KENSINGTON AVENUE GEORGE FAWCETT in

JEFFERSON 29TH AND DAUPHIN

PAULINE FREDERICK in

LIBERTY HBOAD AND COLUMBIA THEDA BARA in

LOGAN THEATRE 4819 NORTH PAULINE FREDERICK in

Chestnut St. Op. House Chestnut CONTINUOUS PERFORMANCE SEE TODAY'S AMUSEMENT COLUMN

WEST PHILADELPHIA GRAND SED AND MARKET STREETS MATINEE DAILY, 2 P. M., 56. "GRAFT," No. 2

"MOTHER" OVERBROOK HAVERFORD AVE. "THE NATURE MAN"

LEADER FORTY-FIRST AND LANCASTER AVENUE EUREKA 40TH AND MARKET STREETS
World Film-EDWIN ARDEN in

> Chaplin in "A Night at the Show" IMPERIAL 60TH AND WALNUT STREETS FRANCIS X. BUSHMAN in

GARDEN 53D & LANSDOWNE AVE.
MAT. 2. EVG., 5.80.
THIANGLE DESTIN FARNIX IN THE IRON STRAINS
CHAS. MIRRAY IN A Game Old Kaight

Great Northern BROAD ST., ERIE &
"THE PENITENTS"
WITH ORRIN JOHNSON A SEENA OWEN
"THE HUNT"
Featuring FORD STERLING

PALACE 1214 MARKET STREET
10 A. M. to 11:15 P. M.
LOU TELLIGEN IN "THE UNKNOWN"
"DIZZY HEIGHTS AND DARING HEARTS"
—KEYSTONE COMEDY— PARK BIDGE AVE. 4 DAUPHIN Continuous Show from 1-5 & 6:30-11. "THE WHITE PEARL" A Paramount Floure (eaturing MARIE DORO Broad Street Casino BROAD Below ERIE Evening 7.15 and 9

PAUL GILMORE in A WOMAN'S WILES"

TIVOLI Theatre FAIRMOUNT AVE "THE BROKEN COIN," No. 21
"According to Value" Others NORTHWEST

West Allegheny Mat. 2:15. Evgs., 6:80 WM FOX NANCE O'NEILL "A WOMAN'S PAST"

Susquehanna THEATRE-17TH & MILE DIANE & CHAS. TROWNSIDEE IN "THE SIREN'S SONG"

DAKEY

DARBY THEATRE DARBY. "The Mystery of Room 13"

NORTHWEST STRAND 19TH and GIRARD AVE.
Mais. Wood and Sat.

"THE DEVIL," 5 Parts KENSINGTON

JUMBO FRONT ST AND GREARD AVE. POLLING PATHER'S PORT