THE THEATRE

Is a Theatrical Shake-up Coming?

There are signs of restlessness among the managers. The amalgamation of booking interests which failed to materialize didn't please many of the independent producers. And now one of these gentlemen is saying in print that present conditions are no better than "trustification" would be. Asked if he was in favor of one controlling booking agency, Mr. Brady said: "No, I am not, because it forms a monopoly and is a trust idea such as is or should be prohibited by law," and continued: "The present system prevents competition except by a few. I am in favor of free and open competition. At the same time, however, the solution will not be effected by a pooling of the interests of the independent producers to regulate booking arrangements as now dictated by those in control."

The New York Sun is very sure that the "show business"—as theatrical art is called in the United States—is in for a great many readjustments. It has found a "prominent theatrical man" who says: "You cannot keep theatrical producers from fighting one another, but there is bound to be one of the greatest shake-ups in years, and it is coming soon."

Just what all this means is a matter for pretty large conjecture. Perhaps it is only a question of the dissatisfaction of certain smaller producers with their booking agencies. Perhaps the increasing hardships of the managers in this war-ridden season are taking this direction of complaint. Perhaps, on the other hand, it may be the sign for very wide modifications of our producing system.

The two-dollar scale may be lowered with the hope of drawing some of the huge crowds that fill movies, vaudeville theatres and popular-priced houses. But that must mean large reductions in the exorbitant salaries of the better players; for even with the two-dollar scale it is only a genuine success that can show a big enough profit to pay for the manager's failures.

Or things may drift along pretty much as they are with the risks getting bigger and bigger and a real financial crisis looming up. Under these circumstances, however, there will undoubtedly be a few astute managers to see a way out by catering to particular clienteles with some such secure and elastic organization as Granville Barker is demonstrating at Wallack's Theatre, New York, with his repertory season.

Scenic Realism in Philadelphia

Two productions now on view demonstrate the entire practicability of a minute realism—under certain conditions. Given an interior scene and no change of setting, the scenic designer can build a solid room on the stage, a room that even the actors might take for the real thing. "Peg o' My Heart," at the Adelphi, and "A Girl of Today," at the Garrick, have just such illusive settings.

Both scenes show a good deal of wooden wainscoting, doorjambs and moldings. Indeed, these solid sections occupy so much of the wall space that upper portions where joints ordinarily divide the canvas walls can be made in very large single pieces, joining only where they meet the wood. With light but solid doors, glass windows and the usual flat ceiling piece, all that the rooms lack is a fourth wall.

Of course, there is opportunity here for something more than realism, even if the imagination of a Gordon Craig is uncalled for. There is room for architectural design and decorative art, which both rooms have. And there is space, too, for a suggestion of the sort of people that live within. The setting for "A Girl of Today," in its rich touches of gold and red upon the fluted wood and in its hangings, suggests a tasteful opulence which fits the millionaire Gordon Blake. The room at the Adelphi is solider and more seemly and suggests in the dark browns and general air of refined restraint the true habitation of the Chichesters of England.

"Good Night, Nurse!"

Apparently, there hasn't been enough comedy in these newspaper accounts of prominent financiers prevented from testifying before Government commissions because of sudden sickness. Ethel Watts Mumford has dramatized one of these famous physician's certificates in "Good Night, Nurse."

The comedy was acted in Albany this week at that theatre of premieres which goes by the edifying name of Harmanus Bleeker Hall. Hale Hamilton, last seen here in "A Pair of Sixes," officiated as patient. His complaint was the usual one, investigation by the Interstate Commerce Commission. So he stalled off with the aid of two doctor friends and a pretty nurse. Complications ensued—a young reporter out for a "scoop" and a visit from a medical specialist sent by the commission. Getting rid of the first involved farce; getting rid of the latter, a "doping" by the doctor friends.

Mr. Hamilton does his usual excellent bit, and most of the farce moves swiftly and amusingly. But the Albany Evening Journal opines that the last act needs an injection of stimulant.

News Notes

"K. and E." are taking no chances with the large amount of cash already invested in "Fads and Fancies." Before the piece comes up for decision in New York they will add Tom McNaughton to the cast in place of Doc O'Neil, and Madge Lessing and Frank Doane for good measure.

One of the desperate methods of stemming the "hard times" tide in the theatres is the project by which a company of actors is presenting "The Sins of the Fathers" on the "commonwealth" plan. And that means that every player gets $2.50 a day for hotel expenses before the rest of the proceeds are divided on the basis of what their salaries might have been.

The Harvard Dramatic Club has sprung a coup on the "legitimate" by hiring Professor Ordynski, of Max Reinhardt's staff, to put on its spring bill of original short plays. Ordynski superintended the production of "Sumurun" in America.

Al Jolson and 25 members of "Dancing Around" trotted over to New York one day this week to witness a matinee of the new Winter Garden show, "Maid in America."

The Playwright's Mother Goose

Motivation is vexation,
Exposition is as bad,
Unities Three,
They puzzle me;
And Action drives me mad.

TO IMPROVE P. O. SERVICE

Representatives Moore, Donohoe, Graham and Edmunds have agreed to present a protest tomorrow to the Government authorities at Washington relative to the service at the Philadelphia Postoffice, which has recently aroused complaints. Representative J. Washington Logue will also ask for a probe into the curtailment of the service which has, it is claimed, caused the delivery of some letters to consume 17 hours within the limits of the Philadelphia zone.

PLAN GREAT NAVAL SPECTACLE

Plans proposed by Representatives Donohoe and Lee are being favorably considered in Washington to bring about a visit of the battleship fleet to this port in connection with the naval review to be held in New York Harbor in June. Secretary Daniels favors the project.

Arrangements are being made to have several ships of the Pacific Squadron come East for the celebration by way of the Panama Canal. If it is decided to send the warships to this port Philadelphia may join in a dual celebration of the event.

ROBERT MANTELL
Coming to the Lyric March 8.

ACTOR AND ACTRESS WED

Brother and Sister of "Pygmalion and Galatea" Cast Now Husband and Wife.

Olive Wilmot Davies and Algernon Frank McGregor Greig, who have been playing opposite one another in "Pygmalion" for some time past as brother and sister, assumed a closer relationship off the stage today when they were married by the Rev. Harry St. Clair Hathaway, of St. John's Episcopal Church, Norristown, Pa. The ceremony took place shortly after noon in St. Mark's Episcopal Church, 17th and Locust streets.

Among the witnesses at the ceremony were Mrs. "Pat" Campbell, who is the star of the "Pygmalion and Galatea" cast, and Colonel Cornwallis West, her husband. The bride was given in marriage by Philip Merivale, leading man of the "Pygmalian" company. Louis Haase, manager of the show, acted as best man.

Grieg and his bride first met in Liverpool a year ago. The war separated them for a while, but when they found that fate threw them together again in "Pygmalion" they decided to get married.

ANTI-VIVISECTIONISTS MEET

Eleventh Annual Convention Talks of Recent Laws.

Anti-vivisectionists from all sections of the country met in the Bellevue-Stratford this morning for the 11th annual convention. The session was followed by a luncheon.

Recent laws governing the practice of vivisection were discussed. Among those who are taking an active part in the conference are: Mrs. C. P. Farrell, New York; E. H. Clement, Boston; Mrs. L. C. Henderson, Boston; Mrs. E. S. Bates, Newark, N. J.; Mrs. Caroline Earle White, Philadelphia; Dr. John Corlies, Newark, N. J., and the Rev. J. K. Smith, rector of St. Thomas' Church, Washington, D. C.

Scott Candidate for Sheriff

Magistrate David S. Scott, of the 17th Ward, is a full-fledged candidate for the shrievalty honors of this county. Last night friends in his home ward met and placed his name on the slate. Among the speakers were James E. Diamond, John Develin, William Ruff, David Newman, Edward McEwan and Charles F. Kelly. The executive committee of the ward plans to give Mr. Scott a dinner in a week or two.

THEATRICAL BAEDEKER

ADELPHI—"Peg o' My Heart," with an excellent cast. Hartley Manners' popular and amusing comedy of the impetuous young Irish girl and what she does to a sedate English family 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 interpretation in a fine comedy.....8:15
GARRICK—"A Girl of Today," with Ann Murdock. Porter Emerson Browne tells you to have a will of your own or your relations will be very nasty to your ward. One week only. Enough 8:15
LITTLE—"Rich Man, Poor Man," with the resident company. A comedy by Porter Emerson Browne, which shows that Fifth avenue is just as out of it in Vermont as a chorus girl in Fifth avenue. Ingenious and ingenuous 8:30
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. Al Jolson convulsively ruins the plot.....8:15
WALNUT—"The Trail of the Lonesome Pine." Eugene Walter's effective dramatization of John Fox, Jr.'s tale of the Cumberland Gap. Returning for a fortnight's stay.....8:15

Vaudeville

KEITH'S—Mrs. Leslie Carter in "Zaza"; Wee Georgie Wood, comedian; Bickel and Watson, the well-known team; Okabe Japs, gymnasts; Ed Morton, comedian; Lyons and Yosco, musicians; Hazel Cox in songs; Moore and Young, dancers; Cole and Denahy and Hearst-Selig pictures.
NIXON'S GRAND—William J. Dooley in "The Lawn Party"; McMahon, Diamond and Chanlow, in "The Scarecrow"; Devine and Williams, in "The Traveling Salesman and the Female Drummer"; Norcross and Holdsworth, "the old cronies"; Mme. Bialta and company, in "The Artist's Dream"; Walter Weems, comedian, and laughing pictures.
GLOBE—Tim McMahon and Edith Chappelle, in "How Hubby Missed the Train"; Fletcher Norton and Nina Payne, singing and dancing; Bessie and Harriet Rempel, in "When We Grow Up"; May Melville, dialect comedienne; Craig and Williams, comedians; Will Morris, in "The Vagabond"; Pesse and Termini, street musicians.
WILLIAM PENN—Hoyt's "A Dream of the Orient," with Mme. Makarenko and company; Eddie Carr and company, in "The New Office Boy"; Junie McCree's "Cootown Divorces," with Vaughn Comfort and John King; Harry Breen, song writer; Hallen and Hunter, boy, girl and violin; Essey and Paul, novelty artists.
CROSS KEYS (second half of week)—The Eight Musical Co-eds, "In Old New York"; Martini and Frabini, singing and dancing; Henry Fletcher, German monologist; Ross and Ashton, in "The Surveyors," and the Four Victors, acrobats.

WHAT'S DOING TONIGHT

Sunday Revival, tabernacle, 19th and Vine streets; 7:30 o'clock. Free.
Merchants and Manufacturers' Association, 13th and Market streets; 8 o'clock. Free.
Cedar Avenue Improvement Association, Cedar avenue and 47th street; 8 o'clock. Free.
Lancaster Avenue and 52d Street Business Men, Lansdowne avenue and 53d street; 8 o'clock. Free.
Independent Milk Dealers' Union, Parkway Building; 8 o'clock.
City Business Club, dinner, Adelphia Hotel; 6 o'clock.
Donald Redding dinner, Hotel Adelphia; 7 o'clock.
Concert by pupils, Hyperion School of Music, Musical Fund Hall; 8 o'clock.
Associated Alumni, Central High School, annual meeting, school; 8 o'clock. Free.
Lecture by Henry Hess on "Recent Progress in Making Photographs," Franklin Institute; 8 o'clock. Free.
Lecture on "European War," by J. G. Carter, Troop Association Hall, Germantown; 8 o'clock.
Lecture on the "Story of Modern Science," by Samuel G. Schoflocker, Griffith Hall, 1420 Chestnut street; 8 o'clock.
Lecture on "Single Tax," by Mrs. Joseph Fels, 1553 Walnut street; 8 o'clock.
Address by Colonel Sheldon Potter to United Business Men on "Increasing the Police Force," Bingham Hotel; 8 o'clock. Free.
Musicale, Lyceum Institute, Broad street and Columbia avenue; 8 o'clock.
Plays and Players, "18th Club Night," 48 South 18th street; 8:15 o'clock.
Monthly Dance, Philadelphia College of Pharmacy, 145 North 10th street.

CHRIST TOO INDEFINITE TO MANY, SAYS BISHOP

Tells Audience at St. Stephen's That Son of God Has Real Personality.

Christ is to most people only a vague figure, indefinitely fixed in their minds, and as a result the real meaning of His personality and His message are often lost sight of, Bishop Charles D. Williams, of Michigan, said today in a sermon delivered at the noon Lenten service in St. Stephen's Church, 10th street, above Chestnut.

"The Christ most of us know," Bishop Williams said, "is often a figment of theological imagination and speculative reason, a composite creation made up of various elements drawn from creeds, dogmas and traditions. We give Him titles and fix labels upon Him. We put Him in the right compartment in the cabinet of our theological system. And so we dispose of Him.

"There are many who have never known the real Christ of the Gospels or the eternal Christ of today. For many he has been disguised in the traditions and doctrines in which men have arrayed him.

"That is often particularly true of young men in the first processes of education. A young man comes to college with a stock of ready-made religious beliefs that have been diligently inculcated into the mind of his childhood. He has a set of views and opinions, dogmas and beliefs which he holds as a matter of course and without question. The Christ to him is the conventional, ecclesiastical theological Christ of tradition.

"Suddenly his intellectual horizon widens. He studied a little science, philosophy, Biblical criticism. His whole point of view is changed. To the unquestioned tenets of his boyhood faith the acid test is applied and many of them are dissolved. With them goes, he thinks, his faith. And with them also too often goes the only Christ he has yet known. And he is left without God and without hope in the world, in the dreariness of a desolation that is unspeakable, a darkness that can be felt but not described.

"To such I should say, go back to your Gospels. Accept no ready-made titles in place of this real Christ.

"I have no doubt what the result of that process will be. You shall find a better faith than you have lost, and a better Christ, for it will be the real Christ of history and eternity."

"CHARACTER AND HABIT"

Dr. Yerkes Advises Cultivation of Proper Associations.

Merchants and persons from nearby office buildings today attended the noonday Lenten services in St. Peter's Protestant Episcopal Church, 3d and Pine streets. The Rev. Dr. Royden K. Yerkes, of the Church of the Transfiguration, of West Philadelphia, preached on "The Influence of Habit in the Building of Character."

Doctor Yerkes said that character can be built only through association with the right friends and companions.

GARRICK THEATRE MEETING

Father Huntington Continues Sermons on Man and God.

Father Huntington, continuing the line of thought he has been following for the last three days on "the steps or stages whereby man can come to love God," said today, at the noonday Lenten service in the Garrick Theatre:

"Nothing is more natural than that in the hour of pain and danger, man should cry to God for help. When relief comes it is almost as instinctive to feel some sense of gratitude, but that is only the faint beginning of love of God for self. It is a further step if we can go on praying to God though no answer come. Then we discover that the very faith whereby we persevere in praying is the gift of God, a better gift than we are after. And so we begin to pray for spiritual rather than material gifts. Yet still it is love of God for self, not love of God for God. To that we must press on."

DR. TOMKINS' SERMON

Rector of Holy Trinity Pleads for True Faith in Christ.

"We show our faith in our business and in our daily work."

The Rev. Dr. Floyd W. Tomkins, pastor of Holy Trinity Church, made this statement today in the course of his sermon at the noonday Lenten service at Old St. Paul's Church, 3d street below Walnut street. He spoke on "The Personal Application of Faith."

Doctor Tomkins said in part:

"If we act as Christians we must act with a true faith in Christ. We make others believe in the way in which we bring faith into our own life. First we show our faith in our character. Faith seeks out the man, and if he is not a success in life faith hasn't got hold of him. We show our faith in our business. If a man is honest and kind he proves that he believes in God and Christ."

PLEADS FOR SELF-SACRIFICE

Lenten Preacher Appeals for Preparation to Meet Christ.

A plea for a more vital spirit of abnegation and self-sacrifice for Christ was made this afternoon by the Rev. Charles S. Lewis, of Burlington, at the noonday Lenten service at Christ Church, 2d street above Market street.

"I think that the present Lent is calling us to create a burning desire to do something for the Master," he said. "Like St. Paul, when he went up to Jerusalem, we shall suffer for the sake of Christ. Let us prepare ourselves for the coming of Christ; let us say we want to do something for Christ; and at the same time let us obtain a mastery over our sins."

TODAY'S MARRIAGE LICENSES

John T. Wakeley, Jr., 1814 S. 19th st., and Violet E. Waxler, 2230 S. Opal st.
Earl Thompson, Narberth, Pa., and Virginia Nugs, Narberth, Pa.
John W. Moore, 1813 Bainbridge st., and Jeneava Thompson, 1313 Bainbridge st.
Stanley G. Wilcox, 4808 Baumont st., and Mary V. L. McCann, Zieglerville, Pa.
Walter M. Littzinger, 441 N. 52d st., and Emma M. Donnelly, 3103 Baring st.
Stanley Emuel, 419 S. 3d st., and Mary Romonsky, 732 S. Front st.
John Foy, 4232 N. 15th st., and Mary Mannard, 4324 N. Hicks st.
William H. Millard, Jr., 2347 E. York st., and Jennie Jans, 2030 Frankford ave.
John Bakke, 2435 S. Mole st., and Aagot Andresen, Manoa, Pa.
Willis Tillman, 1313 Webster st., and Roxanna Baynard, 1436 Bainbridge st.
Eugene G. Schaffer, League Island, and Georgia Hendricks, 1313 George st.
Nelson Sandom, 1540 S. Guenther st., and Mary E. Glenney, 2608 Wharton st.
William A. Armstrong, 3d, 147 E. Walnut st., and Mabel C. Robinson, 222 E. Upsal st.
Jens Hansen, Jr., 7437 Oxford pike, and Rebecca J. Cowan, 3538 New Queen st.
Robert P. F. Maxwell, 2435 N. College ave., and Louise Fischer, 3859 N. 10th st.
George M. Patterson, 3212 N. 2d st., and Hazel C. Nesters, 4315 N. 18th st.
David Harris, Camden, N. J., and Mollie Trat, 830 N. Marshall st.
Carl Weber, 4624 Greene st., and Gertrude Siler, 4913 N. Camac st.
Nicola Rezzi, 2530 Lambert st., and Micheliva Fieda, 1640 N. Alder st.
Saul C. Schallmach, 900 N. 10th st., and Rose Francis, 2125 E. Auburn st.
William E. Boyd, 2030 Pierce st., and Mary Paul, 3012 Mount Vernon st.
Giovanni Sammaritano, 178 W. Lehigh ave., and Maria Ponticella, 1127 Latona st.
John W. Taylor, southeast corner Broad and Fairmount ave., and Ethel E. Williams, 1901 S. 17th st.
Adam Gartenmayer, 1220 N. Leithgow st., and Helen Mayer, 1211 N. Leithgow st.
Banne Cohen, 606 Poplar st., and Fanny Kneilef, 2984 Cedar st.
Michele Fusco, 2800 Ellsworth st., and Maria G. Simione, 2027 Alter st.
Joseph E. Allantro, 526 Spruce st., and Carrie M. Smart, Atlantic City, N. J.
Albert Granich, 430 Gaskill st., and Esther E. Goodman, 827 N. 8th st.

The DANCE

SECOND "CZARINA" FIGURE DANCED IN DREAMY FASHION

This article is the 14th of a series on Anna Pavlowa's New Social Dances and How to Perform Them, which appears on Tuesdays 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 XIV

Figure two in the Czarina Waltz serves as a progressive medium for the dancers to continue into yet another figure; but, as with each one of the social dances I have devised, it is a figure artistically excellent in itself and necessary to the completion of the entire dance.

To be performed in dreamy fashion, this figure is begun after the dancers have both finished their up-and-down movement on the toes, which closed the first figure in the Czarina Waltz. The dancers are facing each other, their left hands hanging at their sides with their right arms advanced in the manner already described.

The lady is now called upon to execute a full revolution to her left, with one arm elevated and the hand held by her cavalier. This is a turn under arched arms for the lady alone, her escort standing perfectly still during the performing of this evolution.

In making her turn the count goes one, two, three—four, five six, one, two, three—four, five, six. There are thus two unit groups of counts, wherein the strong beat comes on the count of one in each group, and the next strongest beat on the count of four.

As the beat indicating "one" comes the cavalier removes his hand from the right side of his lady's waist just as she takes from his right shoulder her right arm. Taking his right hand in his, the cavalier takes a step backward on the right foot alone, being careful not to move the left, which should be kept flat on the floor. As the cavalier carried his right backward it is placed so that the instep is some six inches in the rear of the heel of the left slipper, and places his left hand on his hip.

The lady takes a forward step with the left foot on the "one" count as she removes her right arm from her escort's shoulder and permits her right hand to be taken. This step should be one of about seven to nine inches (according to the height of the lady) and slightly to the left of the line of straight-ahead direction.

Counts "two" and "three" are then fitted into the "one," so that each step, which must be taken with deliberation, is really extended over three counts, there being an almost imperceptible pause in the progression of each step.

Counts four, five, six call for a step with the right foot by the lady, forward and about five to seven inches in length; but it must be carried sufficiently to the left to enable the dancer to make a sharp turn to her left.

Two more steps are taken by the lady to complete this figure, each on the right foot of about the distance of the second step. As each of these steps is taken the left foot is almost automatically shifted, so that at the conclusion of the last three counts the lady has performed a complete revolution under her own and her partner's arms and is now facing him with her right side sufficiently advanced to permit her conveniently to take up figure three, which we will consider in our next article.

GIRL MODEL TELLS OF HER DOWNFALL; CAUSED BY DRINK

Nellie Fenning, Once Noted Beauty, Patronized by Great Artists, Driven to Despair by Divorce and Loss of Her Child.

From High Rank in Sphere to Which She Was Peculiarly Adapted, She Has Descended to Condition of Abject Misery.

"There isn't anything that will send a woman to the dogs so quickly as taking her child away from her. Every woman knows that, but it seems hard to make a man understand it. That's what they've done to me and look at me."

Looking at the slatternly, blowsy creature hunched in a dark corner of a little room at 942 South Water street, scarcely enough clothes on her body to cover it and her feet encased in a rough wornout pair of men's shoes, it seemed hard to believe that this was Nellie Fenning, or Hulges, the model most sought after a few years ago by prominent artists and sculptors of Philadelphia and New York, and it seemed hard to believe, too, that the woman with features so refined and a voice so melodious and cultured could be the same brought into a Magistrate's court yesterday morning on the charge of drunkenness and released when she took the temperance pledge.

Charles Dana Gibson, Howard Chandler Christy, Cecelia Beaux, Bryson Burroughs, George Grey Barnard and other famous artists clamored for Nellie Fenning to pose for them. Starting at the age of 17 years to pose for a special May pictorial number of a Philadelphia newspaper, her subsequent success as a model was so great that she soon found her way to New York, where the perfect contour of her arms and neck and the Madonna-like expression of her lovely face won for her the name of being the most desired model in the artists' quarter there.

"But Chris Hulges came along after a little while," she said sadly, "and I married him. He's divorced me, he's lied about me and he's taken my child away from me, but I can't help loving him a little bit even yet.

"After we had been married a little while funds began to get low and he said: 'Nellie, if you went out to work again, we might be able to put a little something by for our old age. I was against it from the first, but I went to work to please him and that was the beginning of it all.

"There was plenty of work for me. I posed for George Grey Barnard for the figures of Art, Music and Poetry which decorate the New Amsterdam Theatre in New York and also for Bryson Burroughs when he was doing the murals for Aeolian Hall, and for hundreds of Christy's book illustrations and many of Gibson's drawings, too.

"They were wonderful gentlemen, all of them. Sometimes I made as high as $30 a week, and Chris didn't mind my doing it, apparently, but several years ago he deserted me. Then he stole Helen, my little girl, from me and soon divorce papers were served on me."

Nellie Hulges was crying now. "He charged that I had been unfaithful to him and also that I had beaten my little girl. Lies, all lies. I took my first drink when I got those papers and then I couldn't stop. I was put into the House of Good Shepherd and the case came up in New York just after I had been released. I had no money or clothes to wear to go over and see if I couldn't stop him from getting the divorce, but before I knew it he had it and then I started to drink again.

"He's got Helen hidden away from me somewhere. She's a beautiful little girl of nine years and I don't think I can live without her. What incentive is there for me to work and to live? I'm going to start in again, however. I've given my pledge to the magistrate, and I intend to keep it. Maybe Chris will have some mercy on me then and give me back my little girl."

Despite the coarsening traces which drink and poverty have begun to leave on her, it is easy to imagine the great beauty that Nellie Fenning must have been. Big brown eyes as clear as a baby's illuminate her face which quantities of heavy black hair frame, and no amount of neglect has been able to spoil the beautiful tapering hands and well-shaped arms.

"I am 29, now," she volunteered, "and I suppose that's too young to go under. As soon as I can pull myself together I'm going to look for work and then I'm going to night school and learn stenography. Maybe if I can save enough money, I can get to New York to see my little Helen. It was losing her that made me what I am now. Perhaps after all she'll be the one to save me."

Philadelphians Wed at Elkton

ELKTON, Md., Feb. 25.—The following marriages were performed in Elkton today: William B. Kelly and Delphine Albany, Frederick K. Jones and Ida V. Mills, J. Arthur Harden and Sallie E. Barnett, David R. Wright and Leah A. Gamber, all of Philadelphia; James T. Dowland, Nottingham, and Edith N. Rice, Oxford, Pa.; John Walter Shutes and May Long, Phoenixville; Jerome J. Rogers and Ella B. Braidwood, Atlantic City, and Norman J. Ashmore and Avarella B. Boyd, Oxford, Pa.

SELECT PHOTOPLAY THEATRE CALENDAR

TODAY'S FEATURES		SUBJECT TO CHANGE
TULPEHOCKEN	Germantown Ave. & Tulpehocken St.	AT THE OLD CROSS ROADS
REGENT	1832-34 Market Street	Belasco's Girl of the Golden West
GARDEN	33d St. and Lansdowne Ave.	Broadway Star Feature (413)
JEFFERSON SHOWING THE BEST	20th below Dauphin St.	Frederick De Belleville to Coming, March 1 to 6. THE CHRISTIAN A Daughter of the People
LEADER	41st St. and Lancaster Ave.	Wm. Farnum in The Gilded Fool
OVERBROOK	63d St. and Haverford Ave.	MASTER KEY, No. 14 THE LAST HAUL
BELVIDERE	Germantown Ave. bet. Grover's Lane	MARY PICKFORD Tess of the Storm Country
IRIS THEATRE	Kensington and Allegheny Aves.	RUNAWAY JUNE, No. 5
STAR THEATRE KENSINGTON AVENUE BELOW LEHIGH AVENUE		SEVEN DAYS—A Scream THE NIGHTRIDERS OTHER POPULAR PRODUCTIONS

EPISODES OF ZUDORA IN THE $20,000,000 MYSTERY

MESSINA	2nd CHRISTIAN ST.	SEVEN DAYS DOLLAR, No. 1 will be given Sunday
WALTON	Chelten Ave. and Chew St.	Spirit of Mt. Sinai in Heart, No. 11

THE PHOTOPLAY

LOLITA ROBERTSON
Of the Masterpiece Films.

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.

The Selig Polyscope Company has contracted with Frank Gotch, the world's champion wrestler, for his appearance before a motion-picture camera in three wrestling bouts, the honorarium for which will approximate $100,000.

The wrestling contests to be pictured on the screen are but a small part of the comprehensive plan for athletic productions as contemplated by the Selig concern. The plan embraces, among other interesting and blood stirring events, a complete course of lessons in physical culture. Negotiations are now pending with such athletic exponents as Muldoon, Sandow, Bernarr McFadden, Alois Swoboda, Sylvester J. Simon, and others, each of whom, if satisfactory arrangements are made, will show upon the screen a course of simple yet effective exercise which the world accepts as being conducive to longevity. Each one of the lessons will be complete in itself to be followed by others until the entire series have been pictured.

Arrangements are being made for winners in the great six-day bicycle race to appear before Selig cameras and engage in contests which will be unique, inasmuch as dials will be placed in plain view of the audience so that the progress of each rider will be plainly shown. Billiard players will demonstrate skill and ability by playing of match games, which will be a part of this series.

The world's champion boxers will also make their appearance before cameras.

This new series, which will be called the Selig Physical Culture Series, will be ready for release within a short time, the first public showing to be made the first week in April.

New World Film Stars

Claude Flemming, the Australian actor and singer, whose last engagement was in support of Fritzi Scheff in "The Pretty Mrs. Smith," has succumbed to the lure of the motion picture and has been engaged by the World Film Company to play the leading male roles in several forthcoming films of importance. At the present time he is playing the leading part in "Hearts in Exile," in which Clara Kimball Young is being featured.

Montagu Love, the well-known English actor, who supported Cyril Maude in "Grumpy" last season, has been engaged by the World Film Company to play important parts in plays now in preparation. Mr. Love has just closed an engagement with Frances Starr in "The Secret."

Carlton King Nearly Drowned

Carlton King, as the vagrant gypsy who drowns himself in "Olive's Greatest Opportunity," in which Mabel Trunnelle is featured, came the nearest to actually losing his life ever experienced in his film career. The scene required that he drown himself by jumping into a hole in the ice. The day the picture was taken was so cold that no hole could be found and a hole had to be chopped in the thick layer. The job was hard and the choppers unthinkingly made a hole only about large enough to admit a man's body. As shown in the film, he ran swiftly down the bank and out onto the ice and then into the water. But the sudden shock of the running caused him to break through the ice beyond the hole and he struggled frantically to the edge of the hole to what had happened.

Edward Earle threw himself down and ran his arm into the water in hopes of striking King's hand. But the men chopped at the ice too soon. Just as a large chunk of ice struck Earl's hand touched King's hand and he held on with vice-like grip. He helped to pull the unconscious man out of the water by pulling King was carried to a nearby house and by careful nursing was soon taken home in three days.

King, badly shaken up and with a cold on his chest, came back to the studio in less than a week after his escape, determined that the show he was appearing in should go on. The camera man, at first thought the near-tragedy, grown into the "caught" part of the reel, could not be used as the finishing up of the scene, the gypsy be drowned, and the other characters in the play.

Mr. Mastbaum Sees Future

An enthusiast of the future of the photo-play, regarding the future of the drama and the photo-play, Jules Mastbaum, president of the Stanley Company, and director-in-chief of the Stanley Theatre.

"It is conceded by all," he said, "that the photo-play will be the Johnson-baum, "that the photo-play will be promoter, has a wonderful stage of development McVey in Ha- now a legitimate rival be a 25-round drama and comedy, with tic about box- classes. This some appe- fighters. They think is a modern miracle, oys. Johnson climax and zenith of motion Marianao velopment. I cannot agree. The film play has merely taken a great stride forward. It is a final at- ning and other strides, the which we cannot even imagine to come to follow. I do not think the ment to fight strides will be in the direction Curley, the ductions of famous plays for Havana for we have well nigh, to allay the reached the perfect stage tamity if he and can simultaneously present confident be- and stars perfectly in a ing the "Big and a thousand cities. But the champ- the motion picture camera not later to work automatically. It does the dictograph as a crime and an unimpeachable cablegram will automatically take the picture, saying ing the full horrors of war fight with come the greatest peace agent scheduled world. It will make daily reports on says, pioneers and explorers in the Flanagan Antarctic and the far-off and Jeffries of the earth; will even tell their sufferings and perhaps dead spoken words of theirs could they survived. It will invade bare the mysteries of such forbidden as China and Thibet, and the unexplored jungles of South America of Africa. In fact its possibilities educational and civilizing forces solutely unlimited. Not far fetched predictions, when you consider velopments of the telegraph, phone, the wireless telegraph, plane, the submarine and other day wonders. The motion picture is the greatest of them all."

Answers to Correspondents

TO SEVERAL INQUIRERS—Mae Snow is the wife of James Crosby. "Thannhouser Kid" is 10 years old.

EDDYSTONE—We have been unable to ascertain who played the role of Jekyll and Mr. Hyde in the Kinemacolor production.

L. W. HEATLEY—Write to the Company, 1 Congress avenue, Jersey City, N. J., for the information you seek.

OLIVE ROBERTS—"Peg o' My Heart" has not been filmed.