THE THEAT

"She's In Again,"

But Not Very Far "SHE'S IN AGAIN." A farce from the French of Paul Cavault's "Ma Tanto d'Hondeur Exelleh adaptation by Sidney Blow and Douglas Hoare. American version by Tromas J. Gray. Hroad Street Theates, Antony. Mr. Sydney Greenstreet Mrs. Matlida Martincale. Mrs. Stuart Robson Mrs. Matlida Lewis Miss Tartion. Mr. Edwin Nicamber Leslie Tartion. Mrs. Edwin Nicamber Susanne Tournine. Mrs. Geo. H. Schiller Mr. Tartion. Miss Ann Warrington Mr. Tartion. Miss Elizen Van Heise Brand. The Honorable Helen Montaga Brand. The Honorable Helen Mentaga Brand. Mr. Clifford Robertson Act I—Aubrey Brighton's bachelor apartment. New York, Tuesday, 2 n. m.
Art 2—Living room at the Tartions, Lake-coef, N. J. Wednesday, 12:30 p. in.
Act 3—The guest's suite at the Tartions, Wednesday, 9 p. m.

"She's In Again" deserves serious con-

"she's In Again" deserves serious conalderation, if for no other reason, because of the novel, intelligent and honest advertisement of yesterday, in which the thought the play full of "clean, honest laughs" and wanted "everybody's opinion It while it remains here."

That and some other things prevent the ebviously cheap gibe at "She's In Asain," cofficer, take her out!" The other things are a good cast, a very amusing last act, and some exceptionally tasteful scenery, Honesty, however, honesty to Mr. Wayburn as much as to the reader and playgeer, demands the admission that "She's In Again" doesn't "get over" as it

One trouble may be the removal of parts of the original play which were too parts of the original pay too much prom-insher to the amusingly broad-minded sunt, who visits her favorite nephew and finds him, as she joyfully thinks, sow-ing his wild oats, when he is really behaving impeccably. The most obvious trouble, however, is the lack of really witty lines. The speeches that explain the appearance of a rural milliner in the pero's flat, the speeches that acco the introduction of the aunt and of such further complications as a friend trying to escape from a chorus girl attachment, even the speeches of that chorus girl herself lack snap, flavor, original turns, Thomas J. Gray may have a Broadway reputation for wit, but the average American farceur has many times his command of slang and a much better stocked notebook of jokes.

amusing situations—not properly develop-ed—between various lovelorn young men and women and various older relatives. The usual misunderstandings of farce, which would survive about two minutes of real life, are playing hob with every-body's happiness when the second curtain down. When it comes up on the act, we are told that some one has disobeyed Rule No. 1 of the farce writers union by explaining, and all is well. Then what do the authors do but start the plot and the misunderstandings all over again. Now, aside from the resulting hiatus in the play, it becomes absurdiy evident to the audience that if the peo-ple explained once and found out how urasually well it worked, they would im-mediately explain again. The misunder-standing business is exploded for audi-tice and players allke.

Be it said to the credit of "She's In Again" that the last act, in spite of all this, is undeniably funny. It concerns itself with nothing more than the coineldence of the hero and his aunt and milliner all being assigned, unwittingly, the same bedroom. There is nothing but the cleanest mirth in it. Even the maid who mistakes the farce for one of Mr. Wayburn's musical shows and gets into the bathtub, does it in a decorous and engaging spirit; she seems only bent en justifying the posters. If that last act can't quite make the

compromised. To match her suggestion of Ralph Herz, a very suppressed and chastened Ralph, there is George H. Schiller, looking like a more elderly Richard Carle and acting like a Briggs cartion. Edwin Nicander is present, likewise the Honorable Helen Montagu in a "I understand Madam," part. Arthur Aylesworth, of excellent memory seems a little out of his element as the perturbed hero, but Mac Hopkins—once of the chorus—gives the similar lady in the farce a faultless, photographic realism not equaled his winter. And, for good measure, Sydthis winter. And, for good measure, Sydhey Greenstreet and Mrs. Stuart Robson. It is only a pity that good acting and good setting, good taste and good intentions an't take the place of good lines,

Mimi Aguglia's "Salome"

Unheralded, except to her own coun tymen, Signora Mimi Aguglia, the Italo-Bicilian actress, came to the Academy ist night and presented for the delecta-tion of a sparse audience an Italian ver-sion of Oscar Wilde's wicked and victous play, "Salome." The play began a full hour after its scheduled time and was to be followed by "The Adventures of an American Girl in Paris," or some such thing, by Croisset, who is represented by "The Hawk" in another theatre in this city. But inasmuch as no American advantures could parallel the adventures in neurosis of Opera Wilde, the sensitive In neurosis of Oscar Wilde, the sensitive reporter did not stay to see them. It is a modern canon that viciousness

must be made beautiful, or at least se-ductive, to justify itself in art. Signora Aguslia made Salome first seductive, then absurd, finally appalling and nerve-racking to an extraordinary degree. Unhappy the whole performance, with its insistent Fromptings, its beastly scenery and its impossible dancing, certainly was. But the sight of the crotic creature gloating ever the head of Jokanaan at the end was we unnerving that one felt bound to stay for the brutal conclusion, to see Salome granted beneath the soldiers' shields, or the memory of her would be too haunting

Signora Aguglia is frequently talked of as a great actress in her genre. Pos-sibly she is. But one can remember the faint shrug of good Europeans and of

Han tanniy. First rate and an American ver-sion, via England, of "Ma Tante Hondeur." a French farce by Faul Gavault. See re-Sion.

FORREST - "Hello Broadway," with George Cohan and William Collier. A big, busy and though it seems impossible-brainy "revue." heat travesty of everything in theatredom. Lest week. S:15

Seal travesty of everything in theatredominal week.

CARRICK. "The Little Cafe," with John E. Toung. A rearra engagement of the musical sey by Ivan Carryl and C. M. S. Mellellan.

Sey by Ivan Carryl and C. M. S. Mellellan.

Sey by Ivan Carryl and C. M. S. Mellellan.

Sey by Ivan Carryl and C. M. S. Mellellan.

SelfSelfic. "The Hawk," with William Faversaim. Tenne play of a husband and wife who live oy cheating at cards. The drama omiss from the discovery of the knavery by the wifes lover. Mr. Faversham, as always, famingulabed. Last week.

S.15

ALNUT. "The Dummy," with Ernest Truex.

A telective comendy, in which Barney, the sim, boo, turns shouth and the cate a hand sidnespore. A 'El show' at hair the since. Last neck.

AUDSVILLIE.

**HUS. Mice. Emms Calver Dahnty Marie.

actress who could convey as she conveyed the uncleanness of the whole situa-tion. But there are unquestionably 16 European actresses who could do it bet-

stude of the state were particularly uncomfortable in their clothes and in their places. So the per-formance was in one respect unique. It was the only foreigners' performance wit-nessed by this respect of the performance wit-American stage had nothing to learn,

Joy in "The Little Cafe"

Mr. Belasco as a creator of restaurants has it all over the producer of "The Little Cafe" when it comes to the exactitudes of realism, but the lobster palace and Montmartre resort placed upon the producer, Ned Wayburn, explained that Garrick's stage last night had something denied the verisimilar quick lunchroom of Mr. Belasco-something that is looseof ar. Belasco something that is loosely called romance, though it is only the fartitious romance of musical comedy. Limbs, a lyric and lingerie—these are the constituents of this sort of romance,

with the addition of pretty sentiment, contemporary dances and resounding orchestration. For this nominal, non-essential remance

the fagged-out business man, his fatigued better half and his languid progeny care better half and his languid progeny care exceedingly. For such a good specimen of it as "The Little Cafe." made over by Ivan Carryl and C. M. S. McClellan from Tristan Bernard's "Le Petit Cafe," her better the cafe. from fristan Bernard's "Le Petit Cafe," they have a right to care; its entertaining qualities have not diminished; even on a return engagement it seems sprightly and fresh in scheme and action. It is really legitimate amusement of its sometimes unworthy kind; that its kind need out by need not be unworthy is proved by its

o we not have a roundelay instead of "round of bucks," and instead of big-proned, tall-pumpadoured waltresses caring on a platter fried eggs surmounted faces not unlike thereunto, have we not young persons of comely countenance and costumes far less protective than an apron? In fact, the tyric auxiliaries—just now the swellest moniker for what was aforetime known as the chorus—are lovely, lithe and live up to the lyric side of their new denomination

Though there are few familiar names in the cast, its members are competent. Further, there is a difficulty that may for may not be laid at the door of the pany with itself between the second and third acts. The first two provide some of the clear as ever, and his capital funning the control of the control of the control of the cast. Its members are competent. John E. Young retains his part of the pseudo-millionaire waiter; his comic gifts are as evident and his capital funning. won much applause. Harry Depp re-mains the Adolphe, and Marjorie Gateson has been promoted to the role of Yvonne. to advantage as Colonel Klink.



Keith's

Mme, Emma Calve, one of the greatest dramatic sopranos of the French school and unquestionably the best Carmen in the world, received a cordial reception when she appeared at B. F. Keith's Theatre yesterday. The prima donna has not been in this city in an operatic role within the last 10 years, and she had her audience, many who knew her only through her fame as a grand opera star, with her from the start and until her last encore.

She was superb from a vocal and histrionic standpoint, and the stage setting. that of a drawing room in buff and ivory, evening satisfactory, neither can the excellent cast. And that cast has no less charming a young actress than Elleen with Goungd's well-known sevenade with Goungd's well-known sevenade. Van Biene, with her refinement, prettiness and intelligence. Then there is Ada
Lewis, with only too little to do as the
milliner who fears she's too plain to be
compromised. The matter of the present olain to be pression to her Gallic temperament by a series of telling gestures, while the modulation of her voice to suit the various sentiments was marvelous. priately flaming shawl was thrown across the diva's shoulder as she sang the Haba-nera from "Carmen." To the delight of those who, perhaps, were not entirely fa-miliar with operatic selections the prima donna sang "Suwanee River" in English, and at an encore a curious, unaccom-panied bit, a sixth century folksong of the Pyrenees Mountains, which was resur-

rected and arranged by the divarected and arranged by the diva.

Regina Connelli and a company gave the bill a touch of agreeable comedy in Edgar Allen Woolf's "The Lollard." It was remarkable chiefly because it afforded the star an opportunity to impersonate a flighty young wife who left her husband.

Du Callon, an English comedian, who kept up a line of jesting and chatter while balanced at the top of a high ladder, was elever. Eddie Cantor and Al Lee, in black

clever. Eddie Cantor and Al Lee, in black clever. Eddie Cantor and Al Lee, in black and white face foolery, made their local debut and drew plenty of laughter with their well-timed repartee. Dainty Marie, whose singing is amusing, did her inter-esting gymnastic stunts again on the rings. Other entertainers were the Three Whalens, legters and singers. Clerk and Whalens, jesters and singers; Clark and Verdi, clever Italian impersonators; Zeno, Jordan and Zeno, aerial experts, and Stickney's Circus.

Here and There

Patrons who have the habit of leaving the theatre before the last act comes on would be cured today had they stayed would be cured today had they stayed for the final act at the William Penn. The Six Military Dancers, who were billed as unique and spectacular, lived up to their reputation in every sense of the word. With the correct military costumes and scenic setting, saying nothing of the dancing, it was one of the best dancing acts that has appeared there for weeks. John R. Gordon headed a company which presented a farce comedy pany which presented a farce comedy with the setting in a Jersey bungalow. The skit was called "Knight and Day," and kept the audience in a fine humor.

The Cross Keys enjoyed yesterday a dancing act of venerable reputation but ably she is. But one can remember the faint shrug of good Europeans and of good Italians, to whom her bizarre and exaggerated attitudes are amusing and no more. There is probably no American preciated the riotous and energetic con-

effering "Master and Man"; Clark and Verili.
Italian comedians: The Metzettis acrobata:
Kegina Conneilland Co., in "The Lollard";
the three Whelfma: Dector Cohan, acrobatic
comedian, and Hearst-Solig Pictures.
NIXON'S GRAND-B. A. Bolif's "Lonesome
Lasges": Boxie La Cocca, harpist: the Moscont brothers in "The Folles of Vaudeville";
Westen and Young, While and Cahn. Euronean acrobata, and other acts.
VILIAM PENN-The Military Dancing Saxtet: H. B. Dudley, colored connedian, and his
trained music. Fatrick: the Six Musical Gormans. John R. Gordon and Commany in a
comedy sketch; the Cold Town Four, and Edwin George, the talkative Juggler.
CROSS KEYS (first half of the Week-The

win George, the talkative Juggier.
CROSS KEYS (first half of the week-The
Berlin Madcans, O'Neil and Gallagher, Anderson and Even in "On the Hocks"; Warren
and Brockway in "The New Janitor"; the
Marino Staters and the Four Aders.

STOCK.

AMERICAN The Man of the Hour." Broad-hurst's familiar play. The last week of the resident company, BURLESQUE.

BURLESQUE.

'The City Sports Buriesquera.'

'UMONT'S Dumont's Minarrals in "Barnum

and Balley's Great Circus Show." with Caspar Novak, and "The Jitney Bus Elone
pusst."

TROCADERO The Hasting's Show,"

THEATRICAL BAEDEKER

sher lead the rest of the bill. POLICE GET REVENCE.

Yesterday Nixon's Grand indulsed in miniature musical comedy, a form of entertainment that is steadily growing The offering in question was "The Lone-some Lassies," by Will M. Hough, al-ready responsible for many a "Chicago show." A harpist, Roxie la Rocca, lent variety to the remainder of the bill. popular with patrons of vaudeville

PARK "PEEPER" SENTENCED

Five Days for Man Who Hid Behind Trees to Watch "Spooners."

Five days of peeping from behind bars In the county prison was the sentence imposed upon Robert Anderson, 20, of 1913 Glenwood avenue, this morning, when he was found guilty of peeping from behind trees in Fairmount Park last night to spy on affectionate couples.

to spy on affectionate couples.

Anderson tried to convince Magistrate
Boyle, at the 29th street and Lancaster
avenue station, this morning that he was
avenue station. The team rule to read avenue station, this morning that he was lounging behind the trees only to read a book. As he was unable to show how he could read a book in the darkness, sentence was imposed. Anderson was arrested by Park Guard Knox.

Young Man Hurt When Struck by Car Cornelius McKinley, 22 years old, of 5039 Portico street, Germantown, suffered lacerations of the scalp and bruisses of the body when he was struck, last night, by a northbound trolley car on Wayne avenue, at the infersection of Wayne avenue and Manheim street. He was removed to the Germaniown Hospital.

FOR YEAR-OLD TAUNT

Identify Prisoner as Man Who Mocked Them From His Retreat in Canada.

My regards to the police. You won't get me. J. J. KERN.
This brief note, received from Berlin, Onlario, Canada, by Lieutenant Jeffries, of the 4th street and Snyder avenue station, nearly a year ago, made the police swear vengeance on the writer, if ever they got him in their power.

Today a prisoner service 20 days in

Today a prisoner serving 30 days in Moyamensing on an assault and battery charge was identified as the man who was

wanted on a charge that has been on the pelice books since May 2, 1914.

Kern, who is 24 years old, lived with his mother and wife at 118 Mercy street. On that night in May he came home in an ugly mood, showed a knife, and after driving his wife and two men out of the house, slashed his mother, she later charged, stabbed her, and while she was

being carried out, slashed open the beds and lounges and set fre to them. Then he escaped, went to Camden, Woodbury, New York, and finally landed

Woodbury, New York, and finally landed in Berlin, Oniario, whence his taunting note came to the police.

A man was sent to prison for 20 days for assault and battery by Magistrate Carson. That was just 20 days ago apn today at 3 p. m. "Edward Ferguson," which is said to be Kern's nilas, will be released. He will be arrested as he leaves fall and have a hearing in the night court

HARRY MOREY

Of the Vitagraph players.

bets, giving any odds asked. Conflicting

reports as to the fitness of the two ring

favorites did not discourage him in the

least, and his own savings placed, he

pawned all his movable effects and then

started to borrow. He made every prepar-

ation for an extensive celebration, and

Loomis, manager of the Vitagraph The-

pleadingly), ah don't no nuthin' 'bout no

"You better get to the theatre as quickly as possible."
"Yessah! Yessah! Jus' as quick as ah can hoof it, and please, Mistah Loomis, ah don't no nuthin' 'bout no fight."

Answers to Correspondents

J. B.—'In the Lion's Den' (Eclectic) was a
foreign production and we have no cast sheet.

M. B.—'Address Mary Pickford, care of Famous Players Film (company, Los Angeles, Cai.

R. L.—Carlyle Blackwell's Favorite Players
Company is located in California. The street
address is 123 West 46th street. New York
olty, if you want to comminicate with the
Eastern office of the same concern.

Essuray Film Manufacturing Company is lorated at the Chicago studio, 1863 Argyle street,
Chicago.

KENNETH-A photoplay should have a ynopsis and also a scene by scene arrange-sent.

cent.
EVELYN M.—Harry Pellard, Henry Otto,
Phomas Ricketts and Frank Cooley are a few
if the American Company's directors. Mack
Sennett is the head director of Keysione com-

Sennet is has head director of Keystone com-cilia. CHARLES H.—Write to Romaine Fielding, care of Lubin studios, Phoenis, Ariz. J. H.—Mabel Normand can be reached by addressing her, care of the Keystone studios, hor Angeles.

"What's Doing Tonight?"

rquet, Frankford Business Men. Assembly Frankford avolue and Sellers street; S

Clock, Opening of Paschalville Branch, Free Library of Philadelphia, Woodland avenue and Toth treet; S o'clock, Free, Entertainment, Central Branch Y, M. C. A.; o'clock,

Answers to Correspondents

THE PHOTOPLAY

QUESTIONS AND ANSWERS The Photoplay Editor of the Evening Ledger will be pleased to answer ques-tions relating to his department. Questions relating to family affairs of actors and actresses are barred abso-

Queries will not be answered by etter. All letters must be addressed to Photoplay Editor, Evening Ledger.

One of the most important announcements made by a distributing company is that of the Metro Pictures Corporation, In which substantiation is given the rumor that Francis X. Bushman is to leave the Essenay Company and become t permanent star on the Metro program. The deal was consummated by Richard A. Rowland and Joseph Engel, of the

Metro Company, through Frederick J. Balshoffer, acting as intermediary, and Mr. Bushman representing himself. Just what salary arrangements were made is not known, but the fact that Metro con-trols 29 high-class plays and books, all calling for the Bushman type of leadng man, indicates that Mr. Bushman wil presented in big Broadway plays with supporting cast of Broadway players and with women stars playing opposite

that the Popular Plays and Players' Company had obtained most of the fa-mous Clyde Fitch plays, that Olga Pe-trova is to be a regular Metro star and that William Faversham is a Rolfe star on the Metro program, the fact that sufficient salary inducements were held out to Bushman to attract his signature to a Metro program indicates that this organization will fulfit the promises made before the company began releasing.

Tom H. Glaze, superintendent of the Lubin ranch at Betzwood, Pa., is a splendid type of the English out-of-doors man find contentment, must get out into the atre, to the extent of being relieved from wide places of the earth where life is rough and hard and where a man must be a man in every sense of the word if he merely wants to exist.

Glaze has charge of the cowboys at the

anch-a bunch of men with splendid renutations as riders, ropers and gunmen, and he is well qualified for the job, as Glaze has been a gentleman adventurer in many parts of the world. Glaze was born in Worcestershire, and

after attending school at Harrow-on-the-Hill, he went to St. Bartholomew's Hos-pital in London to complete his educaventure flared up, bringing down upon him the wrath of his family, and Glaze "hit out" for the U. S. A.

A few days after landing Glaze went to Texas and got a job punching cattle.

to Texas and got a job punching cattle. During the next few years he wandered pretty much all over that State, and always on the back of a horse. From Texas he went to Montana. His next big jump was to Alberta, in the north-west of Canada, close to Calgary, where he ran a cattle and horse ranch of his own for 19 years.

Glaze played an important part in helping to settle the new country and he built one of the most successful ranches there. The desire for change came to

huilt one of the most successful ranches there. The desire for change came to him, however, and three years ago he sold out, and with all ponies that he nad raised, went to New York and sold all except a dozen of them.

It was while he was disposing of his ponies that Siegmund Lubin met the

ponies that Siegmund Lubin met the ranchman. They talked for a few min-utes, and when Mr. Lubin returned to his big ranch, about 18 miles outside of Philadelphia, he took Glaze with him and the remaining 12 pontes.

Vitagraph News

The Vitagraph Company is about ready to Launch its new Li-part serial "The Goddess," on which Director Raiph W. Ince has been working for the last two months. "The Goddess" was written by Gouverneur Morris, and will be presented by Anita Stewart, Earle Williams and Paul Scardon, portraying the principal characters in every episode.

Negotiations are under way whereby Nicholas Dunaew, Vitagraph player, author, dramatist and legitimate actor, will present his latest work, "The Spider," a three-act drama of Russian life among the nobility, in a Broadway theatre. Mr. Dunaew will be seen in the principal part, Doctor Mandelstam, supported by a company of notable Russian actors. Mr.

company of notable Russian actors. Mr. Lunaew is trying to arrange for the initial presentation of "The Spider" about the first of May, and announces that in addition to the play a feature will be the appearance in person of many moving picture stars.

picture stars.

Cyrus Townsend Brady's story "West Winds' is being prepared for the screen by the Vitagraph Company, under the direction of Lionel Belmore, who, with a party of Vitagraph players, has just returned from Texas, where the principal

scenes were taken.
"Bob" Ryland, the colored porter of the
Vitagraph Theatre, was a strong partisan
of Jack Johnson before the Johnson-Wilof Jack Johnson before the Johnson wil-lard encounter, and thereby hangs a tale. "Bob" received a "hunch" direct from Havana that his favorite was bound to win, and he immediately began laying

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EARLE WILLIAMS and EDITH STOREY in THE CHRISTIAN

Copyright, 1914, the Bobbs-Merril Company.

En Sleige, the 'Boes' of Ring City.
U. S. A., fails in love with Molly Marley, daughter of the president of the traction company. Mr. Marley refuses to aid Sledge's suit and favors Bert Gilder, whom Molly accepts, As soon as the engagement is announced Sledge closes negotiations with a group of financiers to run a traction line parallel to the one under Marley. Hundreds of small investors who had bought stock in the old line, under promise of an extension, are forced to the wall. Among these is Henry Peters, whose daughter is a close friend of Molly Marley.

Sleige pursues Molly in his own way. He learns, that she loves red roses and sends her all there are in the lown. Meanwhile, with the help of Tim Bendix, his henchman, and Boszam, head of the financiers, he quietly plans to run Marley and Gilder both. Boszam 'double-crosses' Stedge and shows Marley how to win control of both the old and new lines. At a meeting of the steckholders Marley and Gilder vote of buy out the new compan' for a small sum. Sledge seems down and out.

Marley, after getting complete control of his traction company, is trightened by Sledge and prepares to sell out. Molly, who is to marry flert on Thankegiving, prepares to firth with Sledge to keep that gentleman's mind occupied. Sledge, will sure he can do anything with money buys a motor-car and sends it to Molly for to come to the theatre in.

CHAPTER XXXII—(Continued).

STNOPSIS.

CHAPTER XXXII-(Continued). less salesman, looking her more clearly in the eye than any honest man could have done. "If you have the time, we shall be pleased to give you a lesson in

"Do you want your gray coat or your furs, Molly?" she called as she went. "Something light," replied Molly, equally excited, running out to inspect the car, with the gentlemanly salesman right at her elbow, and highly pleased with his job. The chauffeur in the blue ar waited with bright eyes.

Fern, followed by Mina and another maid, both of them too slow to be of any service, came clattering on the porch with two afternoon coats and two bon-ncts, selected with less discrimination than she had ever used, and tossed one of them to Molly, "I'll bet it was sledge," she whispered, as she ran and popped into the blue car.

Her coupe was the first to whirl down the driveway, but the red one followed in close order. Bert stood on the edge or the porch, with his hands rammed in his peckets, and watched the end of the world. Being a young man of keen thought, however, after 15 minutes of numbness, he curled his mustache, took up the telephone and called Frank

Marley,
"Did you make a present of two automobiles to the girls?" he inquired,
"Did I what?" gasped Marley, out of
the midst of his plans for making the
proposed street car consolidation worth
20 points, advance on his stock to the
processors are sensely as the consolidation. State syndicate.
"I thought not!" returned Bert, with

a very near approach to profanity. "I didn't think you'd weaken our capital by a five-thousand-dollar extravagance of "I don't understand you," puzzled Mar-

"Two small, inclosed cars came out here about 15 minutes ugo, and the man in charge of them said that you sent them. Personally, I think Sledge has been getting fresh."

"It's barely possible," agreed Marley. feeling a dangerous indignation risins within him. "Leave that to me, Bert, As Molly's father, it is my affair. I'll investigate it at once."

Palpitating with all a righteous father's jealous care. Frank Marley kept the tele-phone busy until he located Sledge. "I say. Sledge," he blurted. "Did you had enlisted the indulgence of Frank

Naw, Marley," chuckled Siedge, "They're toys, You sent 'em, Do they like 'em?"

duty the afternoon and evening of the "I haven't inquired," returned Marley still standing by his fatherly dignity, "Really, Mr. Sledge, you know I can't Up to 11 a. m. April 6 "Boo" had not reported, and Mr. Loomis was beginning to think something serious had happened, when the phone rang, and the following allow my daughter to receive extravaallow my daughter to receive extrava-gant presents of that sort from any one other than myself."

"Aw, cut it," advised Sledge. "I get you. If they don't like 'em, I'm the goat. If they do, close your trap. You

conversation is enlightening:
"Mr. Loomis? Dis am 'Bob' an' ah
wants to repote dat ah am on mah way
an' dat dere ain't a nickel in New "Well, but-" "I say you sent 'em," insisted Sledge, with a gruff loss of the cordiality which

"Where did you get the nicke! to been apparent in his former and Marley heard the click of discon-"Why didn't you ride downtown?"
"Wid a plug nickel? Ah done tried to borro' carfare, but ah couldn't even git a sight of a 'Jitney,' an', Mistah Loomis Nearly an hour later two shining little

Nearly an hour later two shining little colonial coupes, the red-curtained one in front, drove up to the Marley porch, where Bert Gilder gloomed in the doorway. They were driven by a happy girl each, and had no other occupants.

"Come and take a ride with me, Bert," hailed Molly, so full of delight that she had absolutely forgotten her quarrel with him, which was a blow, indeed. "You can't drive, though."

Fern had emerged from her car.
"I'm going to have my dimer here," she laughingly announced. "I think I shall go to the theatre tonight in mine, Jump in Molly's car. Bert, and try it. It rides like a rocking chair."

"No, thank you!" returned Bert coldly. "Those cars are going back to the sales-

PHOTOPLAYS

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I A S T W E E K

T H E A V E N G I N G

C O N S C I F. N C F.

Next Week—MRS. LESLIE CARTER in

"THE HEART OF MARYLAND"

EMPRESS MAIN ST. MANAYUNK SEALED ORDERS Northwest Business Men, 2336 Columbia venue; S o'clock.
Fitty-saventh Street Improvement Association, Stinson's Hall, Girard avenue and 60th treet; S o'clock.
Frankford Seard of Trade; S o'clock.
Lancaster Avenue Business Men, 2330 Lancaster Avenue, S o'clock.
Concert for the benefit of the Third Christian Inroch, F. R. R. Y. M. C. A., Westmithster Avenue and that street; S o'clock.
Concert for the benefit of the Third Christian Inroch, F. R. R. Y. M. C. A., Westmithster Avenue and that street; S o'clock.
Concert for the Club, 1210 Locust street; S clock. CHARLES CHAPLIN In

A NIGHT OUT KNICKERBOCKER THEATRE MARKET STREET ABOVE 40TH DAILY AT 2, 5c, EVENINGS, 7 & 9, 5c, 10c, "WHO PAYS?"

"THE PRICE OF FAME"

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YOUR GIRL AND MINE

> BEAD THE EVENING LEDGER FOR PHOTOPLAY COMMENT

A TALE OF RED ROSES A SMASHING STORY OF LOVE AND POLITICS

By GEORGE RANDOLPH CHESTER Author of "Get Rich Quick Wallingford."

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room. I felt sure that your father had not given them to you after our business arrangement of this morning. They are a present from Siedge."

"Oh, please, no!" pleaded Molly, with a heartaick glance at her red-curtained car. She had loved it at sight, but now, since she had learned to know it, she adored it, "How do you know that they are from Siedge?"

"I suspected it from the beginning." he sternly informed her. "So I called up your father."

"I said they were from Sledge!" or Fern. "Molly, it was awfully crude him, but I love him for it, don't you?" "What did father say?" demand Molle. Molly.
"He is investigating."

Molly marched straight in to the tele-phone and called up her father. He talked to her kindly, wisely and with detalked to her kindly, whely and with de-liberation; also like a man who had given himself plenty of time for thought. Bert stood at her elbow, listening to one side of the conversation and piccing out the other with painfully knotted intellect. Molly turned to him with calm satis-faction. faction.

"Father says that I am to consider the cars as a gift from him," she pridefully announced,

Fern executed the full figures for a minuet, and sang a merry tra-la-la all the way through. Molly helped her sing and dance the last figure. "Three cheers!" she exulted. "Now we

may keep our cars."
"I never intended to give mine up,"
Forn affirmed.

Bert walked Molly back into her father's den.
"I have nothing to say about what Fern "I have nothing to say about what Fern does," he firmly announced, "but I have something to say about your conduct. You can't shut your eyea to the fact that Sledge has given you this car, and he has no right to do so."

"My father says that I am to consider the car as a gift from him," repeated Molly primly, but with a snap in hereyes.

"That is only an evasion," Bert insisted. "You have wilfully misled Sledge into the belief that you intend to put yourself in the position of receiving presents from him, and either this thing presents from him, and either this thing must be stopped, or there will be unpleasanthess between you and me."

There is one way we can head that off." Molly quietly assured him. "We can break our engagement."

"Impossible" immediately declared Bert, frightened. "I didn't mean anything like that, Molly," and he attempted to take her hands and perform a little to take her hands and perform a little.

to take her hands and perform a little of the love-making which he had rather

"I mean it, though," she insisted, drawing her hands away from him. "Our engagement has only brought trouble to everybody concerned, and has subjected

me to more than one ment which I Land no right to expect. If we declare it off, both you and father can go right back to where you were in a business way."

to where you were in a business way, "It's too late for that," he assured her, sitting down to reason it out with her on the commercial plane, since she seemed to insist upon it. "I could never regain the political friendship which is necessary to my style of business. My commercial career in this city is at an end, and my social standing would be also. Knowing this, I have been in correspondence with my people in Baltimore. They have a magnificent business opening there for me, but it takes a

opening there for me, but it lakes a hundred thousand dollars to obtain con-trol of it. I laid the matter before your father, and he investigated it. Our conclusion is this: If we can close up our business satisfactorily here, and he can sell this place, we shall have in the neighborhood of a hundred and fifty thousand dollars, clear, between us. You and I are to marry, go to Maryland with your father, enter into business, and are entitled. When I take you there as my bride, Molly, everybody's going to be very proud of you, and I am quite sure that you will like the social atmosphere there much better than here. I've dwelt on this so often to you that it must sam like as a lid story and wet this seem like an old story, and yet this is the first time that it has seemed very

Molly felt herself wondering why this glittering promise failed to thrill her as it had used to do.

"I'll be the proudest Glider that was ever in the family when I can take you home as my wife." he went on. "It's all cut and dried, Molly, and we expect to have everything closed up before our wedding day, if we can hold Sledge off that long."

"And yet you scold me for helping you hold Sledge off, when you couldn't do it yourselves," she retorted. "Why, you actually suggested to me that I should see what I could do with him."

"I don't like the way you're going about it," he confessed. "You should be proud of me," she reproved him. "I think that Fern and I have done a beautiful job of it." and she

began laughing. "We're going to put on our very best frocks tonight, and be a credit to you. You're ungrateful," and credit to you. You're ungrateful," and she legan to look indignant again. "Let's forget it," offered Bert, laughing, and took her in his arms, "You're the girl for me. Molly, and there won't

iny more envied couple in Maryland than talked to her of the social triumphs which awaited them, the topic which had always pleased her most in their plans for the future. After all, they would make a splendidly matched couple; moreover, she did owe it to her fatner and Bert to give them another business start. "Murder!" called Fern. "Molly! Oh.

Molly! Come and see who's here! (CONTINUED TOMORROW.)

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