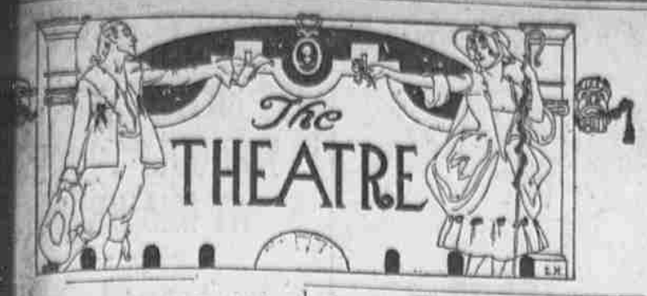

Censoring Sacred Codfish

...adelphia and her theatres and ...regoers may bless their dramatic ... that they have no Pooh-Bah ... with a portfolio of theatrical cen... ...dden about his person. Boston has ... Boston will be the laughing stock ...ther places besides Broadway, if ...r Curley keeps up the good work. ...far he is a pretty successful suc... of the immortal "Honey Fitz." ...stopped "The Easiest Way" and let ... Girl from Rector's" play two en...ments in the home of the Puritans. ...r Curley began by putting the Win...darden chorus into tights, and has ...outdone himself over the question ...ofanity.

...has forbidden the further perform... at the Toy Theatre—a parallel to ...own Little Theatre—of "Across the ...r." The piece is by one of Rad...'s College's favorite and most lady-...dramatists, Marie Beulah Dix, who ...ly writes costume pieces. It is a ... and effective attack on war. It ... profanity at its climax as the nat... outcome of desperate passions in ...rate men brutalized by war. A ... musical comedies and "plays with ..." are indulging in just the same ...). But, of course, as Bernard Shaw ...ed out years ago, it is the serious ... the sincere play, that always fails ... the displeasure of the censor.

...r dispatches indicate that the ...r is willing to let the play proceed ... wicked words are removed—and the ... of the whole thing dulled to match ...mayoral intellect.

...e Girl of Girls" in Washington

...s musical piece which the Forrest is ...ow to Philadelphia next week and ... made its bow in Washington Mon...night as "The Girl of Girls," seems ...ve "got away with it" so far as the ...hington reviewers go. The plot by ...rd Paulton, already narrated in this ..., was much more worried over the ...les of libretto writing than were the ...s who heard it. The book they ... passable; their warm praise went ...e music. "R. G.," of the Washing...Post writes:

...e score of the new musical piece fur...s a pleasing surprise. It might ... been excused if the Atlantic City ...master, accustomed to open-air con..., had shown a tendency toward ... and bombardment with brasses. ...ad, the orchestration was most dis... and well-tempered, with merely an ...sional announcement of a theme ... the trumpets. A large and care... balanced orchestra, in which the ... of the wood-winds was particularly ...tive, was one of the two significantly ...able features of the evening, the ... praiseworthy element being the ... and duets by Miss Natalie Alt and ...rt Sullivan, both of whom have ex...t voices, and Miss Leola Lucey's ...rdly song, "Little Star, Pretty ..." Miss Alt's lilting "Love Is a ...er," is the phonograph probability ...e score.

...ing Along

...e Little Theatre has "Courage" after ... The threatening clouds have passed ...—as "The Mikado" said they would, ... 30 years ago—the opera bouffe of ...rality is ended, the war over the ...war play has subsided, and "Cour... will be produced at the Little The... next Monday according to schedule. ... it goes a little play from England, ...esome Like."

...ke O'Hara is soon to appear at the ...ut in a new Irish drama by Augus...Pitou, Sr.

...r George" to Tour America

...at's all you need to say on Picka...—just "Sir George"—and the theatre... knows you are talking about Sir ...ge Alexander, the "gentleman ...t" who lends such an air of courtly ...ement to what used to be called the ...fish" before theatrical knighthoods ... into fashion. Yet if America has ... him it was in the very early days of ...reer. Of late years Sir George has ... contract with Charles Frohman by ...h the American manager has used ... the best of the former's plays over ... after their London production. As ...nsequence Sir George has had no ... sufficiently new to America to make ...sentable repertory.

...w, however, the contract has expired ...Sir George has found a new piece by ...ley Manners, author of "Peg o' My ...t." With the London stage in its ...nt condition as a result of the war ... is nothing to keep an enterprising ...r-manager at home. After Sir George has produced a new comedy by Rudolf Besier, author of "Don," he will come to America with Mr. Manners' play.

GAIL KANE
Coming to the Garrick next week.

News Notes

Anne Cladwell and Raymond Hubbell have succeeded in fitting Annette Kellermann. The garment—no one would say "vehicle" in connection with Miss Kellermann—is to be called, not unnaturally, "The Model Maid." The company will include Otis Harlan and Ann Wheaton.

From its brief glory as the New Theatre, its Liebler spectacles and its Century Opera, the millionaires' mammoth playhouse on Central Park may gravitate ultimately to musical revues, mounted by Andreas Dippel and the Shuberts.

Joe Weber is to plunge still further into the managerial maelstrom with a piece for Janet Beecher called "The Fallen Idol." It is not autobiographical.

A new farce shortly to be produced bears the title "A Gripful of Trouble." Its author is Fred Jackson.

The Playgoer's "Omar"

The crowd no question makes of ayes
or noes,
But here or there, as strikes its fancy,
goes.
But the dramatic critic down in front,
He knows about it all, he knows he
knows.

ADELPHI—"Suzi," with Jose Collins and Tom McNaughton and an excellent cast. A musical comedy of Viennese origin. More tuneful than clever, but well acted and pleasing 8:15

BROAD—"Jerry," with Miss Billie Burke. A comedy by Catherine Chisholm Cushing. Miss Burke captures a husband in 8 costumes. Amusing 8:15

KEITH'S—Kitty Gordon, Marie Nordstrom, Flo Irwin and Harry Breen in a diversified and entertaining bill 2:00, 8:00

GARRICK—"Potash and Perlmutter," Montague Glass' popular stories of the clothing trade made over into the season's most heartily amusing comedy 8:15

LITTLE THEATRE—"The Critic," Sheridan's satire on things theatrical in his day and ours. A very amusing performance of this tragedy within a comedy 8:30

LYRIC—"The Peasant Girl," with Emma Trentini and Clifton Crawford. A Continental operetta recording the capture of a "milk-fed tenor" and "chicken hawk" by Miss Trentini. The music is excellent and Mr. Crawford most amusing 8:15

WALNUT—"The Heart of Paddy Whack," with Chauncey Olcott. An Irish play of sentiment and song 8:00

BOON TO THESPIANS OUT OF JOBS—AND WILLING TO INVEST

Movie Man, Who Embodies Eastern Amusement Company, Has $1,000,000 Enterprise on Hand.

Actors who are out of work have reason to be happy. A gigantic moving picture concern, with octopus-like tendencies, is about to be launched. It will furnish employment to at least 150 actors—provided each will buy stock in the concern.

This stipulation is not made to increase the capital, according to A. Shaffer, promoter of the company, but merely to make the actors take an interest in their work. The company is assured, he declared today, of $1,000,000 capital, and really will operate a chain of 100 theatres in Philadelphia and Pennsylvania. The headquarters at present is on the sixth floor of 420 Walnut street.

The concern, which will be known as the Eastern Amusement Company, also wants a young man to manage each theatre, but the manager, like the actor, must invest between $350 and $500. This is to make him take an interest in his work. Interest on the money to the amount of 7 per cent. is assured in the advertisement which Mr. Shaffer has placed in the newspapers.

The basis of calculation in this connection is a matter of conjecture, as the company has not yet opened any of the theatres. But, according to Mr. Shaffer, it is negotiating for the first one in West Philadelphia.

In order that returns may come in as quickly as possible for the investors the promoter said efforts will be made to lease or buy three theatres each week. Mr. Shaffer is so confident of success of his plans that it matters not where the theatre is located. In an advertisement announcing that he will buy or rent a theatre he states that it may be located anywhere in the city, and must have a capacity of not less than 250.

He contended that it was impossible for a man to make out independently in the moving-picture business on account of the high cost of pictures. To offset this, Mr. Shaffer explained he would make one picture play several houses a day.

"If I got a film that cost $100 a day rent," he said, "I would send it to four or five of the houses on our circuit. This would make it only about $20 a house. It would be necessary to have autos on hand in order to expedite matters."

The cost of production will also be greatly reduced by the foresight of Mr. Shaffer. He has 50 scenarios already on hand. Many of these he wrote himself. But economy will not end there. The promoter says he will act as his own producer, which means that he will act as his own stage manager. Experience in vaudeville abroad, he asserted, fitted him for this.

When questioned as to the identity of some of the stockholders of the Eastern Amusement Company, Mr. Shaffer said there was only one other "partner"—a Mr. Everies, a former student of the University of Pennsylvania. He said that Mr. Everies was the financial man of the concern.

The company's office is not yet fully furnished, a telephone and some stationery being the only accessories on hand when the caller arrived.

The Eastern Amusement Company will not stop at moving pictures. In the summer it will produce musical comedies in its own parks—which will be obtained later.

"Won't you find it difficult to get actors or actresses to buy shares of the company?" Mr. Shaffer was asked.

"Not at all," he replied, "one woman has already offered to buy $500 worth of stock if I will feature her in a picture."

Pausing to light a cigarette, he added, "We won't employ any one who won't invest."

Pension Fund Concert

The recital to be given tonight at the Academy of Music by Mme. Olga Samaroff will mark the beginning of a pension fund for the members of the Philadelphia Orchestra. Later in the season the Orchestra will itself give two concerts, but Mme. Samaroff will start the fund by devoting her share of tonight's receipts to the cause. It has been long felt by those in charge of the orchestra that the men who give their services and their talents to it for a long time should not be entirely dependent when they are compelled to retire. The pension fund is the safeguard which has been decided upon.

Mme. Samaroff will repeat here the program she played with great success in New York. It includes a Beethoven sonata and MacDowell's "Eroica," two pieces dedicated to the pianist, a waltz, prelude, nocturne and song of Chopin and other pieces.

TO DECORATE LITTLE THEATRE

The Little Theatre is to have its walls and proscenium arch decorated by Miss Violet Oakley. The artist plans to have the mural paintings in soft color tones, each broad panel portraying some part of the history of the drama. A model of the theatre has been secured by Miss Oakley, who is now at work on the color schemes and designs. These will be passed upon by a committee from the Academy of the Fine Arts and the work will then be done by Miss Oakley, assisted by her pupils.

PHILA. SYMPHONY CONCERT

The Philadelphia Symphony Club will present a concert of unusual interest at the meeting of the Lyceum Institute, to be held in the Alumni Building Thursday evening, January 14. The following five soloists from this city will assist in the concert: Antonio Scaniuzio, baritone; Miss Reba Stanger, 'cellist; Herman Weinberg, violinist; Jacob Simkins, violinist, and Theodore Cella, harpist.

WHAT'S DOING TONIGHT

"Billy" Sunday sermons, tabernacle, 19th and Vine streets; 7 o'clock. Free.

Ex-President William Howard Taft's lecture, "The Executive Power, Its Duties and Responsibilities," Horticultural Hall; 8 o'clock.

"Authors' Night," Browning Society, Witherspoon Hall; 8 o'clock.

Recital, Mme. Olga Samaroff, Academy of Music; 8:15 o'clock.

Transit mass-meeting, Textile Hall, 2400 Kensington avenue; 8 o'clock. Free.

Burning church mortgage, Beacon Presbyterian Church.

Jewish war mass-meeting, Mercantile Hall; 8:15 o'clock. Free.

Jenkintown Choral concert, York Road Auditorium; 8 o'clock.

Dinner to William J. Burns, Overbrook Golf Club.

Lecture, "The Organization, Character of Personnel, Scope of Work and Methods of Operation and Control of a Large Municipal Highway Department," William H. Connell, Chief of Bureau of Highways, Franklin Institute; 8 o'clock. Free.

City Business Club's annual dinner, Hotel Colonnade; 7 o'clock.

Delaware River bridge meeting, Ridgway Hotel, Camden; 8:30 o'clock. Free.

West Philadelphia Business Men, Baltimore avenue and 50th street. Free.

Central Germantown Avenue Business Men, 2040 Germantown avenue. Free.

Tioga Business Men, 4848 Germantown avenue. Free.

Conocoxin Business Men, Germantown avenue and 7th street. Free.

Philadelphia Committee for Aid of Orphans of Hungarian Soldiers, entertainment, 2038 Girard avenue; 8 o'clock.

Swarthmore Woman's Club, Swarthmore.

Organ Recital, Frederick Maxson, Broad Baptist. Free.

"Hard Times, the Camel and the Cure," lecture by James F. Anderson, single tax exponent, at Concordia Club of the Lighthouse, 1214 West Lehigh avenue; 8 o'clock. Free.

MUSIC

The visit of the Philadelphia Orchestra to New York, briefly reviewed in this paper last Tuesday, brought an interesting variety of comment from the New York reviewers. The critic of the Sun found that "the playing of the orchestra was technically excellent * * * but the tonal qualities, especially the strings, left much to be desired. * * * The Vivaldi concerto * * * was dull because the tone was dull." With this in mind, the comment of the reviewer of the Mail becomes especially acute: "The outstanding quality of Mr. Stokowski's band were the volume and quality of its string tone." The same reviewer finds the "greatest weakness in the trumpets, which were constantly overwhelmed by the trombones. The horn quartet had power and precision, but little sweetness of tone." The Evening World also found the strings in a "fine, sonorous, singing tone." The Evening Sun was partial to the "Asiatic fury" of the finale of the symphony. The Musical Courier, more enthusiastic than any daily, praises orchestra, master and soloist. Mme. Samaroff, if she is interested, will find in the comments everything but agreement. "Excessive nuance," femininity, masculine "hardness," deep sympathy, lack of sympathy, were among the things discovered in her playing of the "Emperor." The one point on which the critics agree is that Mr. Stokowski dragged certain portions of the symphony, with the natural result that allegros seemed recklessly rapid and uncontrolled. It is a fault which was noticed here on only one occasion, the playing of the "Rienzi" overture. Mr. Stokowski, if he chooses this means of making his distinctions, has excellent company. Mr. Nikisch invariably retards his andantes. But Mr. Stokowski hardly needs to.

Ropartz in Retrospect

It will hardly do to assume that the unresponsive acknowledgment of Ropartz in this city was due to the provinciality of our musical public. Provincial it would have been had we taken the signed and sealed approval of any metropolis instead of passing an individual judgment. The audience last Monday night was certainly willing to listen; the pity is that it listened with so little pleasure.

It was none the less grateful to Doctor Muck for choosing the symphony and grateful to his band for the beautiful playing of it. In the five visits of the Boston Symphony one may profitably be given over to a novelty or to an unfamiliar work. Last year brought Mahler; if this year was not so felicitous it is a pity. But Doctor Muck did well to let us hear what the French musicians of today have done.

Pavlowa

When the synthesis of the arts, dreamed by Richard Wagner, is made and opera is no longer a hybrid—but there is little use in prophesying an event which is not for our time. What is in our time is a synthesis of two of the arts which opera employs, music and dance. They are the two which make opera worth hearing and seeing—one could so easily dispense with operatic singing. And all of this is merely a prelude to the announcement that Anna Pavlowa returns to Philadelphia for two performances, Saturday, January 23.

Comic Opera Again

When "Maids of Athens" was produced in New York last year it bore the name of Franz Legar. "Inside dope" on that occasion credited Mr. Lehar with precisely seven of the 23 numbers. The others were substituted for Mr. Lehar's originals with the avowed purpose of pleasing the public. The ungrateful public was not pleased. A happier case is now audible in Philadelphia. The original score of "The Peasant Girl" was by Oscar Nedbal. It was formerly written for a large orchestra, and depended as much on orchestral effect as on catchy tunes. The music is still good; but to avoid its excessive goodness there has been added a dose of Frimi-plain. That is, more the Frimi of "High Jinks" than the Frimi of "The Firefly." During the progress of "The Peasant Girl" here some of the suppressed Nedbal score has been returned. It is "good stuff," and music lovers would do well not to sneer at it merely because it happens to be at the Lyric instead of at the Academy. Mr. Stokowski recently disposed of the musical snobbery which sniffs at "rags." It is time to dispose of the snobbery which despises the popular aria, the waltz-dream and the patter song. Attentive study of the scores of Beethoven's symphonies is the greatest antidote for the ragtime snobbism. Musical generosity, or democracy pure and simple, is all that is needed for the rest.

Ave, Frater, Atque Vale!

Mr. Caruso is departing these shores next month. Before he goes he will be heard here at least once more. At least once more the finest tenor of our time will move his hearers to wonder and to hear. Because this time it is to be Canio, in "Pagliacci." Mr. Mascagni's inevitable companion piece will be produced, with Destinn. After Caruso goes the mainstays of the Metropolitan will be Miss Farrar as Mme. Sans-Gene (and as anything else she cares to play) and Mr. Amato as Napoleon in "Mme. Sans-Gene." It will not be overlooked that Mr. Amato will be heard with Caruso on Tuesday night. And deserves to be in that company.

ON WITH THE DANCE, BUT CONFINE YOUR JOY TO FOX TROT

This Advice Is Intended for Devotees of Terpsichore Who Wish to Be Strictly Up to Date.

Nineteen-fourteen danced out and nineteen-fifteen danced in.

There is no doubt about that. Nor is there any doubt that while the old gentleman may have excited tangoing, one-stepping and hesitating on his shaky old pins, the infant in the family of years kept time to his first lusty bawl with a pair of tiny feet that, try as he might, refused to do other than fox-trot.

There has never been anything like it.

There was quite some enthusiasm rampant, you may remember, a few short years ago when all this new or modern dancing came along, and the malady of the primeval contortions of the bunny-hug, the turkey-trot and the grizzly bear infected humanity throughout the whole expanse of this terrestrial globe. There was enthusiasm, too, when the barnyard dances yielded in their turn and the one-step was the object of labored concentration. There was more yet over the tango, and who will estimate the heights it reached when the hesitation made its initial bow to an eager world.

But in the dying months of the recent year with the country reveling in not any one of these but all three, it ceased to be an enthusiasm and became a state of mind, for throughout the breadth and thickness of old Noah Webster's favorite book there is not a suitable adjective.

PRESTO! THE FOX-TROT.

And now? Presto! The fox trot! How in the world is it possible to write of an ecstasy outdoing and surpassing a dancing era which was of itself superlative and beggared descriptive words and phrases?

Dancers, real dancers, everywhere realized when this latest of new dances put in a general appearance early in the fall, that it was destined to stay and to occupy a unique position in their hearts. But even the boldest prophets did not dare predict that it would hold the ballroom boards to the exclusion of the older favorites.

Not meaning at all to say by that, that Jean, the leader of the orchestra, never raps his fiddle bow on the music rack as a signal to start up a waltz, for instance. You can still hear waltzes and one steps, and even tangoes now and again as of yore. But they hold their place on the programs out of deference to your dancer—and there are lots and lots of him and her—who lacks that degree of proficiency which makes it possible to determine without fear of challenge just what is what.

"Why," says the expert to himself, "play music adapted to only one form of dancing expression, when fox-trot time permits of all of them?"

THE SECRET OUT.

There is the secret. With the fellow at the traps beating out "ragpicker" rhythm on the drums and cymbals, the world lies before you. Is it a favorite open-step in the hesitation? Is it a neat little cortex from the tango? Or is it a trim, snappy reverse in your best one-step style? Stick it in. It will fit to time. And all without the bother of changing the record on the machine.

And be it whispered that is why all this talk of standardizing the fox-trot falls flatter than the Jersey lowlands. The joy of this dance of dances lies in the fact that it is anything you care to make it, and then some. What matter it if because there is an uncertainty now and again as to what is coming next a favorite toe gets squashed from time to time? Isn't the unexpected always the most fun? Limitations and overacquaintances to the point of boredom are what have killed every superseded dance on the roster to date.

Anyway, the fox-trot is here to stay. And may be the feature of playing prisoner's base with one's partner's feet is not the least of its fascination. From present indications it will rule supreme, as has done no other of its predecessors.

MISSION FOR FORMER PRIEST

F. C. Capozzi Admitted to Communion of Episcopal Church.

The Rev. F. C. Capozzi, formerly an assistant priest in the Roman Catholic Church of Our Lady of Good Counsel, who was admitted to the communion of the Protestant Episcopal Church by Bishop Rhinelander, will leave this city tomorrow to take charge of the Italian Mission in Herrin, Ill., under the direction of the Diocese of Springfield.

Mr. Capozzi was formally admitted to the Episcopal Church yesterday by Bishop Rhinelander in the private chapel at the Bishop's home, 251 South 22d street. In explaining his change of faith Mr. Capozzi said:

"My study of history convinced me that neither the imperialism of Rome or the anarchism of Protestantism could represent the church founded by our Lord. In the democracy of the Episcopal Church I find the ideal of Christian society."

TODAY'S PHOTOPLAY CALENDAR

Subject to Change.

CAPRICE	BELLEVUE	Front and Susquehanna Ave.
THE CHRISTIAN	CHESTNUT ST. OPERA HOUSE	
CONSPIRACY	ALHAMBRA	Twelfth and Morris Sts.
ELAINE	GRAND	52D AND MARKET STS.
ELAINE	PARK	RIDGE AVE. AND DAUPHIN ST.
THE JUDGE'S WIFE	BIJOU DREAM	1308 MARKET ST.
MAN FROM HOME	RUBY	MARSHALL AND MARKET STS.
MASTER KEY NO. 6	EMPIRE	4652 FRANKFORD AVE.
MASTER KEY NO. 7	OVERBROOK	63D AND HAVERFORD AVE.
MILLION DOLLAR MYSTERY	RIDGE AVE.	18TH AND RIDGE
ONE WONDERFUL NIGHT	WINDSOR	Kensington and Frankford Aves.
THE PIT	JEFFERSON	29TH BELOW DAUPHIN ST.
THE PIT	LIBERTY	COLUMBIA AVE. AND BROAD
THE SPOILERS	GERMANTOWN	Germantown Ave. and School Lane
THE TANGLE	FAIRMOUNT	26TH AND GIRARD AVE.
TREADS OF DESTINY	GARDEN	53D AND LANSDOWNE AVE.
THE TIGRESS	SHERWOOD	54TH AND BALTIMORE AVE.
Tillie's Punctured Romance	BLUE BIRD	Broad and Susquehanna Ave.
THE WAR OF WARS	OLYMPIA	BROAD AND RAINBRIDGE STS.
WHEN LYONS ESCAPE	FROLIC	63D AND WYALUSING
MRS. WIGGS OF THE CABBAGE PATCH	LOCUST	52D AND LOCUST ST.
ZUDORA	LEHIGH	531 W. LEHIGH AVE.
ZUDORA	BARTRAM	1319 S. 55TH ST.

PHOTO PLAYS

Another test of the Sherman anti-trust law is under way. This time it is William Fox who has brought suit through the Greater New York Film Rental Company, of which he is president. The corporation became the plaintiff in a suit for $1,500,000 damages filed against the Motion Picture Patents Company, the so-called Motion Picture Trust.

The action is one of the most important in the long series against the General Film Company, among which is the proceeding begun by the United States Government two years ago for the separation of the 12 big manufacturing companies which compose it.

The defendants named are those which are defendants in the Government's action. They are the General Film Company, the Motion Picture Patents Company, the Vitagraph Company, of America; the American Mutoscope and Biograph Company, the Biograph Company, Thomas A. Edison, Inc., the Kalem Company, Pathe Freres, the Lubin Manufacturing Company, Gaston Melies, George Kleine, the Essanay Film Manufacturing Company, the Selig Polyscope Company, the Armat Moving Picture Company, Frank L. Dyer, Henry N. Marvin, Jeremiah J. Kennedy, William Pelzer, Samuel Long, Jacques A. Berst, Albert E. Smith, William T. Rock, Siegmund Lubin, William N. Selig, George K. Spoor and Percival Waters.

ELAINE IVANS
Starring in the new MinA films.

FAMOUS CLOWN FILMED.

Recruits from the funmakers of the fast-growing motion picture industry are drawn from all walks of life. For the greater part they have always come from the stage, and many noted actors and actresses have gone over to the silent drama. Now the film folks are beginning to make inroads upon the circus entertainers, chiefly upon the clowns, as the silent comiques are well adapted to the screen, their humor being mainly expressed in pantomime.

Harry LaPearl is the first and greatest of the clowns to desert the sawdust arena for the screen. He has been placed under a long-time contract to appear exclusively in MinA films, a new brand of comic pictures which are now being shown in first-class theatres everywhere. For two years LaPearl was principal clown with Ringling Brothers' show, after which he was honored by being chosen as chief producing clown of the great Barnum & Bailey Circus, the highest position of its kind in clownland. After two years with Barnum LaPearl was featured at the Hippodrome, New York, and left them to joint the MinA films. A special cast of the best clowns chosen from several prominent American circuses has been engaged to support La Pearl in his film productions. Jimmie Hyland, the comic tumbler; Spooks Hansen, the globe-trotting clown; George Zammett, of the Famous Dollar Troupe; Bob Jordan, Jimmie Corbley, Johnny Mayon, Charley Johnson, Nat Berk and George Williams are some of the pantomimists whose names will be readily recalled by all who are familiar with circus life.

LaPearl is soon to be seen on the screen in a 15-reel serial burlesquing the present day sensational serials. This comic will be called "The Girl of His Dreams."

PERSONALITIES.

Tom Moore thinks he knows how to play the piccolo. The members of his company entertain another opinion. Nevertheless, they were compelled to sit and suffer in silence recently, because a scene in "The Adventure at Briarcliff" called for a piccolo solo.

Helen Holmes, the Kalem railroad star, has been made honorary member of a railroad union. She will now charge union wages.

Marie Walcamp was painfully clawed recently by "King," the big Bison lion, necessitating five stitches.

George Larkin is now with the Rex. Gretchen Lederer also, and William C. Bailey has joined the Peerless Company.

Louise Huff (Lubin) has seven mice for pets.

When you see Mabel Trunnelle in "Olive Is Dismissed," you will wonder how she got all those dogs to howl at once. She induced a certain player to sing.

Edgar Jones (Lubin) added considerably to the supply of food for the starving Belgians by canvassing hundreds of farmers in his native county in Ohio.

NEW YORKER READS PAPER

"Necessity of a Foundry Engineer," Discussed Here.

Recently invented appliances, it is predicted, will triple the output of foundries within a few years. Walter F. Prince, of New York, prepared a paper on this subject which was read last night by A. A. Miller, at the meeting of the Philadelphia Foundrymen's Association in the Manufacturer's Club. The topic was "The Necessity of a Foundry Engineer."

The following officers were re-elected: President, Thomas Devlin; vice president, A. A. Miller; treasurer, Josiah Thompson; secretary, Howard Evans, and trustees, Thomas Devlin, Josiah Thompson and Howard Evans.

SEXTON GIVEN $350 PURSE

Thirty Years of Faithful Service Appreciated by Parishioners.

John W. Ryan, who for the last 30 years has been sextion of Epiphany Chapel, 17th and Summer streets, was presented with a purse of $350 last night by the parishioners in appreciation of his faithful service. The purse was presented by the Rev. Dr. David M. Steele, rector of the Protestant Episcopal Church of the St. Luke and the Epiphany, with which the chapel is connected.

The 400 children in the Sunday school gave Mr. Ryan a traveling bag, which was presented by the Rev. Irving A. McGrew, vicar of the chapel.

TO BID PASTOR FAREWELL

Gloucester City Congregation Will Tender Reception to Minister.

The Rev. William L. Haines, who resigned as pastor of the Baptist Church at Gloucester City, N. J., to accept a new charge as pastor of the Baptist Church at Collingdale, Pa., will be tendered a farewell reception tonight in the church.

Pastor Haines took charge of the church at Collingdale yesterday and conducted the weekly prayer meeting last night.

THREE POST SEASON OPERAS

There will be three extra performances at the Metropolitan Opera House after the close of the regular season, according to an announcement by Manager Gatti-Casazza. The season ends on February 9. The extra performances will be given on February 23, March 23 and April 6.

CHILDREN'S CORNER

A Queer New Friend

...OW would you like to be a poor, lonely little flower, left all alone ...r all the other flowers in the garden ... dropped from their stalks and gone ...eep under the piled-up leaves and ...ses? Pretty lonesome, you think? ...ed it is!

...te in the fall, one cheerful little ... cosmos looked around the garden ...nd some company for a little visit. ... been so busy tending to my seed ...ting, and doing my regular work, ... I haven't been sociable in—oh, ever ...ng! But now my seeds are made, ...flowers are all open and I can visit ...out leaving work undone. And I ... to visit, there are so many in... things I want to talk about."

...ked around over the garden in ... inquiring manner. But she ...swer! "What can be the mat... ...y eyes!" she exclaimed in dis... ... last time I looked over the ... could see the flowers as easy ... Now I can't see a thing!" ... her eyes and twisted and ...ssed.

The brown rose bush laughed.

... me, with your eyes, my dear," said a big brown rose bush nearby, "but with the season!"

"The season's all right!" exclaimed the pink cosmos loyally. "I like the fall, but I can't see the flowers!"

The brown rose bush laughed. "Of course you can't; they are gone!"

"No flowers!" cried the cosmos, "there must be flowers in a garden!"

"In summer, yes," replied the brown rose bush, but now the fall has come. The flowers are sleeping, making ready for their work next year."

The cosmos said nothing for a while, for she wanted to think about what the rose bush had said—and it's very difficult to think and talk, too, as you very well know.

She looked over the garden carefully.

"Yes, there is the sunflower stalk all dry and dead. There is the cornflower patch, not a flower in the whole patch! And the nasturtium bed, not a bloom on it! Surely the rose bush must be right! The flowers are all asleep—only I am left!"

And because it is a bit lonesome to be the last one in a garden, the cosmos bloom felt quite forlorn, quite unlike her usual cheerful self.

"I wish I wasn't in bloom at all," she said. "It's entirely too lonesome to be in bloom all solo alone in a whole garden!"

"You're not all solo alone; I'm here to keep you company," said a pleasant little voice close by the cosmos' head, "so don't worry any more!"

"I'm glad to have company, but please, if it's not rude to ask, who are you?" asked the cosmos after she had craned her neck in a vain attempt to see the newcomer.

"Of course it's not rude to ask, for that's the only way you find out things. I'm a snowflake!"

"A snowflake!" exclaimed the cosmos, half frightened. "I thought snowflakes were cold, horrid things."

"Indeed, no," replied the snowflake kindly, "I will keep you warm and cozy. I will tuck you up snug and keep you company—fear nothing!"

So the cosmos talked with the snowflake and they became fast friends. And the people passing said, "Look at that poor blooming in the snow as if it liked the snowflakes!"

Foolish people! Of course it did!