TELLS HOW ALLIANCE HELPED PENROSE MAN

Allegheny County Secretary Claims Organization Elected Pittsburgh Mayor

WANTED NO "MUCKERS"

Senate Committee Hears of Political Activities of German-American League

Washington, April 2.

Christ Saam, secretary and treasurer of the legislative committee of the Allegheny County branch of the German-American Alliance, told the Senate Judiciary Committee, at the hearing on the King bill to revoke the Alliance's charter, that the money to pay for circularizing the German-speaking voters in Pittsburgh during the recent mayoralty campaign there was contributed by the E. V. Babcock campaign fund. Mr. Babcock, the nominee of the Penrose wing of the Republican organization, was elected.

One of the circulars said:

"We want no muckers or German-haters to come into control," and it urged the election of Babcock.

"If we hadn't been for Babcock he would have been defeated," Mr. Saam testified.

"You think, then," asked Senator Wolcott, of Delaware, "that your organization elected Mr. Babcock?"

"Yes," replied Saam, "I certainly do."

By the term "mucker," it was explained by Mr. Saam and other witnesses, is meant a man of puritanical disposition, a person who campaigns to restrict the personal liberties of others, and "it also means a hypocrite."

A "German-hater," said Reinhardt Ulrich, president of the Allegheny County branch, "is a man who would destroy everybody and everything that smacks of being German or of having a German origin; an unreasonable person who makes the lives of loyal American citizens of German birth unjustly disagreeable."

George J. F. Falkenstein, of McKeesport, journal clerk of the Pennsylvania House of Representatives, a former member of that body and a former Mayor of his home city, was also a witness. He is chairman of the legislative branch of the Allegheny County branch of the alliance.

It was through his committee, it was testified, that the money came from the Babcock campaign managers. John Sharp was the treasurer of the Babcock campaign committee and he paid the money for the German circulars, Falkenstein said.

Documentary evidence was presented by Mr. Ullrich to show that members of the Allegheny County branch subscribed for $223,000 in bonds during the second Liberty Loan campaign and that up to date 332 young men who are members of the societies affiliated with the Alliance in Allegheny County have joined the army, many having volunteered when the war was declared.

SLACKER HOSPITALS ARE SCORED BY DR. CONWELL

Calls It "Criminal Negligence" Not to Prepare for Wounded Soldiers and Sailors

Failure of many hospitals to increase accommodations for nursing wounded American soldiers and sailors was characterized as "criminal negligence" by the Rev. Dr. Russell H. Conwell, in an address at the inauguration of the campaign to raise $100,000 for the Frankford Hospital.

"The ships that go across the seas with men to fight," Doctor Conwell said at last night's meeting, "will surely come back with those that will need nursing and care."

The $100,000 drive was launched in the assembly room of Frankford High School, thirty nurses from the hospital acting as ushers. Members of the founders' association, composed of students of the high school, took part in the exercises. Addresses were made by the Rev. John T. Laird, of the Frankford Presbyterian Church, chairman of the campaign committee, and Miss Anne B. Cousins, of Washington, D. C., manager of the campaign. The bells of St. Mark's church in Frankford will be pealed as soon as $1000 of the fund is raised.

BOY DIES OF WOUND; MYSTERY UNSOLVED

Police Unable to Find Lad Whose Bullets Killed One and Hurt One

One of the boy victims of a mysterious Sunday night shooting in the southern section of the city, John Erbechela, 8 years old, of 603 Annin street, died at the Mount Sinai Hospital, with the mystery of his shooting as well as that of Tony Antonelli, sixteen years old, of 1438 South Seventh street, still unsolved. The shooting occurred in the rear of 1449 South Seventh street. The police have been unable to find the boy who did the shooting, who is described as a boy wearing a red sweater. Their theory is that he was practicing at marksmanship and that the boys accidentally came into the line of fire. The Antonelli boy is in the Pennsylvania Hospital.

HASH CAUSES MORE TROUBLE

One Man in Jail After Display of Money in Saloon

It was a case of "too much money" for James C. Mongiven, who says he is twenty-three years old and resides at Second and De Lancey streets.

While the exact amount of money that was "too much" for Mongiven is not reported, the police say it was the property of William J. Crooks, of Bethlehem, Pa., and Mongiven saw it while the two men were in a saloon at Juniper and Race streets.

A little later Mongiven is alleged to have attacked Crooks. Policeman Gibbons, of the Eleventh and Winter streets station, intervened. Mongiven ran and was after the policeman had fired several shots that he was placed under arrest.

Crooks received severe cuts on the face and may have a fracture of the skull.

NEW NAVAL RED CROSS

To Provide Entertainment for Sailors at Remote Stations

Sailors at out-of-the-way stations will be to be reached by organizations looking after their wants, will be taken care of in the future and provided with magazines, music and other forms of entertainment, by a new naval Red Cross organization which has just been formed.

The new organization, plans for which were formulated at a meeting held at the home of Mrs. E. T. Stotesbury, will have its headquarters in Washington. The local branch will be under the direction of Mrs. David Lewis.

Sailors Have Recreation Center

Formal opening of the Navy and Marine Corps recreation center was held last night at League Island. The two rooms established were named the Camp and Recreation Center. Guests to the number of 500, who had donated to the fund, were present with

REV. ERNEST LEROY PAUGH

Chaplain of the Fourth District of the United States navy. He has charge of the recreation work, for the benefit of which a large naval ball will be given at the Bellevue-Stratford next Saturday evening. Mrs. E. T. Stotesbury, as chairman of the recreation department of the National Woman's Naval Service, is actively aiding the affair.

COAL DEALERS RUSHED WITH SUMMER ORDERS

Price and Warning of Fuel Board Bring Action by Consumers

The thirty-cent per ton cut in the price of coal and the warning of Francis A. Lewis, chairman of the Philadelphia coal committee, that failure to order coal now will cause a possible shortage next winter, brought thousands of orders for next winter's supply in the early mails today.

Dealers were virtually flooded with requests, and all morning a steady stream of coal wagons and trucks were busy making deliveries in all sections of the city.

Coal dealers and brokers say that the purchase of coal now will aid every householder. About 52,000,000 tons of anthracite will have been produced and distributed to ultimate consumers between now and September 1, when the present price reduction is ended.

Thrift in coal supplies for the winter is just like the old-fashioned habit of putting away fruits and vegetables during the summer for the following winter's use. The dealers say the opposite policy of the consumer last season, when he held off in his purchase of his supplies, was the underlying cause of the coal shortage and its attendant suffering and inconvenience. The coal industry can be spurred on to a greater production by purchases now and the needs of the next winter can be adequately taken care of.

It was stated at the local fuel administration that the "speeding-up" order for unloading anthracite cars at tidewater was being carried out and the result would be an increase in the number of cars available for the mines.

VETERAN STEAMBOAT TO GO AT AUCTION

Columbia, Once Fastest Vessel on Delaware, Ordered Sold to Satisfy Debts of Bankrupt Company

The steamboat Columbia, battle-scarred veteran of the Delaware, is to be sold at public sale. It was at one time the fastest boat on the river.

The Columbia, together with the steamships Twilight and Bristol, was the property of the Delaware River Transportation Company, which went into hands of a receiver one year ago. William Hempstead was appointed receiver and was ordered to sell the boats by Judge Relstab, of the United States District Court of New Jersey. The sale was set for March 8, but was postponed until April 6, and at that time will be sold by United States Marshal Noonan at public sale at the New York Shipbuilding Company's dock in Camden.

The Columbia is the youngest ship of the trio, being built in 1876, and is antedated by ten years by the others. The hull of the Columbia is built of charcoal iron, a durable substance no longer used in building ships.

Devlin Against Draft

London, April 2.—Joseph Devlin, Nationalist member of Parliament for the west division of Belfast, declared in a speech that as long as its members had breath in their bodies the Irish party would never permit the application of conscription in Ireland.

IRONIC DRAMA AND BRIGHT MUSICAL FARCE EASTER WEEK OFFERINGS

BAHR'S NEW COMEDY A STUDY IN EGOISM

Arch-Radical in "The Master" Vividly Portrayed by Arnold Daly

AN ACRID, BITTER PLAY

THE MASTER—Drama in three acts, by Herman Bahr, adapted by Benjamin F. Glazer. Management Arnold Daly. Broad Street Theatre.

Arthur Wesley ..... Arnold Daly
Catherine, his wife ..... Geraldine Beckwith
Dr. Raymond Wesley, Director of Public Health ..... Carl Eckstrom
Juliette, his wife ..... Marion Ballou
Dr. Rokoro ..... Charles Halton
Eugene Thompson ..... Henry Gsell
Dr. Evans ..... Langdon Gillette
Ida Wayne ..... Kate-Pier Roemer
Dr. Klauder, President of Medical Surgical College ..... Paul Irving
Hon. Peter Brookson, the Mayor, William Frederic
Mortimer Weeks, editor of The Faun, Benjamin Legere
Clemens ..... Bertram Millar

Hermann Bahr seems to specialize in egoists. He submitted a most engaging one in "The Concert," for not the keenest barbs of satire compromised the human appeal of the amusingly self-centered musician-hero of that delicious comedy. No such mood of sympathy prevails in "The Master," which last evening marked Arnold Daly's return to Philadelphia after an absence of some six years. The picture is painted with pigments of bitterness. Max Stirner, with his characteristically German dictum of "my right is the right" might conceivably have rejoiced in the central figure of the scene. Herr Bahr, however, has less "kultur." He overturns the ironic idol of his own creation. The emancipated "unmoral," wonder-working physician of the title is conquered in the end through the force of extremely elemental human emotions. Mental gymnastics, cold-blooded reasoning and Nietzschean "super-manhood" sustain a pitiful discomfiture when the apologist for marital infidelity tastes the acrid fruits of his own philosophy. Arthur Wesley, brilliant intellectual champion of his own lapses, becomes, for all his "mastery," a sorry spectacle when betrayed by his own wife.

Although the manner of this dramatic fabric palpably betrays modernist influences, notably those of Ibsen and Bahr's own compatriot, Hermann Sudermann, the message of the play is quite as old-fashioned as a copybook aphorism. Bahr has simply recapitulated an old warhorse of the footlights. The investiture, however, is often mentally stimulating as to dialogue, powerful and vivid as to characterization. These attributes are "The Master's" chief merits, for the play is somewhat jerkily compounded, wavering in technique and clogged, especially in the weak last act, with words that savor of formal debating.

Benjamin F. Glazer's translation is couched in flexible idiomatic English, but his transference of the locale to some vaguely defined land, whose inhabitants are supposed to speak our vernacular, is not wholly convincing. The essential Teutonism of the piece is inextinguishable. It appears in the dramatic portraits, virtually all of which are in contradiction of American or English types, in references to metropolitan life which suggest only Germany and, indeed, in the whole course of the action developing the theme. Surely it would have been better to blame the whole repellant atmosphere of the play on the Central Empire of its origin. The exhibit would then have been all the more terribly sardonic and grim as was Von Bayerlein's "Taps."

The acting of this disagreeable and yet often-interest holding play attains a general high level of excellence. Mr. Daly gives an authoritative and effective portrayal of the self-opinionated surgeon. Marion Ballou and Geraldine Beckwith are emotionally effective in the two chief feminine roles, and Langdon Gillette strikes refreshing naturalistic notes as The Master's chief assistant. The comic parts won considerable laughter, although farcical over-emphasis both in histrionism and the dramatic material itself was inappropriately apparent.

H. T. C.

WED THROUGH WINDOW

Pair Are Married Despite Quarantine at Bride's Home

Allentown, Pa., April 2.—A unique wedding took place at Emaus Sunday, when Miss Marjorie R. Trumbore, daughter of Mr. and Mrs. John Trumbore, of that place, and William Hoffman, of Reading, circumvented a quarantine for measles and were married, the bride standing in the parlor window, while the bridegroom took up a position on the front porch.

The knot was tied by Justice Wenner. Health Officer Heil was the witness. The bride will be under quarantine for two weeks more.

Revoke Packers' Food License

Washington, April 2.—The Federal license of the New Orleans branch of Morris & Co. has been revoked by the food administration for a period of seven days beginning April 8. The branch was found guilty of charging excess profits on corn products, and its license will be restored only upon proof that proper refunds have been made.

"GHOSTS" IMPRESSIVE AT LITTLE THEATRE

Robert Whittier and Splendid Cast Demonstrates Vitality of Ibsen Piece

Seldom are cerebral cells probed with the poignancy which marked Robert Whittier's revival of "Ghosts" at the Little Theatre last night. The performance was an unalloyed intellectual delight, reaching a commanding pinnacle of footlight artistry, and creating that surprising and unexpected sense of absolute freshness which distinguishes a familiar masterpiece when superbly portrayed.

The time for an evaluation of Ibsen has long since passed; last night's performance demonstrated, however, that in his combination of technical virtuosity and vital interplay of ideas, Ibsen still remains pre-eminent in the realm of modern social drama, which he introduced. "Ghosts," in its searing indictment of social hypocrisy, is perhaps the most notable exemplar of the playwright's essential genius, and its impressive qualities were enhanced by the sheer distinction of the presentation.

Mr. Whittier's Oswald Alving is etched vividly and ineffaceably upon the tablets of the mind. It is a portrait of thoughtful individuality, inexorably arresting in the sense of impending tragedy that it conveys, and although it is quite familiar here, repetition enhances its impressive qualities.

Hilda Englund, who has played Mrs. Alving here with Mr. Whittier in the past, again invests the character with exceptional intellectual and emotional force. Mrs. Alving's soul crises progress inevitably to a climax of tragedy far more cataclysmic than that of the great Lear, because it is essentially of the mind.

The baffling complexity of Jacob Engstrand" endows that character with unique interest. Malcolm Morley was most adroitly effective in suggesting its sinister quality. Augustin Duncan was wholly felicitous as the simple-minded Pastor Manders, and Helen Freeman was a most realistic Regina.

"SEA WOLF" AT KEITH'S A HOWLING SUCCESS

Hobart Bosworth Presents Sketch Adapted From Jack London's Story

One would be a pronounced pessimist, indeed, if he didn't like the show this week at Keith's. There is something to please all tastes with a plentiful supply of laughs and thrills.

The most striking feature is a dramatic sketch, "The Sea Wolf," dramatized by Hobart Bosworth, from Jack London's famous story. Mr. Bosworth offered a vivid portrayal of the central character, Wolf Larsen. His moods of wrath, varying with sarcastic tolerance, were true to the word picture presented by London. The atmosphere was thoroughly realistic: the deck and cabin of the prowling ocean craft were rugged and substantial.

The little playlet, which abounds in thrills, gripped attention at the very start, and Mr. Bosworth won many deserved "curtains" at the finish. Other characters were in very capable hands, Ida Stanhope and Carroll Ashburn being worthy of special mention. Mr. Bosworth deserves a special vote of thanks for this artistic addition to vaudeville.

Following more than a thousand laughs caused by the good act which preceded her, Ray Samuels dashed on the stage just a little before 11 o'clock and started the laughs all over again. Her job was especially hard in view of the pace set by the others on the bill. But Miss Samuels held the "spot" in good shape, retiring with many bows, a speech—"Yes, I'm always glad to get back to Philadelphia and——" etc.

The story of how a faithful Jewish brother is willing to sacrifice his happiness in order that his sister may be happy is unfolded in a sketch offered by Lee Kohman and company. It is called "Two Sweethearts" and is one of the season's record-breakers for laughs. Kate Elinore and Sam Williams rooted out every laugh that was lying around the house and started it working.

Moon and Morris gave a new version of their "two-in-one" dance and their idea of two fake aristocrats. They introduce a song in this portrayal which is worth the price of admission alone. A classy singing and dancing act with many new ideas was offered by John McGowan and company with good results. Others who appeared to advantage were the Three Kanes, gymnasts and balancers, who provided many thrills; Prosper and Maret, college athletes, and Pislet and Cushing.

The lobby of the house is in Easter holiday attire and almost obscured in banks of pretty flowers.

"Night in the Trenches"—Globe

The Easter week program at the Globe is studded with a surprising number of headline acts. The stellar attraction is Dick Duffy in the one-act comedy, "A Night in the Trenches," which is replete with thrills and surprises. Some of the big scenes include actual warfare, the approach of the Zeppelins, the flash of searchlights, the destruction of the barracks and the inspiring soldier boys' song. Alfred H. White and Company, in the sensational sketch, "The Answer," proved to be an equally big feature. Schooler and Dickenson presented an unusually artistic musical act.

Mack Linder and Company were well received in a one-act comedy-drama, entitled, "The Wager." The Willie Brothers, late of the New York Hippodrome, were seen in daring equilibristic stunts, and Manning, Feeley and Knowles offered comedy and singing of the best order. "Love's Follies" was the vehicle which allowed the Werner-Amoros Trio to exhibit their versatility. The Ishikawa Brothers, Lane and Smith and Frank Silk, the singing comedian, completed the bill.

"Resista"—Cross Keys

The program for the first half of the week at the Cross Keys is headed by "Resista," the young woman who can't be lifted off the floor. With ambitious young fellows who are willing to undertake the task she furnishes plenty of humor. "Stocking," an unusual comedy with a big cast of principals and a chorus of pretty girls, divides honors with "Resista." The others on the bill are the Dunham-Edwards Trio; Will and Mary Rogers, the well-known comedy pair, who offer a new skit, "It Didn't Take the First Time"; Girard, the ventriloquist, and Stewart Downs and company.

GALLI-CURCI IS NOT COMING AFTER ALL

Ulcerated Tooth Given as Reason for Preventing Soprano's Long-Awaited Appearance

Thousands of Philadelphia music lovers were yesterday disappointed to learn that Amelita Galli-Curci, the regnant coloratura soprano of the hour, will not sing at the New York Symphony Society's concert, for which she was originally booked, in the Academy of Music tomorrow. The sensational songbird, who has recently been giving a concert tour in the West, is said to be suffering from an ulcerated tooth. Walter Damrosch's contract with the diva, it may be noted, was made a year ago on considerably lower terms than the soprano, since her New York success, now exacts.

Mr. Damrosch's symphony concert will, however, take place as scheduled. Inez Gates, a soprano of sterling gifts, will be the soloist instead of Galli-Curci.

WONDERFUL SCENES IN "THE BLUE BIRD"

Photoplay Technique Cleverly Displayed in New Version of Maeterlinck's Fantasy

APPEALS TO CHILDREN

STANLEY—"The Blue Bird." Scenario by Charles Maigne, from Maurice Maeterlinck's symbolical play. Directed by Charles Tourneur. Artcraft production.

Maeterlinck's five-act allegory condensed into a one hour's film play is a pretentious and ingeniously devised offering with a special appeal to children. The numerous transformations and episodes of enchantment are in the main admirably handled. The difficult characterizations are intrusted to competent players. Charles Maigne's scenario emphasizes the elemental spiritual significance of the original play, but necessarily numerous subtleties and poetic beauties must succumb to the exactions of abridgment.

"The Blue Bird" as a drama is a richly imaginative symbolic masterpiece primarily adapted to the mentality of adults. As a movie the work assumes the aspect of a charming fairy tale, with a pretty moral, elaborately explained at the outset and repeatedly driven home. The childish intelligence should experience no difficulty in grasping the underlying content of this fable. Tyltyl and Mytyl rove daringly through the limitless domain of fancy in quest of the Blue Bird of happiness. It is eventually discovered, after the awakening from their wonderful dream, in the heart of their own humble home. The deep philosophy, irony, humor and even some of the tenderness with which the Flemish poet has embroidered this theme are qualities but lightly developed in the screening. This procedure makes matters much easier for the children, who will naturally hail the film in a spirit of exultant romance.

Several inadvisable interpolations have crept into Charles Maigne's scenario. The Palace of Happiness scenes are undiscoverable in Maeterlinck's dream play. The sentimental finale, in which Tyltyl, young as he is, seems stirred by the charms of Neighbor Berlingot's little girl, restored to health through the necromancy of the Blue Bird, is a specimen of film hunger for so-called "love interest." The blot is less serious than it is characteristic.

Photoplay patrons, however, both young and old, will find much to please them in "The Blue Bird." The photography is often extremely beautiful. The marvelous happenings are treated with fewer evidences of studio mechanics than in any other fairy film extant. The child hero and heroine are presented with fine sympathetic effectiveness by respectively Robin Macdougall and Tula Belle. Tom Corleas's Cat is almost as good as was Cecil Yapp's in the New Theatre's unsurpassed original footlight production; Charles Ascot's Dog, while effacing no memories of the lamented Jacob Wendell, is vivid and appealing. It may be noted that the intense affection which Maeterlinck lavished on canine character is but vaguely touched upon in the movie, but that is hardly the present actor's fault. Edward Elkas's Neighbor Berlingot and Fairy Berylune are gems of fantastic portraiture.

If the dilution of Maeterlinck be once accepted, there can be no dispute that the cinema "Blue Bird" is well worthy of energy, artistic talent, stagecraft and financial expenditure involved in its making.

H. T. C.

ARCADIA—"His Majesty Bunker Bean," with Jack Pickford and Louise Huff. Scenario by Julia Crawford Ivers, from the play by Harry Leon Wilson. Directed by William D. Taylor. Photographed by Homer Scott. Paramount production.

The Oliver Morosco studio again comes to the fore with a "typical" production and it must be said in all fairness to other producers, that this is about as "zippy" a comedy as has yet been shown. It makes not the slightest difference whether the spoken play has been seen or not, for in this interpretation there is little missing that could alter the charm of its quiet humor. Mr. Wilson's plot was productive of lauditory laughter from a pleased audience. The excellent musical accompaniment proved an additionally attractive feature.

Jack Pickford, whose enlistment in the aviation corps has taken a youthful star from the screen ranks, is cast in the part which was assumed upon the spoken stage by Taylor Holmes. He gives the screen a clean, wholesome specimen of American manhood and extracts every possible ounce of comedy from his role. Of the Pickford family of actors, Jack is the best. Louise Huff is a very capable artist and gives the screen a fetching type of "flapper." Jack MacDonald is a typical father to Miss Huff and interprets a gouty business man in the old-fashioned manner. Edythe Chapman is pleasing, while Peggy O'Connell and Gustav Seyffertitz supply the realistic characters of "fake" fortune tellers.

The production has been well staged and the many incidents of the story are briskly introduced by intelligent editing and cleverly written titles. This is an admirable vehicle for the expression of the youthful star's talents.

"The Son of Democracy," eighth episode, is an added attraction.

VICTORIA—"Rough and Ready," with William Farnum. Directed by Richard Stanton and written by him in association with Ed Sedgwick. Fox film.

Ever since William Farnum participated in the big fight which was the feature of "The Spoilers," he has been assigned to parts which have required a further exhibition of his pugilistic abilities. In this sort of character work Mr. Farnum is a past master, and in "Rough and Ready" he is at his physical best. The screen has never shown a fight which is so realistic as the one that forms a feature of this production. Despite the fact that actors have been accused of faking terrific struggles, there is real danger involved, and lovers of the athletic will find much to admire in the "scrap" between Alphonze Ethier and Mr. Farnum.

This production has been given a realistic outdoor setting. The snow scenes are especially attractive. The story is not highly original, but it serves the purpose of supplying the chief participants with opportunity to display their individual talents.

William Farnum as the sturdy man of the big camp, whose creed is truth-telling, has rarely been seen to better advantage. In the acting of Alphonze Ethier, formerly a stock actor here, there is shown a thorough understanding of film art. Violet Palmer has a small part as a miner's daughter, and Jessie Arnold is an habitue of a dance hall. David Higgins does effective work as an aged miner.

"The Son of Democracy" is an added attraction.

REGENT—"The Camouflage Kiss," with June Caprice. Scenario by Ralph H. Spence, from the story by Stephen Fox. Directed by Harry Millarde. Fox film.

Camouflage is a word which has come into existence during the past two years, and June Caprice is a star who has been featured in films during the same length of time. It was the idea of William Fox that he could take any unknown person and by diligent advertising create a star. Of course, in doing that it was necessary to have some material to work with, and in this respect his selection of Miss Caprice is justified.

An introduction to a pretty girl played by Miss Caprice, in the hands of a partnership of two men. One is in the pork and the other in the bean business and the proclamations of Food Administrator Hoover involve new complications of patriotism and business. The "camouflaging" of the kiss comes when the lover delegates some one else to do his osculating for him.

Pell Trenton, who has contributed several characters to the screen is well cast here, and George Bunny, brother of the late John Bunny, has a genial role. Bernard Thornton is the bean "king," and Lois May is the wife of the pork "king." Director Millarde has given the play adequate staging and the photography is well done.

An episode of "The Eagle's Eye," "The Plot Against the Fleet," is an added attraction.

"La Tosca," a screen version of Victorien Sardou's melodrama, is the current feature at the Strand Theatre. Pauline Frederick has the title role. "Amarilly of Clothesline Alley" is the major film attraction at the Locust.

"Oh, You Melody"—Nixon

There is an abundance of new ideas in "Oh, You Melody," the headline attraction at the Nixon. This musical tabloid is based on a consistent story and the songs and comedy, which are of the highest order, fit in well with the plot. The production has been staged along elaborate lines, with careful attention to details. Goldie Collins and Ted Wilde appear in the leading roles with good results.

Epee and Dutton were seen in a good comedy, which won emphatic approval, and several other good acts were also appreciated. Jack Pickford, in "Huck and Tom," was the photoplay attraction.

"Toy Shop"—Nixon Colonial

Nixon Colonial patrons are privileged this week to enjoy an especially clever novelty entitled "The Toy Shop," an act that was at one time exhibited by request before King Edward and Queen Alexandra. What at first appear to be lifeless, inanimate tops, suddenly come to life as ponies and dogs, and they perform no end of clever stunts. "The Hunter's Game" was offered by Frank Stafford, assisted by Marie Stone and two remarkable dogs. The scene of this act is laid in the Adirondacks. In "Ahern's Jazz Band," a screaming feature is the introduction of a mechanical Hawaiian dancer. Clever head-and-hand balancing is the special act of Leonard and Louise. "The Eagle's Eye," by William J. Flynn, ex-chief of the United States Secret Service, is included in the photoplay program of the week, which is featured by Douglas Fairbanks, in "Headin' South."

Somewhere in Jersey—Nixon Grand

A remarkable Easter week bill is being presented at the Nixon Grand, headed by Billy Harrigan and Dana Sykes in their laughable playlet, "Somewhere in Jersey." Charles Ahearn and company in "Cabaret Awheel" furnish the spectacle and plenty of comedy. The others on the bill are Charles F. Semon, with his comedy musical act, "The Narrer Feller"; George Shortland Kempton, the pianist; Mack and Vincent, with snappy songs, and Bradley and Ardine, a dancing pair. The fifth episode of "The House of Hate," the serial movie, is being shown.

"The Lost Paradise"—Orpheum

The La Salle Stock Company, playing at the Orpheum, Germantown, gave a splendid interpretation of the great labor play, "The Lost Paradise." Although the offering is more or less a "problem play," there is plenty of sustained and gripping action to furnish interest for any lover of the "legitimate." Dealing with many phases of labor problems, there is a delightful romance running through the central plot that delighted both young and old last night at the initial production at the Orpheum. It is an adaptation by Henry C. De Mille, who, prior to his entry into the film world, collaborated with David Belasco in the production of a number of successful plays, in one of which Maude Adams made her debut.

Irwin's Majestics—Casino

Buxom girls and animated comedians in original songs and dances make Irwin's Majestics at the Casino a decided hit. It would be justly laudable to say that they have everything which adorns a good burlesque show. The audience was well satisfied, as was shown by the constant applause. The show was flavored by a strong tinge of patriotism, in which the performers rallied as one. The scenery and costumes are thoroughly abreast of the time.

"Morning Glories"—Trocadero

"The Gay Morning Glories," colored by the exquisite art of Mademoiselle "Fifi," is a rare attraction at the Trocadero. Blooting colors and cheerful songs of the girls kept the audience in constant applause. In general, it may be said that it is one of the big hits of the burlesque season.

"Military Maids"—Gayety

Charming "Cleora" and "The Military Maids" added a savory touch of militarism to the Gayety's bill last night. The show was very entertaining, due to the ability of the chorus and trained comedians, who expressed individuality in color, songs and entrancing grace. Besides the good productions of the stars, the chorus has done well in the art of burlesque.

Continuing Plays

"Doing Our Bit," enlivened by the magnetic footlight personalities of Frank Tinney, Henry Lewis and James J. Corbett, remains to delight patrons of Winter Garden extravaganza at the Chestnut Street Opera House. "The Man Who Came Back" is still the bill at the Adelphia, where its popular appeal shows no signs of diminution.

'OH, BOY' IS SOME SHOW THEN SOME! OH, BOY

A Somewhat Different Chorus and a Somewhat Different Musical Comedy

PRINCIPALS ARE CLEVER

OH BOY—Musical comedy in two acts. Music by Jerome Kern, libretto by Bolton and Wodehouse. Staged by Robert Milton and Edward Roger. Lyric Theatre. The cast:

Briggs, George Budd's valet ..... Carl Lyle
Jane Packard ..... Florence McGuire
Polly Andrus ..... Fay Marbe
Jim Marvin ..... Hal Forde
George Budd ..... Lynne Overman
Lou Ellen Carter ..... Marie Carroll
Jackie Sampson, playing "Modesty" in "Experience" ..... Anna Wheaton
Constable Simms ..... Stephen Maley
Judge Daniel Carter ..... Ernest Stallard
Mrs. Carter ..... Augusta Haviland
Miss Penelope Budd ..... Edna May Oliver
A Club Waiter ..... Jack Merritt
Miss Lottie Limmut ..... Ruth Hawn
Miss Iona Saxon ..... Patrice Clarke
Miss Rhoda Byke ..... Evelyn Greig
Miss Shiela Ryve ..... Margaret Mason
Miss Lucy Stringhim ..... Dot Crandall
Miss Iona Ford ..... Frances Chase
Miss Georgia Spelvin ..... Mary Donald
Miss Wanda Farr ..... Betty Marlow
Miss Anna Throne ..... Ethel Crosby
Miss Billie Dee ..... Ethel Broadhurst
Miss Lotta Noyes ..... Helen Frances
Miss Annie Dale-Knight ..... Irma Chase
Miss B. Ava Little ..... Ruth Moore
Mr. Olaf Lauder ..... Austin Clark
Mr. Ivan L. Ovamerve ..... Harry Dewey
Mr. Will Hooper Rupp ..... Joseph Harley
Mr. Phil Oseify ..... Charles Yorkshire
Mr. Phelan Fine ..... Ernest Gluck
Mr. Hugo Chasell ..... Clarence Lutz

A well-known phrase of presagenting musical shows, the well-worn and eagerly looked for "beauty chorus," is incarnated at the Lyric. The chorus of "Oh, Boy" is a compendium of loveliness, modishness and tunefulness. Comparison is used advisedly, for the chorus is small and selected. Its members are not hard on the eyes and their singing is not hard on the ears. They have plenty of clothes, both in number of changes and per gown and they know how to carry their raiment as well as their tunes. Too, it is a somewhat different chorus, as its participation in the farcial plot is believeable and not a matter of independent and impertinent interpolation—or interruption, as it is sometimes called.

"Oh, Boy," also is a somewhat different kind of musical comedy. It has a distinct and distinctive plot for one thing; its solos and ensembles "belong," and its humor, while delicately risque, is not offensive. The ice may be thin, but no one breaks through. The plot has to do with an elopement, an actress escaping from a country constable, a martinet of a mother-in-law, a gay old judge, a straight-laced aunt, a pair of blue pajamas, a bachelor's apartment and a few other things, including the perennial and frequent doors of the architecture of farce. The many musical numbers were musical as well as many.

"Oh Boy" has clever principals as well as a comely chorus. Hardly a name on the list is of any advertised note, but not a person is lacking in some special capacity for amusing—either of vocalism, dancing or comedy. Marie Carroll is as pretty and cute as she can be and Anna Wheaton plays the role of a regular little divve with gusto and abandon; Lynne Overman, who favors Will Hodge in mannerisms of speech and gesture, is quaintly and drolly attractive, and Hal Forde displays admirable ability as a farceur. The constable of Stephen Maley, the prim aunt of Edna May Oliver, the dowager of Augusta Haviland and the valet of Carl Lyle, all add capitally to the funmaking and these supporting players with the "leads" shared in one ovation after another.

Oh, boy, but "Oh, Boy" is some show, Yea, Bo.

Emmett Welch—Wm. Penn

Emmett J. Welch heads the bill at the William Penn in "A Minstrel Revision." Mr. Welch is surrounded with a company of excellent entertainers, including a quartet of vocalists and dancers. Another act that proved of high caliber was "Nowadays," an up-to-the-minute idea. Green and Parker presented their new black and tan comedy skit, "At the Station," and the Morin Sisters, who have been the dancing features of several musical comedies, were well received. Paul, Levan and Dobbs, acrobatic comedians, provoked round after round of laughter in their clever act, "Turns, Twists and Falls." The photoplay attraction was Constance Talmadge in "The Studio Girl."

"The New Model"—Broadway

The latest gown creations worn by the members of the chorus prove one of the big bits in "The New Model," a miniature musical comedy, which heads the bill at the Broadway. The offering abounds with tuneful musical numbers and many up-to-the-minute specialties. The staging and scenic effects leave nothing to be desired.

The feature film production is "A Daughter of France." The principal part is capably portrayed by Virginia Pearson.

Harry Meyers and his Novelty Minstrels were warmly applauded for their songs and snappy jokes. "Miss Ritter Appears," a dramatic comedy sketch, drew many laughs. The lines are clever and the cast of players excellent. Loivett, Moffet and Calire, instrumentalists, had to respond to many encores.

Furor Teutonicus

"A MAD, a blind, demoniac rage seemed to have laid hold on the Germans, and they went through the streets, killing, slaying, burning and looting, torturing and massacring, and for three terrible days the vast and awful tragedy was enacted with such scenes as appall the imagination."

Brand Whitlock in the April

Everybody's MAGAZINE

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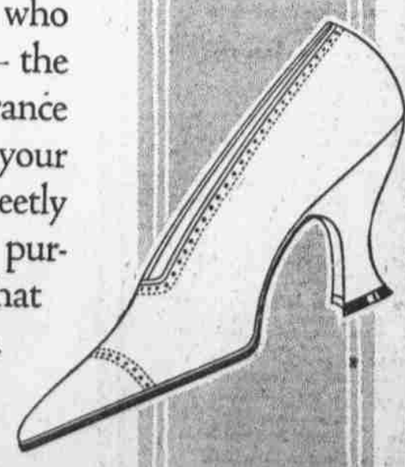

LA·FRANCE

ACTRESS KILLED IN FIRE GIRL MISSING 23 YEARS

Aged Poughkeepsie Parents, Who Had Never Interrupted Search, Identify Cathleen B. Clifton as Their Lost Daughter

New York, April 2.

The tragic death of Miss Cathleen Beryl Clifton, for many years a member of the Hippodrome company, in a fire at her boarding house in West Thirty-eighth street, has revealed the fact that Miss Clifton was in reality Cathleen Albertson, whose disappearance from her home in Poughkeepsie twenty-three years ago caused a great furore at the time.

The girl's parents, Mr. and Mrs. W. H. Albertson, of 56 Livingston street, Poughkeepsie, who, during all the years of the girl's absence, have never interrupted their search for her, identified the body yesterday at the undertaking establishment of Frank H. Campbell.

The girl was quiet and unassuming, of good reputation and very popular with her associates at the Hippodrome. The fact that during all these years she never communicated with her parents is believed to be due to the fact that she had a complete loss of memory as the result of an illness at the time of her disappearance. This theory is supported by the fact that Miss Clifton for several years has had a bungalow at Montauk Point, L. I., while her sister, Mrs. Joseph Renstein, has lived at Flanders, L. I., only a few miles away. Neither knew of the other's whereabouts and neither had met since Cathleen, a girl of fourteen, disappeared from her home.

Miss Clifton was born in Poughkeepsie [illegible] years ago. Her father [illegible] and he said yesterday [illegible] with the police.

While a student at the Linden Hall School at Poughkeepsie the girl broke down from overstudy and was sent to Vassar Hospital. The day she was discharged from that institution she disappeared, and it always was believed that she had gone away with a traveling theatrical company which had been playing in Poughkeepsie at the time.

A search was begun at once. The police all over the country were furnished with descriptions of her, and her parents, engaged private detectives and spent a small fortune trying to get trace of her. The girl, however, had completely disappeared, and not until the aged parents gazed on her dead body yesterday had they ever seen or heard from her since she left Poughkeepsie.

At the Hippodrome she told her friends that she was brought to this country from Europe when she was two years old by a man and woman who had kidnapped her. She seemed to have the vaguest ideas of her childhood, however, but she did mention Vassar Hospital several times. William G. Stewart, of the Hippodrome, as soon as he heard of the girl's death, set out to trace her past. The police were called in and they communicated with Vassar Hospital. The name Cathleen furnished a clue, and Mr. and Mrs. Albertson were notified. They came to New York immediately and identified the body beyond any doubt as that of their daughter.

Miss Clifton's funeral will be held tomorrow morning at the Funeral Church, Broadway and Sixty-sixth street.