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**DREAMLAND ADVENTURES**  
In the Dark Night  
By DADDY

Jack and Janet, wrapped in blankets and sheets and rising their voices, go with Judge Owl to learn secrets of the night. They visit poor Janet, who is sick and who has a father who is sick and two little ones are hungry. Then they visit a miser who is father of the sick man and grandfather of the hungry little ones. Robbers come to rob the miser.

**CHAPTER V**  
The Robbers See Ghosts

The Robbers, Black Mask and Red Mask, halted in their job of binding the miser to his chair. What the miser had said about ghosts made them nervous. They glanced behind them at the dark corners of the room.

"Ghosts!" whispered Red Mask. "Is this house haunted?"

The old miser saw that the robbers were scared. The thought flashed into his mind that here was a chance to scare them more and thus, perhaps, drive them away and save his life and treasures. He noticed that the clock on the mantel was almost ready to strike 12 o'clock.

"Yes, awful, awful ghosts, that appear as the clock strikes 12," he groaned. "Ghosts that howl; ghosts that chase folks."

The robbers trembled. And so did Jack and Janet, who were sitting on their ponies outside the window and peering at this scene through holes in the curtain.

But while Jack was trembling he was using his wits. He and Janet, wrapped in white sheets and wearing the night glasses given them by Judge Owl, looked themselves like ghosts. If Black Mask and Red Mask should see them the robbers might get such a startling fright they would flee in terror.

There was a broken pane in the window sash. It would be easy to reach within and pull down the curtain.

"Well, if there are any ghosts here you will have plenty of company," said Black Mask to the cowering miser. "We will tie you up, take your gold and leave you. Then you may become a ghost yourself and join the other spooks in haunting this house."

"You cannot take my gold," shrieked the miser. "The ghosts will guard it—two big white ghosts with staring eyes. They are watching you and waiting to pounce upon you."

The robbers turned and stared straight at the curtain through which Jack and Janet were peering. They shivered and shivered. They thought the miser was telling the truth. And the miser, seeing their terror, tried to add to it. "At midnight the ghosts will come bursting in," shrieked the miser. "They are waiting until the clock strikes—waiting to grab you."

"Quick!" cried Black Mask, grabbing the sack of jewels. "Let us get out of here before the clock strikes." Red Mask grabbed the sack of gold. The two robbers turned to rush away.

"Bong!" The clock struck—the first stroke 12.

"There!" screamed the miser. "You're too late! Drop my gold! The ghosts are behind you!"

"Crash!" Down came the curtain. The robbers whirled about. In the window, as a fearsome sight—two sheeted ghosts staring in with hollow eyes. At the same moment there arose a blood-curdling shriek. "Who! Too-who! Too-who-oo-oo!"

The robbers shook until they dropped the sacks of gold and jewels. Again arose that shriek. "Who! Too-who-oo! Too-who-oo!"

The robbers turned and fled. Crash! They went right through the window where they had entered. Thud! Thud! They hit the ground. Thud! Thud! Thud! They ran to their rearing horses, and gallopingly-galloped, they vanished in the night.

But the miser, staring at the sheeted figures in the window, was as scared as the robbers. He had been yelling "ghosts" to drive away the robbers. He never had expected spooks to come in answer to his call. Yet here they were, awful looking, with sheeted arms stretched out as if to grab him.

"Help!" yelled the miser. "Help! Help!" Crash! The miser followed the robbers through the window. Thud! Thud! Thud! He ran madly into the dark woods.

(Tomorrow will be told how Jack and Janet keep on playing ghosts and turn the secret and into a secret glad.)

**MICHEL PENHA GIVES FINE 'CELLO RECITAL**

Furnishes Interesting Program, With Ellis Clark Hammann as Co-recitalist

Michel Penha, solo cellist of the Philadelphia Orchestra, gave his annual recital at the Bellevue-Stratford last evening. He was assisted by Alberto Garcia Guerrero, but the illness of Mr. Guerrero made it impossible for him to come on from New York and Ellis Clark Hammann played in his place. Mr. Guerrero never played here, but if he could have performed the pianist part of the program as beautifully as Mr. Hammann gave it he is a remarkable pianist.

Owing to the inability of Mr. Guerrero to participate, the program as originally announced by Mr. Penha had to be somewhat changed. The A minor sonata, which was originally planned to be played by one of the modern French composers, and a composition for cello by Mr. Guerrero was replaced with Bruch's "Kiel Nidre."

The recital began with a sonata by Valentin, one of the older Italian masters, a typical composition of its time with a cadenza that suggested that perhaps the work was originally for viola da gamba. It was sympathetically performed. Mr. Penha playing the very difficult cello part with beautiful executive exactness and with all the musical content that the manner of the sonata allowed. The high point of the evening musically was reached in the Grieg sonata, perhaps the best of modern works in strict sonata form for the two instruments. Mr. Penha and Mr. Hammann have played the work together before in public, but they have never given a better performance than last evening. The balance, the color of the respective instruments, architectural construction and the many other details of the real sonata playing for two instruments being perfectly good. Mr. Penha played two smaller numbers, in which the pianist variations of Beethoven may be so irreverently referred to, and showed that same repression of personality to artistic achievement which is one of the main reasons for his artistic performance.

The program gave Mr. Hammann an opportunity of appearing in the light which his talents and abilities deserve. The two sonatas, in which the pianist part is equal to that of the cello, a brilliant performance of Schumann's "Papillons" and the accompaniment of the frankly solo character of Mr. Penha's closing numbers, revealed him as equally capable on ensemble, solo and accompaniment, things few pianists can do.

**Dr. Mudge to Speak**

Dr. Lewis Seymour Mudge, stated clerk of the Presbyterian Church in the U. S. A., is to address the National Alumni Association of Lafayette College this evening in the Bellevue-Stratford.

**MASON AND MURATORE STAR IN "ROMEO AND JULIET"**

Thoroughly Artistic Performance by the Chicago Opera Company

THE CAST

Romeo.....Hector Dufurane  
Juliet.....Edita Mason  
Tybalt.....Octave Dux  
Mercutio.....Desire Deferra  
Balthazar.....Giovanni  
Friar Lawrence.....Constantin Nicolay  
Capulet.....Giovanni Cotruvi  
Gremio.....Giorgio Polacco

The Chicago Opera Association gave last evening what was probably the most balanced and thoroughly artistic performance of the week thus far, speaking in the sense of operatic ensembles. In a splendid performance of "Romeo and Juliet," the perfect balance lay partly in the fact that there is no one outstanding character in the opera, for which, of course, the composer is responsible, and also partly from the fact that the work was perfectly cast, and every one displayed the ability to sing and act his role admirably.

It was the first appearance of Muratore in Philadelphia this season and the second since his recovery from the operation which he has recently undergone. To say that this experience did not have some effect on his performance would be incorrect, but there was nothing in the trying role which was not admirably done, although there were times when the weakened muscles would not fully respond to the demands which the singer made upon them. This was not apparent in the shorter solo numbers, but was occasionally observable in the long sustained periods in which the tenor holds the center of the stage.

Mr. Muratore is grace itself in his acting—the ideal operatic lover—and the beauty and clearness of his voice were never better than last evening. It was simply when the demands of a trying part exceeded the limits of a temporarily weakened physique that he showed what he has undergone recently. As a stage picture he left nothing to be desired, and the whole presentation of the role was very beautiful. He received the warmest approval of the audience for his characterization of the part entitled him.

Miss Mason scored a tremendous success from her first appearance to the close of the opera. Juliet is a difficult part to sing, especially in the opening numbers, when the soprano must come on the stage "cold"; that is, without any opportunity to get the voice accustomed to the conditions of the house, and sing the enormously difficult "waltz" practically without any preparation. It is a much greater tribute to Miss Mason's powers than was perceptible to the audience that she accomplished this feat without the slightest difficulty. But, nevertheless, the audience, whether it realized the demands which the composer had imposed upon the soprano or not, rose to the beauty of Miss Mason's voice and her wonderful vocalization and gave her the enthusiastic reception which is the delineation of the character, as well as the actual vocal requirements deserved.

There is a goodly number of so-called "minor" parts in the opera, and that they were so well taken is a tribute to the resources of the Chicago Opera Association. The superb voice of Hector Dufurane, which has lost nothing in its volume or quality as the Princess Mary of England or one of our own fair Philadelphia Brides? Magnificent Centerpieces which exhibit the combined art and skill of the artist and craftsman, superb Dinner and Tea Services, exceptionally beautiful in design; marvelous Chests of Flat Silver are included in this fine collection of Silver, as well as many smaller and moderately priced pieces: Bonbon Dishes, Almond Dishes, Flower Vases, Mayonnaise Bowls, Sandwich Baskets, Fruit Bows, Bread Trays, Compotiers, Candlesticks, etc.

THE CHESTNUT STREET ASSOCIATION

**SEAN O'CONNOR**

If you are looking for something a little different with which to surprise your guests, you will find many imported Fruits at the store of Henry R. Hollowell & Son, which are unusual at this season.

**Delora Bagan**

"No, I didn't enjoy myself at all." "Why, what was the matter?" "Well, I broke my glasses the first day and I'm simply miserable without them." How often are good times spoiled and work delayed by an accident of this kind. It is my advice, then, to those of you who wear Spectacles or Eyeglasses to procure an additional pair from Wall & Ochs, Opticians, 1716 Chestnut Street, where you are assured of having them correctly made and adjusted by their expert fitters. And to persons who are about to set out on a trip, when the chances of mishap are increased, I especially recommend a visit to Wall & Ochs before leaving town.

**GIFT BASKETS** filled with rare and delicious Fruits from all sections of the world make Gifts which are not only extremely attractive but particularly appropriate in this Lenten Season. Of course, I saw them at Hollowell's, Broad below Chestnut. And you are able to send them to any place within 1000 miles of this city, for Hollowell's guarantee perfect delivery that far. Think what cheer one of these Gift Baskets will bring to the sick room; or how your week-end hostess will appreciate its beauty and the wonderful, luscious Fruit. What marvelous gifts they do make!

**SWANSON FILM SHOWN**

Star Seen in Thrilling Picture at Kariton

Kariton—Patience and persistence are the necessary virtues of an audience that sees "Her Husband's Trade-mark," which opened yesterday. If the fans can wade through the overly long introduction and first quarter or so of the picture, they will be rewarded by some fast-moving melodrama at the end.

This is an original story by Clara Beranger, and though lacking in subtlety and any striking originality, it has been whipped into presentable shape by Sam Woods, the director, and becomes a pleasant entertainment.

The main redeeming feature of the first part for the genuine contingent of the audience will be the variety of gowns and negligees which Miss Swanson wears. Otherwise it is one of those Wall Street themes, long drawn out. When, however, the swindling husband, his beautiful wife and the handsome young prospective victim go to Mexico, where the latter has an oil concession, things begin to happen. A walk in the moonlight causes the wife to realize that she is in love with the young oil man, and she exposes to him her husband's perfidy. At that moment Mexican bandits break in, kill the oil man, and chase Gloria and the hero all night through the brush and across the Rio Grande to American troops and safety. Incidentally, she doesn't mention a hair.

Miss Swanson adds no new laurels for acting, but is pleasant to look upon; Richard Wayne is a brave, if not especially personable hero. Stuart Holmes is excellent as the husband.

**After-Dinner Tricks**

No. 100—Coin Appears in Empty Box

A matchbox is shown empty, by sliding open the drawer. The drawer is closed, and when re-opened a half dollar is found inside.

Before performing the coin is wedged between the top of one end of the drawer and the inside of the box. When the drawer is pushed open the box appears empty. By simply sliding the drawer back in the coin falls into the drawer, and thus makes its appearance when the box is again opened.

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**SEAN O'CONNOR**

Advertisement for Sean O'Connor's performance.

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