'EARTHBOUND' PROVES A STRIKING PHOTOPLAY

Wide Variety of Films on View. Bound to Suit All Tastes

Stanley—"Earthbound" holds you spellbound. It is a photoplay production which can easily be classed as a novelty, for nothing like it has been attempted since the creation of the new art. Basil King, a student of the psychic, has taken the familiar triangle situation of a woman and two men and worked out a solution that is daring in its manner of treatment. In this treatment that admirable director, T. Hayes Hunter, had the full cooperation of the technical and photographic staff of the Goldwyn studio at Culver City, Calif., where the production was a year in the making.

This is a tale of progress—of the spirit you inherited at your birth and which never ceases to force you to go forward, no matter how hard you try to linger where you are." That is the foreword of the story, and its latter half deals with a drama of the unseen world. To some observers it seems spiritualistic, to others an East Indian philosophy and to still others another religious teaching, but to all it affords an opportunity for deep thinking and discussion.

Marvelous double-exposure photography is shown here. Much time must have been consumed in the perfection of the timing of the wonderful scenes where the man and his spirit are shown. Then there is a remarkable bit of action by a Russian wolfhound, Czar, where the animal senses the master at the same time that the daughter does, to the exclusion of the elders. A fall down a lengthy flight of stairs in a club is another bit of nerve-possessing action upon the part of Wyndham Standing, who assumes the role of the spirit man who is earthbound until love comes to him and to those he has made suffer by his inconsiderate actions while in the human state of being.

Two men form a pact on the basis that there is "No God, no sin, no after life." This is their creed until it is shown that one of them is in love with the wife of the other. Then the philanderer is killed by the husband of the woman and it is the spirit of the dead man which is held earthbound until the wrong is righted. Naomi Childers appears as the wife of the dead man, while Flora Ravalles, the former dancer, is the woman in the case. Her husband is acted by Mahlon Hamilton, while Billie Cotton, Kate Lester and Alec B. Francis have important parts. The whole story is told by W. Lawson Butt, the third party to the pact. The settings are especially beautiful and the locales have been selected with a feeling for the artistic. Henri Scott again is the welcome soloist.

Stanton—"The Passionate Pilgrim" is an excellent story of the modern variety which has been made into its movie from the story by Samuel Merwin. Robert G. Vignola directed with a full understanding of all its requirements. It is a plausible story told in a truly dramatic style.

Aside from the good acting of Matt Moore, brother of Tom and Owen, of the family of screen actors, of note is the good work of Ruby De Remer, who has heretofore been content just to pose in beautiful attitudes in her films. Julia Swayne Gordon, Albert Roccardi, Claire Whitney and Frankie Mann are but a few of the names with a high standing in film circles of good acting who appear in the cast.

The central figure is a novelist who goes to jail rather than have his wife suffer when she perjures herself on a witness stand to save her mother from a disgrace. This wife dies, and when the novelist comes out of jail he takes another name and again marries. The second marriage to an invalid of a wealthy family makes him rich. It is because of the machinations of the trustees of the estate that he has so much trouble because they do not desire the girl to wed or even to get well. As a newspaper man and a writer Matt Moore does really good work in a style that is different from the popular conception of how the newspaper craft appears while in action.

Palace—"Nomads of the North" is one of those thrilling James Oliver Curwood tales that are so welcome in a season of mild stories. The makers have had the foresight to engage good players for the roles and thereby have been able to hold the interest in the individual work at times when the story would no doubt have been a trifle draggy.

Again there is the spectacular in a great fire and a snowstorm. Both of these things were found in Langdon McCormick's "The Storm," recently seen here. As for the story, it is of that triangle situation that so many writers have tried to give the screen. Two men love with a girl and it looks for a time as though the villain were to get her when the hero shows up after a lengthy absence. They are married. Then a struggle begins, but all ends well for every one.

In the direction David M. Hartford has done good work, injecting the necessary relief from human actors by introducing a cub bear and a dog. Lon Chaney, Betty Blythe, Lewis S. Stone and Melbourne MacDowell are in the cast, with Spottiswoode Aitkin and D. Francis McDonald in support.

Arcadia—"Beau Revel" is another of those popular stories by Louis Joseph Vance. The writings of this author seem to lend themselves to screen adaptation without much trouble in changing and, therefore, prove interesting because of the fact that they follow the author's style. So many pictures are spoiled by the hand which makes the scenario. This piece has the advantage of having an excellent cast to interpret the roles.

Lloyd Hughes, about whom there has been much written as to his screen ability under the Ince banner, comes out as a good leading man and worthy of the praise. Florence Vidor represents one of the most promising of actresses, and her work in "Lying Lips," an excellent movie not shown in this city, stamps her as possessing stellar worth. Lewis S. Stone, also appearing in a film at the Palace, needs no further comment, nor do Kathleen Kirkham and Harlan Tucker.

The story has to do with a man in the supposedly upper smart set of New York who chronically tries to steal the love of beautiful women. This man has a son enamored to a dancer who is careless at an exclusive midnight club. The father cares for the son more than for anything else in the world. It is to save him from supposed ruin and scheming upon the part of the girl that most of the trouble ensues. All is brought to a satisfactory conclusion.

Victoria—"The Price of Redemption" is a spectacular production of the melodramatic kind. A. I. R. Wylie's story, "The Temple of Dawn" supplied the foundation for this tale in which Bert Lytell is decidedly well cast. Dallas M. Fitzgerald, who directed the piece, has tried to give the thin story too much detail, with the result that the spectator is looking for the scenic quality at times rather than following the plot. British army life in India is made picturesque by the introduction of beautiful bits of photography and art work as settings. As for the story, it deals with an officer who deserts his family and goes to India. His wife later marries a brother officer, and they find themselves in the same place as the former head of the family. The ex-husband, who was so very kind, recognizes his child and is shown the way to redemption. From then on is the struggle to right the supposed wrong that he has committed while in London. It is while this transformation is taking place that most of the good acting by Mr. Lytell is shown.

As a character actor, Mr. Lytell shows some fine work in the many parts he plays, especially as a beggar. Seena Owen as the wife and Mickey Moore as the child are excellent. Cleo Madison, Edward Cecil, Wilbur Higby and Landers Stevens are good in their respective parts.

Regent—"Are All Men Alike?" is from Arthur Stringer's story of "The Waffle Iron," and the opening and several other intrludes shows the star, May Allison, slowly being crushed between two halves of a huge waffle iron. Philip E. Rosen directed the piece, which seems a trifle lengthy for the story material. A. P. Younger prepared the scenario.

The story is told in episodic style, with a young and wealthy girl as the heroine. It appears that she had every wish gratified since babyhood, and now that she has reached the marriageable state she encounters many men who all seem alike to her. To her the one distasteful thing is kissing. To it she strongly objects. A childhood sweetheart, even, is forbidden to kiss her. Later the girl goes to Greenwich Village, and is so fascinated with the life that she sets up a studio there. It is here that the freedom which she has been taught to use since a kid asserts itself to the fullest. She is sought by an artist, but is successful in putting him in his place. A girl engaged to a prize fighter sues the heroine for the affections of her sweetheart, and the whole thing ends with the girl appealing to her childhood sweetheart to get her out of the mess.

Winifred Greenwood, a former star of the Morosco pictures; John Elliott, Ruth Stonehouse and Lester Cuneo are in the support.

Capitol—"The Stealers" should have been seen by the movie fans before "The Miracle Man," if the full worth of this picture was desired. As it is now, there comes the feeling that William Christy Cabanne has tried for a high place, but just missed it by one rung of the ladder of popularity.

The combination of author and director makes it easy to invent a plot that at times seems far-fetched and yet permits of much technical work that has been well handled. There is fine photographic work by George Benoit, and his rain and other atmospheric changes are well recorded. A lot of praise is due to the assistance of Daniel B. Hogan for his expert knowledge of stagecraft.

William H. Tooker has the role of a "healer," while Ruth Dwyer is his carefully guarded little girl. There is a deal of comedy in Walter Miller's part, while Downing Clark and Robert Kenyon have easy roles to fill.

"JIMMIE" PLEASES SHUBERT AUDIENCE

Music Comedy Has More, but Hardly Newer, Plot Than Average of Its Ilk

Shubert—A success always starts successors. Following the vogue of slangy titles for musical shows comes the current terminology of Christian names. "Mary" began it right in this city, which also has seen "Irene." "Sally" is yet to come, but "Jimmie" has arrived. Also it has "arrived," judging by the enjoyment and applause of the Shubert firstnighters. "Jimmie" is presented by Arthur Hammerstein, has a book by Otto Harbach, Frank Mandel and Oscar Hammerstein, 2d, who was present to enjoy the favorable first night reception, and is set to music by Herbert Stothart. The book has been staged by Oscar Eagle and the numbers by Bert French.

All these names appear on the program, but the biggest type is reserved for Frances White, a diminutive body, alert and piquant, with nice drolleries of comedy business, a serviceable voice, which can pronounce words even when they are set to music, and enough agility and deftness to make her dancing easy to gaze at, though it will never obliterate memories of Genee or Pavlowa. Miss White did not act as if she thought it would. She seemed content with her lot as a vivacious and versatile entertainer, without emphasizing claim to primacy in any phase of the considerable variety she offers audiences. Her audience seemed content, too, especially with her agreeable personality. There is nothing up-the-stage about her. Her specialty at the end of the second act, with its take-off on singing lessons and with its waggish imitation of the little girl who wanted to be a queen, was very amusing, and her toe dancing in the last act was prettily done.

Of the others in the cast Harry Delf, as an aspiring vaudevillian, was rather the life of the party. His terpsichorean travesty on the various types of stage dancing, such as the Russian, classic and ballroom, invested nimble legs with a keen sense of satire. It was very good indeed. Ben Welch in a serio-comic Jewish role was rewarded with much applause for his twisted pronunciations and inverted idioms. Some of his former monologue material was used to advantage. Rita Owen did very nicely both in fancy and grotesque dancing, the latter individual in pattern, though of the school of Charlotte Greenwood. Tom O'Hara had a "bit" as a butler, which he made stand out without being obtrusive.

More plot than is usual in musical comedies complicates the three acts of "Jimmie," though complex would be an exaggerated epithet to apply, and so would novel. At any rate, the trio of librettists have a story to tell and tell it consecutively, barring the usual interruptions of song and dance usual in the art form of musical comedy. Mr. Stothart's music is properly jingly and not minus the expected tinge of jazz.

TENSE DRAMA AT ORPHEUM

"Sign on the Door" Presented by Stock Favorites

Orpheum—Only recently Channing Pollock's tense drama, "The Sign on the Door," scored pronouncedly at the Adelphi. Manager Frank Fielder, of the Mae Desmond Players, was so impressed by its excellence and its charm that he secured it for presentation by the popular resident organization. Its story revolves around Ann Hunniwell, descended from a good family, now in straitened circumstances and earning her living as a stenographer in the office of a man of big business, who has a profligate son, Frank Devereaux. He takes Ann to a questionable cafe which is raided, but they give fictitious names and are not discovered. Five years later she weds "Lafe" Regan, a successful business man from the West, with Frank a guest in their home. There are many ingenious twists to the story throughout, with smiles and tears, and a real tragedy before the final curtain.

Miss Desmond effectively plays Marjorie Rambeau's part of Ann Hunniwell, Mr. Fielder is seen to advantage as "Lafe" Regan. All the favorites are cast in congenial roles.

BURLESQUE BILLS

"Dave Marion's Own Company" at Casino—Other Shows Also Good

Casino—Now a full-fledged star, Emil Casper, the boy with the syncopated legs and a double for Bert Williams, leads "Dave Marion's Own Company."

A hit was scored by the burletta, which has been unequaled by any production here this season. The show is peppery, jazzy and full of funny situations. There are many clever principals and clever girls. Will H. Ward, eccentric comedian, and the Byron Brothers' Saxo Band also deserve great credit for their performance.

People's—A clever company of burlesque stars is responsible for the success of the "Girls of the U. S. A." This production has many elaborate settings, stunning costumes and pretty girls. Its all-star aggregation of burlesque principals would be hard to beat. The burletta is fast and funny.

Trocadero—"The French Frolics" put up a good show. Harry Fields is featured. Hal Sherman is a Harold Lloyd comedian of merit. This young man does several dances which stop the show. He works like a veteran despite the fact that this is his first year in burlesque. Dixie Mason stands out among the feminine contingent.

KITTY DONER WINS APPROVAL AT KEITH'S

"League of Song Steps" Very Quickly Adopted—Stephens and Hollister Score Hit

Keith's—In "A League of Song Steps," Kitty Doner, supported by Ted and Rose, her brother and sister, gives a real vaudeville thrill. The league is unanimously accepted by the audience, and Kitty, the talented dancer and singer, carries away the major applause of the show.

Miss Doner has the opportunity of showing her marked talent and in the presentation of masculine parts loses none of her charm or cheapens the act—a common failing in vaudeville. Ted and Rose offer splendid support.

The number in which Kitty and her brother give a revival of a Bowery dance as done by their parents twenty year's ago in Pastor's Theatre, New York, is well received.

The originality of the entire act, the excellent dancing and songs offer one of the finest bits of entertainment seen here this year.

Jim McWilliams, "the pianutist," carries away the laughs. His burlesque of grand opera about topped the bill in applause.

Leona Stephens and Len Hollister in "Back in Beverly Hills," furnished twenty minutes of amusement, in which Miss Stephens wore some costumes that were stunning in simplicity and brevity. Anna Chandler, assisted by Sidney Landfield, at the piano, took the place of Mabel Berra, introducing several new songs of a recitative kind, which received pleasant attention. Lucille and Cockie, the latter a remarkably well trained cockatoo, which imitated musical instruments and seemed almost able to talk good English, proved entertaining, while Gordon and Ford had a patter and song act that was far from the essence of refinement.

Nellie and Josephine Jordan, in a pretty singing, dancing and surprise offering; Laura and Billy Dreyer, in a dance revue, in which they introduced some original steps; the kinograms and "Topics of the Day" were other attractions.

Globe—Allen Stanley and Phil Baker, presenting an act that is full of merriment, top the bill. Others who pleased were Julia Hall and company, the sketch "Past, Present and Future," Arthur Devoy and company, Sylvia Loyal and pets, Wilson and Larson, skit; Reilly and Sheets, comedians, and the specialty act of Backer and Carr.

Allegheny—"Melody Land," a musical comedy performance replete with snappy numbers, was awarded headline honors. "Ting-a-Ling," a novelty, was especially appreciated by the children. Friend and Downing, with their parodies, got a good hand. Colini's Dancers and the specialty act of White and Knowles, went over big.

Cross Keys—Doree's Celebrities, presenting a company of talented artists, was the headline attraction. Martin and Goodwin have a funny skit. Nat Osborne got a good hand. Hazel Crosby, prima donna; William Lemaire and company, in a farce; Rackett, Hoover and Hart, melodists, and Jean and Valjean in an aerial act also pleased.

Broadway—"Nobody Home," the headliner, is one of those musical comedy tabloids which has enough hummable melodies and up-to-date jokes to please the exacting. Other acts include Josephine Harmon, comedienne; the Hoyt-Harris Trio, songs, and the Tomaki Japs in a novelty. The picture is "The Love Light," with Mary Pickford.

William Penn—A variety of attractive acts vie with Charlie Chaplin's latest feature, "The Kid," for popularity. Jack Cotter, Ada Bolden and company have an entertaining skit; Harry Norwood and Alpha Hall have a novel sketch; the Three Victors, acrobats, thrill; Earl Dancer and Cora Green introduce some catchy tunes, and Lloyd Nevada combines mirth and mystery.

Ice Palace—Larson, ice skating clown, made a real hit in his debut. He has one of the most original and mirth-producing numbers staged here this year. Elsie and Paulson, in their sensational Apache dance, continue.

Walton Roof—Eva Tanguay, top o' the heap headliner of vaudeville, is the star attraction and lives up to the past reputation she has established in the way of comedy and song. Each of Miss Tanguay's songs has a good story and a moral, and there is a unique costume for each number. She scored a smashing hit and set a new pace for artists who venture into the atmosphere of the cabaret. Nina Payne, in eccentric dances; the White Way Trio and the Billie Trio also met with approval.

Nixon—The troubles of a groom on his wedding morn were shown by Arthur Pickens, who headed the bill in a breezy sketch. Latest ideas from the land of song were offered by Rule and O'Brien. Joe Darcy won laughs via blackface comedy and Palermo's dogs pleased.

Grand—Walter Newman and company in "Profiteering," sketch, kept laughter in motion. Other acts included Chief Little Elk and company, Indian pastimes; Duval and Little, skit; Jack Regan and Earl Bronson, gymnastic thrills.

Dumont's—In honor of St. Patrick the Irish satire, "Donnybrook Fair," is billed. This is the last week of "Mysterious Mary," a hilarious burlesque. Franklin, Lemuel, Richardson, Lee and others offer specialties. Special Irish songs will be featured on Thursday night.

Continuing Attractions

GARRICK — "One," an interesting and intense drama of the psychic, featuring Frances Starr, by Edward Knoblock, who also wrote "Marie Odile" and "Tiger, Tiger," for her. Miss Starr plays, illusively and differentiatedly, a role in which double identity rather than dual personality is the basis of characterization. Admirably supported by Randle Ayrton, Marie Burke, Philip Desborough and Clara Sidney.

BROAD — "The Hottentot," a mixture of farce and comedy of manners, with "Willie" Collier as star. This very successful play has to do with the love of a man who can't ride a horse for a girl who thinks he is a veritable centaur. The society and sporting atmosphere is well maintained.

FORREST — "Erminie," revival of Jakobowski's celebrated operetta, with De Wolf Hopper, Francis Wilson, Madge Lessing, Rosamond Whiteside, Irene Williams, Warren Procter, Alice Hanlon and Jennie Weathersby in a cast of real distinction. Special chorus, orchestra and scenery add assets to what is a notable revival.

LYRIC — "Smilin' Through," with Jane Cowl as the charming star in a dual role in a play with an optimistic message of life after death. The twin stories of sentiment, tragedy and hopefulness are dramatic in situation and striking in characterization.

WALNUT—"The Masquerader," with Guy Bates Post in a striking dramatization of the "best seller" novel by Katharine Cecil Thurston. Mr. Post plays skillfully a double role of a distinguished statesman, who is a drug addict, and a hack writer, his double.

CHESTNUT — "Honeydew," musical comedy, with attractive score by Efrem Zimbalist, the noted violinist, and book and lyrics by Joseph W. Herbert. There is a "musical" touch and a lot of temperament about the story, which concerns a composer, his wife and their muddled romances.

ADELPHI — "Scandal," by Cosmo Hamilton, featuring Charles Cherry and June Walker. A very sophisticated comedy. Sometimes banal, often pungently epigrammatic in dialogue and situation.

Photoplays Elsewhere

COLONIAL—Chaplin, in "The Kid," probably his funniest and finest film.
MARKET ST. — Chaplin, in "The Kid."
ALHAMBRA — "The Rookie's Return," with Douglas MacLean.
IMPERIAL, FAMILY, GREAT NORTHERN, STRAND and RIVOLI — "The Kid," with Charles Chaplin.
CEDAR—"Midsummer Madness."
LEADER—"Heliotrope."
COLISEUM — "Midsummer Madness."
BELMONT and LOCUST — "Forbidden Fruit," a Cecil De Mille play.

THE PEOPLE'S FORUM

Letters to the Editor

Has Faith in Women

To the Editor of the Evening Public Ledger:

Sir—I read the letter printed in your paper from a woman up the state who came to Philadelphia to do some shopping and had her purse stolen by a woman while on an elevator in a store, and she was sure it was a woman because there were no men on the elevator. The writer speaks of being deeply interested in charity work at home and has helped many worthy women in her time, and after the treatment that has been accorded her she says she has almost lost faith in women.

I can understand the woman's resentment at the loss of her money and that it was taken from her by a member of her own sex, but she should not lose faith in them for that incident, and I believe when she gets over her disappointment and gives the matter serious consideration she will find that there is a mighty small percentage of her sex who would be mean enough to steal a pocketbook. The same is true of the men. No man should lose faith in his sex because of the male criminals.

Criminality is a disease and is not bound by sex, and theft is not bound by condition, for the disease of kleptomania is quite prevalent, and many of those who are most afflicted with the disease invariably have no reason for stealing. One great trouble, it appears to me, is that women are so careless with their money and jewelry, and that is why they lose so much of it, or expose so much of it to the thief to be taken by him. To the lady up the state let me say: Watch your money when you are in crowds, but do not lose faith in your sex just because you have found one in your experience who is unworthy of the name lady or even woman.

MRS. W. L. G.

Philadelphia, March 12, 1921.

"The Negro in Politics"

To the Editor of the Evening Public Ledger:

Sir—Now that a new Republican administration has come into power, millions of Negro citizens will watch with anxious hearts the fulfillment of Mr. Harding's pre-election promise of justice and the square deal to all citizens. Politically, this promise means that the electoral rights of colored Americans will be protected and that they shall be given fair representation and participation in the government. They are anxiously waiting to see if the new President is going to take this high ground or if he will be in any way influenced by ex-President Taft's reactionary counsel to him as outlined in the Philadelphia PUBLIC LEDGER of January 8. Mr. Taft's pronouncement on "The Negro in Politics" in that issue has been a keen disappointment to every thoughtful Negro and to all true friends of true democracy, because Mr. Taft, in effect, holds a belief for that section of the country whose policy has always been to keep the Negro in the place of the nonparticipating menial. Surely the South, with its present recrudescence of the old Ku Klux spirit, can profit by no such counsel.

Mr. Taft seems for the moment to forget that these critical times need strong hearts and courageous voices to speak with authority for representative government in all parts of the country, and particularly in the South. He counsels the new administration to beware of appointing Negroes to office in the South, and suggests that they be recognized officially only in Washington or the North. But it is in the South that the Negro needs representation and that ballot by which alone he can actually help to bring into power men and women who will do their utmost to make life and property safe. Taxation without representation is still tyranny, and the Declaration of Independence and the constitution are neither regional nor racial.

The Negro world, more alert and vastly better informed than it was five years ago, knows that petty pandering to provincial race prejudice strengthens the enemy and weakens every citizen who believes that America can yet be made a democracy. Mr. Taft knows, too, that appointments in Washington, desirable and important as they may be, are the least satisfactory to colored people. Washington is far removed from the center of those galling grievances from which the masses of colored citizens still suffer in the South. The Negro citizen today wants a ballot that will get him real protection in those states where his rights are least respected.

Negroes of America, who voted almost en masse for Mr. Harding, wish for him godspeed as he undertakes the enormous responsibilities of the presidency. They feel that he will face no problem more important, or farther-reaching in its effects, than the problem destined to face him at every turn, of extending to the colored citizenry of the nation the plain principles of justice and law. They are praying and trusting that Mr. Harding will be in no way affected by Mr. Taft's reactionary counsel.

On behalf of the interracial committee.

ANNE BIDDLE STIRLING,
Chairman.

Philadelphia, March 14, 1921.

Women as Jurors

To the Editor of the Evening Public Ledger:

Sir—No citizen who has served as a juryman in the Court of Quarter Sessions could be to agree with Judge Audenried when he told the women who were drawn on the grand jury "that the character of the testimony heard in the criminal courts was not fit for women to hear." It appears that one woman seemed anxious to remain, probably out of morbid curiosity.

The writer served on the Quarter Sessions jury some time ago, and during the two weeks that he served, no less than five cases were tried in which testimony and details were of such a revolting character that even the jurymen were shocked by the depravity of the accused. The evidence was so revolting that one of the jurymen collapsed. Think for a moment of your mother, wife or daughter being compelled to sit and listen to the disgusting testimony. It would haunt them to the end of their days, unless they were depraved. There should be a law passed excluding women from serving on juries, particularly in criminal courts.

R. F. W.

Philadelphia, March 8, 1921.

For Law Enforcement

To the Editor of Public Ledger:

Sir—I believe the great mass of the people is for obedience for law, but many are inclined to make exception of themselves when the law hits them in regard to exceeding the speed limit with an auto, injuring a strike-breaker or violating the law in regard to prohibition. If a law is not what it ought to be we can change it, but as long as it is a law we cannot hope to have safe government by allowing the violation of those laws we do not like. I am pleased to find you exerting your influence in favor of honest citizenship.

L. A. HITCHCOCK.

Philadelphia, March 6, 1921.

For Bonus

To the Editor of the Evening Public Ledger:

Sir—In regard to Charles M. Saunders, who is against the bonus. I wish to state that the bonus will be paid on application and it will not be compulsory to take it, but those who are knocking it now will probably break their necks getting their discharge to Washington when the bonus bill is passed, if it ever is.

The writer of "Against the Bonus" probably was in the noncombatants, so he does not need help and did not lose anything by the army grabbing him.

There is many a man who has lost considerable more in business than the government will give him in a bonus.

So those who do not want the bonus when it is passed should kindly keep their discharge papers at home so they will not congest the mails with their applications.

THIRD DIVISION VET.

Philadelphia, March 8, 1921.

To Check Crime Wave

To the Editor of Public Ledger:

Sir—How long has the public got to suffer from gunmen, safe blowers and hold-up men, all murderers at heart, most of whose activities are due to the laxity of the law? It seems that the public has become apathetic—they take it as a matter of course. They, by their silence, say, "Let George do it"—the police and the judges—but they don't do it. It is up to the newspapers to arouse the people to the necessity of demanding more efforts in capturing the wrongdoers, and more dire punishment when found guilty. The courts are too lenient. Indeterminate sentences are all wrong.

I suggest a law that requires all citizens who carry arms or explosives to have them registered, and that all those not found worthy be refused. Give all who carry arms ten days to report. After that date let the officers get busy and search every suspect. Make it a penitentiary offense to carry arms unlawfully. Make the penalty hanging for holding up any one with a gun or deadly weapon. Raid all suspected places often, and stop all wicked, suggestive moving pictures. Offer big rewards for apprehension of villains. If these measures were enforced, in a few months there would not be one-fourth the rascality practiced that there is today.

JAMES T. HANSON.

Philadelphia, March 6, 1921.

Letters to the Editor should be as brief as to the point as possible, avoiding anything that would open a denominational or sectarian discussion.

No attention will be paid to anonymous letters. Names and addresses must be signed as an evidence of good faith, although names will not be printed if request is made that they be omitted.

The publication of a letter is not to be taken as an indorsement of its views by this paper.

Communications will not be returned unless accompanied by postage, nor will manuscript be saved.

Questions Answered

Expense of Burying Soldiers

To the Editor of the Evening Public Ledger:

Sir—Are the expenses of the interment of soldiers' bodies that are brought back from France borne by the government?

W. H. L.

Philadelphia, March 9, 1921.

The War Department says that all expenses of the shipment of remains to the railroad station or home town designated by the legal next of kin will be borne by the War Department. Expenses incident to and of the actual burial of the body will be reimbursed up to the amount of $100 by the Bureau of War Risk Insurance, Washington, D. C., upon presentation of an itemized statement of expenses or receipted bills. This will include any proper expense ordinarily incident to the handling of the body from the railroad station, as well as the funeral charges and actual burial; not to exceed the $100 mentioned above.

Submits Problem

To the Editor of the Evening Public Ledger:

Sir—I am inclosing a little problem which has puzzled me. Will you please answer it for me? Find the sum of the even numbers from 2 to 1000 and give easiest method.

PHILIP KLEIN.

Philadelphia, March 9, 1921.

Middletown Meeting

To the Editor of the Evening Public Ledger:

Sir—In looking over some old documents I find reference to "Middletown Meeting," Bucks county, Pa. Can you give me any information where this place was located, or what now is its name? Thanking you in advance, I am

(Miss) FRANCES STUART.

Baltimore, Md., March 9, 1921.

Regarding the Middletown Meeting (Quaker) the "History of Bucks County," by W. W. H. Davis, has the following to say:

"The Middletown Meeting, next to Falls, is the oldest in the county. Meetings for worship were first held at the houses of Nicholas Waine, John Otter and Robert Hall, 1682. The first monthly meeting was held at Waine's, December 1, 1684. Nicholas Waine and Thomas Atkinson were the first delegates from Middletown to the yearly meeting, September 2, 1684. The meeting was called Neshaminy until 1706. The first meeting-house was built by Thomas Stackhouse in 1690. One light of glass was put in each lower window in 1698, muslin or oiled paper being probably used in the other."

Your Lucky Number

To the Editor of the Evening Public Ledger:

Sir—In Thursday evening's EVENING PUBLIC LEDGER I saw Clare Forbes' "lucky" number problem. Here it is, quite simple. All you have to do is to multiply your "lucky" number by 9. Say you are fond of the 7, for example, 7 times 9 equals 63—

12345679
63

87037037
74074074

777777777

W. T. E. WILLIS.

West Philadelphia, March 11, 1921.

Also answered by L. Phillips, Atlantic City, N. J., who adds: "Will some reader please send in a hard one?" G. D. Miner, Robert B. Ely, "L. B." and Mrs. D. F. Black.

Can a Reader Answer?

To the Editor of the Evening Public Ledger:

Sir—Will you kindly print, if possible, the method of reading or telling fortunes by the teacup? If there is a book on such reading could you tell me where I may get it?

MRS. T.

Philadelphia, March 11, 1921.

Solution of Two Problems

To the Editor of the Evening Public Ledger:

Sir—In today's paper I note several mathematical problems which are very simple of solution. One is solved by using common sense and the second by algebra.

1. What is the number which, when multiplied by 3 6 9 12 15 18 21 24 or 27, shall in each case yield a product of three digits repeated?

Solution: By common sense we see that 3 is a common factor. 999 is the largest three-digit number divisible by 3. It is also divisible by 27 and yields 37, which is the number called for.

2. What number is as short of 50 as its quadruple is greater than 50?

Solution: X is the difference.

Y the number.

Y plus X equals 50.

4Y minus X equals 50. Add the two equations together, with the result that Y is 20.

P. S. L.

Philadelphia, March 10, 1921.

Answers Problem

To the Editor of the Evening Public Ledger:

Sir—In answer to "W. L. E.'s" inquiry as to the number that is as much short of fifty as its quadruple is over, can inform him that the number is twenty.

I am a daily reader of the EVENING PUBLIC LEDGER and I thoroughly enjoy it.

D. L. C.

Philadelphia, March 11, 1921.

Poems and Songs Desired

A College Song

To the Editor of the Evening Public Ledger:

Sir—The song "Miss Mamie O'Reilly," recently asked for by "Miss E. R.," is usually called "Miss Katie Binero," and may be found in any good collection of college songs.

M. B. MARSTON.

Philadelphia, March 12, 1921.

A Little Verse

To the Editor of the Evening Public Ledger:

Sir—The inclosed little poem was asked for by "H. L. G."

S. H. H.

Cape May, N. J., March 9, 1921.

Build a little fence of trust
Around today;
Fill the space with loving work,
And therein stay;
Look not through the sheltering bars
Upon tomorrow;
God will help thee bear what comes
Of joy or sorrow.

—Mary Frances Butt.

Wants a Sonnet

To the Editor of the Evening Public Ledger:

Sir—I have tried very hard to find the following poem, but I have not succeeded. Could you kindly print in the People's Forum, "Sonnet to a Circle," by Christopher Morley?

BESSIE S. GROSSMAN.

Philadelphia, March 11, 1921.

Location of Lines

To the Editor of the Evening Public Ledger:

Sir—If "E. C. D." will read Longfellow's poem called "Endymion," she will find:

"Like Diane's kiss, unasked, unsought,
Love gives itself, but is not bought."

Endymion, as the story goes, was doomed to many years' sleep, as a punishment for some misdemeanor, but Diana, representing the moon, awoke him with a kiss.

READER.

Philadelphia, March 11, 1921.

Old Song Supplied

To the Editor of the Evening Public Ledger:

Sir—I am inclosing herewith the song desired by William H. Smith, Bristol, Pa.

MRS. MAE IRELAND.

Germantown, March 10, 1921.

KATHLEEN

I'm in love with a charming young lady,
Just the finest young lady on earth;
She's a gem of the very first water,
And I've found that she's Irish by birth.
I met her beneath the green bower;
I kissed her and liked it so well;
She blushed like the fairest of flowers
That grow in the mossy green dell.

CHORUS

Kathleen, so fair and bright,
Star of eve and darkest night;
Mid shady lanes and meadows green
I love to roam with sweet Kathleen.

Her parents they boast not of riches;
They've a neat little cot of their own;
Her father he digs his own "praties,"
And there lives the County Tyrone.
For miles 'round our Kathleen is famous;
Good looks and good nature serene;
The colleens and the lads in the village
All claim that our Kathleen is queen.

Humorous Poem Supplied

To the Editor of the Evening Public Ledger:

Sir—The poem requested by "Miss T. L. P." is as follows and is called

COLLEGE REVISITED

He was a guileless college youth,
That mirrored modesty and truth,
And sometimes at his musty room
His sister called to chase the gloom.

One afternoon when she was there,
Arranging things with kindly care,
As often she had done before,
There came a knock upon the door.
Our student, sensitive to fears,
Of thoughtless comrades' laughing jeers,
Had only time to make deposit
Of his dear sister in a closet;
Then haste the door to open wide.
His guest, unbidden, stepped inside.

He was a cheery-faced old man.
And with apologies began
For calling and then let him know
That more than fifty years ago,
When he was in his youthful bloom,
He'd occupied that very room;
So thought he'd take a chance, he said,
To see the changes time had made.

"The same old window, same old view.
Ha! ha! the same old pictures, too!"
And then he tapped them with his cane
And laughed his merry laugh again.
"The same old sofa, I declare!
Dear me! it must be worse for wear.
The same old shelves!" And then he came
And spied the closet door. "The same——"
Oh, my! A woman's dress peeped through.
Quick as he could he closed it to.
He shook his head. "Ah! ah! the same
Old game, young man, the same old game!"
"Would you my reputation slur?"
The youth gasped. "That's my sister, sir!"
"Ah!" said the old man, with a sigh,
"The same old lie—the same old lie!"

The book from which this poem was copied had no author's name. H. GERHARDT.

Philadelphia, March 7, 1921.

Words of Two Hymns Wanted

To the Editor of Public Ledger:

Sir—I should like to see in your Public Forum column on Sunday the words of two hymns—"Wonderful Words of Life" and "Beautiful Isle of Somewhere."

MRS. JOSEPH G. ZERRENNER.

Trenton, N. J., March 7, 1921.

BEAUTIFUL ISLE OF SOMEWHERE

(By Jessie Brown Pounds)

Somewhere the sun is shining,
Somewhere the song-birds dwell;
Hush then thy sad repining;
God lives and all is well.

REFRAIN

Somewhere, somewhere,
Beautiful Isle of Somewhere!
Land of the true, where we live anew—
Beautiful Isle of Somewhere!

Somewhere the day is longer,
Somewhere the task is done,
Somewhere the heart is stronger,
Somewhere the guerdon won.

Somewhere the load is lifted,
Close by an open gate;
Somewhere the clouds are rifted,
Somewhere the angels wait.
We do not have a copy of the first song requested.

Old Song Supplied

To the Editor of the Evening Public Ledger:

Sir—I am inclosing herewith the words of the song asked for by "A. L. C."

This was a popular song in the public schools fifty years ago. It was adapted to an air "Di Tanti Palpiti," from Rossini's opera of "Tancredi."

J. C.

Philadelphia, March 4, 1921.

COME AND FOLLOW ME

Up the hills on a bright, sunny morn,
Voices clear as a bugle horn;
List to the echoes as they flow,
Here we go, we go, we go.

REFRAIN

One and all, with cheerful glee,
Come fellow, follow me;
One and all with cheerful glee,
Come and follow me.

Now by streamlets pearly pure,
Here we wander, free, secure.
See how the rippling waters flow,
On they go, they go, they go.

Now through beauteous vale and grove,
Joyous happy, here we rove;
List to the songster's merry lay,
Hail the newborn, newborn day.

Happy schoolboys, cease to roam,
Turn thee to thy pleasant home;
Smiles should cheer the close of day,
Home away, away, away.

J. G. Henne asks for a recitation entitled "How Sockery Joined the Lodge" or "Sockery Joins the Archangels." Can a reader supply it?

"C. J. P." asks for an old recitation containing the line: "Don't go down the mine, Daddy."

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