THE THEATRE

The Apotheosis of Vaudeville

FADS AND FANCIES. Book of Glen McDonough. Music by Raymond Rubbell, Forrest Theatre.

Professor Glum ..... Frank Moulan
Peter Clews ..... Doc O'Neill
Lying Harte ..... Paul Morton
Leicester Square ..... Tom Graves
Kate ..... Tyler Brooke
Phoebe ..... Stella Hoban
Mrs. Hunter-Rumpuss ..... Dorothy Jardon
Sig Giovanni Gasolini ..... Leo Carrillo
The Spirit of Pleasure ..... Lydia Lopokova
Polly Manner ..... Laura Hamilton
Sylvester Nightingale ..... George Lemaire
James Henry George ..... Frank Conroy
Julius Dinglebender ..... Albert Raymond
Herman Deins ..... Frank Caverly
Sherlock Holmes ..... John Miller
Nick Pinkerton ..... James Mack
Joe Washington ..... David Abrahams, Jr.
Abe ..... David Abrahams
A Cabaret Dancer ..... Dottie Quinette

This review really ought to be under "Vaudeville." But that might make Keith's peevish over all the good people who have deserted to "Fads and Fancies." There are, of course, a few of the "legitimate" in the big review at the Forrest. But Frank Moulan and even Dorothy Jardon's gowns are nowhere in sight by the time the vaudevillians get through. As for the book, two weeks ago the press agent thought Glen McDonough was the author; last night anybody could see that a producer had at last discovered the secret of a really funny libretto—let the vaudeville twins do the work.

These comedians that always come in pairs—George Lemaire and Frank Conroy, Albert Raymond and Frank Claverly, for instance—may not be the least bit funny in the way they say a thing, but the thing they say is usually about five times as amusing as anything musical comedy jokesmiths can produce. And the natural thing was to hire enough of them to lay out the huskiest "book" ever written. That's how "Fads and Fancies" has discovered the long-sought perfect librettist.

Glen McDonough did have a plot. It started with gloomy Professor Glum up in the mountains, who kept the Spirit of Pleasure under lock and key until a modern Pandora set her free. There are indications that the rest was originally a history of how the Pandora was tempted in the process of trying to recover the spirited lady. Along toward the end Glum confessed that he had followed her and fallen for the temptress himself. And there was a society lady looking for a new thrill and going to such desperate lengths as scolding a head waiter—all in vain. An income tax collector wandered round—on the program—looking for a missing $21,000,000, but that was all we ever heard of it. The rest—as Shakespeare might have said of the world in some moment of unusual penetration—is vaudeville.

And what good vaudeville! There was that nomenclatural reminiscence of high finance, Paul Morton, with his excessively violent feet, and Doc O'Neill giving his excellent imitation of a popular magazine writer. Likewise John Miller and James Mack, who dance, and Albert Raymond and Frank Claverly, who Weberfield. And Lemaire and Morton. Then, too, Leo Carillo gave his Italian comedy with the perfection of monologue; Tyler Brooke and Stella Hoban danced well enough to have come from vaudeville, and Laura Hamilton sang badly enough.

These vaudeville librettists have so much more self-control than the Harry B. Smiths. Right in the middle of a fashionable auto salesroom a young lady said something about "not being able to afford" something or other—and nobody mentioned profit-sharing. But right afterward Lemaire and Conroy lugged in one of the cars that made Walsh's commission famous and pulled that "rattling good machine" to pieces till doors fell off of themselves. And yet it will be a pretty safe bet that no matter how diligently "Fads and Fancies" entertains the country for the next two years, the gentleman from Detroit will continue paying five a day.

Of course, there is a lot more to "Fads and Fancies" or it wouldn't be such excellent entertainment. There is Lydia Lopokova, youngest and most vital and charming of Russian dancers, with not half as much to do as she ought to have. And there is music built on the best models. "The Same Sort of Girl" still echoes in the Forrrest from the engagement of "The Girl From Utah." But now it is a "song with variations," all trimmed up with new endings that make Mr. Hubbell's version a good better than the original.

As for the chorus, they revel in all the colors of the rainbow and all the furs of the Canadian Northwest. They are all taking long steps this year—most of them have the new wide skirts, and in the case of rest there is nothing at all to prevent.

As you drift up the aisle while the principals line up to show it's all over, you have to admit that the theatre can be a very cheery place if there is lots of color and dash and good spirits and none of the stupid vulgarity that has so often made other shows, less discreet than "Fads and Fancies," so self-conscious. Most remarkable feature of all for a first production, it went through on an express schedule and finished at 11.

The War at the Walnut

It's quite the custom at the Walnut Street Theatre this week to dream of wars, of traitors and of love—the only thing which turns out true being the last. It all happens in the presentation of the four-act play, "It's a Long Way to Tipperary," which is with us for the remainder of the week.

And it all happens in this wise: A young Irishman, a member of an Irish volunteer regiment, is called to the colors when war is declared, and then the dream begins. The young Irishman, Allen Doone, is accused of being a traitor, is sentenced to be shot, but escapes the fate by reason of the fact that the incriminating papers were given him by an officer's wife, who loved another than her husband, and who confesses, thus saving the youth. The man she loved, naturally enough, is the traitor.

Throughout the four acts there is the romance of the young patriot for little Kathleen, a childhood friend, who, in the dream, becomes a Red Cross nurse, and meets him on the field of battle and is with him when he is wounded and when he crosses the Great Divide.

Nick Basil, as Nicola Pasqualiup, an Italian, who is caught in the net spread out for aliens, and gives a very good characterization and produced the one really bright spot of the evening.

Thomas F. Swift and Betty Dainty vie for honors as Allen Doone and Kathleen, and they present their parts very creditably. Some real Irish humor is injected by John Williams, as Sergeant Kelley, who delights in telling of his friend, a lord somebody or other. C. C. Gunter acterization and produced the onereally traitor, and Dorothy Smith played the part of Mrs. Dempsey, the officer's wife, very well.

We are told in the program that the play is absolutely neutral on the present situation in Europe, and how could it be otherwise, inasmuch as the whole thing is a dream?

Jolson at the Lyric

Last night brought a new Winter Garden show to the Lyric. A critical estimate of this particular mammoth of musical comedy land, which distinguishes itself by employing the services of Al Jolson, will appear in the EVENING LEDGER of Wednesday.

A Change at the Garrick

The bookings of the Garrick for the rest of the month have been slightly altered to bring Ann Murdock to Philadelphia, in a play by Porter Emerson Browne, called "A Girl of Today." "The Misleading Lady" will be postponed till March 1. On February 22—the same night that another new piece of Mr. Browne's, "Poor Man, Rich Man," is produced at the Little Theatre—"A Girl of Today" will come to the Garrick. It deals with a girl whose guardian dies, leaving her on the charity of her relatives and friends.

Keith's

Honors are about even between Carolina White and Trixie Friganza this week at Keith's. Each brought prolonged applause, which stopped the show, by widely different methods. Miss White, prima donna of the Philadelphia-Chicago Opera Company, delighted her hearers with familiar selections. Her excellent voice, plus a pleasing personality and a cordial manner, gained friends on the very first selection. She offered among other things "Romeo et Juliette," "O Sole Mio" and "Annie Laurie" with that characteristic expression which made her a favorite in the world of opera. Miss White was accompanied by Hector McCarthy.

The show was almost finished when Miss Friganza arrived, but she practically ripped it open and started it all over again. She flopped on the stage with no ado whatever and was talking away for dear life before the people could realize how she got in. She jumped from songs to monologues and stories in a fashion that kept Leader Schraeder on his toes. Miss Friganza was at various times a cabaret singer, a Juliet, an Indian squaw, a mandarin, a tangoer and finally a ballet dancer. Her songs came in fits and starts, the one about "Love in a Livery Stable" taking first honors. She was ably assisted by F. B. Carman and Jimmy Fox.

In an entirely new atmosphere Lucy Gillette presented a novel juggling act, with quaint comedy. She juggled chairs, tables, flower pots and plates at one time, and between these remarkable stunts indulged in quick acrobatics. She made a solid hit.

Harry Beresford and company presented "Twenty Odd Years," a very good sketch, which would be better if condensed somewhat. Adler and Arline, near hypnotists, repeated their former success. The Berrens, in a musical act; Martin Van Buren, the cowboy singer, and Nat Nazarro and company also won approval with entertaining offerings.

Here and There

"The Dream Pirates," a nautical tabloid with elaborate scenic effects and a warlike atmosphere, is at the Globe. This act, which is presented by H. Bart McHugh, has a cast of 10 persons. The comedy is interspersed with novel musical numbers. There is plenty of "pep and ginger" and laughs.

Frank Milton and the DeLong Sisters show the complications which a rube encounters at a railroad station. There is an abundance of comedy and situations which are unique.

The Arco Brothers perform a number of difficult hand-balancing feats and their act is different from the usual run. The remainder of the bill is evenly balanced with comedy, music and novelties.

The very latest ideas in juggling are shown by the Werner Amoros Troupe at the Nixon Grand. The feats performed by some of its members seem to defy all laws of gravity. The act is presented in spectacular form and abounds in thrills. An abundance of good music is found in the offering of The Six Little Honey Bees, juvenile artists who deal with the latest melodies. Fun for the children is provided by the Cabaret Dogs, which are musical as well as acrobatic.

Robins, the one-man band shows how grand opera, ragtime and love ballads can be offered entertainingly on a harmonica; timely topics figure prominently in the acts which take up the remainder of the bill. The pictures are in keeping with the show.

A dash of the spirit of Broadway is given by May Ward, the Dresden doll comedienne, in "The Cash Girl," a lively comedy offering, which heads the bill at the Cross Keys. Miss Ward puts action in every moment on the stage, and has a few surprises which give zest to her performance. A trio of beautiful girls are the central figures in Lasky's Three Types, a pretty posing turn, which is given with highly artistic environment. Classical and up-to-date selections, alternated with quick comedy, make the act of the Parisian Trio unique in its class. An element of peace and happiness is given in "At the Shore of Killarney," presented by Walsh and Walsh. The remaining acts are all of the up-to-the-minute type.

The troubles of the present-day commercial house figure in "The Buyer from Pittsburg," which is presented by Harry Rapp at the William Penn. There is an abundance of good business epigrams and an overflow of wit, which hold attention until the shop is closed. Sitting lazily on a suitcase, Tim McMahon shows how apparently easy it is to keep an audience in hysterics as he quarrels with his wife, Edythe Chappelle, because they missed the train. McMahon gives many good points to husbands who are not particular about the truth. Good harmony and lively dancing figure prominently in the act of Vivian Ford and Harry Howitt. The show is rounded out by several other good offerings.

SOME FADS AND FANCIES AT THE FORREST

THEATRICAL BAEDEKER

ADELPHI—"The Third Party," with Taylor Holmes and Walter Jones. A boisterous farce of the familiar triangular variety with a parent chaperon. Violent but amusing.....8:15
BROAD—"Pygmalion," with Mrs. Pat Campbell, the distinguished English actress. Bernard Shaw turns a Cockney flower girl into the phonetic equivalent of a duchess. A fine impersonation in a fine comedy..... 8:15
FORREST—"Fads and Fancies," with Dorothy Jardon, Lydia Lopokova and Frank Moulan. An elaborate production on the order of the prevalent New York "revues." See review 8:15
GARRICK—"Innocent," with Pauline Frederick and a good cast. The disastrous results of beauty, ignorance and a lady. Rather unexciting considering its subject..... 8:30
LITTLE—"The Admirable Bashville" and "The Dark Lady of the Sonnets," with the resident company. Two comedies by Shaw. One a blank verse dramatization of his novel on pugilism; the other an amusing encounter between Queen Elizabeth and Shaw's only dramatic rival. Good fun for the intelligent 8:15
LYRIC—"Dancing Around," with Al Jolson. A Winter Garden show with a hussar hero who is looking for a beauty spot and finds a whole ballroomful. Review tomorrow 8:15
WALNUT—"It's a Long Way to Tipperary." A war drama along popular lines with the popular song well to the fore. Neutral, of course. See review 8:15

Vaudeville

KEITH'S—Carolina White, the distinguished singer; Trixie Friganza, the popular comedienne; Harry Beresford and company, Mr. and Mrs. J. McGreevy, Lucy Gillette, Adler and Arline, Black Family, Martin Van Bergen, the Behrens and Pathe News Weekly.
GLOBE—Flo Bert, in "The Dream Pirates"; Frank Milton and the De Long Sisters, in "The Terminal"; Annie Kent, Burns and Klasen, singers; the Arco Brothers, balancers; Dorothy King and Sara Kendig, Pierce and Maizee and Pielert and Schofield.
NIXON—Wilson Taylor, in his playlet, "The Chief of Police"; Camille Personi, in a Japanese operetta, "Butterfly Love"; the Nine White Hussars, instrumentalists; the Circle Comedy Four, Alexander Porter, in "Patter and Chatter"; the Great Wheeler, bicyclist.
NIXON'S GRAND—Werner-Amoros and company, in a juggling novelty; Robins, "the one-man band"; the Six Little Honey Bees, Kirk and Pogarty, vocalists; the Cabaret Dogs, trained animals; Jennings and Evers, blackface comedians, and comedy motion pictures.
WILLIAM PENN—Harry Rapp, in "The Buyer from Pittsburgh," by James Moran; Tim McMahon and Edith Chappelle, in "How Hubby Missed the Train"; Vian Ford and Harry Howitt, singers and dancers; Ed Corlitt and Charles Gillette, "the old pair"; Will Morrissey and Dolly Racket and Eugenie Dunedin.
CROSS KEYS (first half of week)—May Ward, "the Dresden doll comedienne," in "The Cash Girl"; Lasky's Three Types, in a posing turn; the Parisian Trio, comedy and music; Walsh and Walsh, in "At the Shores of Killarney"; Paull and Byrne, modern dancers, and the "Stage-struck Kids."

"Marrying Parson" Arrested

CHICAGO, Feb. 16.—The Rev. James Morrison Darnell, the "marrying parson," was arrested in Chicago today on a warrant charging him with violation of the Mann white slave law. He was taken into custody in the office of his attorney, Richard Cooney.

THE PHOTOPLAY

Questions and Answers

The Photoplay Editor of the EVENING LEDGER will be pleased to answer questions relating to his department.

Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, EVENING LEDGER.

For some as yet unknown reason the release of "The Eternal City" was suddenly changed at the last hour from February 22 to March 1. The film was to have been shown next Saturday at the Broadway Theatre, New York, which is now under the general management of Stanley Mastbaum, and at the Chestnut Street Opera House on the following Monday. Late Friday night word was received here that the release date had been changed.

In consequence, the private view of the film arranged for midnight tonight, so that Pauline Frederick, the Donna Roma of "The Eternal City," who is at the Garrick playing the title role in "Innocent," might see herself on the screen, has been abandoned.

Improved With Practice

During the recent run of "It's No Laughing Matter" in Los Angeles a fat, hearty Irishwoman attended a matine performance and added greatly to the pleasure of those around her by her infectious laugh and sympathetic comments. A late-comer noticed that when the play was ended and the first reel was started again she did not go, but settled back to enjoy it over again. When the little white dog stole Hi Judd's supper she shook with laughter.

"Oh dear, isn't he funny?" she gurgled. "He's funnier than he was the first time."

The late-comer now believes the story of the man who saw a certain railroad picture several times because "sometimes them freight trains is late."

Miss Dana's Sisters in War Zone

Viola Dana, the little Edison leading lady, is suffering from anxious moments as she scans the latest war news from two different war zones. For her two sisters, Leonie and Edna, are situated one near the Mexican trouble zone and the other in the European territory. Edna is playing in London with the London Film Company. The daily reports of raids near London and impending bomb dropping visits to London of the German Zeppelins is the cause for well-founded anxiety on the part of the little lady. Leonie is playing in "The Poor Little Rich Girl" in the border cities of Texas.

The last letter from Leonie told of her having been in El Paso when a raid in Juarez, across the border, sent some stray bullets flying around the Texas city streets. Leonie is playing the part which her little "big" sister, Viola, made famous as the youngest Broadway star before she left for motion pictures because she had outgrown the part in stature.

"The Climbers" Coming

Gladys Hanson, who has been leading woman for Daniel Frohman, E. H. Sothern, Kyrle Bellew, Henry Miller, David Belasco and other prominent producers, will be featured in Clyde Fitch's "The Climbers," which the Lubin Company is making into a feature photoplay at the studio in this city. The scenario for the production was written by Clay M. Greene and the play will be directed by Harry O'Neil. Among the Lubin players who will appear with Miss Hanson are George Soule Spencer, Jack Standing, Charles Brandt, Ruth Bryan, Rosetta Brice, Peter Lang and Ferdinand Tidmarsh.

Generosity is becoming the rule in the manufacture of films. For instance, in "Happier Man," a Beauty release, the leading female character is "Mary Fuller."

Tom MacEvoy, leading man with the Biograph for two years, has been engaged by the Edison Company to play the lead in "An Arcadian Maid."

Petite Billie Williams, formerly with Essanay, is now in New York and will appear shortly in the productions of a big manufacturer.

Mary Pickford and Director James Kirkwood, of the Famous Players, were impromptu supernumeraries in a mob scene, staged for the Majestic feature, "The Lost House," by W. C. Cabanne. They got out of a machine to watch a fire scene, and incidentally stepped into the camera's vision.

Beatrice Michelena, star of the California Motion Picture Corporation, swam across the Russian River, Sonoma County, on a dare a short time ago.

Answers to Correspondents

RUBY C.—No, reliable companies do not steal ideas. You need not be afraid to submit a scenario. If you will write to Vera Sisson, in care of the Universal Company, she'll answer. The address is Hollywood, Cal.

ANGELA.—Irving Cummings has not gone back to the stage. He's with the American Company. So is Ed Coxen. William Garwood and Vivian Rich are not married.

DOROTHY L.—Florence Lawrence is taking a much-needed rest.

DOROTHY C. D.—Frank Harrington is married to a nonprofessional.

H. A. M.—You will have to ask Mr. Bushman. No, Earl Williams and Kathlyn Williams are not related.

VIVIAN RICH,
Smiling star of the American Photoplayers.

MUSIC

The fourth of the five Boston Symphony concerts of the season was given last night at the Academy. Dr. Karl Muck, recovered from the illness which robbed Boston of his leading last Friday, conducted a program arranged to display the splendid virtues of his band; as, for that, any program must display them. The symphony was the first and finest of Sibelius, the concerto enlisted the special services of Messrs. Witek and Noack, of the orchestra's first violin choir, in Bach; Brahm's "Variations on a Theme of Josef Haydn," and Dvorak's "Carnival" overture filled the evening. It was, withal, so just and so perfected a concert as the Boston organization might have been expected to perform.

The tradition revived by Mr. Witek some years ago, which brings the native assisting artist to his place at the beginning of the program and keeps him there to the end, was upheld. More than that, Messrs. Witek and Noack played their parts in the concerto without the least personal emphasis. So it was their workmanship, rather than their virtuosity, which came out, and which devoted itself not to exploitation of their talents, but to interpretation of the material they played. Of it only the Largo, best-beloved of all Bach's slow movements, evoked memory and passion. Its beauty which is not strange, its dignity which is not moribund, its pleasures which cannot be tawdry, are not of our time. With the soloists playing the concerto was heard the string choir of the orchestra, which is, perhaps, the sublimest instrument of our time. Of the felicity of its playing, and the smooth sonority of its tone nothing need be said. For nothing that can be said can do justice to its perfection.

And that perfection came out again in the three other pieces of the evening. Together with Bach they were the completed figure of music, which can be, at its best, the fulfilled figure of life. If you are unwilling to be stirred, both to thought and to feeling, you should not hear music; certainly not the music which Doctor Muck can evoke. For it is to the conductor that the task falls of creating the metaphysical illusion whose secrets, says Francis Grierson, are often felt but never uttered. What the pleasures of primitive life were I do not know; but surely the greatest pleasure of our modern life is partaking of the illusions which art can conjure. Last night the conductor, adjusting tone and accent, beat and rhythm, nuance and climax, made that partaking an Olympian festival.

Olympian, and not heavenly. Because the feet of Olympus are on earth, even as we are on earth. So that which began in the melancholy shadows of Sibelius, and had its moment of divine beauty in the ineffable sadness and grace and longing of his andante, returned to earth in the "Carnival" of Dvorak, and returned suffused with fineness and richness and an unknown glory. This is the aristocracy of art and life, that in it all things, the vulgar and the beautiful, the tragic and the serene, have their just place, that life and art treat us not so much as we deserve as in accordance with the dignity and nobility which is their own.

It is, of course, possible that none of these things were implicit in the music played last night. But in the carefully wrought elaboration of his work Doctor Muck draws taut the suspension from which the imagination of his hearers eventually breaks. If the tension is overdrawn, and the imagination runs wild, that is a misfortune. But to each, in his own fashion, the music spoke. From each, according to his ability, it called forth an answer.

Bottlers and Wholesalers' Banquet

The first annual banquet of the Philadelphia Bottlers and Wholesalers' Association was held last night at the Walton. Charles W. Tobin, president of the association, presided. Among the guests of honor and speakers were Franz Ehrlich, E. T. Fleming, Frank P. Carr, Charles Gruber, Neil Bonner, William Muench and Albert H. Ladner.

The DANCE

STATELINESS A REQUISITE IN FINALE OF PAVLOWA

This article is the eleventh of a series on Anna Pavlowa's New Social Dances and How to Perform Them, which appears on Tuesday and Thursdays exclusively in this newspaper. These articles have been written by Mlle. Pavlowa, who, as premiere ballerina assoluta of the Petrograd Imperial Opera, is everywhere recognized as not only the greatest living dancer, but the greatest living authority on the art of the dance.

By ANNA PAVLOWA

Article IX.

The fifth, and final, figure in the Pavlowana is now to be considered; one-half of this I shall describe in this article and the remainder in the next. In the supplemental portion of the fourth figure the cavalier and his lady are, at its conclusion, placed facing each other, clasping rights hands and standing so that each may take a step on either foot.

This first half of the figure is a forward walk on alternate steps on the first three counts of the music and on the fourth count a pause.

On the first beat of the musical measure the lady takes a forward step of about five inches, lifting the knee a trifle and pointing the toe so that the movement shall have all the stateliness possible.

The second step, taken with the left foot, is similar in character to the first and of the same length, and comes on count "two." As the lady takes this step she should withdraw her right hand from that of her cavalier and carry it under his right arm, which he extends to her right.

With the third count the lady takes her final step forward on the right foot, places the fingers of her right hand in those of her cavalier's left, which he is holding behind his back and without moving the left foot forward, raises the heel from the floor. Her body is inclined toward the left, her head and shoulders slightly tilted, and the left hand rests on her left hip.

Meanwhile, the cavalier has proceeded much in the same way as his lady. On count "one" he has taken a short forward step with his right foot, lifting the knee, and on the second count has taken another of that type on the left foot. And on this count, after releasing the hand of his lady, he has extended his right arm so that on the third count the hand may come to a point just above his partner't left hip. As he takes his next step, on count "three" and with the right foot, the cavalier inclines his body a bit to the right and passing his left arm behind his back he takes with the left hand the right hand of his lady, which is close against his right side and under his right arm.

The fourth count is a pause for the dancers, who prepare in it for the continuation of the figure which brings the Pavlowana to a close. I would caution all who undertake this new dance of mine to endeavor, during this pause, to maintain a perfect balance and, especially, to avoid "tetering."

PHILOPATRIANS GIVE BALL

Exhibition of Modern Dancing Part of Entertainment.

The Philopatrian ball was held at the Bellevue-Stratford last night. For the first time "in the memory of man" the Catholic Philopatrian Literary Institute did not hold its annual ball in the Academy of Music.

Mr. and Mrs. James F. Herron led the grand march. An exhibition of modern dancing was given by Charles J. Croll, president of the Association of Dancing Teachers of Philadelphia, and his sons and their partners.

The ball was arranged by the following committee: James F. Herron, chairman; Joseph A. Brady, J. M. J. Costello, James H. Crumbie, H. M. Donnelly, Joseph L. Durkin, John A. Eichman, Jr., James A. Hamilton, Robert J. McNally, Dr. James J. McNulty, E. J. Mulhern, John A. Murphy, Walter L. Murphy, Maurice Nugent, M. A. O'Neill, Richard Schwoerer, George A. Williams, John F. Skelly, treasurer; John F. Costello, William J. Barry, Jr., and Joseph L. Tinney, secretaries.

Peace Centenary Observed

"God's Footprints in Europe's Titanic and America's Gigantic Success" was the subject of a lecture delivered last night by the Rev. Dr. Frederick J. Stanley, of New York, at the celebration of the completion of 100 years of peace between this country and Great Britain in the Falls of Schuylkill Presbyterian Church.

WHAT'S DOING TONIGHT

Sunday revival, tabernacle, 19th and Vine streets; 7:30 o'clock. Free.
Engineers' Club, 1317 Spruce street; 8 o'clock.
Recital, Mme. Olga Samaroff, Y. M. H. A., Witherspoon Hall; 8 o'clock.
Women's Democratic Club, 1503 Walnut street; 8 o'clock.
Philadelphia Safety Council, Franklin Institute; 8 o'clock. Free.
Dal Masque, Horticultural Hall; 9 o'clock.
Dinner, Lutheran Social Union, Downtown Club; 7 o'clock.
Lecture on Invisible Light, Wagner Institute, Montgomery avenue and 17th street; 8 o'clock. Free.
Play, "The New Mayor," Lu Lu Temple, Spring Garden east of Broad street, St. Stephen's Catholic Club; 7:45 o'clock.
Concert, St. Donato's Hall, 65th and Callowhill streets; 7:45 o'clock.
Lecture on "Workman's Compensation," Franklin Institute, 7th above Chestnut street; 7:45 o'clock. Free.
Northwest Business Men, 2336 Columbia avenue; 7:45 o'clock. Free.
Fifty-seventh Street Improvement Association, Stinson's Hall, Girard avenue and 60th street; 7:45 o'clock. Free.
Lancaster Avenue Business Men, 3030 Lancaster avenue; 7:45 o'clock. Free.

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SELECT PHOTOPLAY THEATRE CALENDAR

TODAY'S FEATURES		SUBJECT TO CHANGE
LEADER	41st St. and Lancaster Ave.	A FOOL THERE WAS
JEFFERSON	20TH Below Dauphin St.	AS A MAN SOWS
IRIS THEATRE	Kensington and Allegheny Aves.	THE BLACK ENVELOPE
Frolic Theatre	52d St. and Wyalusing Ave.	Ethel Barrymore In The Nightingale
TIOGA THEATRE	17th and Venango Sts. Matinee at 2:30 Evenings at 6:45 and 9 o'Clock Phila.'s Finest Photoplay Theatre. Cap. 2000	WM. FOX Presents EDMUND BREESE in THE WALLS OF JERICHO A MODERN PLAY
GERMANTOWN THEATRE	Germantown Ave. and School Lane Devoted to PARAMOUNT PICTURES Hear the Famous Hope-Jones Pipe Organ	DAVID BELASCO Presents THE GIRL OF THE GOLDEN WEST Booked Through the Stanley Booking Co.
CHESTNUT ST. OPERA HOUSE	HOME OF WORLD'S GREATEST PHOTOPLAYS ONE MORE WEEK OWING TO BIG DEMAND	FOUR TIMES DAILY THE CHRISTIAN Afternoons, 1 and 3—10c and 15c Evenings, 7 and 9—10c, 15c, 25c Next Week—ANNETTE KELLERMAN, "The Perfect Woman," in "Neptune's Daughter"
STAR THEATRE	KENSINGTON AVENUE BELOW LEHIGH AVENUE	MRS. LESLIE CARTER in "DU BARRY" A WONDERFUL PRODUCTION
BELVIDERE	Germantown Ave. bet. Graver's Lane	THE FULFILLMENT
TULPEHOCKEN	Germantown Ave. & Tulpehocken St.	Comedy Day Fatty and Minnie He Haw
REGENT	1432-34 Market Street	Lew Fields in OLD DUTCH
OVERBROOK	63d St. and Haverford Ave.	Clara Kimball Young in LOLA
GARDEN	53d St. and Lansdowne Ave.	SHADOWS OF THE PAST
		ZUDORA IN THE $20,000,000 MYSTERY
SOUTHERN	Broad & Reed Sts.	No. 1—Mystery of Spotted Collar
MARCONI	1218 South Eighth Street	No. 2—Mystery of Sleeping House
EUREKA	Marshall St. and Hunting Park Ave.	No. 4—Mystery of Haunted Hills
RIDGE	25th St. and Ridge Ave.	No. 6—Case of McWinter Family
ARCADE	2526 Richmond Street	No. 10—Gentlemen Crooks
OLYMPIA	Broad & Kenilworth Sts.	No. 10—Gentlemen Crooks
HAVERFORD	60th and Haverford Ave.	No. 11—Message from the Heart
CEDAR	60th St. and Cedar Ave.	No. 11—Message from the Heart
WEST ALLEGHENY	25th & Allegheny Ave.	No. 11—Message from the Heart

CHILDREN'S CORNER

Mr. North Wind Learns a New Game

THE bravest fairy stuck her head out of the door of the fairy cave and said, "When you want to play 'dress-up,' you begin by getting together all the dresses and pretty things you can find. Then you decide what you will be and you dress up like that and play. I guess that's about all there is to it," she finished lamely.

Mr. North Wind was quite disappointed and he made no secret of the fact. "I don't see as that is much of a game!" he exclaimed, "I can't even see one bit of fun in that. Why do you think it is so jolly?"

The fairies got so excited at the idea of Mr. North Wind not liking their game, that they forgot the cold and stuck their heads out of the door of the cave. "Fun in that!" they exclaimed, "of course there is fun in that! We like it more than anything we play!"

"I know you have told me that before," replied Mr. North Wind patiently, "but I'll declare, I fail to see where the fun comes in. Just dressing up like somebody you are not—what is there to that?"

"Oh, but don't you see," cried the bravest fairy, "it isn't just the putting on clothes that's the fun, it's the being anything you want to be! You can be anything you like, and for as long as you wish—I'm sure that is fun!" She nodded her head with energy. "Just try it and you see for yourself."

Mr. North Wind looked thoughtful. "It might be fun," he admitted, "but I don't know what I want to be!"

The fairies laughed. "That's because you are not a fairy," they cried; "fairies always plan to be somebody else. If you don't want to be somebody, why don't you begin the game by dressing up something and play with that?"

"That is a good idea," said Mr. North Wind, "but what shall I dress up?"

The fairies looked around, and spied the dark gray piers that stuck up out of the water along the edge of the docks near by. "There are some straight posts that you can dress up as people," suggested one fairy; "you'll find that a good way to begin."

Mr. North Wind laughed and off the truth may be told) felt rather foolish. But he had decided to explore this game till he found what was so nice about it, so he set to work.

He blew up the water into a fine spray. He dashed it over the piers till they dripped with the moisture. He even called his friend Jack Frost to help him and together they froze white caps and lacy frills all over those gaunt gray piers.

The fairies clapped their hands and pretended to talk to the elegantly dressed "ladies" Mr. North Wind had placed along the docks, and even Mr. North Wind himself had to admit that making ladies and lace frills out of piers and spray was more fun than sitting around doing nothing.

The fairies clapped their hands and pretended talk to the elegantly dressed "ladies" Mr. North Wind had placed along the docks.

And his joy was quite complete when, a little later in the day, some people walked along the wharf and exclaimed, "Just see those piers! they look exactly like ladies dressed up for a party!" Mr. North Wind howled, "I did it," in their ears and resolved to play some more!

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