LINCOLN SHOWN IN MOVING DRAMA

John Drinkwater's Chronicle-Play Recreates Substance and Spirit of Master American

Broad.—Americans for whom Abraham Lincoln's figure takes on the halo and proportions of devoted sainthood and martyrdom, will find that figure as the protagonist of John Drinkwater's chronicle play, "Abraham Lincoln," both homely and human, saintly and sainted. Written by this rising English poet-playwright for his own people in their time of war-turmoil and reconstruction-toil, without thought of a future American audience, the play is richly impressive for Americans laboring under the same stress and vitality of idealistic without obvious, or even conscious, teaching.

It might be well to let Mr. Drinkwater, through his programmed "Author's Note" set forth his own ideas in writing the play and the ideals he sought to carry across the footlights, as follows:

"In putting a dramatic conception of Abraham Lincoln before his own American people, I may perhaps be allowed to offer one or two observations.

"Of the merits or lack of them in the play as drama, it is clearly not for me to speak. But I should like it to be remembered that it is not the dramatist's business to compete either with the historian or the biographer. The story of the American Civil War and of Lincoln's personal career have been told exhaustively and exactly. My purpose has been to select from these in such a way as to give, if may be, heightened significance to a certain strain in Lincoln's character and to certain movements and tendencies in the human mind that he led and directed. I have not attempted to state everything, but to state something with imaginative lucidity.

"So that, for this artistic purpose (and by the example of the greatest dramatists) I have adapted the events of history to my needs; feeling justified in shaping literal fact to the service of essential truth as I saw it, or in the invention of a fictitious character, such as Burnet Hook. Precise records are preserved in many volumes; my hope has been to add a little to the spiritual interpretation of these.

"Mr. Drinkwater has notably achieved his ideas and fulfilled his ideals. His play is arresting, gripping and moving. There were very few, if any, in the audience who were not affected by the episodes in which he gives, through finely detailed scenes, a panoramic view of Lincoln's career, of his acceptance of the nomination, his judgment of John Brown's activity as a "wrong philosophy," his stand for the Constitution, his scorn of compromise, his policy that "you can't do a right thing in a wrong way," his mastery of a Cabinet which considered him rustic and simple-minded, his fine compassion as shown in his attitude toward a "gold star mother" of the day and toward a delinquent boy soldier, his backing of Grant and his final tragedy. These are the events shown in the six scenes, pages torn from American history almost literally and linked together by the sonorous verse, lyrical in tone, philosophical in quality, recited by a Chronicler in Greek chorus manner.

"Abraham Lincoln" is not a drama by any of the old touchstones or definitions. Some of its material is so familiar as to be in itself merely trite, but it becomes appealing and great in its import as touched by the poet's imagination. It has sequence, though hardly plot of action, but it has movement—motion always forward. Much is told by dialogue, which is never word, or rhetorical, rather conversational and even casual, but always inevitable. Rightly has Mr. Drinkwater abandoned the devices of conventional playwriting; rightly avoided "technique"; for "dramaturgic" formulas and formalities would ill befit the giant and rugged form of Lincoln. As it is, the large simplicity and the essential dignity and the deep-seated genuine greatness of Lincoln are outstanding on the stage and ever communicable to the audience. He is in it and beyond it—the great figure of destiny—and doom—and democratic hope.

Frank McGlynn recreated Mr. Drinkwater's imagined Lincoln with startling realism, but with more than mere reality. It was a real Lincoln the audience saw and heard, and yet an ideal Lincoln as well. The physical impersonation of Lincoln at three periods of his career was illusive; the spiritual Lincoln was always believable—and inspiring. Of the two score other characters, not one failed to fit the scenes and situations. The players who enacted Grant, Seward, Lee, Meade and the other historic personages were admirable in make-up and insight.

MICHEL PENHA IN RECITAL

'Cellist of Philadelphia Orchestra Appears in Trying Program

In his first public recital last evening, Michel Penha, solo cellist of the Philadelphia Orchestra, more than confirmed the impression which he created in his appearance with the orchestra as soloist with Thaddeus Rich and in a previous informal recital, that he is one of the great masters of the cello now in this country.

Mr. Penha selected a trying and on the whole an "ungrateful" program. It was one which made the most severe demands possible upon technique, musicianship and temperament. If Mr. Penha had chosen the numbers which he did with the express purpose of showing his versatility in the various phases of his art he could not have made a better selection.

He opened with the F major sonata of Brahms, a work which was in composition begun under protest, but which, nevertheless, shows no lack of spontaneity, except perhaps in the very short close of the first movement, the abruptness of which Mr. Penha did not conceal in his rendition last evening.

He followed this with the C minor suite of Bach, one of the more seldom played of the cello suites, and probably with reason. Mr. Penha apparently did not follow the directions of tuning down the A string to G, but the playing of the work without this technical aid was one which seemed to be lost upon the audience, as indeed it would be except upon an audience of cello players.

His principal number was the Haydn concerto, played according to the Gaveert editing with discreet changes, suitable to the style of the soloist. It was a brilliant piece of cello performance.

BURLESQUE BILLS

Tarzan, Novel Entertainer, at Casino—Gabby Wilton at Trocadero

Casino—"Jack Singer's Show" has a star new to burlesque. He is Tarzan, the human ape. Tarzan is a novelty and his antics are highly entertaining. The featured funmakers are Harry and Willie Lander. Both are tramp comedians of merit. Sam Wilson, a shorter comedian, adds much fun to the show, which is very good. Ameta Pines is featured among the women and proves to be a versatile singer and dancer.

Trocadero—Joe (Gabby) Wilton is starred in his own show, "Hurly Burly," which is fine throughout. It has many funny situations as well as a number of pretty girls. Wilton is capably assisted by Jim Bennett, a clever comedian, Nellie Nice, a trimly-built blonde, sings nicely.

Continuing Attractions

ADELPHI—"Adam and Eva," a smart comedy by Guy Bolton and George Middleton, joint authors of "Polly With a Past." The plot has to do with a rich man whose family are typical of the idle rich. The magnate engages a business manager, who by subterfuge puts the whole family on its own responsibility for winning its way. Out of the situation many amusing scenes develop. The cast includes Molly McIntyre, William Boyd, Diantha Pattison and Berton Churchill.

CHESTNUT—"The Whirl of the Town," the newest Century Theatre Promenade production. Jean Schwartz wrote the music and Harold Atterbridge is the librettist. The scenery is colorful and striking. The rich costuming is the creation of French modistes. In the long list of entertainers are Mlle. Anna Codee, of the Folies Bergere, Paris; Brendel and Burt, the eccentric comedy pair; Clarence Nordstrom, Jimmy Hussey, Clarence Harvey and Georgie Price, all noted for cleverness.

FLORENCE REED TENSE STAR OF "THE MIRAGE"

Selwyn Problem Play Has Some Illogical Premises

Lyric—"The Mirage" serves admirably as the name of this play by Edgar Selwyn, not only because the heroine, who is "what the world calls a bad woman," discovers her dream of happiness with the man back home is an illusion, but also because what appears to be the substance of the play itself is more or less dispelled upon scrutiny.

Mr. Selwyn would have his audience believe that Mrs. Irene Moreland, posing as a divorcee, chose her profession in New York in order that her mother and younger sister back in Erie might live and dress well.

But the suspicion creeps in that perhaps the older daughter was, herself, highly susceptible to the luxuries of the life she chose. The idea persists that she must have known that nothing she could provide in the way of creature comforts would make up in the mother's happiness for the loss of the daughter's honor.

Having chosen the "bad woman" career, Mrs. Moreland grows weary of it after seven years. Al Manning, the man from back home, is in New York on business, and visits her apartment. She accepts his proposal of marriage without making clear to him just what her career had been.

Perhaps she would have married him without clearing up that detail. Coincidence intervenes. Mrs. Moreland's "friend" gives a little party at his home for some out-of-town business men. Mrs. Moreland goes without the knowledge of her fiance from home, because she had promised to be present. Manning goes, too, believing the party merely a business gathering, sans women.

Henry M. Galt, Mrs. Moreland's friend of convenience, and the business friend of Manning, clears matters in a very effective way when he discovers that his business prospect has proposed marriage to Mrs. Moreland. He stands for truth, as a matter of fact, for all his distasteful manner. The disillusioned home-town man leaves. Mrs. Moreland goes home alone a short time later, after breaking with Galt.

The next day, with a better understanding of her past, Manning of Erie does a big thing. He forgives and renews his offer of marriage. Mrs. Moreland accepts. Then Galt arrives again, while Mrs. Moreland is packing her trunk, and points out the injustice of such a marriage, from the Erie viewpoint.

In the end Mrs. Moreland atones. She gives up Manning. He asks her when he may see her again. She tells him not until she is fit to see him, and the play ends on this note of expiatory renunciation.

The illogical play does not prevent Florence Reed from making a personal triumph in the role of Mrs. Moreland. Again and again she won applause with her varied and appropriate emotionalism. Malcolm Williams, as Henry M. Galt, the moneyed friend of Mrs. Moreland, is a master delineator of the man-about-town. The work of Alan Dinehart, the Al Manning, is entirely creditable. Beatrice Noyes, as Betty Bond, gold-digging friend of Mrs. Moreland's, added a bit of humorous realism to the piece.

"THE SON-DAUGHTER" 100 PER CENT ORIENTAL

Leonore Ulric Stars in New Belasco Production of Melodramatic East

Garrick—Three hours of solid, unadulterated Orientalism served last night to introduce to Philadelphians a "play of New China," entitled "The Son-Daughter," dealing with a Chinese revolutionary's purposed sale of his daughter into matrimony in order to finance his share of an insurrection, since he cannot give a son to fight.

Unlike "East Is West," of recent memory, this melodrama by George Scarborough and David Belasco has not a single Occidental character, nor a single suggestion of scene outside of Chinatown. From the time that the audience passed by the quaintly almond-eyed girls in the lobby until they left the joss-scented theatre at the play's close, they had been observing the spirit of Pell street, the rustling tapestries, the dark plottings, the fantastic images, of the theatre's own, choicest Chinatown.

For it was a play of the theatre, and a Chinatown of the theatre, despite Mr. Belasco's best efforts to impart realism. The acting, too, was always high-pitched, always palpable "play-acting." Leonore Ulric, last seen here as the French child of nature in "Tiger Rose," played her role at a hysterical tempo, on an unnaturally high pitch. In certain scenes this method of hers was successful; oftener it failed to impress as it should. And it might be added that temperamentally Miss Ulric's Lien Wha was only a thinly disguised Tiger Rose.

Clark H. Silvernail gave the most notable performance among the supporting members of the cast, and Thomas Findlay as the unfortunate father, was his usual assured and striking self.

It is always necessary to refer to the finer, subtle touches in Mr. Belasco's staging. Would it not be just as proper to mention one or two points that caught the attention enough to irritate? For example, the "crowd"—off-stage throughout one act—was much too obliging in its murmuring at only quiet moments, and much too mechanical when it did shout. The moonlight also was painfully off color when one considers the usual remarkable lighting effects in Belasco productions.

Upon the plot there is not much use to linger. It has all the elements of a good melodrama. It holds from start to finish, even though it never convinces. It entertains, even if it does not stir even momentary thought and careful consideration. There are moments in the last act which are ghostly in their effect and artistic as well. A happy ending, although coming a bit suddenly, is, in this case, entirely apropos. It would be needless and silly to burden what pretends to be nothing more than a good, entertaining melodrama, with a tragic finale.

GEORGE ARLISS MAKES DEBUT IN THE MOVIES

His "Devil" Reveals Personality. Constance Talmadge, Marion Davies, May Allison Star

Stanley—"The Devil" serves to introduce another legitimate-stage star to the screen. This play has George Arliss as its star, while "Kismet" had Otis Skinner, another celebrity whose work was given initial presentation in silent form at this new playhouse. Ferenc Molnar's story served for the scenario of Edmund Goulding, which James Young directed.

This story will be rather difficult for the general public to understand because the director has not changed the plot of the play very much to bring it "down" to movie audiences. The main idea back of this Hungarian dramatist's work is to show that a physician is obsessed with the idea that evil can overcome truth. To those familiar with the operatic version of Goethe's "Faust" there will be found a similarity in plot.

The outstanding feature of this picture is the wonderful figure that George Arliss makes as the physician who wears the label of "The Devil" because of his fiendish delight in breaking up happy romances. The star is before the camera for much of the time of the story's unfolding. Without his interest-compelling personality it is doubtful if the film story would hold absorbed interest.

Other movies are being prepared for the star and they will certainly be worth attention because in this one he has established himself as of importance to the screen as well as to the stage.

Thorough understanding of movie technique by Director Young has resulted in picturesque settings and the introduction of dancing girls and gorgeous bacchanales. The photography of Harry Fishback brings out weird effects in which Mr. Arliss recreates the popular conception of the devil at the finish of the story.

What is probably the finest prologue offered to local screen patrons is found in Frank Buhler's staging of the prison scene from "Faust," with Bernard Poland, J. Helffenstein Mason and Elsa Lyons Cook as the singers. The orchestral music is also within keeping of the high quality of the film.

Stanton—"Good References" is recommended as a good picture. It reveals Constance Talmadge at her breeziest—Dorothy Farnam has provided a good scenario from E. J. Rath's story. The direction of R. William Neil is adequate to the production. It is the sort of story for these warm days, for it is light and entertaining.

The heroine of this story needs a job and has no references. So she borrows some from a girl who has just been given a position and takes the place herself when the owner of the credentials becomes ill. The job is secretary to a wealthy, religious woman. A nephew of this woman returns for a visit from college and, as a lark, brings a friend with him in the guise of valet. At a suggestion from the friend, a social gathering is arranged with the bishop present and then things begin to hum. The youth is not present, but is arrested with a lot of toughs and has to be bailed out by the secretary.

In retaliation for the jealousy the girl causes she is left to get back to town from a yachting party with only her bathing suit to wear.

There is a lot of fun caused by a fire in a boarding house when the girl tries the ball-room style of clandestine cooking.

In the supporting cast are Vincent Coleman, Ned Sparks, Nellie Parker Spaulding, as the aunt and, as the bishop, Arnold Lucy, who is appearing at the Adelphi in "Adam and Eva."

Arcadia—"Buried Treasure" is a fantasy, and as such permits of much latitude in movie making. Josef Urban supplied the designs for the elaborate settings, while the lightings, no doubt, had his supervision. Hal Rosson, the cameraman, did some good work, under the supervision of Director George D. Baker. The story is by F. Britten Austen.

Marion Davies is the star of this piece, and it is to be noticed that she is improving in her acting abilities. She is effective pictorially, and does some of her best work in the pirate scenes. Of the story, there is not much that is thrilling. It tells how a man, known as the pirate of the Wall street crowd, insists that his daughter marry a man of his choosing. A cruise on a yacht is suggested, and a doctor is taken along because the daughter is subject to trances. In one of these trances she sees buried treasure, and directs the yacht to an island. While the family are searching for the gold, she misdirects them, and later, with the aid of the doctor, recovers the buried loot. The captain of the yacht marries the girl and the doctor, thus thwarting the plans of the father.

Regent—"It's A Great Life" was made from Mary Roberts Rinehart's novel, "The Empire Builders," and shows a delightful excursion into the boyhood ideas of a number of college youths. The author knows how to write about boys; some of her best works are about them, for she has some of her own. In the selection of E. Mason Hopper for director, a man has been chosen who has a deep feeling for the ideas of youth.

The fact that this is a story so true to life that one is apt to forget it is a movie makes it doubly interesting. Much of the story has to do with the dreams of a student when he imagines he is a king in a South Sea Island domain. Pearls are so plentiful there that the natives do not appreciate them. This thought is shown to have developed from the fact that before retiring the youth had found a pearl in an oyster. The eating of other indigestibles brings on further complications. The story has a love interest that is pretty and human between the lad and the professor's daughter.

In the cast are Cullen Landis, Molly Malone, Clara Horton, Ralph Bushman, Otto Hoffman and Snitz Edwards.

Capitol—"The Marriage of William Ashe" brings Margaret Mayo's adaptation of Mrs. Humphry Ward's novel which Edward Sloman directed. The production is not quite up to the standard of May Allison, who is featured and who should really not be given this type of picture, because she is essentially a comedienne. It may be that the story has suffered in changing into a scenario. Ruth Ann Baldwin did the continuity.

A woman wants to help her husband in a political and social way. Being an amateur cartoonist she makes a series of drawings which get into the hands of her husband's political rival, though the idea of the drawing was to aid her husband's campaign. The drawings are of people whom she does not care for. To further shock her "friends" she appears at a fete a la Lady Godiva. There is a big scene between husband and wife when he attacks his political rival, but happiness comes when the misunderstanding is cleared between the couple.

Photoplays Elsewhere

PALACE—Mae Murray, in "The Gilded Lily."
VICTORIA—"Earthbound," by Basil King.
COLONIAL—"Heliotrope," Soprano solos by Mina Dolores.
ALHAMBRA—"The Jackknife Man."
GREAT NORTHERN—Nazimova, in "Billions."
IMPERIAL—Otis Skinner in "Kismet."
MARKET STREET—Constance Talmadge in "The Perfect Woman."
CEDAR—"The Dangerous Paradise."
LEADER—Dorothy Gish in "The Ghost in the Garret."
STRAND—"Heliotrope."
LOCUST—Fatty Arbuckle in "Brewster's Millions."
BELMONT—Monte Blue in "The Kentucktans."
RIVOLI—Nazimova in "Billions."
COLISEUM—Dorothy Gish in "The Ghost in the Garret."

FOLLIES ARE A SPRING DELIGHT AT THE FORREST

Ziegfeld Show Sets New Pace for Quality and Comedy

Forrest—Coming here at the lag end of the season after a long road tour, the Follies takes first place among the revues. Both literally and figuratively speaking, the girls are pacemakers from Beautyland. The melodies haunt the ear; the comedy is new and hilarious and the scenic splendor of the production has never been approached in anything offered here in recent years.

A score of comedians and almost a hundred girls scamper through twenty-three scenes. The picture changes so quickly from sublime to ridiculous and back again that the action almost takes one's breath away.

By way of novelty the show opens with an all-man chorus, and the singers confess that they are the least of the attractions on view. From an artistic standpoint the living pictures conceived by Ben Ali Haggin are the biggest feature of the production. These represent stirring scenes from the French revolution and several others famous in the world of art.

Van and Schenck captured the honors last night in the way of applause. These versatile singers, who believe in letting the audience "in" on the words of their songs, never appeared to better advantage. Ray Dooley, whose home is in this city, delighted the home folk, as well as all others with her eccentric characterizations. As a baby abandoned in Central Park, and later as a faded prima donna, she kept the laughs moving. William C. Fields, Jack Donahue, Lillian Broderick, and especially Carl Randall, were the principal funmakers. Moran and Mack helped along in blackface comedy.

Irving Berlin and Victor Herbert wrote some of the music, while Gene Buck and Dave Stamper were also heard from largely in that respect.

The many scenes savoring chiefly of spring were rewarded with ample showers of applause.

"OPPORTUNITY" AT WALNUT WITH JAMES CRANE

Owen Davis' Melodrama of Stock Market Appeals

Walnut—"Opportunity," a Brady melodrama of the New York stock exchange, money, matrimony and morals, was well received last night, with James Crane leading.

Owen Davis, the playwright, has taken as his subject the old figure in Wall street and placed him in new surroundings. Crane, an admirable young actor whose work in "Forever After" gave him a permanent footing as an artist, is the lucky Larry Bradford, who strikes it rich, falls in love with the broker's stenographer and sticks to her when a wealthy married plunger has compromised her position. Bradford marries Joyce Wayne, remarkably well played by Dorothy Bernard, soon becoming engrossed in business affairs and drifting from home. The usual "vamp" appears, and lures the lucky Bradford away until the expected crash comes in the market and the hero is apparently flat. In a striking scene—a little too striking for the good of the play—Bradford renounces the gay life and returns to his faithful wife. He attempts to rehabilitate himself, regains the confidence of the "pool" he is operating and is about to return to the market when he breaks under the strain. His enemy, the former friend of his wife, who manipulated the market to his ruin, finally is caught "cornered" and Bradford finds himself safe financially and O. K. in his wife's arms.

Crane's work is excellent throughout in depicting the quick changes of fortune as registered by face and action. His acting steadily improves.

Clifford Dempsey's work as the honest broker was good, as was that of Leonard Willey, the villain, and Constance Beaumar, "the vamp," acquitted herself quite well.

There is even time despite the rush of the action for some comedy, which is ably handled by Kenneth MacKenna, Clifford Worman, Norah Sprague, Ada Howell and others, who have minor parts which help to fill in a picturesque background.

Timely Satire at Dumont's

Dumont's—"Dorothy of Trenton or Easy to Get $1000," is one of the funniest satires seen here this year. Funny situations are spread throughout the two hours' show. There are also many specialties on the bill, including that of Richard Lee, whose chatter pleases.

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DOOLEY BROTHERS TOP KEITH'S BILL

Local Boys Have House in Laughter—Other Bills of Good Vaudeville

Keith's—William and Gordon Dooley, those acrobatic native comedians whom numerous performers endeavor to impersonate, had a packed house rolling in laughter last night. Their travesty review, "The Two Vagrants," gave them opportunities galore to display their talent and helped them prove they were members in good standing of Philadelphia's funniest family.

The action moves rapidly with few dull intervening moments. Helen Patterson, William Foran and a sextet of pretty damsels assist in the funmaking. There are five snappy scenes which gave occasion to the clever brothers for showing off some new falls. Miss Patterson wears a rather risky costume in the Salome number.

The singing sisters, Marie and Mary McFarland, presented a varied program. The excellent qualities of their voices were well blended. Rose and Mae Wilton are back again and won over the house with their "blue" numbers. They did not extend themselves, however, and much of their material was used by them on their other visits here. A real new "blue" song would go good.

Demarest and Collette, two versatile artists, put their act over in excellent shape. Demarest is quite a cellist. His acrobatic dance number was immense. Duffey and Mann have a clever skit entitled, "Vin Telephone." Another act which stood out was that of Mang and Snyder in an exhibition of skill and daring. This act closed the bill and held the house in their seats throughout its entirety.

Sidney and Townley in "A Subway Flirtation" got many laughs. The Lorner Girls were seen in several dainty dance numbers.

Globe—Al Fields and a clever company bring out all the entertainment values of the headline. Catchy music features "The Little Cafe," in which pretty girls are prominent. Charley Chaplin in "The Kid" is a special engaged picture attraction. Others include the Icelandic Glima Troupe, acrobatic stunts; Jarrow, magician; Mallon Casp, stories; Usher Quartet; Ward and Glory, musical offering, and the "Bird Cabaret," novelty.

Allegheny—A delightful headliner is "Past, Present and Future," musical comedy feature. "Nomads of the North" is the thrilling movie; Verna Mercereau, dancer; Harris and Manion, songs; Conroy and O'Donnell, skit; Goerdon Germain, comedy offering, also offer acceptable acts.

Cross Keys—"Once Upon a Time," a breezy musical comedy offering, was awarded headline honors. Joseph K. Watson, comedian, got many laughs. Logan and Tabor, in songs and dances, went over, as did the skit of Prince and Bell. The Silverlakes, aerialists, rounded out a bill of merit.

Broadway—"The Chinese Tourists," musical comedy farce, earned honor position. Hudson and Jones, in a "moth and flame" novel presentation, got a good hand. The pets of Pamahaska showed they were well trained. The photoplay "Heliotrope" was flashed on the screen.

William Penn—"The Twentieth Century Review," a timely act, walked off with honors. Marie Sabbott and George Brooks, in dances, were well received. Merlin, the magician, puzzled many in the audience. Dave Gibson and Sylvia Price, eccentriques, ended the show. "Polly of the Storm Country" was the excellent photoplay.

Walton Roof—A beautiful dance in springtime, offered by Viola May, was well received. Dora Duby presented some brand-new ideas in the way of dancing numbers, and the White Way Trio sang the latest songs with comedy effects. Nip and Kelp, acrobatic dancers, and Bigwood and Barnes also won approval.

Grand—Quality comedy is the best designation for the act offered by Leona Stephens and Lon D. Hollister. It is called "Back to Beverly Hills" and is brightened by snappy lines. Entertaining acts were presented by Charles McGood and company and musical hunters, Arthur Fields and Harry Watkins.

Nixon—Songs and comedy of Shapiro and Jordan, two clever girls, set the pace for hit making. Wilson and McAvoy were seen in some Chesterfieldian comedy, while John Blondy and sister in acrobatics and Lucille and Cockie, the latter a bird, also scored. Shirley Mason in "The Lamplighter" is the photoplay attraction.

Orpheum—"Clarence," the agreeable and droll comedy by Booth Tarkington, which enjoyed a successful run this season at the Broad Street Theatre, was presented by Mae Desmond and her players.

"Clarence" deals with the misadventure of an American doughboy of somewhat mysterious origin. A quaint, whimsical fellow, he finds himself innocently involved in the destinies of the household of a wealthy suburbanite. It is full of slyly humorous comments on American manners and customs, and clever in drawing of characters.

Frank Fielder is seen in the title role to advantage, and has the support of Miss Desmond and the full strength of the versatile resident company.

"AS YOU WERE" RETURNS

Delightful Revue Pleases Again With Irene Bordoni and Sam Bernard

Shubert—"As You Were," which opened its second engagement in this city last night, wears exceedingly well. It is a model of what a fantasy-revue ought to be. It possesses the whimsical qualities that one thinks of in connection with a fantasy, and it has the amusement qualities which are demanded in that form of show labeled "revue."

It is a "revue" in a real sense, since it does "revue" a series of things, in this case periods and personages of history. The burden of it is that through all time women have been fickle and men rather foolish.

The music by Herman Darewski and Ray Goetz fits nicely the book adapted by Glen MacDonough from Rip's "Plus ca change," under which title the piece had a big success in Paris. It also has won approval in London, as well as country-wide American plaudits. The deft stagecraft of George Marion is responsible for interesting effects in the several scenes, which range from the forest primeval to the Royal Gardens at Versailles. Julian Mitchell devised the pictorial and novel dance numbers.

The cast is still headed by demurely sophisticated Irene Bordoni, who has looks to commend her to the eye and ability in creating illusions in her several roles, and by the ever-droll Sam Bernard, who has another part as inimitable as his "rich" Mr. Hoggenheimer. They are capably supported.

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Have Your Spring Suit Custom Tailored by Snellenburg's

Our Price Is Only.. $42.50

We've just added a number of brand-new styles to our line, so that now our unrivaled $42.50 offer includes 100 distinct colors and patterns. Fabrics include some of the finest custom tailoring suitings from Hockanum and the American Woolen Company.

Plain and unfinished worsteds, cassimeres, velours and cheviots. In stripes, plaids, checks, herringbones; plain colors and fancy mixtures.

SNELLENBURG'S Third Floor

A Few of the Many Specials in Our

Clearance Sale of Artcraft Wall Papers

30c to 40c Wall Papers at 8½c & 12½c Roll

Bedroom, hall and dining-room papers, with straight or cut-out borders to match at 10c to 15c yard.

50c Wall Papers at 29c Roll

Two-tone designs, grass cloth and foliage tapestries. Cut-out borders to match at 15c yard.

60c Plain 30-Inch Oatmeal Papers, 35c Roll

With pressed applique borders to match at 25c yard.

$1.25 High-Grade Wall Papers at 64c Roll

30-inch grass cloth, tapestries and plain stipples. Decorative binders to match at 15c to 20c yard.

Paperhangers' Tools and Paste at Low Prices. Ask for Circular on "How to Hang Wall Paper."

SNELLENBURG'S Fourth Floor

Special Purchase of High-Grade

Woven Madras Shirts for Men

To Sell a Third Under Price, at

$2.25

Fine assortment of newest striped effects and all the most wanted colors. All sizes in the lot.

Most exceptional, Men—and sure to be in tremendous demand, so come early!

SNELLENBURG'S First Floor

Well-Known Corsets

At Half and Less Than Half Price

Bon Ton—Royal Worcester—Snellenburg Special

Girdle top, low and medium bust styles with medium or long hiplines; made in coutil and silk brocade of excellent quality. Must be seen to be appreciated, at these extraordinarily low prices!

$3.50 Corsets, $1.45
$4.50 Corsets, $2.19
$6.50 Corsets, $2.95
$7.50 to $8.50 Corsets $3.95

Women's Brassieres and Bandeaux 39c to $5.50

In a great variety of good styles; back or front fastening.

SNELLENBURG'S Second Floor

April Sale of Toilet Articles and Drugs

We Reserve the Right to Limit the Quantity Sold to Any One Purchaser

Quantities in Some Cases Are Limited. War Tax Not Included

Toilet Preparations

Snellenburg's La Charme Cold Cream. A toilet cream par excellence for keeping the skin and complexion in perfect condition. At 22c
Snellenburg's La Charme Vanishing Cream. This exquisite cream which is gentleness itself, feel best to use after shaving. 22c
Gourand's Oriental Cream. Spe. $1.25
Peroxide of Hydrogen. Special 17c
Violet Ammonia. Special 19c
Daggett & Ramsdell's Cold Cream. 39c
Holmes' Prostilla. Special at 21c
Rose Cold Cream. 22c
Snellenburg's La Charme Depilatory. Special 39c
Cox's Face Powder. Special 65c
Snellenburg's Violet Witch Hazel. 39c
Derwilla for the Complexion. Special 75c
Snellenburg's No-Odor. This is a harmless cream which completely neutralizes offensive perspiration. 22c
Gilt Edge Peroxide Cream 22c
Cutex Cuticle Remover. Special 26c
Creme de Meridor. at 23c & 45c

Face and Talcum Powders

Palmolive Face Powder. Special 45c
As the Petals Talcum. Special 25c
Dorin's La Dorine Complexion Powder. 6 shades. Special 35c
Chinwah Talcum Powder. Special at 15c
Violet or Rose Talc Powder, large can. Special 15c
Smile Talcum Powder. Special 18c
Vivaudou's Mavis Talcum Powder. Special 17c
Woodbury's Face Powder. Special 23c

Dental Preparations

Snellenburg's Dental Cream. Special 18c
Pebeco Tooth Paste. Special 35c
No mail or phone orders filled. Limit 3 to a purchaser.
Sanitol Tooth Paste or Powder. Special 19c
Kal-Pheno Tooth Paste or Powder 19c

Hair Preparations

Smirnoff's Russian Shampoo Powder. Special 5c pkg.
Bieg's Egg Shampoo Cream. Special 20c
Ever Wave. Spe. 50c
Watkin's Medicated Coconut Oil. Spe. 36c
Sargent's Mange Remedy. Special 55c
Toilet Brushes 10c to $2
All bristle hair, cloth backed tooth brushes.

Toilet and Bath Soaps

Snellenburg's Hard Water Soap, Special, 75c Doz.

Parker's Tar Soap. Special 18c
Lifebuoy Soap. Special 85c doz.
White Floating Castile Soap 39c bar
Palmolive Soap. Special 90c doz.
Green Castile 39c bar Soap
El-Almoda Castile Soap, large bar. Special 59c

Patent Medicines

Horlick's Malted Milk Hospital size $2.79
Philip's Milk of Magnesia 38c
Eckman's Alterative $1.39
Nuxated Iron. Special at 75c
California Syrup of Figs. Special at 40c
Freezone, for Corns 27c
Phenol Sodique. Special 42c
Wampole's Cod Liver Oil. Special 70c
Earle's Hypo-Cod. Special 89c

SNELLENBURG'S First Floor

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