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SHIRLEY KAYE QUITE A GIRL OF YESTERDAY

Old-Fashioned, but Efficient, Comedy Brings Elsie Ferguson Back to the Broad

SHIRLEY KAYE. Comedy in four acts, by Hulbert Footner. Staged by Edgar MacGregor. Management, Klaw & Erlanger. Broad Street Theatre.

T. J. Magen.....William Holden
John Rawson.....Lee Baker
Mrs. Magen.....Mrs. Jacques Martin
Daisy Magen.....Kitty Brown
Shirley Kaye.....Elsie Ferguson
Egerton Kaye.....George Backus
Mr. Dingwall.....Douglas Paterson
Mrs. Baylis.....Frances Neilson
The Earl of Rosselvin.....Ronald Byram
Carol Vallon.....Violette Kimbal Dunn
Act 1—T. J. Magen's Country Place.
Act 2—Egerton Kaye's Library.
Act 3—A Reception Room at Mrs. Vallon's.
Act 4—An Untenanted Cottage.

"Shirley Kaye" is the sort of play that makes you wish you were ten years younger. Go to the Broad imagining that you'd never seen a comedy, never been in a theatre, before. How illusive and enthralling it all will seem! How fetching the society atmosphere, how delightful the lavender and pink-lighted reception rooms and libraries, how ripping that wonderful girl who can make finger rings out of financial giants! If you can put the clock of the years back, you will come beneath the spell of titles and butlers with crooked elbows and speeches that launch themselves against "the elegant, dissipated idlers who sit on the backs of workers" and leave the idlers crushed and quivering.

Yes, the first visit to the playhouse is the best. For it has no background to make comparisons necessary, if odious, and no standard of critical judgment to put the mental metronome above the heartbeat. If you are very young, you will like "Shirley Kaye." It is quite an old-fashioned, yet by no means incompetent, comedy. It boasts a lovely and intelligent star. But it is ingenuous to a degree. It presumes that the American theatre is in the same state that it was when things like "The Walls of Jericho" were "the go" and the mechanical rabbits of pencraft had not scampered back to their burrows.

Technically, Hulbert Footner, the hitherto not-well-known author of the piece, has not a lot to learn. His workmanship is usually sound, his sense of the footlights adequate, his farcical spirit fairly keen. Furthermore, he displays, now and then, an insight into feminine wiles and gulles not unlike that of the late Clyde Fitch. He knows that womanly persuasiveness linked with sound brain-stuff is apt to succeed where pretty incompetence would not. So, do not squirm, you oldsters, if he uses (or misuses) this faculty and makes his gifted and beautiful heroine turn the tables on a combination of sharp railroad managers. Perhaps it is not Life. Mr. Footner evidently believes that the drama's laws the drama's patrons give. Only hasn't he forgotten that these patrons, many of them, have grown up intellectually as well as in years?

So much for the play. The playing is decidedly good. Miss Ferguson could hardly fail to lend her personal grace and her charming sensibility to Shirley. She places within the part all her old vigor and mood-contrast and plastic witchery of face and form. Emotional twists she nicely conveys and she is generally sympathetic. One bad fault she has accumulated—a curiously unreal, thick method of speech when she is saying nothing in particular. When the lines rise up into any sort of meaning (not when they become such things as: "I'm the reed; he the wind"), the fine clarity of her organ resumes its former sway over the ear. George Backus, Lee Baker and Mrs. Martin are the best of the support. The latter's social pusher is very clever, indeed, even if a bit farced. Mr. Baker does the "insulting engineer" in a manly manner.

Shirley Kaye passes judgment on herself in one sentence: "I'm only imitation English." Still, she is not a bad imitation at that. B. D.

A PAIR OF SIXES WINS KNICKERBOCKER AUDIENCE

People's Sparkling Farce Heralds Return of Stock to West Philly House

"A Pair of Sixes," that sparkling farce which delighted Broadway several seasons ago and also entertained theatregoers of this city, was accorded a reception at the Knickerbocker last night which would seem to indicate that it has a well-defined place in the popular-price field.

A new leading woman made her first appearance with the popular organization in the person of Miss Ruth Robinson, who was known to Philadelphia playgoers as an actress of ability. Cast in the leading female role, she showed her friends who flocked out to witness her entrance into work in the West Philadelphia organization that their appraisement of her had been correct.

The complications of the piece are provocative of no end of mirth. Situation after situation drew house-rocking laughter from the audience, who greeted those of the old company who returned with the greatest of cordiality.

Six Little Wives—Globe

"The Six Little Wives," a tabloid dealing with complicated love, was the feature act of a good bill presented at the Globe Theatre. The act employs twenty persons, who appear in three scenes, two on board a ship, while the other is on a dock. Conspirators, concealed on the ship with the idea of sending it to the bottom, and who are subsequently discovered, furnish the plot of the act. Beautifully costumed girls are much in evidence and sing many catchy songs.

Rita Gould, a comedienne with plenty of good material, was well received. Good jokes and fine singing were offered by the the Hippodrome Four; Burke and Burke scored a hit with "A Western Union Flirtation," a novel sketch.

Heidler and Packer, in songs and eccentricities; the Three Chums, comedy singers, and Esmeralda and Alvine, xylophonists, in classical and popular selections, complete the bill.

HONEYMOON IN CEMETERY

Inventor's Alleged Eccentricity Cited in Wife's Plea for Divorce

NEW YORK, April 10.—One of the reasons cited by Mrs. Josephine Cahane in asking Supreme Court Justice Finch to annual her marriage to Benjamin Cahane, an inventor, was that he concealed the fact that he was eccentric, which she discovered when he directed the cab driver on the day of their wedding to go to a cemetery. She said she found later that her husband was afraid of ghosts. In order to prevent him from treating her cruelly, she also alleged she took an apartment overlooking St. Anne's Cemetery.

"When he tried to abuse me I told him to look into the cemetery and see the ghosts," said Mrs. Cahane. "It had the desired effect."

The court reserved decision in the case.

Suggests Governors' War Parley

WASHINGTON, April 10.—Governor Cox, of Ohio, telegraphed President Wilson suggesting that a conference of State Governors be called to consider problems.

DANCING, AS OF YORE, MASK AND WIG FORTE

"Mr. Rip Van Winkle" Put on by Penn Students in Manner That Cheers

MR. RIP VAN WINKLE. Musical comedy. Book by Edwin M. Lavino. Lyrics by Charles Gilpin. Music by Charles Gilpin and others. Staged by Charles S. Morgan, Jr., and the committee on production of the Mask and Wig Club of the University of Pennsylvania. Forrest Theatre.

Old Black Joe.....Raymond D. Stevens, '17
Jill.....Douglas P. Kingston, '19
Keenie.....William W. Leonard, '19
Jack.....Duncan McG. Spencer, '20
Tom.....Winfield T. Dougherty, '19
Katrina.....Joseph G. Carpenter, '18
Matilda.....Edward Longstreth, '18
Gerald.....Stephen M. Birch, '18
Mr. Rippington Van Winkle.....Robert F. McMurtrie, '19
Doctor Oldschoe.....Sylvan H. Hirsch, '19
Part E. Piratpart.....Sylvan H. Hirsch, '19
Part E. Secondpart.....Kenneth C. Witherow, '17

Act I—Fantastic Red Forest, on top of a mountain. Act II—Mr. Rippington Van Winkle's estate at foot of mountain.

To begin with, you know, a University of Pennsylvania Mask and Wig show is a something compounded of color and melody and brilliant dancing. Charlie Gilpin writes the melodies and Charlie Morgan concocts the dances and Edwin Lavino designs the color part—meaning, chiefly, costumes—and there you are.

Well, anyway, there aren't any poor Mask and Wig shows, only some of them are better than others. And this one seems to be about the best that has been projected over the footlights in many a year.

The dancing, especially, is something to write home about. Every year these Pennsylvania students dance themselves almost to a frazzle in well-nigh endless rehearsals, and then they dance themselves into the hearts of their particular admirers and the Philadelphia public in general. When folk talk about the Mask and Wig productions they usually get to talking about the dancing end of them. And the perfection of dancing—the dash and grace and verve, or "pep," as the classicists say—is marvel enough.

DAINTY COLORS AND MELODY

"My Guatemalan Girl," for instance, is a more brilliant and altogether pleasing dance number than the most hardened theatregoer is accustomed to. It's a-glow with dainty colors and grace and rippling melody. "The Dance of the Marionettes" is a second. The "Carnival Dance" that opens the second act is still another of these wonderful combinations of arts that please and bewilder.

In passing it ought to be mentioned that "Mr. Rip Van Winkle" opens, proceeds and ends without a single Hawaiian number, without a suggestion of "Hula, Hula" or "Wicki Wacki Woo" or even a ukulele. Instead, Ray Stevens, in the person of the well-known Mr. Old Black Joe, brings in some banjo piny-panking that adds no small part to the diverting evening.

GLAD—LIKE POLYANNA

"Polyanna," however, seems to have been remembered in the composition of the piece. The play is glad, exceedingly glad; almost as glad as Polyanna herself. There is a real moral—the Polyanna moral of being happy and smiling and so on. However, when the chorus, in real Winter Garden style, leans over the footlights and implores you to smile, you're really quite happy, quite glad that it does.

This, the twenty-ninth Mask and Wig production, is such a success that it is not amiss to make a suggestion or two of the constructive order. The chief weakness of the affair is the lack of a book that gets anywhere. The lines are not any too good. The story drags a little in the first half, though the latter has considerably more "zip."

And the cast is below the standard of other days, with some exceptions that must not be overlooked. Raymond Stevens, who has most of the work to do, does it well. His talents are handicapped by the nature of his role. He is a natural comedian, with ease and aplomb. He could work better in white face and get more fun out of the show, too.

Joseph G. Carpenter handles well the ingenue part of Katrina. Winfield T. Dougherty, who plays opposite her (of him) as Tom, is a reg'lar actor, also.

Stephen M. Birch, with a sort of hearty, good-natured "rube" part, makes merriment, and so does Sylvan H. Hirsch. Edward Longstreth achieves eccentric comedy as Matilda, including clever handling of a burlesque Cleopatra.

ADDING TO CAST WORK

Perhaps it would be a good thing, though, for the Mask and Wig people to pay more attention to developing the cast parts. They need more of the old stage presence that used to make the club's acting a delight. They need more of the old comedians who, with natural adeptness, kept the audience in peals of laughter instead of reaching out for an occasional bon mot at which to smile.

To come back to the original proposition, however, this play about Mr. Rip Van Winkle is one of the most satisfactory musical comedies the University men have ever put on. Every cent of this year's profits, it was announced last night, will be given to the University of Pennsylvania for military purposes. W. W.

GERMAN SEAMEN HELD

No Bail for Officers Charged With Conspiracy to Sink K D-3

SAN JUAN, Porto Rico, April 10.—Captain Lubinus, Lieutenant Henschel and Engineer Auer, of the German steamship K D-3, were held without bail after a preliminary hearing, on a charge of conspiracy to sink their vessel in the navigable waters of San Juan harbor.

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"HAPPY" AT ORPHEUM; AND HE IS MARRIED

Hooligan Weds in New Version of Farcical Complications and Fun

"Happy Hooligan's Honeymoon," founded on the adventures and misadventures of the peripatetic gentleman who wears a tin can for a hat, diverted two audiences at the Orpheum yesterday. A special Easter Monday matinees was given in the afternoon.

The entertainment, which is on broadly farcical lines, just like the drawings of Frederick Opper, in a new edition of the original "Happy." There are many familiar character embroiled in the action, and some new ones, as well. The show is engagingly farcical, and discloses some fresh touches.

MR. SHAW IN AGAIN AT LITTLE THEATRE

"Candida" and "Overruled" Are Capably Presented

"CANDIDA"—Comedy in three acts by G. B. Shaw. Stage Society Players.

Proserpine Garnett, Morell's secretary.....Mabel Sheppard
Rev. James Mavor Morell.....Henry C. Sheppard
Rev. Alexander Mill, one of Morell's curates.....Clark P. Horne
Mr. Burgess, Candida's father.....Henry L. Fox
Candida.....Margaret O'Neill
Eugene Marchbanks.....Edw. B. Latimer

SYNOPSIS

Act I—Living room in St. Dominic's Parsonage.
Act II—Scene is the same, late in the afternoon.
Act III—Scene is the same, late in the evening.

"OVERRULED"—Playlet in one act by G. B. Shaw. Stage Society Players.

Mrs. Juno.....Cadette Dalsimer
Mr. Lunn.....William H. Whitney
Mrs. Lunn.....Dorothy Earle
Mr. Juno.....Henry L. Fox
Scene—A retired corner in a hotel lounge.

You're wrong, Mr. Shaw, and you sacrifice the truth to the epigram when you say, or make your poet Marchbanks say, that "nothing that's worth talking about is proper."

"Candida," perhaps the most eminently proper of all the proper plays you have written, is certainly worth talking about—even when it is done by the Stage Society Players, who sometimes see further than they can reach, and are not to be too severely criticized for that.

"Candida" is more than one of the "pleasant plays." It is one of the big plays. It has big roles requiring big acting and, like hen's teeth, big acting is mighty, mighty scarce. Left memorable in the minds of those Shaw enthusiasts who were the first to welcome "Candida" to America, the title role as played then by Dorothy Donnelly is not for the amateur. It needs imagination, possibly because Candida herself, in the greatness of her soul, lacked it. It needs grasp and depth of feeling that no amateur can give it and stay amateur. These it did not get from Miss Margaret O'Neill at the Little Theatre last night.

Candida, the whole-souled, whose love for her clergyman husband is so profound, so unquestionable, that she can scarcely "take in" the fact that the boy poet, made man by his love for her, has created a home-breaking situation; Candida, whose one thought is to give, is a woman extraordinary. Miss O'Neill stood out of the part most of the time, misinterpreting guilelessness as stupidity, womanliness as petulance.

Henry C. Sheppard as the Rev. Morell, Candida's husband, gave a finished, intelligent portrayal that deserved more creditable support than he was accorded by Miss O'Neill's acting. Mrs. Sheppard did the typist capitally and Edward B. Latimer got the fine, burning spirit of the poet, Marchbanks. The minor impersonations were well carried off by Henry L. Fox and Clark P. Horne.

"Candida" was followed by that scintillant, cynical Shavian playlet "Overruled," which proves better than any maudlin mid-Victorianism could that most husbands do love their wives after all and that even the most dangerous, sea-going adventuresses are not nearly so dangerous as they are made out to be. It was well given, the acting of William H. Whitney and Miss Dorothy Earle being particularly suave and gratifying. M'LISS.

Long Tack Sam—Nixon Grand

Superstitious thrills percolated up and down the spines of persons who saw "Long Tack Sam" and his company of eight "wonder workers" at the Grand yesterday. There are Oriental acts, and Oriental acts, but this one right from the Far East made things happen which according to all normal precedent should not have happened. Things appeared and disappeared in a most disturbing manner, and a lot of substantial articles were picked right out of thin air.

Other good features were Naynon's Birds; a bright sketch, called "Cotton Stockings"; Leo Beers, monologist; Lord and Fuller, and Jim and Anna Francis. The pictures were excellent.

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'PEG O' MY HEART' RETURNS AGAIN; BRIMFUL AS EVER

Easter Monday Production of Popular Manners's Play Roundly Applauded at the Walnut

A better-than-usual production of "Peg o' My Heart" came to the Walnut Street Theatre last night, and though this Manners play has been tried with varying success by road and stock companies many times it never seems to lose its freshness. This stand at the Walnut for the ensuing three weeks will probably sound the death knell of an old favorite for traveling companies, when it shall be taken over by stock companies.

Last night's performance was in exact accord with the joyful post-Lenten season. The players went about their work with earnest vigor and Carewe-Carvell in the titular role added the charm of youth to well-founded ability and eventually she thoroughly delighted as the whimsical Peg.

The tale of an Irish lass who enters the household of the lordly Chichesters and their unavailing efforts to polish the manners of the reluctant Peg is thoroughly familiar to theatregoers of other years. A successful play must have a love affair, so to make the story real interesting a young and handsome English nobleman is carried away by the sweet frankness of Peg. Now we see Love Affair No. 2, but not quite as successful as Peg's. Her snobbish cousin's heart is carried away by a married man and though the cousin has dealt out some mean treatment to Peg, the Irish girl does not resent it and returns good for evil—shows her cousin the folly of her ways and the engagement is broken off.

Miss Carew-Carvel as Peg is wholesome and lovable. The part of Jerry is played by N. Murray Stephens, the role of Mrs. Chichester is capably handled by Clara Sidney and Vera Shore is in the role of Ethel.

SAM SIDMAN'S COMPANY PLEASES CASINO CROWD

Not a Dull Moment in "Welcome to Our City," His Offering

The Sam Sidman Company came to the Casino Theatre last night and from the rise of the curtain to its fall there was not a dull moment in the show. Jean Bedini, who lingered here a month or so ago with a show of his own, wrote the play, which is a musical comedy in two acts, entitled "Welcome to Our City."

Those beside Mr. Sidman who help to make the piece one of the brightest and most amusing seen here this season are Fritzi Van, Esther De Laur, Jean, Addie and Marjorie Carlson, Katherine Howard, Maxwell Sergeant, Eugene Rauth, James Rome, Jean Huler and Stanley McAvoy.

EASTER CONCERT AT DREXEL

Orpheus Quartet Presents Song Cycle "In Fairyland"

The Orpheus Quartet, a well-known ensemble organization of this city, was the chief contributor to the program in the annual Easter concert in the Drexel Institute free music series. These concerts serve an admirable purpose of musical missionary work and the auditorium is always crowded with those who have little other opportunity to hear the best in music.

An attempt is made to vary the programs throughout the season so that there will be no monotony. Thus at Christmas carols and Nativity music was in order and at a later concert the Rich Quartet gave an excellent program of chamber music. On other programs noted singers and instrumentalists have appeared.

The Easter concert had a touch of novelty in form and quite the vernal touch in subject since Orlando Morgan's interesting and melodious song cycle, "In Fairyland," was given. This work consists of a number of graceful lyrics appropriate to the season set in the form of solos, duets and quartets. The singers were Edna Harwood Baugher, soprano; Mabelle Addison, contralto; Henri Merriken, tenor, and Donald Redding, baritone. William Sylvano Thunder was the accompanist. The various vocalists were also heard in other numbers.

Nat Hurd Weds Secretly

PINEHURST, N. C., April 10.—It has just been learned at Pinehurst that Nat Hurd, the well-known Pittsburg sportsman, and Miss Caroline Fuller, of New York, two prominent members of the cottage colony here, were secretly married at the neighboring county seat of Carthage a week ago.

"SO LONG LETTY" WINS A HEARTY RECEPTION

New Musical Piece at Lyric Presents Farcical Tale of Conjugal Mix-Up

"SO LONG LETTY." By Oliver Morosco and Elmer Harris. Music and lyrics by Earl Carroll. Lyric Theatre. Produced by Oliver Morosco.

Letty Robbins.....Charlotte Greenwood
Grace Miller.....May Boley
Tommy Robbins.....Sydney Grant
Harry Miller.....Walter Catlett
Mrs. Cease.....Vera Doria
Chita Alvarez.....Winnie Baldwin
Sadie McQuiggle.....Pauline DeLorme
Philip Brown.....Percy Bronson
Billy Monday.....Ben Linn
Chauffeur.....Robert Calley
Dancers from the "Casino".....Dorothy and Madeline Cameron

SYNOPSIS OF SCENES

ACT I—Trolley car colony, Golden Gate Beach. Homes of Robbins and Miller. Saturday afternoon.
ACT II—Scene 1. Exterior of Robbins's car. Evening. Scene 2. Interior of Robbins's car. One week later.
Place—San Francisco. Time—The present.

Six or seven years ago the public spurned the little farce, "Thy Neighbor's Wife," alleging "lack of punch" as the primary cause of failure. This fault—if fault it really was—has been emphatically rectified in "So Long Letty," which is a musical comedy version of that earlier unsuccessful offering.

Certainly there is no lack of "punch" now. Elongated Charlotte Greenwood punches herself with seemingly double-jointed extremities. A vigorous supporting cast punches very obvious comedy points lustily across the footlights. An orchestra containing a bulky xylophone and an unusual proportion of brass punches the melodic adornment powerfully into the ears of amusement patrons at the Lyric Theatre, and "So Long Lettie" is rated as a full blown, not to say a bursting, success.

Elmer Harris, guilty of the whimsical charms, the delightful but ill-received delicacy of "Thy Neighbor's Wife," is listed as author of his metamorphosed play, in association with Oliver Morosco, the Pacific coast theatrical magnate, who exacted eastern attention with "The Bird of Paradise" and other popular offerings. The score, so ardently "xylophoned," "tromboned" and "saxaphoned," is by Earl Carroll, who is also responsible for the lyrics. Some of these, it may be mentioned, depart courageously from hide-bound metrical traditions. One of these pioneering ventures rhymes "potato" with "waiter." There are several other equally novel locutions.

Miss Greenwood's pleasure in her own comicalities was richly shared by last night's large audience, which laughed delightedly, when she kicked at once sideways, backward and altitudinously. Her slangy phrases and the liberal quantity of similar matter voiced by other performers also won high favor.

The original theme concerned an interchange of supposedly uncongenial wives and husbands dwelling in adjoining suburban residences. The trolley car colony at Golden Gate Beach, Cal., is now the locale, but the conjugal mixup has been retained. Miss Greenwood portrayed the "sporty" spouse. May Boley, always technically expert, but hardly at her best in this particular environment, was the contrasting wife, skilled in culinary art. Walter Catlett was her too bibulous mate and Sidney Grant presented the star's domesticated husband. The last-named artist seemed to be under the impression that he was acting in the basic farce. He was amusing without crudity or coarseness, strangely facile in the vanishing art of light comedy. Winnie Baldwin in some amazing costumes submitted a Spanish girl, with a strong stage Parisian accent.

To say that "So Long Letty" is a hit would be putting it mildly and implying a disastrous element of delicacy nonexistent in the performance. The show is a thump, a bang. H. C. C.

Fashion Show—William Penn

Catherine Crawford, with a dazzling array of models in "The Fashion Show," won stellar honors at the opening of this week's bill at the William Penn, the favorite playhouse across the river. The latest styles, as displayed on the dozen and more pretty girls, won favor with the womenfolk in the audience.

Other acts on the bill were: Wilmer, Walters and Company, Andy Rice and Elkins, Day and Elkins. There was also the usual photoplay, "Blood Will Tell," that was well received. There will be a complete change of the bill on Thursday with Steve O'Rourke, the popular Philadelphian, as the headline attraction. O'Rourke is announced as John McCormack's only rival.

"JOHN DOE" REPLETE WITH HUMAN "TYPES"

Lois Weber's Capital Punishment Film at Victoria—Palace Shows Theda Bara as Ingenue

By the Photoplay Editor

VICTORIA—"The People vs. John Doe." Peerless, with Leah Baird and others. Written and directed by Lois Weber.

How much enjoyment you get out of this much-talked-of picture will depend on your state of mind and your personal predilections. If you are looking for the thrill of the unexpected and the interest that is aroused by ingenuity of plotting, you will be down in the mouth a bit. If you relish humanity in "types" and those everyday, actual touches that distinguish all Miss Weber's films, you won't be disappointed. Much stress has been attached to the fact that the production is an argument against capital punishment. To be sure, it does make a biting attack on that system. But it is just as much an attack on third degree methods, one of the sure-fire movie themes, dating back to the days of one-reelers. There is a true feminine intuition in the choice of characters in this play. The suspected man, hang-dog, helpless; the grief-stricken wife; the pathetic children—all are handled with rare sympathy and understanding, and the legal and judicial atmosphere also shows truth and fidelity. The action is decidedly jumpy, and the leaders of the old-school, anticipatory type. It is as a document of human lives, and not as a dextrous work of art, that "The People vs. John Doe" makes its demand on the mind and heart. Of its timeliness there can be no doubt.

PALACE—"Her Greatest Love." Fox, with Theda Bara and Harry Hilliard. Story adapted by Adrian Johnson from Ouida's "Moths." Directed by J. Gordon Edwards.

William Fox is proving to the trade that his somewhat hyperbolic description of the Fox product as "super de luxe" means something. Here we are given a production rich in scenic merit and decorative skill, with coincidental value, since "Russia" is the background for much of the action. Not all of this cinema "Russia" rings true, but that doesn't deprive the director of the credit due him for some wonderfully impressive interiors and outside long shots. The furniture and accessories leave no doubt of their costliness and taste. If the critical photoplaygoer demands something else, let him behold Miss Bara, minus the robes of "the handmaiden of Hell" and disporting herself as an innocent, pure young girl. According to the song that her lover sings, she is "the pearl of price on the breast of vice, the cup of gold in the drunkard's hand." Which means that she is forced into marriage with a dissolute prince. There are enough titles of royalty in the show to stock a social blue book. Miss Bara's acting shows marked improvement. She should get Mr. Walter Law to spruce up his whiskers. Those adornments are not Petrograd; they are Hepner.

As forecast in the EVENING LEDGER yesterday, the Imperial Theatre, Sixtieth street below Walnut, has been leased by Stanley V. Mastbaum in conjunction with the firm of Sablosky & McGuirk. It is estimated that the amount involved in the deal approximates and probably exceeds $100,000. As heretofore, the Imperial will dedicate itself to high-class motion picture entertainment. All the presentations will be directed by the Stanley Company. First showings in West Philadelphia will be the rule. Many additional conveniences for patrons will also be installed.

The Regent has as a feature Vitagraph's "Captain Alvarez," with Edith Storey starred. Reviews of the Stanley's and Arcadia's chief pictures were printed in the EVENING LEDGER yesterday. "Joan, the Woman," the Lasky sun spectacle at the Chestnut Street Opera House, will be reviewed in this paper Wednesday.

Continuing Plays

Bernard Shaw's "Getting Married," reviewed in yesterday's EVENING LEDGER, continues at the Adelphi. This comedy gains in richness of emotional and humorous appeal when acted by such players as William Faversham, Henrietta Crosman, Hilda Spong and Charles Cherry.

The Garrick is the only big central playhouse which did not change its bill for Easter. Avery Hopwood's farce, "Fair and Warmer," is the attraction. The competent company includes Janet Beecher, Ernest Cossart and Edna Hibberd.

Investors Should Mobilize

In the present situation we feel that it is the duty of every banking house and every citizen with money to invest to help make the new Government bond issues a quick success.

To this end we are offering our services to our clients, without commission charges or profits of any kind to ourselves.

We will be glad to enter public subscriptions in advance which we will report in detail under individual names or in bulk together with our own as the subscribers may wish and the Government direct.

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