

MLISS, IN ORCHESTRA HUNGER LINE, DISCOVERS A REBELLION BREWING

"They Should Give Out Checks," Says Quarter Patron, When Two Girls Push Way Into Queue of Early Comers

ONE PATRON OWNS AUTO

By MLISS

Indignation and rebellion were rampant in the hunger line on Saturday night. No bread brigade, however, is this tortuous queue which curls around the gallery entrance of the Academy of Music on Locust street, down past the front of the building, telling out at the night in a final swirl a quarter of a block up on Spruce street.

Unless, of course, you are thinking of the bread of the soul, which is music, then you might properly call this Philadelphia's most persistent, most voracious bread line.

They were the starved look of the famished man to whose nostrils come the smell of savory food, did these hundreds of people who stand faithfully every Saturday night and wait their turn for a gallery seat to hear the orchestra, took on the expression which said more plainly than could mere words:

"All summer long we've had our tongues hanging out for good music and now only we are about to be served with it."

Ordinarily there's a pervasive air of good fellowship among the hardy constituents of the Saturday night line. Last Saturday night the regulars were an unmistakable bunch.

"Something's got to be done about it. This thing's got to be systematized. It's starting again and it can't go on all winter. The management ought to find a way like they did in Boston. There they use checks."

It was a young man with books under his arm who spoke. The actions of two young women—intruders, of course; no regular would so violate the code—who came at quarter of 8 and insinuated themselves into the very beginning of the line were responsible for the grouse. A rustle of rage ran down the waiting aisle. You could almost see it. People who had been there since 5:30 bristled at this being set back two. They gathered round the young man to hear more about the checks.

"There the management provides an officer who hands out checks to the people as they come. No one can crawl in ahead of the other then. If you haven't got your check, you don't get your ticket, and the man who dispenses the checks stands at the end of the line."

It seemed so simple that the little old lady who informed me she had been standing for four years, could scarcely take it in.

"Just think of that," she said in wonderment. "Boston uses checks and Philadelphia hasn't thought of that yet." Then she began to "remind" about the kind of people who, in her experience, had squeezed in ahead of their turns.

"They're never the real music lovers," she said emphatically. "They—this was accented—either come early enough to be sure of getting a seat or take a chance at the end of the line. But some people don't know what honor is."

"Once a whole family squeezed in. I was mad I tried to get an officer to put them back; but what could a policeman do against a whole family? They said they'd been there at 6 o'clock and had left to go and get supper. Many's the time I'd like to go and get supper, but I won't have the nerve to claim my place if I did."

The code among the regulars is stringent. There is no regaining a place once it is left, except on one condition. This is when you have a companion who, with the consent of those immediately in front and back of you, holds your place while you visit friends up and down the line. To do more than this, however, is to unconditionally forfeit your cherished position.

There were many happy reunions Saturday night. Particularly was the girl artist who knows Stokowski welcomed into the fold.

"Is it really true that he had his head shaved? What does he look like and why did he do it?" They fired at her.

She reassured them in one breath. Unable to furnish a reason for Philadelphia's beloved conductor's sudden act of parting with his golden tresses, she calmed them with the announcement that more golden tresses had grown out and that he was looking quite his handsome and romantic self.

It was at this juncture that another popular regular arrived. He drove up with great éclat in a motor, the make of which is well known to us all. He rumbled his greetings to other regulars through Hughelike whistles and modestly took his place at the end of the line. He was complimented on the accumulation of his car, but such is the democracy of the Saturday night line that he refrained from gloating over those who had come on foot.

Suddenly—at the way with lights—they went up. In a little while the line began to straighten and move, slowly at first and then quite rapidly. Those who five minutes before were standing in front of Horticultural Hall wondering if they were to be rewarded with seats, now quite

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story is being published
every Sunday in the
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TODAY'S FASHION



Smart topcoat of green duvetyne trimmed with Belgian hare.

THE practical long coat appears in many attractive styles. This model, of bottle-green duvetyne, is unusually good-looking.

The fullness is held in about the waist with a narrow belt across the front, while two rows of corded shirring across the back serve the same purpose. The high collar is of the same material as the body, and the same fur edges the sleeves. The full skirt of the coat is ornamented with two large patch pockets.

(Copyright.)

miraculously found themselves, quarter in hand, at the very ticket office. Then the mad rush up the long flights of stairs for favorite seats and place.

Yes, they were all there on Saturday night—Old Fritz, built somewhat after the manner of a potato bag, it occurred to me, who sits in the third row and is a great favorite despite his annoying habit of helping Herr Leopold to conduct, following with his stubby fingers every move of Stokowski's graceful Mons. Lisa-like ones.

There were three little music students who come over from Camden and prefer the left side of the gallery, and the woman who has no chin—though it is not recorded that this physiological disability interferes with one's musical appreciation. They were all there—as they will be every Saturday night, rain or frost notwithstanding, so long as good music is to be heard for twenty-five cents.

But they've got a new idea to chew on now; they want those checks.

VETERAN CANTOR HONORED

Alexander Gross Remembered on Twenty-fifth Anniversary

In honor of his twenty-fifth anniversary as cantor of Congregation Adath Jeshurun, a reception was tendered the Rev. Alexander Gross yesterday. The Sunday school children the morning presented him with a Bible printed in both English and Hebrew, while in the afternoon the older members of the congregation, headed by Rabbi Max D. Klein, were hosts. In the evening a dinner was given in his honor by the board of trustees and their wives.

At the annual meeting of the congregation by unanimous vote accorded the right to vote in church matters to the women members. The officers elected for the ensuing year include: Louis Sickles, president; Morris Aikus, vice president; Raphael Goldbach, treasurer; and Harry Cohen, secretary. Three trustees were re-elected for a period of three years. They were Solomon Bacharach, Benjamin E. Block and Sidney Lowenstein.

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Will Study Paralysis Cure in France
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HOW TO 'MAKE UP' FOR AMATEUR THEATRICALS

By LUCREZIA BORI
Prima Donna of the Metropolitan Opera Company.

THIS "beauty chat" is written in answer to an unusual request made by the members of a dramatic society who are making preparations for the presentation of their annual play. They frankly say that they are unskilled in the art of "make-up," and desire some practical information along that line.

As all my readers know, I rarely advise "make-up" for ordinary affairs of life, but as there are many of us who are interested in private theatricals, tableaux vivants and pageants, a lesson in the use of cosmetics will not come amiss.

In the first place, it is necessary to have a full supply of the few necessary greases and paints. These may be purchased at a theatrical costumers' or at some of the drug shops. It is also possible to have one skilled in the art of make-up to come and "do" you, but the economically inclined will prefer to apply the paints and powders themselves.

Provide a generous jar of cold cream, a box of rouge, a box of face powder, an eyebrow pencil, a stick of lip rouge, a stick of black cosmetic, a stick of grease paint and a blue eyebrow pencil.

Equipped with these you can proceed with the actual making up. First rub the entire face and throat with the cream, working it well into the pores. Then with a soft cloth wipe off the superfluous grease. Now rub the face with a stick of theatrical grease paint—a stick costs but a few cents—and then dust face powder over it.

Next rouge the cheeks, using the greatest amount of color on the cheek bones, and work it smoothly into a lighter pink around. A very little rouge should be applied to the chin also.

The lips should then be colored with lip rouge, which also comes in stick form. Then clearly define the eyebrows by using an eyebrow pencil. If they are not heavy enough build them out with black grease paint.

Heat a stick of black cosmetic and bead the eyelashes. Then you must take a dark blue pencil, which comes for the purpose, and draw the eyelids and draw a light shadow under the eyes and a line from the outer corner of each eye. This will make the eyes appear larger and more expressive.

The nostrils and inner corners of the eyes should also be slightly rouged. If you desire to whiten your neck and arms, use a liquid powder which is prepared for the purpose. Apply it to the skin with a velvet sponge.

To remove make-up use a reliable cleansing cream, applying several coatings to the skin until the pores are thoroughly cleansed from the powder and rouge. Bathe the eyes in an eye-cup filled with a saturated solution of boric acid.

Below is printed the formula for an excellent cleansing cream:

White wax 2 ounces
Scented oil 12 ounces
Sweet almond oil 12 ounces
Distilled water 2 ounces
Glycerin 1 ounce
Salicylic acid 50 grains
Half of this quantity is sufficient for ordinary use.

I advise every one who takes part in amateur theatricals to practice making-up several times before the performance. In this way you will be able to tell just the right amount of cosmetics to use in order to appear the living embodiment of the character you are striving to portray.

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HIP! HIP! HOORAY! HERE'S THE CIRCUS!

Metropolitan Now Holds Three Rings of Vaudeville, Brass Band and Skating, All Good

The three-ring circus of the theater world has been established in its leather-lunged calloph in the orchestra pit of the Metropolitan Opera, and began operations. The prosperity of its four short weeks in town ought to be infinite, for the show has just about everything—including the shortest "book" on record.

It has cats that dance on the roofs of New York; baggage smashers that threaten to smash their own trunks in an entirely miraculous manner; the wriggling black spider of a dancer in the world; a detective who changes disguises with an alacrity which would make a chameleon blush; the best "dag act" ever staged; a comedian who won't have anything left to talk about after midnight; November; the only really graceful athletic dancing I ever saw; one song hit; a whole Noah's Ark. Mother Goose Town and United States Geography come to life; film hyphenated Chinese tumblers; a tramp star; a conductor of a brass band who flips his base clarionets with his left hand, carelessly adjusts his collar twice while at work and seems passionately devoted to "The Stars and Stripes Forever"; and finally the wonderful and most beautiful skating ever seen on the stage. Some circus!

And, just like a regular Barnum & Bailey, it commits the crime of misappropriating five cents off everybody that wants a program. That is the only piece of cheap-jack misbehavior on an entertainment that is literally the most financially generous in years. A nickel is not a nickel; but that is an axiom which you cannot about the management just as well as at the playgoer. So in spite of the fact that they generously exhibited two signs by the proscenium which said: "Hip! Hip! Hooray!" one critic at least was sorely tempted to let that be the only proper name divulged by his review.

But who can be peevish in the face of the fact that Mailla and Bart, George Gifford, Charles T. Aldrich, eighty or a hundred chaste girls, Lou Anger, the Ann-ranths, "The Ladder of Roses," the Bogannys Troupe, Nat M. Wills, John Philip Sousa and a score of Continental skaters, including the lovely and astounding Charlotte, have all been rolled into one show by Charles Dillingham and R. H. Burnside?

Generally speaking, "Hip! Hip! Hooray!" is a glorified conglomeration of star vaudeville acts glued together with a brass band and all the elaborate chorus effects

of a mammoth music show. On top comes a great act which is not only a marvel as far as the technique of skating goes, but also a thing of gliding beauty unmatched for polished sweep in all the runnings of the Russians. As for Charlotte, she is the best and the technique, the best of the beauty and a vision of youthful whiteness thrown in.

K. M.

THEATRICAL BAEDER
GARRICK—"COMMON CLAY," with Jane Crowl, Oreste Caldera and Henry Stevenson. It has the double distinction of winning the Craik's prize for a play by a student of Harvard University and of running all through last season on Broadway.

AT POPULAR PRICES
WAIN—"BRINGING UP FATHER IN POLITICS," Gus Hill's newest vehicle for displaying the amazing vicissitudes of George M. Mamma's well-known character. This play is given the advantage of politics, with a ballad music thrown in.

KNICKBOCKER—"THE ETERNAL MAGDALENE," with Eugene Blair. The drama of the splitter and the hell of love, which was first displayed at the Walnut earlier in the season, is here for a four-week engagement.

LYRIC—"HER SOLDIER BOY," with Clifton Crawford, John Clayton, Thomas and Margaret Homans. A beautiful and touching opera, with a cast of specially whitened and some songs to the "grand manner," capable song.

BROAD—"A LADY'S NAME," with Marie Tempest. Gossamer comedy written by Cyril Harcourt, who wrote "A Pair of Silk Stockings" and "The House of Mirth," and now with W. Graham Brown.

FOREST—"SYBIL," with Julia Sanderson. Donald Brian and Joseph Kearney. A pretty star, an agile star, a comic star, plus some serious concentrated chaffing.

ADRIAN—"EXPERIENCE," with Ernest Glendinning. A "modern morality play," with more humor than grace. "Every woman" there's a large cast. Glendinning's own superbly.

NEW FEATURE FILMS
STANLEY—"THE DAUGHTER OF MARGARET," first half of week, with Valentine Grant. Famous Paramount picture. Last half of week, "THE KISS," with Owen Moll and Margaret Clifton. Famous Players-Paramount film, and others.

ARCADE—"OLD POLKS AT HOME," first half of week, with E. H. Jones and Peggy Hyland. Famous Players-Paramount film. Last half of week, "THE RETURN OF EVIL," with E. H. Jones and Peggy Hyland. Famous Players-Paramount film, and others.

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TRAGIC KIPLING TALE REACHES THE SCREEN

"The Light That Failed" Is a Pathe Feature, Sometimes Poignant, and Well Produced