		ENING LEDGER-PHILADELPHIA, TUESDAY, JANUARY 23, J	.917
QUARTET OF	NEW PLAYS	OF GREAT VARIETY AND SCREEN OF	FERINGS ARE
"MISALLIANCE" GETS HERE, AND GETS OVER	ARLISS RE-CREATES BARRIE PROFESSOR	C T T A A	HITCHCOCK DROLLERY SALVATION OF 'BETTY'
Shaw's Comedy About Matri- mony More Amusing on the Stage Than on the Page	Admirable Acting Marks Re- vival of Sir James's Essay in the Early Manner	Actual of the second of the se	Comedian Not Whole Show at Forrest, but First Magni- tude Star in Galaxy
NOT AN UNPLEASANT ONE		AND AND AND AND	DANCING THE FEATURE
Humanness of the Flece Brought Out. Good Acting by Sheppard as Tarleton	A Fine Cast Aids the Talented Star in His Characterful Playing	OR WENTER MAN	Plot? Plot? There Isn't Much Plot, but Girls, Songs and Step- pings Galore
Bentley Summerbays	Tyler, Braw and Beranger and George C. Tyler, Broad Street Theatre, Professor Goodwillin, George Arlies Dector Cosins Grant Stewart Dector Villowies, Arthur Eddrod Miss Agnes Goodwillin, Miss Avilan	I L For Manda	HSTTY-A munical play in three acts with Raymond Hitchessik, Back by Hindes Unger and Frederics Lonsalabe Laries by Adrian A Rubers Andritches Justice by Frau A Rubers Andritches munices by Ernest Steffan and Merin Morasa. Frederics by Ed- ward Royce Management of Charles Dil- untham Farris Theatre.
Hypitia Tarietion Henry L. Fox Lard Rummerinity Henry C. Shenparil Lr. Tarleton Clark P. Horne Lars Szczejanowski Marguerite Papality Lins Szczejanowski William H. Whitney Beense-Porch partor in Tarleton's residence at Binghead. Englishing	Luor White Margery Maude Sfrie Proctor Moles Parrane Bir Ocorge Gilding Edgar Keni Lady Gilding Violet Kemis Cooper The Dewager Lady Gilding Ethel Dane Henders Regiment Demos Marcolm Morley Act L-The Professor's Study in London.	DATE DATE OF THE NATIONS	Duke of Crowinsider William Beille Gerard, the Earl of Beverly Joseph Sauthy Lord D'Arey Plasme Razment Hitchick It David Playne Arthur Jowrie Razmonic I The Ron Victor Halifax Herry Viceore Moure Achille Joite, a dressmalter George Moure d Hiller, a builter Sauthor San Barbana ()

The infallible popularity of Bernard Shaw got one more testimonial at the Little Theatre last night. It took six or seven years to bring "Musalliance" to America-it, has taken just about that many years for every Shaw play prior to "Fanny's First" to make the dramatic "crossing" which passenger steamers used to do in six or seven days. steamers used to do in six or seven days. But now that "Misalliance" is over-and it "got over big" last night-Broadway will no doubt take a chance and discover that it is quite as interesting as "Getting Married"

and a good deal more amusing than "Major

Last night's performance proved some-Last night's performance proved some-thing else. Anybody who had read the play knew it was about six times more worth hearing than any other place likely to deco-rate our season. But no mere reader could have guessed that the slightly "unpleasant" tasts of it on the printed page would evan-sece completely on the stage. That is the keenness of Shaw's dramatic knowledge and the fullness of his skill. Young overbred whelps that go into hystorics; fathers that unconsciously propose to their sons' girls; unconsciously propose to their sons' girls; married men that take up violently with un-known Polish lady scrobats in their own homes; young ladies who beg their flances' friends to chuse them through the bracken and kiss them; poor devils of clerks who get miserably foiled in attempts to assausthate the men who ruined their mothers—all these things don't occur to the reader as exactly enlivening. Lo and behold ! In the flesh and blood of the playhouse these persons and the things they do take on the divine indulgence of the firsh and the diviner pathos, vigor and indicrousness of the spirit. That is the thing that stands out of

That is the thing that stands out of "Misaillance"; not the wil or the ingenuity of the situation, but the humanness of the people. It was here that Shaw first began to touch that simple quality of life which he has developed more and more in each succeeding play. John Tarleton, of Tarle-ton's Underwear, with his free libraries; his trick of telephoning or wiring to announce his approach; his "superabundance of vi-tality-read Peovs"; his superabundance in approximately ious absurdity; he and the rest of them are rich characters, rich yet neither para-doxical nor overcomplex. And the intellectual exaltation of it takes the simple form of such a passage as this: Lord Summerhays-Do you not pray as com-

an people pray? Lina (the acrobat)—Common people do not ray, my Lord; they only bes Lord Summerhays—You never ask for any-

Ding — No. Lina — No. Lina — No. Lina — To remind myself that I have a soul. Tarbeton (walking about) — True, Fine, Good. Beaulful. All this dammed materialism; what god is it to anybody? I've got a would dan't tell by I haven't. Cut me up and you can't find the fram. But, by George, it makes the emsine o. Bay what you will, Summerhays, the divine park is a fact. Lord Summerhays—Have I denied it? Tarleton—Our whole civilization is a denial of t. Read Walt Whitman. -No.

It would not be exact to say that the and contact lost the creater of any start the performance last night did a great deal to aid either the humanness or the occasional exaltation. Only Mr. Sheppard as Tartleton got exactly what was in his part and got It all the time; his was an extremely good impersonation, full and fluid and rich with a richness that the rest lacked. Mr. WhitAct II—A Wheat Field on the Estate of Sir sorge Guiding at Tullochmains. In Scotland, Act III—The Professor's Cottage at Tulloch-

"Sir Barrie," (as the film colonists in Los Angeles might say) has written a new play in which a stalwart policeman figures as a fairy prince in the eyes of a little girl. One wonders if he knew, when he wrote II, just how applicable to him the fantastic notion was. For iterile is both the policeman and the fairy prince of the medicerities of playwrighting with the in-spired shimmer of his badge of office. He enchants and enchains us who come to listen and to see with those very same qualities of humor and humanity—subtle, infeferable bringed with whitesias groups. "The

indefinable, brimmed with whimsies, grace-fu', and, one must repeat, "charming."

fu', and, one must repeat, "charming." Yes, even in his moods that do not touch "Peter" for haunting poetry, nor "Leonoral" for delicate fingering of character and in-cident, Barrie is still Barrie. From what other dramatist would one tolerate a piece that begins with a long aside, progresses through a triffing, though not trivial, sequence of lossely linked episodes, and per-mits bad cigars given some one by his sister to be made the basis of a joke? Does one tolerate from Mr. Shaw, for instance, one set of persons hiding from another, and unnoticed, hearing the talk on the other iside of a field? Does one allow Mr. Barker to stretch out an improbable tale of an absent-minded scientist and his love-inspir-and bene-minded scientist and his love-inspir-and bene-minded scientist and his love-inspir-ting secretary to the breaking point--and ing secretary to the breaking point-and rejoice in the result? These are dispensa-tions which Barrie doca not ask us to distions which Barrie doca not ask us to dis-pense; be takes them boldly and makes them his own with a hundred dainty touches, a score of fetching speeches, a bit of drollery about a lady's hat, or the difference between a single man and a hachelor. We are trapped in the net of his spirit, and rejoice in the glad necessity of our mirth

our mirth. This comedy which Mr. Arliss and a This comedy which Mr. Ariss and a batter-than-usual company are playing at the Broad is, as the star said in his little impromptu speech last night, not the great-est play that Barrie has written. But all who see it may well concur in Barrie's own opinion that it is amusing. It is some-times naive. The machinery of that scene in the field is as obvious as a toy a child naives the solution of the second second second second in the field is as obvious as a toy a child akes for himself-and as intriguing. The Professor is as unlikely as the Judge in "Leonora"—and as unspeakably attractive. The plotting of the action is as ingenuous as that of "The Comedy of Errors," and

astly more precious. As we have said, it is extremely well Even those who were going to the eted. Broad in the early hundreds, and who hold dear the memories of the late E. S. Willard, admitted that much. Mr. Arliss is a charming Goodwillie. It is not a moonstruck man that be makes of the professor. The fine tints and occasional broad brush strokes of his talent turn the electrician into a porhis talent time the electricity into a for-trait of comic appeal, without too much high light on the lovelorn part of the pic-ture. The gentle voice, the eleverly studied gesture, the abstraction in furrowed face and lient form combine in the dreamy whole of the creature. And for this quiet, careful measurantian there is excellent company in impersonation there is excellent company in



TERHUNE STORY MAKES THERE IS PLENTY TO PLEASE YOU AT KEITH'S FINE FILM VEHICLE

Happiness of Three The Cross Keys Also Offers Va-Women," at the Stanley, Proves Absorbing

Photoplays reviewed in the Evening Ledger will be shown at neighborhood theatres in the future)

title have been plotted with delightful skill. House Peters plays with his accustomed cleverness, suavity and good humor, and i supported by an excellent cast. The light-ing is all good. One bit, at the return of a tired bank official to his home, is singularly soft and pleasing. It catches the proper atmosphere of rest and quiet.

ARCADIA-"Great Expectations." Famous Players-Paramount, with Jack Dickford and Louise, Huff, Story adapted by Paul West responses Huff, Story adapted by Paul West Paul West For the Joyne Theorem, Directore, by Robert G. Visnola, Photographed by Wil-liam Marshall.

"Great Expectations" is a great novel And it is an entertaining and dramatic movie. It is mostly the dramatic element that has pussed from the pages of the book into the screen. In an hour and a half of photoplay time there is little chance for the rich humor, the deep grotesquerie, the in-spired characterization that give the Dickena work its stamp of poignant humanity. Changes in the original story have been put across very nearly. Just why Miss, Havis-ham should try to have Provis trapped, or why Estella should be represented through-

why Estella should be represented through-out as an ingenuish and smirking little girl, or why the wonderful Wemmick and the immortal Trabh's boy should be emitted, is hard to understand. But if Pip's fellow townsmen are cut out, Pip is there, in the hest Dickensian tradition. Such corres-pondence between the type and its realiza-tion is almost unheard of. This is a per-fect bit of estima. Mea Unwidence the suption is almost unneard of. This is a per-fect bit of acting. Miss Havishiam, the con-vict and Mr. Jaggers also are well vis-ualized. So is Mrs. Gregory, but Joe hardly is made clear. All in, all it is a motion picture suggested by Dickens, rather than a motion picture of "Great Expectations." But it is intercenting from first to list. But it is interesting from first to last.

REGENT-"'Kick In." Astra-Pathe, with Mollis King and William Coursenay. Story adapter by Oulds Hergers from the play by Willary Mack. Directed by George Filamaurice.

Events of the world are echoed in the damping spectacle of Adetaide and Hughes, which is the artistic feature of an all-most to approach the ultra bizarre, a wildwhich is the artistic feature of an all-round good show at Keith's. A company of fifteen fairy-like nymptus assisted the principals in their novel offering, which in-cluded "Birth of the Dance," "Classics of an Age," "Divertissements" and the "Gar-den of the World," The last mentioned is an allegorical ballet, ploturing the struggle asked the genteman in front of us as to the anticore in the present condition. which is the artistic feature of an all-

of the nations in the present conflict. The act is staged with elegance and is a terpsihorean classic. Rapid-fire stories, which required think-

ried Bill for Anniver-

sary Week

Rapid-fire stories, which required think-ing in a hurry, were dispensed by Julius Tannen, former star of Potash and Perl-mutter. But even before his venture into the legitimate Mr. Tannen was a standard monologist. Therefore, it was just like going back to the old stamping ground. He has a habit of plunging into storles with-out any tiring profaces and there is little space between laughs. He was the laughing hit of the show. iit of the show.

Mellville Ellis is a musicinn and artist

belowing this is a musicing and artist berament. He has that I'm-glad-to-be-with-you sort of an air. He doesn't take any-thing for granted like some of the spolled headliners, but endeavors to make each performance stand on its merit. With Irene-Hordoni, a "French chanteuse," Mr. Eilis offered a novel musical set arrid dicturescing offered a novel musical act amid picturesque settings designed by himself. Miss Bordoni has a very pleasing personality.

Many laughs rewarded "Kisses," a novel sketch which depicted romance in a hurry. It was presented by William Gaxton and

a capable cast of five. George Lyons, formerly of Lyons and Yosco, introduced his single offering for the first time here and met with a hearty

Other good acts were offered by the Jor-lan Girls, Donald Kerr and Effic Weston and George and Diel: Rath, thrilling gym-

The second episode of "Patria," with Mrs. Vernon Castle, was shown on the screen, It affords the well-known dancing star op-portunity to wear many stunning creations in an atmosphere of general extravagance. The ploture overflows with plot. J. G. C

"ROLLING STONES" BIG

at last

artistic cast.

H

BR

F

HIT AT KNICKERBOCKER Stock Company Scores Success in First Local Showing of

Comedy

was skillfully interpreted by a talented and

Minstrels-Dumont's

Burlesques on topics which are engaging the minds of the people not only in the city but the country at large make com-manding hits at Dumont's this week. Each skit, and there are many of them, was recorded with applause, and the minstrels kept the audience in merry mood. Many other new features have been added this week. The latest songs and jokes complete the weil-arranged program.

Alf, a page Alan Pagar Fred Rockwell Lodia Scot the is under Re dina. Randall icy Sawre John Bate

adr Charlotte Knowles.

IS A MERRY LADY Hamiet's bit of dramatic saptence. play's the thing." fails flat in musical contedy, an art form perhaps unknown in Denmark, the rotten ones being reserved for Laughs Galore in Current At-

Dommark, the follen ones being reserved for our day and generation. In a Laymond Hitchcock 'show" the "show's the thing" wherewith to test the applause of the pub-lo. His newest one, "Reity," however, is far from deserving the colloquial oppro-brium of "roiten" or "punk." It does not deviate far from the conventional, but it provides the sort of entertainment that con-temportary audicouse like At the Forrest temporary audiences like. At the Forrest last night "they" liked it, and if "they" like a thing on the opening night it is pretty fair evidence that the critics laste no kick coming and should register the fact. of popularity.

Possibly a Sheriff with a writ of search Possibly a Sheriff with a writ of search and a posse comitatus of critics might fail to flud the plot, but they would find a gen-erous quantity of the Hitchcockian droll-eries of voice, manner and "business" for the substance, interlarded with songs, girls frequently protity, dances aplently and agile scenery in good taste, costumes in the mode and music they are appendix of the solutions.

mode and music that might not have gotten any farther than Mozart's waste basket, but which maintained the average of musical comedy scores. This was really a "Play With Music," the bills said, and that is more or less musical comedy run to seed. The cost was per average The cast was not quite a major constel-lation, many of the participants being alto-gether new to the Forrest stage, but Mr.

FOUNDED 1858 DEWEES Quality and Standard Famous Over Half Century Opening Display Sports Suits for Southern Wear

Springtime Fashions never before were so colorful, so youthful, so beautiful. Materials are exquisite in the softness and lustrous-ness of the weaves. Sports Suit in Cherokee Silk Jersey. Hand-embroidered in unique designs. Grey fur collar and cuffs. Youthful, graceful

Another model in Yosan Silk. Soft, smooth, lustrous weave, Collar, cuffs, pockets and new-style girdle in Pumpkin color stripe. Suits of fine quality Jersey Cloth braided in Taupe Soutache of new-style weave. Many other designs and models.

> We most cordially invite you to view these Newest Creations of Dame Fashion's Fancies.

B.F. Dewees, 1122 Chestnut St.

Donald Brian. Ivy Sawyer in the tills role sang in pale pastel tones and dromsed in attractive pastel shades; but she acited vivaciously her prima donna part and pre-sented one of the most fetching pictures in face and form that the "munical-show" stage has boasted for long time. A lad, Arthur Lowrie, with a voice between hay and grass, as Mr. Hitchcock described It, was faintly reminiscent of Laddle Cliff, and seemed to get as much fun out of his pivenile part as the audience did. The others were mainly filers, most of them an-gaged for the lightness of foot and graces or pose they displayed in the tripping meas-ures of numerous dances.

SEEN HERE

100 a 40

ures of numerous dances. Mr. Hitchesck was a valiant host of Momus and supplied his quaint and in-dividual cornedy to make laughs where the libretilats had omlited to sow the seed of smiles. That is a useful function in "shows" made merely for entertainment. Maybe it's an art. By that token Mr. Hitchesck is an artist. His entracts "speech" in the form of a traventy on "Billy" Sunday was a masterpiece of satire. It's worth the cost of entrance. W. R. M.

Mother Goose-William Penn

Memories of childhood days are revived in "Mother Goose," a tabloid of story-book days, which is an entertaining feature at the William Penn. All the things which we have read about the Old Lady Who Lived in a Shoe and her quarrelsome children are depicted in the skit, which is punctunted with lively music.

There are several other highly pleasing vaudeville acts built to please varying tastes The show runs with snap and dash.

The photoplay, "Three of Many," rounds out the show. For the last half of the week "The Girl From Amsterdam" is billed for the feature.

Recital of "Enoch Arden"

Recital of "Enoch Arden" Tennyson's "Enoch Arden." with the musical acting by Richard Strauss, was given yesterday in the College Club, Thir-teenth and Spruce streets, by William Otto Miller, of the University of Pennsylvania, and Alton K. Dougherty, Mr. Miller is a well-known baritone and has appeared with the Fhiladelphia Operatic Society in "La. Boheme" and in concert. He has delivered the "Enoch Arden" a number of times in this city and suburbs, to the great pleasure of his auditors. Mr. Dougherty gave excel-lent support at the plane to Mr. Miller's somorous tones. norous tones.

Continuing Plays

At the Lyric "The Blue Paradise," an operetta made over from a continental origi-nal, continues. In the cast are Vivienne Sogal, Cecil Lean and Cleo Mayfield.

At the Adelphi Ernest Truex is appearing in his old part of the lisping husband of "Over Night," now decorated with music and new "hushess" and called "Very Good and new Eddie."

Hitchcock was undoubtedly a first magni-tude star. Joseph Santley, as debonair and fresh looking as in the days when he was the boy tenor of musical melodramas, sang acceptably and danced more divinely than ning. It is well written and finely acted.



the Walnut this season. "My Aunt From Utah." a riotous farce in three acts, bubbling with merriment, many pretty metodles and above all Miss Elinore's continual flow of humor might be recommended as a sure-fire remedy for the blues, for we have little doubt that Miss Elinore and her surrounding cast incurred the evenlasting ennity of the grouch god (if such a god there is) "The story of the mediation is wound

traction at

Walnut

the everiasting entity of the grouch god (if such a god there is) The story of the production is wound about a certain Rolt Ashion, who has re-cently married a country girl. The young man's aunt from Utah pails up at the Ash-ton home before the young husband has had very much time to polish off the man-ners of his young bride. Then arrive an English lord and lady-Spottswood by name-and, of course, as Bob's father im-parted to us, with their high-brow airs. But still they come and it is right here that Cyrus Doollithe, of Hoptoad Maner, b'gosh, breezes in and makes himself right "thum." Then the fun commences, and after a series of complications, such as Bob passing off Lady Spottswood as his wife in order to deceive his aunt, his lordship, to help his chum. Bob Ashton, paims off Babs Ashton as Lady Spottswood. But just as everything is about to be straight-ened out a haby arrives en the scene, daugh-ter of Ludwig, the butler, and Susette, the maid, who have been screetly married for a year. More complications follow and everybody has a delightful time.

Miss Elinore, as the rip-and-tear aunt ho came out of the West, furnished the cost amusement of the evening. Donald Archer, as Lord Spottswood, proyed to be an excellent imitator of the American con-ception of a young English peer, and stands second in line for his share of the enter-tainment. Whitlock Davis and Marjorie Sweet, as Mr and Mrs. Ashton, were pleas-ing, while the rest of the cast comes in for good word.

ney came nearest to it with his little clerk. but he toppled over backward a trifle into the grotesque. Miss Papolcy played the scrobat easily, but without fire. Miss Baer as Hypatia was good to look upon and to hear except when she fell into kittenish archness and missed the hard passion of the girl. Mr. Latimer did well by Bunny, but auffered from makeup, as did Mr. Fox. The rest were decidedly bad. As for the single setting, it was ugly, cramped and impossibly did fashioned. old fashioned.

And yet-for all the halting performance -the rare amusement of "Misalliance," the ultimate humanness of it, stood out triumphantly. So far as this play is concerned the Tartletonian admonition must be: Don't read Shaw. See him. K. M.

Ambrosia

This old-fashioned dainty is merely sliced oranges and bananas with cocoanut and powdered sugar sprinkled over them. Serve very cold.

the brisk and not too sweet Lucy of Miss Maude; in the busiling Effle of Miss Pear-son; in the doctors of Messra. Stewart and Eldred, and the less important but fully as apirited sketches by the rest of the cast. It is a rousing good revival of a play by a genius. To miss it is to miss a pearl (albeit a small one) on the rosary of romance. B. D.

Lottie Mayer and her Diving Venuses shared first honors with Cabaret de Luxe at the Globe last night. In the diving act six girls give exhibitions of diving, swim-ming and other aquatic "stunts." Cabaret De Luxe is a hodge-podge of melody and dancing. Billie Richmond was warmly ap-plauded for his dancing. "The Pardon," a dramatic playlet, was also well received. The lines are strong, full of punch, and the players are seen to advantage in their respective roles. Other acts which pleased were Plant and

Other acts which pleased were Plant and Timmons, Anthony and Adele, Kaplan and Wells, Snowie Maybelle, singing comedienne, and Zerthos's Dogs.

Pictures that were up to the minute added to the bill.

No one in the field today can handle melo-admirably. Even when he has a poor script

he does extraordinarily well. In this case he has worked with a good vehicle, and the outcome is an hour of swift, exciting storytelling, capital in continuity, often beau-tiful in photography and lighting and sym-pathetically enacted by some well-trained players. Among these characters the dopetaking youth of Robert Tahor is nearly portrayed. The censor has kindly left in the crucial hypodermic syringe with which

the knockout is administered to the de-tective, so the punch is intact. For brisk-ness and sheer theatric quality "Kick In" is the best movie of several months.

Mary Pickford in her latest release. "The Pride of the Clan," was visible at the Palace yesterday. The Victoria has Clara Kim-

ball Young in "The Foolish Virgin." by the Rev. Thomas Dixon. The Strand's attrac-tion was Nazimova in "War Brides." while at the Locust was featured Julius Steger in The Stolen Triumph." "Intolerance," the Griffith sunplay, has entered on its second month at the Chestnut Street Opera House.

Singer's Midgets-Cross Keys

There is a gala time this week at the rosa Keys, which celebrates its anni-Cross Keys, which celebrates is almo-versary with the very best show ever seen at this West Philadelphia house. Judging from the success which has at-tended this playhouse it looks as though it will be the leader of those under the Sablosky-McGurk management. The bill this week is headed by Singer's Midnate. There are thirty diminuity singer's

Midgets. There are thirty diminutive singers, comedians and dancers; twenty ponles, numerous elephants. They combine in one of the fastest acts ever seen in vaudeville. There are no end of laughs and plonty of music and action. It's a show in itself. The midgets are headed by Alois Vaschels and Annie Neider. Other acts on the bill include the Lillian Steels Trio. Nellie Stea-Three Monacos.

The pictures are especially interesting and follow the fast pace set by the show.

Death of Wife Fatal to Aged Man ALLENTOWN, Pa., Jan. 23 - After griev ag a month over the death of his wife, C Herman Hacker, seventy years old, a vet-eran of the Franco-Prussian War, died.



There were many charming melodies, in-luding Miss Elinore's "Blame It on Father The first presentation in Philadelphia of Edgar Selwyn's successful comedy, "Rolling Stones," was given last night at the Knick-erbocker Theatre bofore a large and appre-ciative audience, which greeted the many highly humorous encaded with the many

Boys' Band-Nixon Grand

The California Boys' Baud, an organiza-tion composed of thirty-eight boys, enter-tained at the Grand with a concert, famey marching drills, folk dances and an athletic The story is one with a wide appeal, showing how perseverance and a wide-awake attitude are sure to bring success. It is the story of two youths who, though penniless, are determined to win fame and fortune. Their quest leads them into many understant the story of the story of

marching drills, falk dances and an athletic exhibition, in which tumbling pyraniu building and jumping were beatures. The four Meyakos appeared in zongo, dances, violin playing and artistic ex-bibitions. Harry Antrin and Betsy Vale provided a bundle of fun in "Things You've Heard and Things You Havent." Other attractions were William De Hollis & Co, in a splendid juggling act and Hugh Blaney in songs and monologue. Futures of predicaments, but success comes to them Miss Anna Doherty, who took the leading feminine part, showed at all times pleasing John Lorenz as the leading man scored a decided hit. It is a remarkable coundy, one of the most successful productions that have come from the pen of Mr. Selwyn, and in songs and monologue. mality were exhibited.



Stanley Booking Company THE following theatres abtain their pictures through the The following invalues output of early showing of the finest productions. Company, which is a guarantee of early showing of the finest productions. All pictures reviewed before estillation. Ask for the theatre in your lecality obtaining pictures through the STANLEY BOOKING COMPANY. ALHAMBRA Martin & Parasyunk Ass. LOCUST SED AND LOCUST Robert Warwick "All Man" Market St. Theatre STREET Rich'd Travers & Gertrude Glover THE PHANTOM BUCCANEER OVERBROOK GED & HAVERFORD ALICE BRADY in PALACE 1024 MARKET STREET MARY PICKFORD in THE PRIDE OF THE CLAN PRINCESS 1018 MAREWY STREET ETHEL, RAHRYMORE in "The Awakening of Helena Ritchis. Today-Irt Episode "The Grant Secret." featuring F. Bushman and B. Bayns. REGENT 1034 MARKET STREET HUMAN VOICE ORGAN William Courtenay & Mollie King RIALTO GERMANTOWN AVE. VIVIAN MARTIN in R U B Y MARKET STREET RELOW TH STREET MARGUERITE CLARK in SAVOY IIII MARKET Myrtle Gonzales & Geo. Hernandez STANLEY MARKET ABOVE 10TH House Peters & Myrtle Stedman in THE HAPPINESS OF THREE WOME IMPERIAL GOTH and WALNUT STS. STRAND GERMANTOWN AVENUE AT VENANGO BIBERT VALESKA SURATT in NAZIMOVA LEADER FORTY-FIRST AND LANCASTER AVENUE TIOGA ITTH AND VENANGO BTS. MARIE DORO in MABEL TRUNELLE in THE MARTYRDOM OF PHILIP STRONG OLIVER TWIST VICTORIA MARKET ST. ABOVE NINTE LIBERTY DECAD AND COLUMBIA CLARA KIMBALL YOUNG in Bessie Love and Frank Bennett in THE HEIRESS AT COFFEE DAN'S NORTH PHILADELPHIA WEST PHILADELPHIA

DOROTHY GISH in

EUREKA 40TH & MARKET STR. RIDGE AVENUE 1784 BIDGE AVE ETHEL CLAYTON in "Broken Chains" "Children of the Feud"

DIARY OF A WELL-DRESSED GIRL

-pr-B

WE'RE at sixes and sevens these days. "Nora-the-Incomparable," our cook, has the grip, and we couldn't find another to help us out until she gets better. Mother and I are now holding forth in the kitchen. Dad is complimentary enough to say that he has never been fed so well in his life. while our two visitors, Pergy Crawford and Leslie Warden, have "scandalous" appe-

The first dinner I had to cook all by my tonesome, as mother was at Aunt Kath-eryn's when Nora was taken ill. I decided to have a "fussy" dessert with whipped cream trimmings. The cream behaved very badly and spattered all over my frock, strik-ing the very spots that weren't protected by my white bib-apron. This calamity taught me the lesson that one should never try to cook without wearing an apron that completely covers the frock.

The next morning I sent Leslie downtown o bey some blue-and-white plaid gingham, charged her to get plenty of material, as the cover-all apron would take as many yards as a frock.

I made a plain, gored skirt that fits smoothly over the hips, taking care to match the plaid design perfectly. It opens at the side, and Leslie sewed the snap fast-eners in place, hemmed the shirt and stitched the waistband to the top.

When cutting out the hodice I used plain shirtwaist pattern which opened down the front. But instead of making the front in two places I laid the pattern along the folded edge of the material so that it would be in one. Then I slashed it just far

The shough to permit slipping it over the head, ilies a middy blouse. The sleaves are of elbow length and set in at the normal armiholes. I hound the opening in the front on the under side of the blouse with an inch-wide blas strip of the gingham, and Lealle buttonhole-stitched system, through which she laced a black eard.

A really "smart" apron for housework wear.

rimming of the bodice called for a similar trimming on the skirt, so I stitched a larger patch on each side of the front.

Leslie embroidered the buttonhole on the beit, sewed the flat pearl button in place, bound the seams of the armholes and the

T made a sailor collar of white linen for the pointed neckines and sewed it in place. bound the seams of the armholes and the bound the seams of the armholes.
The fourth of the size wide and give a pratty finish to the size were.
Then I made a strap belt two and a half inches wide and drew it through four marrow koops of the linen. These loops are placed one at each aide of the bodies in the size were the plainness of the bodies in the size of the bodies in the place of the plainness of the bodies in the size of the bodies in the place of the bodies of the size of the bodies in the size of white at the top. This

lion Dollar Fund. TEMPLE

and help 20,000 young men and women , whom circumstances force to work for a living, climb to real success in life.



is the ladder by means of which thousands have reached better positions, better pay, greater usefulness and better citizenship. The great good it has done has

Cost the City Nothing

The time has come for Philadelphia to help this important asset to keep pace with the demands upon it. We need \$500,-000' more to complete the Mil-

UNIVERSITY ASSOCIATION

in Philadelphia's longest ladder