TENDLER WINS FROM HARTLEY IN FOURTH ROUND AT OLYMPIA; REFEREE STOPS UNEVEN BATTLE

Durable Dane Takes Severe Beating and Is Almost Out at Finish—Fans Give $1200 to Jack McGuigan

By ROBERT W. MAXWELL

LOUIE TENDLER and his trusty southpaw were too much for Mr. Peter Hartley, of New York, at the Olympia A. A. last night. Mr. Hartley was billed as the "Durable Dane" and lived up to his name only until the fourth round, when Referee Pop O'Brien decided he was too fragile to continue and stopped the fuss. The New Yorker was in fairly good condition, the only thing wrong being a bleeding cut over the eye, a bloody nose, swollen lips and inability to escape the volley of crushing blows showered upon him by Mr. Tendler. Outside of that he was all right.

Our fork-handed battler handed out a lovely lacing while the bout lasted. After the first round he began to shoot his long right jab into the face of his opponent with reckless abandon, hitting him almost at will. That was the time the Durable Dane was durable. Hartley took everything Tendler handed out and came back for more. He was a very tough person and the ringside throng believed he would last the limit.

LEW TENDLER.

Hartley Is Wrecked

In the third, however, our Louie changed his tactics and started an attack on the body. A hard left landed on the solar plexus and Hartley's knees sagged Tendler followed his advantage and soon had his opponent reeling all over the ring like a canal boat in a heavy sea. All Pete could do was defend himself, and that was nothing to brag of. Lew soon got tired battering him around and almost was exhausted at the bell.

When Hartley appeared in the fourth stanza he looked like the only survivor of a submarine attack. He was wobbly on his pins and the cut over his eye began to bleed profusely. Tendler tore into him and was measuring off for the final wallop when the bout was stopped. It was good judgment on the part of Pop O'Brien.

Fans Give $1200 to McGuigan

Before the wind-up was put on an appeal was made in behalf of Jack McGuigan and the audience contributed more than $1200 to help him along. The fans gave up willingly and a shower of money fell into the ring. Judge Imber contributed to the fund and then passed the hat through the audience. He collected more than $200. George Engle and others also aided in the collecting. Among those who contributed were: Harry Edwards, $100; Lew Tendler and Phil Glassman, $100; Mr. Pressman, $50; Bob Deady, $50; Doc Cutch, $25; Tommy O'Keefe, $25 Billy Gibson, $25; Max Cohen, $25; Harry Pollock, $25; Dan McKetrick, $25; Muggsy Taylor, Johnny Tillman, J. J. Kelley, Jake Weinstein, Steve Moroney, Billy Reynolds, S. Gersen, Ernest Jambor, Billy Recap, Lew Bailey, Jack Hanlon, Benny Valger, Doctor Stifler, Strudler, Jakie Freedman, Eddie Walker, Bobby Gurnle, Pete Hartley, Willie Moore, Jim Feeney, Herman Hinden, Leon Raines, Harry Lewis and scores of others whose names were lost in the uproar.

It was a wonderful response to help McGuigan, who is ill and penniless, and it shows the kind of men who attend boxing contests. A more generous crowd could not be found any place. It is planned to give Jack a big benefit in the near future so he can raise funds to keep his family while he is recuperating.

Welsh Wins, But——

The semi-wind-up was an interesting battle, and Joe Welsh, the pride of the Gunnis stable, defeated Willie Moore by several miles. Joe had his man all but out on three different occasions, but stood back and smiled while Moore recovered. Welsh is a good boxer and has the makings of a topnotcher, but he lacks aggressiveness. He never follows up an advantage, and until he does he must remain in the prelims.

According to Hoyle, Artie O'Leary knocked out Freddy Reese six times in the first four rounds, but Freddy proved to be such a tough bird that he refused to fall. O'Leary knocked him all over the ring and won easily.

Sammy Terrin, Muggsy Taylor's new idea, finished second in his bout with Joe Koons. Joe floored Sammy twice but Muggsy's entry came back strong and proved his gameness by sticking around until the final bell. After the bout Jim Feeney was sure his man had won. For once in his life, Jim was right. Max Hoff defeated Rattling Gans in the opener.

Life History of Terry McGovern

PART SIX
Wins World's Title

THE first man that Sam Harris selected as Terry's opponent was Harry Forbes, an aspirant for the bantamweight title. Previous to this Terry fought Tim Callahan, of this city, the referee disqualifying McGovern in the eleventh round. After McGovern had disposed of Forbes, he met Callahan again and this time he knocked out the Philadelphian in the sixteenth round.

Harris kept the youngster busy and the money began to roll in, so Terry decided to get married, eloping with a Brooklyn girl, Grace Smalley. He was making money fast and decided he could support a wife as well as look after his mother and his brothers and sisters.

The American bantamweight champion was Caspar Leon, who had succeeded to the title when Jimmy Barry retired. The late Paul Armstrong, then a newspaper man and who later became a successful play writer, was Leon's manager.

They met at the Greenwood Athletic Club, and in the twelfth round Terry broke two of Leon's ribs and he was forced to quit. His next important fight was with Joe Bernstein, and while the latter was heavier Terry won the bout, which went twenty-five rounds, on points at the old Broadway Athletic Club.

The English bantamweight champion was Pedlar Palmer. September 12, 1899, was the date of the battle. It was held in the afternoon and proved to be the first and last held at Billy Gray's Westchester Athletic Club, Tuckahoe. Thousands went to see the fight. Sir Thomas Lipton and Richard Crocker occupied a private box. The Gould and Vanderbilt families were represented, and it is said that the wealth represented by those there was more than $100,000,000. The outcome of that fight is well known. Pedlar Palmer was knocked out in the first round. McGovern received $10,000 for his end.

(Continued tomorrow)

Sam Sidman Show—Casino

The atmosphere of the big white tops pervaded the performance which was presented at the Casino by "Sam Sidman and His Show," one of the favorites of the big time burlesque circuit. The aroma of the sawdust ring appeared with the two-act musical comedy, bearing the title, "Circus in Town," which, although it is devoid of the three rings and other paraphernalia of the outdoor circus, nevertheless was full of those amusing elements which go to make up an entertainment of which the public never tires. Sidman and his assistant comedians produced more genuine laughs than clowns at a circus could. It is a superior show in every respect, but the comedy interest is never allowed to lag and will prove an antidote to the most obstinate cases of blues. Sidman, of course, is the comedian in chief, but he is ably supported by Jean Irwin, the prima donna with a melodious voice; Frankie Niblo and Addie Carlson, vivacious and attractive soubrettes; Gene Carlson, the ingenue; George Thurston, who made a hit as the ringmaster of the circus; Jack Howard, who appears as a walking delegate; John Quigg, who amuses with his blackface antics, and Albert Frank, Hebrew comedian. The show has a fascinating chorus.

Misleading Lady—Orpheum

"The Misleading Lady," the Dicky-Goddard comedy, proved an excellent vehicle for the La Salle Players at the Orpheum Theatre last night.

The theme deals with a society flirt, a modern siren, who endeavors to bring a "caveman" to her feet. When she treats the man's proposal of marriage as a jest, he carries her to a cabin in the Adirondacks. The scene in the cabin abounds with dramatic situations, and comedy is introduced by a lunatic who imagines he is Napoleon.

Richard La Salle gave an excellent portrayal of the "caveman," while Madge West was seen to advantage as the girl. The other members of the company gave capable support in their respective roles. The staging and scenic [illegible] left nothing to be desired.

Evening Ledger Decisions of Ring Bouts Last Night

OLYMPIA—Lew Tendler scored a technical knockout over Pete Hartley when Referee O'Brien stopped the bout in the fourth round to save Pete from further punishment. Joe Welsh defeated Willie Moore. Artie O'Leary won from Freddy Reese. Joe Koons defeated Sammy Terrin. Max Hoff defeated Rattling Gans.

LANCASTER — Leo Houck defeated Chuck Wiggins, six rounds; Johnny Wolgast stopped Tommy Millen in the third; Joe Belmont's second threw the sponge into the ring in the fourth round of his bout with Leo Finneran; Rube Russell beat Mike Howell; Dutch Globisch stopped Joe Brown in two minutes.

WILKES-BARRE — Frankie Callahan easily defeated Willie Ritchie, of Scranton, in ten rounds.

TOLEDO—Jack Dillon took a severe beating from Harry Greb, twelve rounds.

BOSTON — Young Britt awarded decision over Billy De Coe, twelve rounds.

PITTSBURGH — Joe Lynch lost to Eddie Wilmer, ten rounds.

BUFFALO—Willie Langford defeated Young Battling Nelson, six rounds; Elmer Doane stopped Jimmy Condon in the fifth round.

AKRON—Johnny Griffiths defeated Joe Welling, fifteen rounds.

Scraps About Scrappers

Gussie Lewis, Philadelphia's contender for Petey Herman's crown, has been matched to box Dutch Brandt, of New York, in the windup at the Cambria A. C. Friday night. Battling Murray, the bride of Little Italy, will try to outbox Little Bear, Joe Blum's champ, in the semi-wind-up.

Jimmie Fryer, the local boxer, now stationed at Camp Gordon, has been appointed boxing instructor of his regiment. Fryer is one of the most popular men in the cantonment and is always willing to give exhibitions. Tomorrow night Jimmie defends his title as champion of Camp Gordon against Sergeant Skech.

Johnny Dundee, the wallopping Wop, has been matched to meet George Chaney, the Baltimore bearcat, at the National A. A. Saturday.

Bob Hara: Johnny Mahoney, the ex-amateur champion, was knocked out in his professional debut by K. O. O'Donnell at the Olympia A. A.

Buck Fleming and Patsy Wallace, the former of the "Fighting Navy," are back under the management of Herman Hindin. Fleming is after a return bout with Johnny Tillman.

'BLIND YOUTH' AND PLAYLET WITH SHAKESPEAREAN THEME NOVELTIES

LOU TELLEGEN'S ART BADLY ENVIRONED

Ex-French Actor Is Overwhelmed by "Blind Youth's" Tissue of Twaddle

MME. FARRAR PRESENT

BLIND YOUTH—Play in three acts by Willard Mack and Lou Tellegen. Staged by Lou Tellegen. Management, Lou Tellegen. Garrick Theatre.

Louis Delmar ..... P. Paul Porcasi
"Tubby" Mathews ..... Mark Smith
"Baby" ..... Hazel Turney
"Tony" Chandor ..... Marie Chambers
Maurice Monnier ..... Lou Tellegen
Henri ..... Howard Lange
Francis Granger ..... Edith King
Mrs. Wilton ..... Jessie A. Eustice
Harry Wilton ..... William Courtleigh, Jr.
Nora ..... Helen Stanton
Act I—Paris. A studio in the Latin Quarter, 1910.
Act II—Eighteen months later. New York. Maurice Monnier's studio apartment.
Act III—Same as Act II. The next evening.

There will be an interval of twelve minutes between Acts I and II, and an interval of eight minutes between Acts II and III.

Lou Tellegen, stage director, has set some realistic scenes. Lou Tellegen, manager has assembled a company containing several excellent players. But Lou Tellegen, dramatist (in partnership with Willard Mack) has failed to devise a vehicle that is more than a blend of hectic claptrap and trite comic "relief" or to supply himself with a role whose histrionic opportunities transcend those of mere rant. "Blind Youth" is the weakest sort of an index to the star's abilities as an English-speaking actor.

The inartistic plane of a poor movie is frequently suggested. Perhaps, indeed, Mr. Tellegen's recent association with motion pictures in part explains such an embarrassment of twaddle. He and Mr. Mack have dished up some of the most threadbare of screen themes. Among them are the "vampire" motive, the "Bohemian life" motive, the "degradation" motive leading to a virile sequel of redemption, and the motive of "melodramatic self-sacrifice," developing a scene in which the hero's temporary dissimulture is succeeded by a grand pyrotechnic display of virtue.

The high lights of this silly tale are the drink-sodden artist-hero's repulse of his Parisian siren and his subsequent rescue of a weak-fibered young step-brother from the clutches of the same enchantress. Filial instincts prompt the painter (now, of course, basking in fame) to consummate this denouement. His confessed aim is to elicit maternal affection from a dowager, who is little better than a purblind doll, until with limelight celerity she turns sympathetic just as the final curtain falls. Exit ungrateful rakish half-brother and crushed ex-mistress, metaphorically biting thumbs.

Six or seven years ago Mr. Tellegen, as leading man for Sarah Bernhardt, demonstrated genuine talent in a wide variety of roles. Hints of sincere histrionic power and some evidences of personal magnetism and sound training flickered through the mass of absurdities which he saw fit to interpret at the Garrick last evening, and yet exaggerated posturing, recalling again the films, and florid melodramatics were keynotes of his performance. The occasion marked the star's first appearance here in an English part. Adequate judgment of his value to our stage can only come with a worthier vehicle.

Several members of the supporting cast struggled heroically with their material, notably Jennie Eustace as the unpleasant matron and William Courtleigh, Jr., whose characterization of her wastrel son was the most sincerely realistic portrait of the play.

Geraldine Farrar (Mrs. Lou Tellegen) witnessed the performance from a proscenium box.

Knowles and White—Nixon Colonial

The very latest ideas in the way of comedy are offered by Knowles and White, who are one of the big hits of the bill at the Nixon Colonial. They reflect the sunny side of things and events and show that much of the gloom of the world may be quickly chased by cultivating everlasting smiles and a cheerful disposition. The act offered by this lively pair is greatly enhanced by their classy appearance.

"Hello, Japan," a musical tabloid with a number of pretty girls and clever comedians, won emphatic approval, while Townsend Wilbur and company, in a sketch, "Joe and Dutton," "athletic outing"; Andy Kelly, comedian, and Willie Hale also scored hits.

Midnight Rollickers—Nixon

Artistic dancers, who frolic to the accompaniment of entrancing music make the Midnight Rollickers, which heads the bill at the Nixon, a decided hit. The act was conceived by Harry Slatko and is enlivened by the very latest melodies. It was rewarded with an abundance of applause.

Katherine Murray pleased with several well-rendered songs. "Secret Service," an intensely interesting dramatic sketch, proved worth while. The Tuscano Brothers thrilled with acrobatic feats and Bodley and Nelson offered an entertaining act.

Wallace Reid, in "The Thing We Love," is an excellent photoplay attraction.

Earl Barnes on "Civilization"

Earl Barnes tonight will give another lecture in his course, "The History of Civilization," at Association Hall, Germantown, under the auspices of the University Extension Society. Tonight's subject will be "The Middle Ages: Faith and Political Organization."

MAE MARSH STAR OF NEW GOLDWYN FILM

"The Beloved Traitor" Has Artistic Production at the Stanley Theatre

THEDA BARA'S DU BARRY

STANLEY—"The Beloved Traitor," with Mae Marsh. From the story by Frank L. Packard. Directed by William Worthington. Photographed by George W. Hill. Goldwyn production.

This new production of the Goldwyn studios is a good example of how the acting of players rises above the handicap of a story. It is not always easy to make every tale that is good reading in novel form into a screen play of equal popularity. Author Packard is also the sponsor for "The Miracle Man," which was played a few seasons ago at the Garrick Theatre. His present cinema story does not conspicuously "feature" Miss Marsh, although she does some creditable work.

To those who heretofore have lavished such phrases as "the girl with the thousand faces," etc., upon Miss Marsh opportunity is provided for new tributes since her pantomime is exceedingly vivid. Her emotional work is excellent and her half-closed eyes express almost as much as do her hands. George Faucett submits a character study and his acting is really an outstanding feature of the play. Another capable player is E. K. Lincoln in the leading male role.

The usual Goldwyn settings and subdued lighting are as striking as the acting. The titles by Kenneth Macgowan betray taste and artistic discernment.

PALACE—"His Royal Highness," with Carlyle Blackwell and Evelyn Greeley. Directed by Carlyle Blackwell. World production.

When an actor is also the author as well as director of a film play the stellar role is usually rich in opportunities. In this instance the protagonist-director is Carlyle Blackwell. The conventional mythical kingdom figures in Mr. Blackwell's picture, but despite the familiarity of the background the story is told with considerable freshness and charm. The action concerns an American youth in the kingdom of Terresta, his deeds of valor and his conquest of love.

The story is kept moving rapidly and the athletic feats in which the actor-author-director indulges are entertaining. Supporting Mr. Blackwell is Evelyn Greeley, and she makes an attractive princess. Kate Lester, whose face is familiar to many movie fans, has the role of the aunt, and Lionel Belmore, another favorite, is seen as the General Malcoff. Kitty Johnson, Anna Black, Bert Honey and Herbert Barrington have assisting parts.

Artistic settings and good camera work, especially in the long views, are interesting features of this production.

ARCADIA—"Rio's Daughter," with Billie Burke. Scenario by Margaret Turnbull. From the play by Alicia Ramsay. Directed by James Kirkwood. Paramount production.

It has been the habit of movie producers to feature the stars regardless of what their vehicles might be. But it is the play that really counts. In this picture Miss Burke attempts a serious role and her best quite reach the mark. The public has been accustomed to see this actress in light comedy roles and not in the sort of part she tries to play in this production. Even Grace George did not meet with success in the same part in the spoken version of "Eve's Daughter" earlier in the theatrical season.

Lionel Atwill is the real star of this production, and his character work is capital. It is not often that an auxiliary player is allowed to do such good work, but in this case Director Kirkwood's wide experience has made him realize the possibilities of his minor characters. Thomas Meighan, while not having much more to do than come in at an opportune time and rescue the girl he loves from a compromising situation, does it in his usual dashing style. William Riley Hatch is effective in his work as the father of the girl, while a female blackmailer does a good piece of acting.

VICTORIA—"Du Barry," with Theda Bara. Scenario by Adrian Johnson from the story by HISTORY. Directed by J. Gordon Edwards. Fox production.

An excellent example of this style of the "period" photoplay is this William Fox version of "Du Barry," which is staged with splendor and verisimilitude. There is just a suggestion of some of the settings which have been used in the admirable "Les Miserables," but this is not out of place in a Paris locale. The crowds in the new picture are as well drilled as any that have yet appeared upon the screen.

It is the last half hour of this production which furnishes the best acting and the thrilling incidents of the story are vividly developed. One feature which could have been improved is the lighting, although the camera work is ingenious and effective.

Theda Bara does not look well in "period" costumes, but when she is garbed in simple raiment and forswears the powdered wig she makes a convincing heroine. Her attempts at coquetry are not as good as her few dramatic moments toward the end of the picture. Charles Clary has the part of King Louis XV and makes a good appearance, while Herschel Mayall is given plenty of opportunity for melodrama as Jean Du Barry. The courtesan's lover is capably done by Fred Church. There are many others who have minor parts.

Mrs. Leslie Carter appeared in a film version of this play a few years ago, but it was a semi-nature, because the actress did not "screen" well enough.

REGENT—"A Weaver of Dreams," with Viola Dana. Scenario by William Parker. From the novel by Myrtle Reed. Directed by John Collins. Photographed by John Arnold. Metro production.

The unhappy ending of this love story by Myrtle Reed is something of a novelty in films. Viola Dana, in her interpretation of Judith Sylvester, vivalizes this pathetic heroine in a way that places this player among the best of screen interpreters.

The star's rapid artistic development is perhaps partly due to her husband, John Collins. As a photoplay director he possesses an insight into the requirements of the screen that must be an inspiration to the interpreters.

Clifford Bruce, whose appearances before the camera have lately been infrequent, does some good acting in the role of a doctor, while Clarence Selwyn is equally capable as Cynthia. Mildred Davis makes a convincing ingenue, and Russell Simpson gives a touching portrait of an invalid. A clever unprogrammed collie dog lends special interest to certain scenes.

William S. Hart is doubly prominent in photoplay offerings this week. His popular pantomiming is to be seen at the Strand in "Blue Blazes Rawden" and at the Locust in "The Silent Man"—two Western melodramas of the screen that have already won much favor.

A. R. P.

CURRENT STAGE AND FILM STARS

LOU TELLEGEN, in "BLIND YOUTH" GARRICK

TOP—THEDA BARA, IN "DU BARRY" VICTORIA BOTTOM—MAE MARSH, COLONIAL

Russian Dancers—Cross Keys

Russian dances, which were attractions in Petrograd before the old regime was crushed, were presented to West Philadelphians last night on the stage at Cross Keys. This act proved to be a worthy headliner. There were several encores. A musical comedy tabloid, "The New Doctor," furnished laughter. Other attractions which were well received were Friend and Downing, comedians, who sang and told quite-some funny stories; Authin and Vale, in songs and imitations; Mr. and Mrs. Hugh Emmett, in the sketch "An Evening at Home," and Alice Roy, a singing comedienne, who made a hit in her unique and fancy costumes.

"The New Model"—Globe

Tuneful musical numbers and lines that brought a laugh a minute made "The New Model," a tabloid musical comedy, the most popular offering at the Globe last night. The principals were excellent in their respective parts, and the gowns worn by the chorus are especially worthy of mention.

Francis and Demar have a new singing and talking act, while the comedy sketch, "Too Easy," was presented by George Randell and company. Ei Cota received warm applause for his xylophone playing.

Other acts which pleased were "A Telephone Tangle," Jack Levy and his Symphony Girls, "The World in Harmony" and Mizuah Sebina and company in an exhibition of weight juggling.

Cunning—Broadway

Cunning, "the man of mystery," surprised patrons of the Broadway last night by his ability to answer questions which had been placed in sealed envelopes. Whether the questions concerned love or business, they were answered.

"Six-Shooter Andy" was the feature motion picture, with Tom Mix in the leading role. The scenario is well written and the supporting cast all that can be desired.

Billy and Maud Keller offered new songs and chatter, and Jay Raymond entertained with a bright and laughable monologue.

An Arabian Night—Nixon Grand

Another vaudeville musical comedy is leading the bill at Nixon's Grand this week, dividing honors with "The House of Hate," the new serial photoplay starring Pearl White and Antonio Moreno, which is having its opening. The musical production is "An Arabian Night." It has good music and nearly a score of pretty girls. Harry Honey and Herschel Hendler, remarkable piano performers; Innis and Ryan, comedians; Dorothy Brenner and "Those Five Girls" are the others on the bill, which is one of the best presented here this season.

Bedini Show—Gayety

Led by Charles Mack, the well-known funmaker, Jean Bedini's New Show proved to be a very interesting production at the Gayety last night. He had able assistance from a well-qualified company of burlesquers. Florentine, the dancer, was a leading feature of the show. Madden, "mad" juggler, won no end of laughs and proved to be a great asset to the show.

SHAKESPEARE'S DEATH THEME OF PRIZE PLAY

"The Good Men Do" Striking Novelty on Bill of Theatre Workshop Players

THE GOOD MEN DO—"An indecorous epilogue." By Hubert Osborne. The Mac-Dowell prize play of 1917. The Little Theatre. Presented by "Theatre Workshop" players. The Little Theatre.

Shakespeare's nurse ..... Grace Griswold
Jacques, his tutor ..... William Whitney
Judith, his daughter ..... Mary Servoss
Susanna, his daughter ..... Hilda Spong
Mistress Whitely ..... Louise Randolph
Anne Hathaway ..... Mrs. Thomas A. Wise
Dr. John Hall ..... Dudley E. Oatman
The Vicar ..... George Henry Trader

Scene—Shakespeare's house, Stratford-on-Avon. Time—April 2, 1616.

Originally produced for the "47 Workshop" Theatre, Harvard University, November, 1917.

Anne Hathaway has not lacked sympathizers on her forced marriage with the Bard of Avon. Their partnership has been aroused in especial by the slur in his will which left her his second best bed. This episode with other dejected items of Shakespeare's life are welded into an interesting and sometimes striking playlet by Mr. Osborne. He contrasts the pettiness and commonplaceness of a routine and hard disposition with the soaring spirit and poetic visioning of a poet nature. If Mistress Anne was half as unimaginative as the little drama displays her, it's small wonder that the pulsing romance of Shakespeare's temperament translated itself from Stratford to the congenial environment of London, a locale which she vociferously berates.

The picture of circumstances is simple. The poet lies dead. His widow, material minded, comes from her legended cottage to claim her dower rights in his famous home. Her eldest daughter, Susanna, and her son-in-law, Dr. John Hall, who are much of her own selfish nature, dispute about the property and devise means to obliterate the scandal that the poet's early career has also left as a legacy to the family. Mistress Anne vents her spleen at the testamentary slight put upon her, but her tirades are met and silenced by the defense of Judith, Shakespeare's younger and favorite daughter, who has something of his spirit, and by Mistress Whitely, who has loved him from his wayward youth to his deathbed. The underlying motive of the play is the perennial strife between stark reality and idealism. The plot has not any great substance or ingenuity, but in the handling affords more than one eloquent and poetic passage. The latter half is impressive with a counterpoint of drama involving the mother and two daughters against a thoroughbass of the Anglican burial service read over the dead poet in the side chamber.

The play was acted skillfully and sometimes movingly and the staging and costuming were believably Jacobean. It will be repeated this afternoon and this evening. Bjornson's "A Gauntlet" is on the same bill.

Modiste Revue—William Penn

At the William Penn "The Modiste Revue" is the topliner the first three days of this week. Louie Dacre, the comedian, is supported by a company of clever people, including Ross and Howard and the Four Sunshine Girls. A big feature of the revue is a display of spring attire. Roy Cummings and Ruth Mitchell present a comedy sketch, "One Afternoon." The others on the bill are Larry Simpson in "The Road to Reno" and Adele Dermett and Harry O'Brien in a musical sketch called "Samples." The photoplay is the Francis X. Bushman and Beverly Bayne production, "Under Suspicion."

Continuing Plays

The breezy and pertinent wartime comedy, "General Post," entered upon the second week of its engagement at the Broad Street Theatre last evening. "Toot-Toot!" Henry W. Savage's artistically staged musical play, is winding up its deservedly successful run at the Forrest. The last performance of the piece here will be given on Saturday night. This is also the last week for "Over the Top" at the Chestnut Street Opera House, and for "Odds and Ends of 1917" at the Lyric. "The Man Who Came Back" at the Adelphi continues to entertain patrons of well-acted melodrama.

NOVELTY A FEATURE OF KEITH'S BIG BILL

Bert Kenney and Little Billy Take Honors From Headliner, Blanche Ring Magnetizes

Vaudeville lovers who look, for the "usual" run of acts at Keith's this week are doomed to pleasant disappointment, for with one exception—and the headliner at that!—every act is distinguished by a difference in material or arrangement seldom found in vaudeville, especially all on one bill.

How Blanche Ring must long for another "Yip I Addy I Ay," a "Bedelia" of a "Rings on My Fingers"! Her present repertoire, although "put over" as only Blanche Ring can put over a song, consisted of very sad specimens of lyric and melody. An opening melody composed of strains from these, with "In the Good Old Summertime" and others, got a good hand, but no one in the audience seemed to recognize the old-time songs as a bit of each was sung and only at the conclusion of the song did they applaud. "Bing 'Em on the Rhine" won approval, but only because of her old magnetism and ability to hold an audience in the palm of her hand and make them like it!

Applause honors went to Blue Bert Kenney, and his partner, Nobody, whose negro dialect and song gained him long and hearty recalls time and again. He is remembered as a former member of the old-time team of Kenney, Nobody and Platt.

"Little Billy" came next in the esteem of the audience last night, with his songs and dances and recitation, although the latter was not as good as his formerly exquisitely rendered "Little Orphant Annie." He is neat and is well liked, finishing on the usual "Over There" for a patriotic finish.

The opening act, Ollie Young and April, in view of its early position, came very near sharing honors with the Kenney act; this airy bubble-blowing act brought emphatic applause. They can do everything with a bubble but make it talk.

Lloyd and Wells are "steppers" rather out of the usual run of dancers and manage to stage their act in a different sort of way that gets them into the good graces of the audience at once.

Kimberly and Arnold start out with a novelty and finish with the usual "nut stuff." At opening the lady is seen in a garden doing her bit with war crops, and an aviator swoops down on her favorite onion. Then the fun starts. Miss Arnold is a clever comedienne of the "rough" order, who can look sweet as well as twist her face into all sorts of contortions. But why sing, with their comic ability?

Maude Earl and company started out as a novelty. Miss Earl, in the sketch, is supposedly on trial to see if she is really guilty of being a novelty in vaudeville. She proves that she is by singing three operatic selections and an Irish number, thereby proving, we suppose, that she is "novelty" and is therefore sentenced by the judge in the act to prison as such. Oh! wise and potent judge! A Daniel come to judgment! Miss Earl's voice is far from operatic in quality or strength, and as far as novelty goes the act misses fire. With three really unusual numbers the act would be a big hit and a real novelty.

Helen Gleason and company in "A Submarine Attack" is a bully idea and well played, but too short, and the sudden surprise comes too quickly and is not well worked up to. But it got a good reception and pleased.

Guiran and Newell did an unusual thing when they held an audience in their seats at the end of the show following Miss Ring. Their dancing and bar act was unusual in rendition, though old in material.

Darlings of Paris—Trocadero

The Darlings of Paris, starring that prince of comedy, Matt Kolb, proved its ability to provoke laughter at the Trocadero. La Fatima, a dancer with few equals, gave a wonderful exhibition. The bill proved to be a double show, two very excellent burlesques being presented. The productions were well staged.

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Draft boosters for increasing power boiler capacities, making it possible to burn lower grade fuel

Steam, Plumbing and Electric Supplies

Telephones—Continuous Service Night and Day

The TRIUMPH of QUALITY

GLOBE TIRES

HAND MADE · GUARANTEED 6000 MILES

REDUCE THE OPERATING COST OF YOUR CAR

the SUCCESS of the YEAR

ONE YEAR AGO the Globe Rubber Tire Manufacturing Company elected a new management—on March 1, 1917. Announcement was then made of the sound policies under which the company would continue to operate.

Today, as of March 1, 1918, we report on the progress of the past year. Quietly and consistently, in the midst of business turmoil and war alarms, Globe Tires have served the pressing needs of the times at home and abroad and have found increasing favor. From Maine to California, from Washington to Florida, and on every European battlefront where the fight for Liberty is being waged Globe Tires are daily proving their right to leadership in their field of service.

The war is constantly proving that reliability is the first requisite in men and materials; that initial cost is of slight importance where assured service is obtained, and that fitness is its own reward.

Globe Quality has brought us a recognition far beyond our most sanguine expectations. Today, twice as many Globe Tires are being bought as were being sold one year ago; and we have succeeded in actually improving the quality of our product—until now Globe Tires are literally the best automobile tires that any one has ever been able to build.

The past year has added quality to our product, strength to our resources, and success to our efforts.

GLOBE RUBBER TIRE MANUFACTURING CO.
804 No. Broad St., Philadelphia, Pa.

Executive Offices: 1851 Broadway, New York City Factory: Trenton, New Jersey