WALTER DRAMATIZES ANOTHER JOHN FOX, JR.

"The Little Shepherd of Kingdom Come" Reaches the Stage as a Sentimental Melodrama

THE LITTLE SHEPHERD OF KINDOM COME. A play by Engene Walter, founded on the movel by John Fox. Jr. Management, Meanrs. Schubert. Adelph! Theatre. on the movel by John Fox Jr. Management, Meanra Schubert. Adelphi Theatre.

And Jack Line Jack Davis ack, the dos Fy limself sheriff Olar Skaylan Nathan Cherry Mark Price aleb Hazel Cyrus Wood teel Fox Wellace Owen follows. Wellace Owen follows. Management James Line Thomas Com Turner R. H. Barrat Line Turner Frank (Berbrach John Turner George Dunn John Turner Louise Mackintosh links Turner Cressis Little Lajor Caivin Buford. Habert Rangers on Turner David Rose Habert Rangers of Turner David Rose Habert Rangers of Turner David Rose Habert Rangers of Turner Habert Rangers Hall Juror Habert Mountaineers, Neighbors.

There are two Eugene Walters. The st of them wrote his early melodrama, aptain James." The second took an Captain James. inning with "Paid in Full." The first came back with the unearthing of that vigorous drama, "The Wolf," from the depths of the Walterian trunk. The sec end produced—with Belasco's aid—"The Easiest Way," The first cropped up again with "The Trail of the Lonsome Pine." The second took two whacks at fame with "Fine Feathers" and "Just a Woman" (or "A Plain Woman," as Philadelphia knew it). Leaving the dissection of hin failure, "Just a Wife," out of ac-count, the first Walter about completes the list with his new dramatization from the novel of John Fox, Jr. "The Little Shep-herd of Kingdom Come," which arrived

at the Adelphi last night.

Neither of these Walters needs much description. The truth-telling power of the man who wrote "Paid in Full" and "The Earlest 'Way" forced itself into "The Wolf" and tinged "The Trail of the Lonesome Pine." The dramatic vigor of their craftsman drave through that replodered. craftsman drove through that melodrams of the North woods and put considerable excitement into "The Trail." But in the latter play and in "The Little Shepherd of Kingdom Come." Eugene Walter has followed a very definite and simple narrative track that in the main, leads away from his dramas of New York, This type of work desented on sentiment and strate tracks. of work depends on sentiment and atr phere and a good many of the old tricks of the stage. And it succeeds surprisingly well in reconciling the novel and the

Little Shepherd" charms most when it dwells on the sentiments of the boy, the girl and the dog-for the heast really has sentiments-and when it is telling us about the mountaineers and their ways. The boy's affections for both his fellow walfs and the things that threaten them—death for his dog on an accusation of sheep stealing and separaaccusation of sheep stealing and separa-tion from his girl friend through the dis-covery of his long-lost "kin-folks"—these keep two threads of plot moving gently and sympathetically. And for lovers of the book here are also such things as the careful Mother Betsy who explains, "As a rule we don't let the boys and gals licker un till after success." licker up till after supper"; and there e quaint old character of Red Fox, ted from "The Trail." With all these reminiscences of the

book there goes a good deal of theatrical convention which the story naturally escaped. Of course in these days of dramas with third-act "trial scenes," nobody objects to a new one with a dog as defendant; indeed, that is a real gain. But the rearings of old-style melodramas, But the roarings of old-style melodramas, the voluble intensities so much the fashjon before the "crock" drama came, they may suit the tale—though there is room for doubt—and they unquestionably suit the novel-reading audience. They are gretty old-stuff just the same to the average sophisticated theatregoer. Maybe we swallow just as stagey sentiments and situations, but we want them sugar-coated with a semblance of reality. We don't with a semblance of reality. We don't care for the roarings and general over-emphasis that marked the work of most of the cast and marred all but the imperons of Jack Davis, Wallace C Louise Mackintosh, Croshy Little, Robert Rogers, J. R. Mann and the dog. We don't enjoy the painted ceiling beams of this sort of production or the comparisor tween bits of real evergreen and the

painted woods.

Of such is the kingdom of "The Little Shepherd" in this theatrical world. It might be something decidedly better and more effective in another—the one that the Walter of "The Easiest Way" inhabits, for

JOAN SAWYER HEADS GOOD SHOW AT KEITH'S

Frank McIntyre and Bert Fitzgibbon Supply Continuous Laughs

Joan Sawyer justified all the nice things which were said about her. With her graceful partner, Signor Rudolph, she pre-sented the latest ideas in danceland at Keith's amid inspiring surroundings.

The Aeroplane Waltz, the New Fox
Trot, Zurmaya and Sawyer One-Step Trot, Zurmaza and Sawyer One-Step were demonstrated to the accompaniment of her own orchestra from the Sawyer Persian Garden, New York. In addition to her rhythmic movements, Miss Sawyer deserves much credit for the dashing spirit of her act generally. One good thing follows the other quickly and genuine entertainment is crowded into every minute that she and her troubadours occupy the stage. Frank McIntyre, who has been selling us a lot of goods for some time—on the legitimate stage—appeared with a new line manufactured by peared with a new line manufactured by

George V. Hobart. This new "specia George V. Hobart.

This new "special." from the home of Hobart, is called "The Hat Salesman." It must be said with all respect for the truth that Mr. McIntyre and his company brought no end of laughs, and it is equally fair to say that the rotund company for more comedy out of his face. brought no end of laughs, and it is equally fair to say that the rotund comodian got more comedy out of his face and form than he did from Mr. Hobart's lines. Furthermore, his co-workers helped along admirably. Listen to the plot. A hat salesman is showing his goods at a hotel. A French woman, who thinks she knows him, calls. Although she discovers her mistake, she remains to explain what a jealous man her husband it. Woman hides in trunk. Husband arrives in a stage rage. Salesman declares innocence in vain. Husband shoots to show how bad he is and exits. Woman emerges from trunk. Salesman telis her bell cure husband of jealousy. Woman hides again. Salesman tells stenographer to make love to jealous husband when he calls again and pretend she was shot by bullet he fired. Stenographer bandaged her arm. French husband calls again third visit in 15 minutes. Stenographer makes love to him. French wife appears—Mon dieul etc., etc.

But in spite of this, the act made a hit.

The six Kirksmith Sisters, all decidedly

hit.
The six Kirksmith Sisters, all decidedly pretty girls, won most emphatic approval in an artistic musical offering. Charles d Florence Baird, all the way tralia, had reason to feel proud rity appliause which greeted their Bert Pitzgibbon dropped in 30 and could have remained in He broke a footlight, spilled a drummer's cymbals and local drummer's cym drummer's cymbals and inci-great quantity of laughs all come. If laughs count he was the show. A young lady sang om the gallery, Judging from he must have been pretty. Other had Mary Matellie, funny songs,

lecita's Indian leopards, very good. Scenes from the front in the Villa hunt were from the front in the villa num was shown in the pictures. They give an execution idea of how Uncle Sam's aerial war craft co-operate with the forces in all parts of Mexico and show the difficult task which confronts our "regulars."

Globe

A vaudeville act that ranks above the ordinary scored a success last night at the Globe. It was Victor's Musical Melange, comprising a spectacylar scenic and musical novelty that proved popular

with the patrons of the house.

Three up-to-date comedy sketches, "The Three up-to-date comedy sketches, "The Raw Recruit," "The thirl from the Hat Store" and "Snowed In." furnished the laughs on the bill and gave enjoyment, while the other acts on the bill, including Frank Morrell, Myra Gardner, Five Satsudas, Finn and Finn, Delmont and Delmont and "The Duke of Mulberry" also were up to the Globe standard.

Nixon Grand

Dancing, of a type that has proved pleasing to audiences at the "pop" vaudeville houses in this city, features the bill this week at the Nixon-Grand. Joseph Keno and Rosie Green, both well known to Philadelphians, presented the terpsichorean specialty, and presented it so well as to be forced to come back for several

Kay, Bush and Robinson presented a unique skit of musical comedy. Other acts on the bill were Lew Holtz, story-teller and singer of repute; Three English Roses, Dunn and Stevens and the Fox Trio

* Cross Keys

James J. Corbett, "Gentleman Jim." the name with which the hopes of the last generation of boxing fans were raised to the highest pitch, appeared in person last night at the Cross Keys Theatre and pleased everybody, ring followers or not, with a monologue that was a refreshing change from the usual 15-minute talk.

Other acts on the bill for the first half f the week were Nat Nazzarro and comany, Hartley and Pecan, comedy singing ; Francis Hoyt and company; Hartzell and Evans and Jack Levy and his Symphony

"NAZARETH" TO BE ENACTED BY STUDENTS

Passion Play Will Be Performed at Metropolitan Opera House Tonight

"Nagareth." the American Passion Play will be acted tonight by the students of St. Joseph's College in the Metropolitan Opera House 1 t will be repeated on the evenings of April 12, 13 and 15, and special matinees will be given on April 12, 13,

'Nazareth' was written by a Philadel-Phian, Clay M. Greene, an actor, for the golden jubilee of the College of Santa Clara, in California. It has been produced only twice before—once at Santa Clara and again under the auspices of Canasius College in Buffalo. The large cast re-quired and the restriction, that it may be produced only by Catholic colleges, has revented other performances.

The drama is remarkable in that it de-picts every phase of the life of the Saylour and yet is without the Christ. With extraordinary skill the author has given the impression of Christ's presence vithout requiring His actual appearance. The Virgin Mary, Martha, Mary and Magdalene are also unseen players, yet by sheer dramatic power and artistic illusory

skill the audience is not conscious of the absence of the leading figures in the Great Tragedy. The chief character in the drama and the players are as follows: Pliate, by William T. Martin; Herod, by William F. Donnely; Athias (afterward St. Matthew), by Clare Gerald Fenerty; Calaphus, by Aloysius P. Rafferty; Jechonias, by Edward W. Larkin; Archelaus, by William J. Diamond; Judas, by William J. McMenamin; St. Peter, by Ignatius F. Horstmann, and Dathian, by William T. McFarland.

AURELIO GIORNI PLAYS

Young Italian Pianist Makes Favorable Impression at Recital

There were many marks of excellence playing of Aurelio Glorni, young Italian pianist, at his recital in Witherspoon Hall, last night. A sincerity of purpose, a full appreciation of the artistic obligations placed upon one who artistic obligations placed upon one who attempts so serious a program as he essayed last night, dominated the young man's entire demeanor. Still, he did not succeed in stirring the souls of his auditors. He missed the real essence of Schumann—although, to be sure, the F sharp minor Sonata is one of the least interesting of this composer's piano orks. In Chopin the planist was much

nore convincing.

No technical difficulties dismayed Mr. Giorni; he easily mastered the physical demands of the compositions. In one feature he is perfect. His legato touch one of the most beautiful heard here in some time, always clear and limpid. But on the other hand, there is no real power in the pianist's fortissimos. He is inclined to "bang the piano" rather than to give the impression of strength and massiveness. V. H. L.

WAR PLAY AT KNICKERBOCKER 'The Conquerors" Elaborately Staged by Stock Company

"The Conquerors," the thrilling war drama by Paul M. Potter, is given an ad-mirable presentation by the Knickerbocker Players this week. The story of the play, which deals with bloodshed, love and intrigue, was well interpreted by the West Philadelphia company and received much applause. The plot has to do with a French noblewoman and a young Prussian officer, who first hate and plot against each other. The woman nearly contrives to kill the man, believing him bent on her dishonor, when he was, in reality, killing

evolutions of the plot. They were well supported by Lillian Hall, Philip Lord, Charles T. Moore, Josie Sisson and Harold Kaufman. The piece was elaborated

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STRATH HAVEN INN WHI OFFICE

LAURETTE TAYLOR IN PLAY BY HUSBAND

of Eve" His Play at Broad-But Largely Hers

Philadelphia's fortune it has been in the managerial mutations that arrange "bookings" to witness several—well, two, anyhow—Laurette Taylor plays—minus Laurette Taylor plays—minus Laurette Taylor plays—minus Laurette Taylor play has one advantage over a well-known drama by the tercentenarian bard whose day we celebrate this month in that it can be a Laurette Taylor play with Laurette Tay-lor left out. It is just as much a Laurette Taylor play with Bessie Barriscale as Luana in "The Bird of Paradise," or Flor-ence Martin in the title character of "Per o' My Heart."

But how much more agreeable it is to have the Hamlet of the plece as we had last night at the Brond, where Miss Taylor—herself! count her—and the house, for the matter of that—began an engagement in "The Wooing of Eve," which he billed as her husband's play, but which is largely hers by the token and virtue of the inspiration she breathes into it. This is the first of a series of three comedies by J. Hartley Manners in which Miss Taylor is to star, though at the rate of her "runs." it will be something before the quarter century mark before she ends the trilogy. In any event, Philadelphia has had the distinction of seeing at last a Laurette Taylor play with Laurette Taylor the "first season out." Philadelphia, we were told in yesterday's morning papers, by the grace of Leopold Stokowski and the Mahler Symphony, found a locus on the musi-cal map. This morning it finds itself in the proud possession of a apot in the topography of Laurette Taylor, by the grace of somebody unknown but to be thanked for the privilege.

It is a green spot, too, and one that will remain verdant in the hearts of theatre-goers who are Laurette Taylor "fans" just as it was a privilege to see the pert and plepant little star after several years of waiting. Her last recollected appearance here were last recollected appearance here were last recollected appearance here were last recollected. ance here was in a slight affair called. The Maid at Waiting," if memory serves, out substantial enough to win the coveted stellar lights above the theatre entrances. The Wooing of Eve" is much better. It is not correct to say that it is as good a comedy—of the genuine type that chastens manners with a smile—as the same playwright's "The House Next Door." But it is a bully good medium for the arts and artifices, the graces and spontaneities of the demure star. It affords ample display for her unaffected mannerisms, if the paradox is admissible, for her staccato of and monosyllable utterances, for her tart turns of enunciation and her quickly shifting moods. The charming awkwardnesses of her poses, her lovably angular gestures, her quaint intonation—all were there. "All the world leves a smile," she says in the last act. And she makes her part of the world smile. Hence last night's very considerable success.

The merit of the Manners dramaturgy is that it just strikes the level of the average intelligence. It is obvious in plot-material and extremely "popular" in sense of humor. Hence the laugha, many of 'em. A letter figures in the plot of 'The Woolng of Eve,' rather awkwardly introduced, and the situation of the girl who visits a man's apartments at night is dusted off to furnish the crux of the "in-trigue." But this well-worn device Mr. Manners employs with farcical and en-joyable satirical effect. His play is not a master work of construction, but it gives his wife a typical part of an alien girl—American, not Irish, this thre—in the midst of the English. And it serves to whet anticipation of invested aylorians for the others of the trio. It is in a word acceptable entertainment.

It is played acceptably, too. W. C. Abingdon, last seen at the Broad as the "Devil" in one version of Molnar's drama. "Devil" in one version of storms and a role rather below his admirable ability. Philip Merivale, last seen at the theatre in "Pygmalion," maintained the standard set in his acute Shavian characterization. Violet Kemble Cooper moked a deal like Effle Shannon and acted a biless like her, and others who were excellent included Ramsey Wallace, Lynn Fontanne, Leslie Austin and Herbert Yost.

W. R. M.

Lustige Witwe"—even berna on "Alexander"—but fine stuff.
A good comic spirit, plenty of obvious fun and some not quite so obvious, a willing spirit of frivolity all through the cast, help along enormously. But we have more than a suspicion that Mr. Lehar sent an ironelad guarantee with his music. No one would dream of asking for money back.

G. V. S.

PREMIERE AT AMERICAN

First Local Performance of "Her Own Money" Well Done

"Her Own Money," Mark Swan's drama of domestic life, was presented for the first time in Philadelphia last night at the American Theatre by the George Ar-vine Players. The play was first pro-duced at the Comedy Theatre, New York, shout a year ago, with Julia Dean in the eading role.

Ruth Robinson did her usual excellent and finished acting in the part of Mary Alden, the young wife, who proves her business ability and independence to her husband. The part of Lewis Alden, the young real estate dealer, was portrayed by Richard La Salle. Marie Warren was cast as Clara Beecher, the troublesome neighbor, and Willard Dashiel appeared as her husband. A vein of comedy and ro-mance was afforded throughout the play by Virginia Hennings, as Mildred Carr, and Sammy Lynch, as Tommy Hazieton. Henrietta Vaders deserves a line to her-self for her commendable work as Rhoda, the maid.

"Her Own Money" is well staged, under the direction of Willard Dashiel, and the various parts well cast.

Parcel Post Customs Increase Custom duties collected on the parcel ost and mail matter handled by the Phildelphia district have increased during the last quarter 30 per cent, over the col-jections during the corresponding quarter of last year, according to Acting Deputy Collector E. W. Britton, of the Bureau of Customs. The jump made was from \$75,000 to \$97,000.

REAL ESTATE FOR SALE REAL ESTATE FOR SALE

SUBURBAN

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NO ONE IS LONELY IN "ALONE AT LAST"

Her Husband That Is-"Wooing Franz Lehar Still the Old Wizard of Vienna in a New Operetta

Morel, hetel manager. Mr. John Wheeler Hann Ketterer, a veteran Swiss gulde. Gount Max Splenningen. Mr. Edmund Mulcahy Count Max Splenningen. Mr. Barry Conor Count Willigard. Mr. Phube Cleverdale a wealthy American widow. Miss Elizabeth Goodall Delly Cleverdale, an American helpres. Miss Beth Lydy Baron Franz von Hansen. Baron Franz von Hansen. Miss Both Mr. John Charles Thomas Tilly Dachau, of the Hoff Theatre, Vionnas, Miss Jetty Yorke Yvonne Everett, an American siri. Miss Mirlam Folger Professor Dinglebender, genionist, Mr. Harold Everts SYNOPSIS OF SCENES.

Act I—Garden of the Hotel Victoria, Interlaken, Switzerland. Late afternoun Act II—Scene I—The Torrace of the Grand Hotel, Kurraus, Murrent, Eugrise the next morning. Scene 2—On the trail of the Jungfrau. Afternoon. Scene 3—The Summit of the Peak, Sunset.

Act III—Lounge of the Hotel Victoria, Interlaken. The following evening.

There are certain shows, and they do not come often, which give their auditors a good feeling, a rich sense of pleasure and satisfaction. They are not always the nost spectacular, nor the most beralded of theatrical offerings, but they come, and in a quiet way, draw their crowds and send then home again happy. One of them is on view at the Lyric, "Alone at Last." Therefore, it is safe to prophesy that no one in "Alone at Last" will be lonely.

As a production, it has a few faults There is, for example, a chorus which is not beautiful. Really! Ferhaps, by way of novelty, the thing which musical comedy critics and professional humorists call female pulchritude is notably and per-sistently and lamentably lacking. John harles Thomas is present by contrast. Perhaps that is why—but such specula-tions lead nowhere. Mr. Thomas is the "milk-fed baritone" of last year's "Peasant Girl." and as Mr. Atwell remarket, he has learned how to act. Hetter still, he remembers how to sing in a very agreeable voice. And Miss Beth Lydy, a dainty seprano, very good to look upon and hear, plays opposite him with a thorough-bred (for musical comedy) letalligenes. bred (for musical comedy) intelligence. Further, there is Mr. Roy Atwell, not quite so much the nut as he used to be but wonderfully diverting in all his little tricks and fancies and exceedingly good in his "Little Bug" song; and there is Mr. Harry Conor, with the glory of the old Hoyt days about him, irresistibly funny.

The whole effect of "Alone at Last" is so pleasing that even, as in the preceding as pleasing that even, as in the preceding paragraph, when you try to centre your mind on its faults, you run off into praise. The only other thing the matter with the plece is that it is meanly staged in the fashion of 1892. Urban has spoiled our taste for many things, even for his own seconds. But these are worse.

Mr. Franz Lehar is, however, a gentleman beyond the reason of the process of the process.

tleman beyond the power of scenery to make or unmake. He is a crafty compaser and a talented musician. He will write you the loveliest of tunes and orchestrate it into a glowing intermezzo, and he will spread before you, in an evening such a dazzling array of things you just cannot and will not forget, that you may forget them all for a time. But they will come back. "Not Now, but by the Moon" and all the duets sang by Miss Lydy and Mr. Thomas are splendid. The swift waltz rhythms and the langurous, everything Viennese and everything adapted, virtually every note in the score is the work of thien and its high lights are lessed. of talent and its high lights are Inspira tion. Not the precise equals of "Die Lustige Witwe"—even Berlin wrote only one "Alexander"—but fine stuff. A good comic spirit, plenty of obvious

"BRINGING BACK FATHER" Third Philadelphia Visit From Jiggs

Suggests New Title

From the press agent's advance notic From the press agent's advance notice we glean the following: "The audience laughed hilarlously from the rise to the fall of the curtain"—and this in advance too. Oh, well, this is the second time "Bringing Up Father" has appeared a the Walnut, and Kenshingtonians had; week in which to see the cartoon comed; this season. The "notice" also read; "Thi is the farewell appearance of this popula musical comedy which has amused mil musical comedy which has amused millions," and from the appearance of the scenery and costumes, not to mention the threadbare jokes, the producers evidentiy mean it. However, it was always a good old laugh producer, and the antics of "father" are now promised to the movie patrons. The same company as befor appeared in the McManus characters.

9000 Railroad Men Get Wage Boost MILWAUKEE, Wis. April 11.—Nine thousand carpenters, trackmen and labor-ers employed by the Chicago, Milwaukee nd St. Paul railway have receive wage increase of one and one-half cent per hour.

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SUBURBAN

56TH ST. Theatre THE THE Marie Doro in "DIPLOMACY" 52d St. Sanson Evgs. 6:30 t

> GERMANTOWN SOON OF TOWN CHARLOTTE WALKER in

ARCADIA CHESTA

ts TYRONE POWER

Charlotte Walker the Lonesome Pin

ANNA HELD in

FAIRMOUNT 26TH AND A

"PUDD'NHEAD WILSON"

DUSTIN FARNUM

THEDA BARA in

GLOBE SIA,000 KIMBALL ORGAN FANNIE WARD in GIRARD AVENUE THEATRE AVE.

"THE REAPERS" Great Northern GERMANT'S AVE JEANNE IVER in

BLANCHE SWEET IN IMPERIAL Theatre

"The Waif" Mathy Roubert JEFFERSON STREETS Burr McIntosh in "My Partner"

LAFAYETTE BILL KERKERTON JEANNE IVER ONE DAY



Defend the Stork Legend in Eliminations From Picture Dealing With Motherhood

By the Photoplay Editor

Theodore Receivelt's public promulga-tion of his well known views on the sub-ject of race suicide receives no indorse-ment from the official decisions of the Pennsylvania State Board of Censors. In a recent interview one of the censors virtually declared that the haby does not belong on the screen. For instance, the State censors are on record with an official ruling to the effect that the subject must not be even intimated by a wife sewing garments for the coming child or by exhibition of the garments in any manner. A more recent example of the ruling

A more recent example of the ruling is brought forward by the eliminations demanded by the Pennsylvania censor board in "Joliars and the Woman," a new six act photoplay produced by the Lubin Company of Philadelphia. When this play was reviewed by the national board of censors the producers were congratulated on the wholesometers of the story and the deligence. story and the delicacy of its treatment.

Dan Hilyer, a struggling inventor, and his wife are living in a cheap flat. Dan makes a reference to the humble abode and his wife's reply is censored as fol-

"Eliminate subtitle reading: "Soon it must be enough for three."

Dan is called on a long trip to the coast, remaining there several months. His wife, her funds finally exhausted, is PLAY, 'THE UPPER ROOM'

NORMA TALMADGE

Star of the Triangle-Fine Arts film, "Martha's Vindication,"

playing at the Victoria.

Parishioners Offer Pro-

duction Tonight

Considerable interest has been arous

in the production of "The Upper Room," a mystery play which will be presented for the first time in this city tonight at

the parish hall of the Church of St. Ed

ward the Confessor, Sth and York streets.

An exceptionally good cast, comp

of experienced members of St. Edward's parish, will present the play here under

the direction of the Rev. Dr. Edward Hawks. In the course of the play the voice of Christ is heard, but he is not

The play opens with a prologue recited

and in the dim light only his face is vis-ible. The priest will be impersonated by John M. Campbell.

Following is the cast of characters:

Achaz, master of the upper room, William Hayes

The play is by Monsignor Hugh Benson, Its first presentation in this country was in New York about a year ago and it re-ceived much favorable comment at that

TO PRESENT MYSTERY

preed to go to a maternity hospital. St. Edward The Confessor To this the censors object as follows: Eliminate subtitle: Telephone the Mothers' Hospital for an ambulance." "Eliminate subtitle: "To Indicate reason

for woman's fall to floor in other than approaching maternity.

"Eliminate: 'All views of woman with baby and of baby in hospital, also as they come from hospital, in street car and in

"Eliminate: Telegram, You have a 12ound boy,"
"Eliminate: 'When baby appears in this "Eliminate: 'When baby appears in this." reel in mother's arms to indicate birth." To this action of the censors the Lubin Company replies that the eliminations would destroy the meaning of a story which in other quarters has been com-mended for its clearly wholesome and hu-man interests. Educators and people in-terested in welfare who are of the opinion

that the legend of the stork has outlived its usefulness will be interested in the decision of the court to which the matter is to be submitted. The Philadelphia by a priest attired in the garb of the 15th century. He walks through the audience, courts have recently given this right of appeal in issues of this character. The Stanley begins this week with "The Eternal Grind," with Mary Pickford. A story of factory life with Miss Pickford as a factory girl. On Thursday, Friday and Saturday, "The Love Mask," with Cleo Ridgeley and Wallace Reid, will be

Samuel, his servant. Arthur J. Donnelly St. Joseph, of Arimathea John Reher St. Peter Joseph O'Louzhila St. John J. Joseph O'Louzhila St. John Joseph A. Bavin Judas John De Foley Longenus Christopher Cramp Our Lady Miss Agnes Fay Mary Magdalen. Miss Arna McGovern Veronica Miss Anna McGovern The Arcadia opens this week with "Lit The Arcadia opens this were with the Meena's Romance," with Dorothy Gish and Owen Moore. A Triangle-Fine Art film. On Thursday, Priday and Saturday "The Aryan," with William S, Hart. A There will be incidental music of the Triangle-Kay Bee Ince directed film. The Palace offers "The Lost Bride-

There will be incidental music of the 14th and 15th centries, under the direction of Miss F. May Wagenhauser. It was originally planned to present the play tonight and next Tuesday, April 18, but the demand for tickets has been so great that groom," with John Barrymore, the beginning of this week. On Thursday, Friday and Saturday, "The Saleslady," with Hazel Dawn will be featured. an additional performance will be given The Victoria opens with "Martha's Vin-

dication," with Norms Taimadge, Seens Owen and Tully Marshall. On Wednes-day and Thursday, "Hoodoo Arm," with Mue Marsh, will be featured, and on Fre-day and Saturday, "The Kies of Hate," with Ethel Barrymore, will be shown.

BABY'S CRIES SAVE PARENTS Escape Flames Over Roof From

Home in Bridesburg The crying of a 5-months-old child saved its parents early today, waking them as the room the three occupied in a house at 4447 East Thompson street, Bridesburg, was fast filling with smoke. Vincent Veskiewicz, and his wife, Helen, were the couple. They found the stairway in flames, but fled over a shed roof to safety.

to safety. The origin of the fire is unknown. An alarm turned in by Veskiewicz as soon as he had the family safely out of the house brought firemen who confined the loss to about \$500.

Theatrical Baedeker

ADELPHI— The Little Shepherd of Kingdom Come, with Robert Forcat, Jack Davis, Mona Sungerford and Wallace Owen. A play by Eugene Walter, from the novel of the same name by John Pox, Jr. A romance of three walf—a boy, a girl and a dom. First metropolitan production. BROAD—"The Woodro of Evo," with Laurette Taylor and Phillip Merivale. A comedy by J. Hartley Manners of an American girl, who starts to untabule a household mixtus of an English relative. Mr. Manners wrote "Peg o My Heart." the 'Merry Widow' School.

GARRICK—'II Pays to Advertise," with
Louise Drew, Grant Mitchell and Hen Jahnson, A novel Larce with much fun in it.

FORIEST—'Counts to Hohemia," with Dajale
leving, Watter Percival, Alice Hagerman and
Fritz Williams. A musical comedy of medicore interest capably done.

PHOTOPLAYS.

STANLEY—Tuesday and Wednesday. "The Eternal Grind." with Mary Pickford. A story of factory life, with Miss Pickford as one of the factory girls. Thursday, Friday and Saturday, "The Love Mask." with Wallace Reid and Cleo Ridgoley.

ARCADIA—Tuesday and Wednesday, "Little Mesna's Romance," with Derettly Gish and Gwen Moore. Thursday, Friday and Saturday, "The Aryan," with William S. Hart. PALACE—Tuesday and Wednesday. "The Aryan," with Welliam S. Hart. PHOTOPLAYS. urelay, "The Aryan," with William S. Hart.
ALACK, "Tuesday and Wednesday, "The
Lord Bridegroom," with John Barrymora.
Thursday, Friday and Saturday, "The
Saleslady," with Harer Dawn,
18 TORIA—Tuesday, "Marthu's Vindication,"
with Norma Talmadge, Seema Owen and
Thilly Marshall, Wednesday and Thursday,
"Hoodoo Ann," with Mac Marsh, Friday
and Saturday, "The Kins of Hate," with
Ethel Barrymore.

VAUDEVILLE. KEITH'S—Frank McIntyre and company, in "The Hat Salesman"; Bensee and Baird, in "Songifiage"; Six Kirksmith Sisters, music, valledra's Leonards, Bert Fitzglibon, "The Original Daffy Dill"; Harry and Eva Puck, "Sunshine and Flowers"; Marsy Melville, comedy songs and chatter; Gaston Palmer, largely.

councily sones and chatter Gaston Palmer, Jusseler, GRAND—Kay, Bush and Robinson, Joseph Keno and Rosin Green, Lew Holtz, staties and sones; Thee English Roses Dunn and Stevens. The Free English Roses Dunn and Stevens. The Free English Roses Dunn and GLUJE—Victor Fyx Trio. Girl From the Haw Recruit"; The Girl From the Haw Store, "the Mosaris. Myra Carther, vocalist, Frank Monoll vocalist, Frank Monoll vocalist, The Five Section, Franks Monoll vocalist, The Five Section, The Moriz Hartley and Focal Frances Hoyt and company, Hartley and Franks Hoyt and company, Hartley and Franks Hoyt and company the Residual Frances Hoyt and company the Four Harmonists. The Spring Girls, Ada Latum and company. The Moriz Ststers, Charles Reilly, Rosa Rentz Trio. STOCK.

AMERICAN—"Her Own Monday," a drama by Mark Swan, The Arvine Players, with Miss Ruth Robinson in the leading role First Philadelphia presentation. KNICKERUOCKER—"The Conquerors." by Paul M. Potter, The Knickerbocker Flayers, with Emily Smiley.

AT POPULAR PRICES. VALNUT—"Bringing Up Father." a stage adaptation of the popular cartoons. The third Philadelphia engagement the season.

DUMONT'S Dumont's Minstrels, in satires on matters of current interest.

PROMINENT PHOTOPLAY PRESENTATIONS

Manley Booking Company

THE following theatres obtain their pictures through the STANLEY Booking Company, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibition. Ask for the theatre in rous locality obtaining pictures through the STANLEY BOOKING COMPAN. LEADER FORTY-PRST AND ALHAMBRA Mat. Dally at 2 MARIE DORO in Fannie Ward in "FOR THE DEF

LIBERTY BROAD AND "Then I'll Come Back to You" 'LITTLE MEENA'S ROMANCE' APOLLO 52D AND THOMPSO Logan Auditorium BESSIE BARRISCALE in "The Call of the Cumberlands' THE LAST ACT" LOCUST 52D AND LOCUST Mats. 1:30 4 3:40. Evgs. 6:50, 8, 5:30. BLUEBIRD 2200 NORTH BROED BILLIE BURKE in "PEGGY." Coming-ETHEL BARRYMORE in "The Kisage! Hate "JOHN NEEDHAM'S DOUBLE"

Market St. Theatre 383 A RET BELMONT 52D ABOVE MARKET 1:30 & 2:30, 100 Evgs. 6:30, 8/9:30, 130 MARY FULLER IN TAROWN TO CEDAR AVE. CEDAR PARAMOUNT ORPHEUM GERMANTOW AND

Antonio Moreno & Dorothy Kelly ORIENT Buily Mat. 2. Eve 6:30 HELEN WARE in "Secret Love"

PALACE 1214 MARKET STREET JOHN BARRYMORE in PARK BIDGE AVE. & DAUPHER TO MAT. 2:15 EVGS. 6 00 21 PARAMOUNT Presents Geraldine Farrar

PRINCESS 1018 MARKE Vitagraph Feature—"Out of the Quadmir's
"IN THIS BAIN"
See "The Girl and the Game" every foursday RIALTO GERMANTOWN AY LOUISE LOVELY in

REGENT 1634 MARKET STRUCK MARGUERITE CLARK # RUBY MARKET STREET BELOW ITH STREET

SHERWOOD SATH AND BALL PROPERTY OF

H. B. WARNER in /

SAVOY STREET MARY FULLER IN TIOGA 19TH & VENANGO STS

VICTORIA MARKET ST. Norma Talmadge and Tully Marshall
"MARTHA'S VINDICATION"
Extra Attraction—Triangle-Keystons (

STANLEY MARKET ABOVE 18TH The Eternal Grind

WEST PHILADELPHIA

GRAND SED BY MARKET STR. GEO KUNE Presents
"THE MONEY MASTER" OVERBROOK TO BAVER

HOBART BOSWORTH in GARDEN 53d & LA SUSTINE AVE. MUTUAL DE LU HAROLD LOCKWOOD in

EUREKA 40TH CHET STR Triangle Plays Presents DEROTHY GISH IN
MABEL NORMAND & ROSCOE ARBUCKLE
IN "THE BRIGHT LIGHTS"

BROADWAY AND A PREENWAY "MARBLE HEART "Strange Case of Mary Page" No.

Broad Street Casing BRIAD Below MARGUERITE CEAYTON in

CENTURY ERIE AVE & MARBHALL
MATINE FIRST
"THE HAND OF VERIL"
Featuring HOUSE PETERS

SOUTH

OLYMPIA BROAD AND BAINBROOM STR.
HOME OF THE LATEST AND REST
PHOTOPLAYS IN SOUTH BROADELPHIA
HELEN HOLMES IN THE GAME! NORTHEAST STRAND 12TH AND GRABD AVE

KENSINGTON JUMBO FRONT BY "Drugged Waters"

Weekly Programs

APPEAR EVERY MONDAY IN

Motion Picture Chart