FLICKERS FROM FILMLAND AND SNAPPY STORIES ABOUT STAGE AND STAGE PEOPLE HERE

A BABY GRAND WAS ONCE HER STYLE

"It's the little things that count" warbles diminutive Sylvia Jason in act 2 of "Follow Me" at the Lyric Theatre. The Messre. Shubert evidently agree with the subject matter of the song's little, for the little Jason girl counts for as much as any one in the Anna Heid show except the star. Sylvia did not start out in life with the idea of becoming a musical-connect, actress the actual start out in the start out in the with the idea of becoming a musical-connect, actress ivia did not start out in life with the -oh, dear, no-something much more artistic; namely, a concert planist.

At the age of five, when most children re busily engaged with their dolls, petite yivis was diligently practicing her piano-orte lessons. Her little legs were not long ugh to reach the pedals, so her father well-known Brooklyn musical director, de-vised an attachment for his daughter's right foot which connected with the pedals in such way that Sylvia could secure the proper melodic results. Of course, the little chit's fingers were too short to reach an octave, and here her father found that his mechani-cal genius was balked, for he could not devise extensions for Sylvia's digits.

devise extensions for Sylvia's digits.

However, with increasing age little Miss Jason's fingers grew, until at the age of ten she was able to play octaves brilliantly. At this period the little lady was known all over the neighborhood where she lived as a "wunderkind," and no musical affair was considered complete without at least three plane soles by this infant predigy. Her career as a child planist culminated in a recital in Carnegie Heff! New York, where she was the winner of an absolute triumph, her Chopin numbers coming in for the enthusiastic praise of the musical critics.

In view of the fact that Sylvia Jason's father was an important individual in vaudeville circles, she naturally became interested in stage life and eventually went into vaudeville, appearing with Harry Tighe.

into vaudeville, appearing with Harry Tighe, the light comedian of the Anna Held com-pany, in a "two act." Inasmuch as Harry Tighe is well over six feet in height and correspondingly big, little Sylvia resembles correspondingly big, little Sylvia resembles a midget in comparison, as she measures but four feet eight inches from toes of her tiny feet to the crown of her pretty head.

ORCHESTRA TO GO ON TOUR

There will be no concerts by the Philadel. phia Orchestra on Friday afternoon and Saturday evening next, since a tour of New England will be undertaken at that time. The organization will leave Philadelphia on Wednesday morning for Albany, where a concert will be given in the evening, with Mme. Samaroff as soloist. Portland, Me., will be visited the following evening, when the organ in the city hall of that city, the gift of Cyrus H. K. Curtis, of this city, will be played in connection with the orchestral program, which includes the first part of Gullmant's symphony in D minor for orchestra and organ. Will C MacFarlane is the organist, and he is not unknown in this city, where he has appeared several organization will leave Philadelphia in this city, where he has appeared several

times in private recital.

This organ is reputed to be one of the most magnificent instruments in this country, and Mr. Stokowski is looking forward. try, and Mr. Stokowski is looking forward with keen interest to using it with the orchestra. On Friday evening Hans Kindler, the first cellist of the Orchestra, will be the soloist in the concert given in Manchester, N. H., and the tour will conclude with an appearance at Williams College, in Williamstown, Mass. on Saturday evening, when Mr. Kindler will again be the soloist. All these cities will hear the Philadelphia Orchestra for the first time, and the tour will undoubtedly add to the prestige of the organization and the fame of the conductor.

Those Screen Monickers

JUST a few names of screen stars: Louise Lovely, Arline Pretty, Blanche Sweet, Bessie Love, Lillian Peacock, Muriel Ostriche, Eleanor Crowe, Mona Darkfeather, Fritzi Brunette, Betty Schade, Irene Howley, Ethel Tear, Louise Glaum, Lillian Gish and Dorris Pawn. Such is life in the studio description. life in the studio .- Leander Rich-

PHOTOPLAYS

ANITA STEWART in

MARKET ST. Theatre (48 Market

William Farnum in "The Price of Silences Every Wednesday—"The Purple Mask" Every Friday—"The Great Secret"

House Peters and Myrtle Stedman in "The Halpiness of Three Women" Charles Chaplin in "Easy Street"

DOUGLAS FAIRBANKS in

AMERICAN ARISTOCHACY

PRINCESS 1018 MARKET STREET
EDITH STORRY and ANTONIO MORENO IN Every Tuesday—"THE GREAT SECRET"

REGENT 1034 MARKET STREET RUMAN VOICE ORGAN

VIOLA DANA in

RIALTO GERMANTOWN AVE.

SESSUE HAYAKAWA in

RUBY MARKET STREET BELOW ITH STREET

MABEL TALIAFERRO in

ETHEL BARRYMORE in

STANLEY MARKET ABOVE 16TH

SESSUE HAYAKAWA in

STRAND GERMANTOWN AVENUE AT VENANGO STREET

VIVIAN REED in "THE PRINCESS OF PATCHES"

TIOGA 17TH AND VENANGO STA

FRANK McINTYRE in

VICTORIA MARKET ST. ABOVE NINTH

RIDGE AVENUE THE RIDGE AVE

Mme. Olga Petrova in "BRIDGE BURNED" Charles Chapile, in "Rasy Street"

SAVOY

1211 MARKET STREET

Evg. 6:45-11

PALACE 1214 MARKET STREET

PARK RIDGE AVE. 4 DAUPHIN ST

The Stanley Booking Company THE following theatres obtain their pictures through the STANLEY Booking Company, which is a guarantee of early showing 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 Av. LOCUST 52D AND LOCUST Paramount Pictures. Pauline Frederick to "THE SLAVE MARKET

APOLLO 52D AND THOMPSON MATINES DAILY WILLIAM S. HART in

ARCADIA CHESTNUT BELOW 16TH Wilfred Lucas in "Jim Bludso" CHARLES CHAPLIN in "EASY STREET

BELMONT 62D AND MARKET CLARA KIMBALL YOUNG in

BLUEBIRD BROAD AND SUSQUEHANNA AVE.
Lou Tellegen Cleo Ridgely & Seesus Harakawa
in "THE VICTORIA CROSS"
Mr. & Mrs. Sidney Drew in "His Wife's Mother" CEDAR SOTH AND CEDAR AVE.

Constance Talmadge-Wilfred Lucas

FAIRMOUNT STRAND AVENUE Robert Conness-Mabel Trunnelle in "THE MARTYRDOM OF PHILIP STRONG" 56TH ST. THEATRE MAT. DAILY Evgs. 7 to 11.

Kathlyn Williams-Thomas Holding "THE REDEEMING LOVE" FRANKFORD 4711 FRANKFORD

PAULINE FREDERICK in

GREAT NORTHERN At Eric Ave. THEDA BARA in

IMPERIAL SOTH AND WALNUT STS.

ETHEL CLAYTON in JEFFERSON 20TH AND DAUPHIN

ETHEL CLAYTON in

LEADER FORTY-FIRST AND LANCASTER AVENUE KATHRYN WILLIAMS in

LIBERTY BROAD AND COLUMBIA ALICE BRADY in



"Pearl of the Army"; Episode No. Eleven

Into picture. Looks about for Bertha. She comes in and they exit together. Fade out.

Some IT—(Dars library.) Pearl in picture. Adams and Hertha come in push by butter and come down. Pearl makes as though to leave, but restrains hereif. Gazes at the two, node to butter that he may go. She turns to Bertha and Adams.

Should — The attenual on the mobilization. stitle-The attempt, on the mobilization

Some IS-(Back door of Dare house.) Silent Menare comes up to back door. Gazes about and gives a low whistle. Four of his men appear from hiding places. All move to back door. Silent Menace knocks on same with secret knock. Duer opens and all go quietly into house.

Scone 15-(Dare library) Show flash of Bertha tensely relating her story to Pearl Adams howeby, listening

Adams hourly, Batening.

Scene 20—(Dar's hedroom.) Dare in bed, sleeping. Silent Menace and henchmen sneak in Bend over Dare. Pade out.

Scene 21—(Room in Dare house.) Silent Menace and several henchmen on scene, man appears. Speaks.

Spoken title—"Every one in the house is bound, swent the three in the library." Back to scene. Silent Menace nods. They all out. Scene. 22—(Dare library. Bertha finishes stary. Pearl speaks.

Spyker title—'Do you expect me to believe this of an officer and a gentleman without further proof?' Back to seem. She inhabes speaking out above. Registers hearing sound. Slent Menace and henchmen enter.

Seem 23—(Garden by hedge.) Brent recovers. Gets up slowly and exits.

Scene 24—(Dara Birray.) Pearl. Bertha and Adams resist attack of Silent Menace and his henchmen. A struggle follows. Scene 25-(Outside library.) Brent looks in,

Scene 26-(Dare library.) Silent Menace and benchmen overcoming the three. Scene 27-(Gutside library.) Brent starts off in direction of street to get help. Scene 28—(Dare Abrary.) Silent Menace and senchmen leave the three bound. Exit. Scene 29—(Street.) Brent summons palice-yen. Speaks burriedly to them. They exit out

Some 30—(Dare study.) Silent Menace's men fixing safe. Light fuse and run into library. Some 31—(Dare library.) All wait for ex-plosion. Scene 32—(Entrance to Dare house) Brent and policemen run up steps. There follows a thrilling succession of scenes showing a spec-tacular fight in the house at the end of which the Silent Menace is captured.

tacular light in the house at the end of which the Silient Menace is captured.

Scene 33—(Dare library.) Silent Menace handcuffed, Pearl reaches up to take off his mask. Does so—ho is her father's secretary. She registers relief, speaks.

Spoken title—"Thank Heaven. At last it is over. The Silent Menace is taken." Continuing previous foreground she speaks out above. Then glancius toward wall she starts. Foreground of wall. Shadow of the Silent Menace projected through window on wall. Pearl circs out, pointing to wall. All rush to window.

Scene 34—(Lawn outside library window.) Silent Menace is seen to disappear around hedge. Scene 35—(Dars library.) Show foreground of Pearl and others by window. Pearl turns to secretary, demands to know what it means and who he is. Secretary smiles and shrugs.

Spoken title—"I am merely his servant—his servant unto death." Continuing provious foreground Pearl sains at secretary aghast. Fade into: Ending as per previous episodes.

PHOTOPLAYS



of Australia and South Africa, 1887-89; stage career, toured British Provinces two years, brought to London by Pinero to play in "Notori-ous Mrs. Ebb-smith," later with Mrs. Patrick Campbell in "Sec-

ond Mrs. Tan-queray," "The Ambassadors" with Sir George Alex-ander. Came to United States in ander. Came to United States in 1896 with Sir John Hare; with Forbes Robertson, Maude Adams, Grace George and others; original in "Morals of Marcus." Screen career, Frohman (lead in "Builder of Bridges," "John Gladye's Honor," "Jaffery," "The Witching Hour." Home address, Hotel Belleclair, West Seventy-seventh street, New York city. Studio address, 140 Amity street, Flushing, L. I. To be seen at the Stanley next week in

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Prof. Wm. CLASS DANCE Pri. Evg.

VERSATILE JANE AND HER TASK IN "PENDENNIS"

It is a test of versatility to which Jane Houston is put in "Major Pendennis," Langdon Mitchell's adaptation of the Thack Langdon Mitchell's adaptation of the Thack-eray novel, in which John Drew comes to the Broad Monday. For, in Mr. Drew's play Miss Houston impersonates the amount embryonic Mrs. Siddons, Emily Fotheringay, the spouting, deciamatory pro-vincial actress, to whom fall many of the richest and funniest speeches in the Thack-eray novel. The actress is called upon to characterize absurd tragedy and broad farce in one breath and it is a tribute to Miss in one breath and it is a tribute to Miss Houston's several-sided talent that in the role she has achieved a personal success.

In the first act of "Major Pendennis," Miss Houston, who will be recalled here for per appearances in support of Margare Anglin, has a scene replete with the richest of Thuckeray's burlesque. Seated at an untidy table, diligantly alternating between thelling peas and mending the worn and dusty "ermine" robe of Lady Macbeth, the Fotheringay gives the following dissertation

on her art;

"The art o' tragedy is a hard road and a stony. Times are when I faint by the way and ery to myself, 'Whom am I to go on killing kings for ten and sixpence the night?' Sometimes I'm that fatigued with saying. Tiell bless you,' and siapping a knife into the old man. There are days when I crave to be living in the country in my own house, sleeping late and riging my own house, sleeping into and riging early—servants, horses—and at night me sitting next a Flantagenet or Holingoroke—and het to hear myself bawling out to the pit, 'I am a tiger! I am anything that nows no pity!"

"It's a pretty sweet part, Ophelia, but "It's a pretty sweet part. Ophelia, but she ought by rights to marry Hamlet in the last act. You know all this bloody work in a grave and me cryin' willow wallow' with a straw hat on my land—that doesn't bring money into the house. What they like is where I hand the box of love letters—Take them. I'm done with them—for Take them, I'm done with them'-fo ou see he has give me the go-by, and what do I care for the old rags he's spilled the ink on? I never did understand why she drowned herself in that running pood. Or why didn't she drown herself on the stage? So they can see me drowning and chanting them snatches of old tunes at the same time I gurgle and give up the short time I gurgle and give up the ghost."

BELGIAN QUEEN IS YSAYE'S PUPIL

So seldom does Eugene Vsaye, the great elgian violinist, come to Philadelphia that his recital in the Academy of Music on Monday afternoon, February 15, must be stressed in advance. The concert will have the additional merit of benefiting the Chiliren's Homeopathic Hospital of this city The institution is especially in need of funds at the present time, since it is caring for a number of infantile paralysis cases, besides its regular ward patients.

Interesting facts are not lacking in the violinist's career. Elizabeth, Queen of Bel-gium, is one of Ysaye's pupils. During the long time of agony which her country underwent she nevertheless found time every day for violin practice.

Ysaye was born in Liege, where his father was conductor of a band. Afterward the ather was appointed conductor of the opera at Verviers, and Eugene, at the age of six, was allowed one day, as a great privilege, to sit in the orchestra to see the opera. It was noticed that he paid no beed to the was noticed that he paid no beed to the stage, his attention being absorbed in the violinists, whose attitudes he imitated. So it was decided that he should begin to learn the violin. He entered the Liege Conservatoire in 1866, and a year later secured a second prize. After this he left, but re-entered the Conservatoire in 1872, staying till 1875, with the most brilliant success. The same year Vereze staying the late, with the most ordinant success. The same year Vsaye made his first appearance in Brussels, and later went on to Paris to continue his studies under Vieuxtemps. In 1879 he returned to Liege,

obtaining occasional engagements, among which was one at Aix-la-Chapelle, and this led to his adventurous first tours. Having been paid for this engagement he did not return home, but stayed till his available funds were reduced to a few pence, and was on the verge of asking his father for money to pay his fare back when he secured another engagement, for which he received 100 marks. After this he went to Cologne, where his adventures were sim-

CLOSE-UPS

SMITH, C. AUBREY. Leads,
Frohman Amusement Corporation; born, England; educated in
England; represented at cricket
Charterhouse School, Cambridge
University and
Sussex County,
Captained English team in tour
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seen at the Stanley next week in "The Witching Hour."

The C. Ellwood Carpenter

SCHOLARS' NIGHTS "Sweetheart" Night
"Sweetheart" Night
NEXT WED. (FEB. 14) EVENING
Given in Our Usual Way
USUAL DANCE SAT. EVENING

ADELPHI MATINES TODAY



Dear me, no! just Bernard Shaw's heroine in "'Misalliance," at the Little Theatre, as interpreted by Margit Papolczy.

Having left home estensibly for one day, he returned only after several months Ysaye is a man of large and powerful physique, of boundless physical endurance, and is never happier than when he has a mortala rehearsal after a night journey, followed by a concert and another night in the train or on the sea. One would never dream that during a part of the year the absorbing interest of Ysaye's life is fishing, and that pupils need hope for no lessons if it is a read day. is a good day for rod and river,

One of Ysaye's most valuable experiences was a week he once spent with the great planist, Rubinstein, at his home in Russia. During his week's stay there they played all day long and worked through nearly all the violin sonatas ever written.

SACRED CHARACTERS NO LONGER BARRED IN DRAMA

There has been a change in the attitude of Americans toward many things, and the puritanical spirit is much less manifest today than it was a score of years ago. This is manifest especially with regard to representations of the Saviour as a living being. In "Intolerance," the Griffith film spectacle at the Chestnut Street Opera House, the Saviour walks among the people and His presence insuites reverence. House, the Saylour walks among the peo-ple, and His presence inspires reverence only. There is no feeling that a representa-tion of the Nazarene should be resented. Yet a few years ago it would likely have been impossible to show such a figure in a spectacle without arousing protests from thousands of well-meaning people.

When Mr. Griffith decided to make scenes in Judea a part of his spectacle, he was doubtful as to the advisability of introduc ing the figure of Christ. Then he recalled that about ten years ago Pope Pius X had approved the production in Italy and else-where of an opera called "John the Baptist." This opera was composed by a priest and it one scene the Saviour not only appeared but was required to intone an important solo. Don Fino, the composer, directed the orchestra at public performances of this

The passion play at Oberammergau attracts thousands of visitors every ten years, out a reproduction of this spectacle as wa at the Bavarian village was pro-bited in California. Curiously enough. owever, motion pictures of the passion play were shown in this country. It may be remembered, too, that for a time a specially posed passion play reproduction was shown on screens and without protest From time to time there have been pro-

sts made against theatrical performances which the figure of Christ might appear in which the figure of Christ might appear.

A few years ago there was a great outery when Sarah Bernhardt announced performances of "La Samaritaine." Another outery against a theatrical performance was in the case of "Hannele," a dream play by Gerhart Hauptmann, the famous German dramatist. Hauptmann was visiting this untry at the first performance of his play in New York, and on the opening night he, together with the adapter. Charles Henry Meltzer, and the managers of the theatre. was threatened with arrest. It was soon recognized that there was nothing sacri-legious in the play, and the performance was allowed to proceed. In this play the character of, Gottwald, the schoolmanter, assumed Christ-like attributes, and it was held by some persons that such a repre-sentation was blasphemous. A more tol-erant spirit prevailed when such plays as "The Servant in the House" and "The Passing of the Third Floor Back" were enacted. Another instance of this sort is to be found in "Parsifal," wherein a Christ-



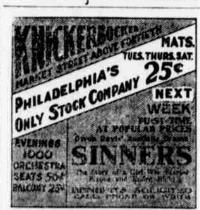
SPECIAL MON. MAT., 25c, 50c EVENINGS, 25c, 50c, 75c and \$1 POSITIVELY NO HIGHER Popular Mat. Tues, and Thurs., 50c, 25c Regular Saturday Mat., 25c, 50c, 75c TODAY—LAST TIMES—THURSTON— THE MAGICIAN

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The same cast as seen at the recent holiday revival at the Park Theatre, New York. SPECIAL SCHOOL CHILDREN'S MAT. THURSDAY 3 O'CLOCK





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Speakers
Frank Stephens
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Rabbi Eli Mayer
Mrs. Edwin C. Grice
Dr. Helen Murphy

LITTLE THEATRE EVENINGS, 8:30 17th and De Lancey Bar, Mat. Thurs., 2:30 Phone Locust 66:1 Bat. Mat., 2:30

LAST WEEK OF

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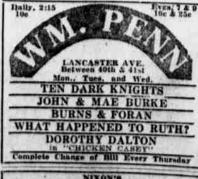
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BLOSSOM SEELEY At Keith's next week with new songs.

like character was confounded with Christ. But again in this case no attempt was made to interfere with a performance of that

walking among the people, performing mis-neles, waiting for the first person without sin to cast a stone, and even, with the cross upon His shoulder, dragging Hi weary way to Calvary. The spectac makes a deep impression upon every be holder, and there is probably none wholder, and there is probably none who would be offended or displeased with an incident in the group of epinodes con-nected with the stories of the Saviour's to orance at the beginning of Christianity. GUSTAV HINRICHS TO CONDUCT AT "BEN HUR The most interesting feature of the performance of "Ben-Hur," beginning Monday will be the presence of that distinguish musician and director, Gustav Hinrichs, the conductor's chair. Mr. Hinrichs habeen so closely identified with the musical history of Philadelphia in the last twenty five years or more that his visits here as always particularly welcome, and in the instance his direction will insure high article treatment of the massive choral and is strumental music of "Ben-Hur." Mr. Harichs' last visit to Philadelphia was to direct at the Metropolitan Opera House the twesty-fifth anniversary of the production of "Cavalleria Rusticana," which opera ty-fifth anniversary of the production of "Cavalleria Rusticana," which opera of Mascagni he was the first to produce is America during his memorable seasons of grand opera at the Grand Opera House. He success at the big uptown theatre continued later in his important grand opera season at the Academy of Music and as one of the chief conductors of the Metropolitan Open House New York.

consecrational festival play because of

Now the Saviour in "Intolerance" is a

walking among the people, performing m

imagined irreverence.

THEATRE-CHESINUT AND TWELFTH STREETS CAPACITY HOUSES AFTERNOON AND EVENING "IT'S THE SHOW"

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"INTOLERANCE LOVE'S STRUGGLE THROUGHOUT THE AGES

MARKET Above 16TH CONTINUOUS-11:15 A. M. to

SESSUE HAYAKAWA

in "EACH TO HIS KIND" Added Charile Chaplin, "EASY STREET"

PALACE 1214 MARKET—10c. 203

ARCADIA CHESTNUT Below 16TH

AKLADIA WILFRED LUCAS
JIM BILUDSO
Added, Charlie Chaptin, "EASY STREET"

REGENT MARKET Below 17th St.
VIOLA DANA
"Threads of Fate"

VICTORIA MAPKET AB DTH
OLGA PETROVA
"Bridges Burned"
Next Monday, Tuesday and Wednesday
Douglas Faltbanks in Americans
COMING—The Event of the Season
NORMA TALMADGE in "PANTHEA"

SIR HERBERT TREE HERRY WHENRY BEERBOHM TREE WHENRY EDITH WYNNE MATTHISON, LYN HARDING ETARTING NEXT MONDAY MATINEE FAIR AND WARMER. SEATS NOW.

BROAD-LAST MAT. & EVG.

GEORGE ARLISS IN "THE PROFESSOR'S LOVE STORY"

BLATTING NEXT MONDAY MAI. JOHN DREW IN "MAJOR PENDENNIS."

BEATS NOW.

FORREST—LAST MAT. & EVG. RAYMOND HITCHCOCK

in a New Musical Play, "BETTY"

Next Week—"HEN HUR."

PRICES, 50c, \$1, \$1.50—NO HIGHER.

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Metropolitan Opera House, Broad and Poplar
Friday Evening, February 16, at \$118
Tickets on sale: Hyan's Ticket Office, Jacobs'
Book Store and Church House, 12th and Walnut.

Knickerbocker 40th and Market Streets
STOCK CO. in "THREE WEEKS"

ELINOR GLYN'S
Next Week—"SINNERS"

GARRICK LAST MAT. and EVG.

ALAUL HOUSE PETERS

"THE HAPPINESS OF THREE WOMEN"
Added, Charlie Chaplin, "EASY STREET
All Next Week-VALESKA SURATT
in "THE NEW YORK PEACOCK"



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