THE THEATRE

A Musical Comedy of the Great War

Last night the American Theatre recalled itself to the days of the Deutsches Theatre with a musical comedy of the great war, almost fresh from Berlin, "Immer Feste Druff." The only intermediator between Unter den Linden and Girard avenue was Rudolph Christians' admirable little company from the Irving Place Theatre, New York. It was naive entertainment—which is a good thing for entertainment to be—and it was very good fun.

As preliminaries, a speaker before the curtain took a swing at grape juice diplomacy, and the German Consul gave two military bows, all amid the enthusiasm of a small but earnestly Teutonic house. Then the curtain went up, with the assistance of an orchestra energetically and ably conducted by Victor Wagner, and we gazed upon what one of the comedians described as "die Junfrau und die Jungfrau." For we were in a Swiss hotel before the war. There we found a Frenchman proving the perfidy of his race by making love to a married woman, the wife of a German. As he did it to a really charming song, "The Eyes of a Beautiful Woman," the audience was quite willing to forgive him long before he died in a Belgian skirmish—see the third act—and cleared the lady's character to the husband, who happened to be hanging round. The lady herself testified to her innocence by joining the Red Cross.

In between came a good deal of very excellent patriotism and some equally good humor. The Germans in the audience supplied part of the former by not finding it necessary to advertise their inner reverence for their national anthem by standing up. A goodly quantity overflowed from the stage in speech and song. The whole company sang of spilling the last drop of their blood for the Vaterland; and when they came to that magic word, the comic porter, who had just joined the army to escape his wife, saluted with impressive self-consciousness. The patriotism, be it said to the credit of the librettists, Hermann Haller and Willi Wolf, was well mixed with fun. They rhymed "Submarine" with "Zeppeline" and served a "spring soup" to the soldiers which was described as "a la Zeppelin mit Submarine Kloesse." The comic sergeant gave another demonstration of Germany's perfect preparedness by hauling out a little French dictionary and beginning lessons.

The music was excellent. Walter Kollo's score had melody in the characteristic Teutonic-Viennese fashion, running from waltz through comic ragtime to military march. Only once did it descend to a barber shop chord, and the sentimentality of "Forget Me Not" accounted for that.

The performance itself ran quite as high as libretto or music, if not higher. While Margarete Christians was piquantly beautiful and Cenzi Goetzer full of high spirits, Hans Unterkircher and Richard Feist put some acting as well as singing into the parts of the rival men. But the comedians were the more memorable, for they were thoroughly German, rich, unctuous. But how could they help it when their names were Christian Rub and Rudi Rahe and they had such amusing samples to distribute as "That's not a joke. It's from Schiller. It's Art," or "Belgian or no Belgian, what speaks French *is* French?"

Probably the best part of the evening was the feeling it gave you of how Berlin and all Germany, shut in by a ring of foes, is really taking the war. This little bit, half patriotism, half joke, brought up the real Berlin as "Tipperary" brings up the real London. But it also brought up by that very touch of true, humorous humanity, a newer and keener realization that, over the water there, under the shadow of Hill No. 60, real, ordinary, average men were even then killing each other, to no purpose but the sowing of damnable hate.

'The Shepherd of the Hills'

To close the regular season of the Walnut and to prepare the minds of its patrons for summer stock, the dramatization of Harold Bell Wright's vastly popular novel, "The Shepherd of the Hills," returned to Philadelphia for a second engagement. Naturally enough, the heroine found herself in the customary emotional difficulties, and the shepherd stepped forward to straighten matters out with ready insight and advice. And, of course, those who had seen and liked the play before got just about the same pleasure out of it this time. The enjoyment wasn't in the least troubled by the violent vituperations of one "highbrow" present, who said it was "talky"—probably he was practicing up for some Bernard Shaw next year.

As for the acting, the worst of it was no worse than a piece is likely to suffer from in its second year, while Miss Laura Hill played Sammy Lane, the ward of the Matthews, with real skill and charm.

FAY COMPTON
Coming to the Lyric in "Tonight's the Night."

Maeterlinck's "Old Homestead"

The antediluvians of the drama, the perennials of the playhouse, they are usually pretty fearsome affairs. "The Old Homestead," "Way Down East," "Ben Hur" and "Uncle Tom's Cabin"—they always entertain their audiences; the same people go to them arm in arm again for their annual theatrical debauch. But woe to the ordinary, everyday theatregoer who happens to drop in to see one of these pieces that have become permanent, popular classics. They have their virtues, but they are only the virtues of the commonplace, and any popular drama will supply plenty of those.

Now all these reflections are merely to introduce the fact that the theatre has at last caught a "repeater" which is both a popular play and a good one, too, "The Blue Bird." To add to the novelty of the situation it has made Maeterlinck into a Broadway success. Philadelphia learned all this for the third time last night, when the fairy allegory came back to the Lyric for a single week's stay.

Just why the popularity? Well, aside from the wisdom of the management in always keeping an efficient cast on hand and brushing up the scenery to the proper state of spectacularness there is the fact to be recorded that "The Blue Bird" tells a good story. There is also the fact that it handles real morals in a cheerful, healthy way and treats allegory as if it were the naturalest thing in the world for sugar and milk and such things to go traveling with any little boy who happens to indulge in an adventure. It is spectacle, dancing, music, story, morals and a menagerie all rolled into one, which is quite enough to account for any amount of popularity.

ITALY SENDS FINAL DEMAND TO VIENNA; AUSTRIANS FORTIFY

Dual Monarchy's Latest Offer of Adjustment of Trentino Frontier Lines Awakens Distrust in Rome.

ROME, April 27.

Italy's final demands have been communicated to Vienna, accompanied by a communication from Prince von Buelow strongly recommending that Austria cede all the Trentino to the line of the river Isonzo, which in principle already has been agreed to.

Austria's latest offer is said to include besides the immediate occupation of the Trentino by Italy as far as Brenner, a rectification of the frontier from Isonzo as far as Goritz. Furthermore, Austria is ready to make Trieste an international port, to grant autonomy to the Italians at Fiume and Dalmatia and to permit the defortification of Pola, the important Austrian naval base, as an assurance that Italy will remain dominant in the Adriatic.

The offer is so exceedingly liberal that it has met with a certain amount of mistrust. It is linked, moreover, to a stipulation that Italy shall enter a conditional renewal of the Triple Alliance, which makes it wholly unacceptable.

Italian refugees from Austria report that Austrian troops have fortified the entire frontier, even building intrenchments of concrete and cement, behind which have been placed cannon of large calibre.

Officers are said to have declared that if hostilities are begun they will raze the villages nearest their lines from Selva (east of Lake Garda, in Italy) to Laste, Italy (20 miles to the north of Selva).

Dispatches from the frontier describing conditions in the Province of Trent state that commerce and industry are paralyzed and agriculture at a standstill because of the lack of workmen, 40,000 having been called to the colors. All horses and oxen have been requisitioned.

PARIS, April 27.

Colonel Peppino Garibaldi, who is here for a few days to conclude arrangement for sending the remainder of the Italian volunteers home, has given out a remarkable interview, in which he says positively that Italy will declare war upon Austria on or before May 15.

"Italy will attack Austria certainly," he said, "not later than May 15, and possibly sooner. Two campaigns will be started simultaneously, one against the Austrian Tyrol, which will consist chiefly of artillery work and will probably be very slow; the other along the coast, from a point at the rear of Trieste, where 14 classes of troops are already under arms.

"In the first line of invaders against Austria there will be 800,000 men, against Austria's 200,000, who are now awaiting the attack. Our navy is far stronger than the Austrian, and will undoubtedly permit the movement of troops across the Adriatic for attacks elsewhere. The entire campaign will be finished well before winter, and it is probable that there will be some exchange of troops between France and Italy after we begin our attack. It is certain, at least, that the Allies will try to penetrate Bavaria from the south, while the Italians will gladly help the French to push the Germans slowly back through Belgium.

Adventists Meet in Wilmington

WILMINGTON, Del., April 27.—Considerable business of interest to the members of the church was transacted this morning at the meeting of the Chesapeake Conference of the Seventh Day Adventist Church, which is being held here. Elder R. T. Baer, president of the conference, is presiding and a number of the leaders of the church are in attendance. The speakers at the opening session were Elder R. T. Baer and Pastor S. T. Shradel, of Rock Hill, Md., both of whom spoke on the duties of the ministry and the sacredness of the calling.

Theatrical Baedeker

ADELPHI—"Peg o' My Heart," with an excellent cast. Hartley Manners' popular and amusing comedy of the impetuous young Irish girl and what she does to a sedate English family. First-rate amusement..... 8:15

AMERICAN—German repertory from the Irving Place Theatre, New York, with Rudolph Christians as director. All performances except Friday evening and Saturday afternoon a musical comedy of the Great War, "Immer Feste Druff." Friday evening, "Flachsmann, als Erzieher." Saturday matinee, "Die Spanische Fliege." See review 8:15

BROAD—"She's In Again," an American version, via England, of "Ma Tante Honfleur," a French farce by Paul Gavault. The usual complications, made more amusing in the last act than in the others..... 8:15

FORREST—The San Carlo Opera Company in a week of grand opera, after the standards displayed in its engagement at the Garrick. For the repertory and casts see music department 8:00

GARRICK—"The Little Cafe," with John E. Young. A return engagement of the musical play by Ivan Caryll and C. M. S. McLellan about the waiter who was a man about town after 12..... 8:15

LYRIC—"The Blue Bird," Maeterlinck's fairy-tale allegory, back for one more visit in Philadelphia. The piece remains an entertainment quite as pleasant for grown-ups as for children. See review..... 8:15

WALNUT—"The Shepherd of the Hills." A second visit from the dramatization of Harold Bell Wright's novel. See review..... 8:15

VAUDEVILLE.

KEITH'S—Nora Bayes, Beatrice Herford, James and Bonnie Thornton, Harry Fern and company in "Veterans"; Bert Errol, female impersonator; Kajiyama, ambidextrous Jap; Nonette, violinist; the Lunett Sisters, the Robert De Mont Trio and news movies.

NIXON'S GRAND—Bobby Heath, in a new "1915 Song Revue"; George Brown, champion walker; Porter J. White, in "The Visitor"; Leon's Models de Luxe, Charles Gordon and Charles White, in "In the Marital Coach"; Miller and Lyle and movies.

WILLIAM PENN—The Snow Ski Girls, in "In Old Tyrol"; Harlan E. Knight and Co., in "The Chalk Line"; Harry Lester Mason, in "The German Janitor"; Grazia Nardini, Italian pianist; Baldwin, Brayton and Carter, Jack McGowan and Emily Gordon, in "Two in One," and Charles Chaplin, in "The Tramp."

CROSS KEYS (first half of week)—"The Garden of Mirth." Clark and McCullough, Harry Bulger, Alf Ripon, Scotch ventriloquist, and the Nichol Brothers, on the roller skates.

BURLESQUE.

CASINO—The Auto Girls; Simonds and Lake's company, in "In a Millionaire's Jail," with Harry Seymour.

GAYETY—The Crackerjacks, with Sam Green and Charley Brown, in a musical offering.

TROCADERO—"The Transatlantics" in rag and travesty.

MINSTRELS.

DUMONT'S—Dumont's Minstrels, in "Burnem and Bailey's Great Circus," and a new burlesque, "Good Servants Supplied."

THE PHOTOPLAY

QUESTIONS AND ANSWERS

The Photoplay Editor of the Evening Ledger will be pleased to answer questions relating to his department. Questions relating to family affairs of actors and actresses are barred absolutely.

Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, Evening Ledger.

"The Heart of Maryland," by David Belasco; film version by the Tiffany Film Company; produced at the Chestnut Street Opera House.

When announcement was made that "The Heart of Maryland" was to be filmed, the writer's heart glowed with retrospective joy, for he had seen almost all the rehearsals of the speaking company in the Herald Square Theatre, New York, in the middle 90s. He had seen the author of the play rave and rant and swear. He had seen him bounce Mrs. Carter about in a way little short of cruel.

And so he hied himself to the Chestnut Street Opera House—expectant! Alas! another fondest hope went glimmering! Another illusion of the days of yesteryear went to wreck and smash! For, to tell the truth, Mrs. Carter is not a success on the screen.

The film version of the Belasco success is well done; it is beautifully photographed; it has its thrilling moments. And it is satisfying so long as Mrs. Carter does not appear in heroic size on the screen. Her gestures are stiff, even amateurish. Her facial expression is a contortion, denoting physical rather than psychical or mental anguish. And she is 20 years too old for the part of Maryland Calvert, the young Southern girl, who sacrifices all for her lover.

Comparisons are invidious or insidious, or whatever the quotation may be. Still, at the risk of offending, it may be said in all candor that Edward J. Morgan, who played Alan in the speaking version, was better than Mr. Shay, the movie hero; that Angela McCall, daughter of the light opera impresario of another generation, was prettier and more effective as Maryland's cousin than her silent prototype.

As for Thorpe, the villain, there was no E. J. Henley. Nor was there an Odell Williams nor the other stars with whom Belasco had surrounded Mrs. Carter.

Yet, withal, it is a photoplay far above the average, well worth seeing. Incidentally the temperature in the theatre was 20 degrees less than that on the street, and that is something in favor of the silent version of "The Heart."

State Convention Plans

Hundreds of exhibitors and other motion picture men are expected to attend the Pennsylvania State convention and exhibit under the auspices of the Motion Picture Exhibitors' League at Reading on Monday, Tuesday and Wednesday, June 7, 8 and 9.

Convention Manager Ben H. Zerr, who is president of the Reading local and the State body, can be seen at his desk at the headquarters daily, wading through the heavy mail. In all probability the exhibit room will be taxed to its capacity with various displays.

Rajah Temple, where the convention will be held, consists of two floors. The lower one will be used for the exhibit, while the upper part will be devoted to entertainment of various kinds.

The Reading local is arranging to hold a grand ball on Tuesday evening during the exhibit. Many of the screen favorites have been invited to attend and already numerous acceptances have been received.

On Monday evening a "Dutch lunch" will be given the visitors, while a banquet will mark the close of the affair Wednesday night. At the latter it is expected to have as one of the guests Governor Brumbaugh and other State officials, in addition to Mayor Stratton and his cabinet, of Reading.

One of the treats to be enjoyed will be the demonstration promised by "Pop" Lubin, who has agreed to send 100 or more of his players, bringing them to the city on a special. They will be accompanied by the Lubinville Band. Arrangements for the Lubin delegation have been placed in the hands of Mr. Lubin's publicity representative, J. Allen Boone. Mr. Zerr, accompanied by Frank A. Gould, State publicity representative for the league, visited the Lubin studio, where they were cordially received and assured that the Lubin people would do everything possible toward making the Reading convention a success.

While the exhibitors are in session there will be entertainment a-plenty for the visitors' wives and friends. The delegates will be conveyed over the mountain railways and participate in the parade on Tuesday afternoon.

Among the exhibitors who are active in the arrangements are included J. G. Hansen, Carr & Schad, Frank D. Hill, L. C. Bright, Smith & Kantner, Charles Graub, L. B. Reinert, Charles L. Snyder and Hen Johnston.

Lubin's Jitney Tourists

Scarcely any of the Lubin players or "extras" think of riding to the studio these delightful spring days in trolley cars. The reason for it is the arrival of the jitney. Philadelphia is almost jitney overrun, and as a result it is possible for every one to ride to work each morning in some sort of an automobile for not more than 10 cents at the most.

The entrance to the studio yard every morning looks like a combination of a big social function and a go-as-you-please automobile parade, for aside from the many jitneys a large number of the players arrive in their own cars. Barry O'Neil, who directs most of the feature productions, favors a big limousine; so does George W. Terwilliger, the writer and director. Lawrence McCloskey, head of the scenario department, drives his own car; Edgar Jones, John Ince and Joseph Kaufman, directors, drive their own touring cars; Arthur Johnson has a touring car, but utilizes a chauffeur; Ormi Hawley drives one of the speediest runabouts of them all; Lottie Briscoe also favors a runabout; Lillie Leslie prefers to be driven by a chauffeur, and so does Ethel Clayton; Crane Wilbur, George Soule Spencer and Earl Metcalfe, all leading men, are their own chauffeurs, and Dorothy DeWolfe, Lubin's "littlest leading woman," has them all beaten. She drives in each morning in a pushmobile, as important as all out of doors, accompanied by her father, and parks her "motor" on "leading woman row," between Ormi Hawley's runabout and Ethel Clayton's touring car.

THEDA BARA
The noted Fox film star, whose acting in "The Clemenceau Case" has caused a sensation among "movie" audiences.

"What's Doing Tonight?"

Banquet, Credit Men's Association, Manufacturers' Club; 6 o'clock.
Opera, "Tales of Hoffman," Behrens Opera Club, Academy of Music; 8 o'clock.
Concert, Stetson Chorus, Stetson Auditorium; 8 o'clock.
Monthly meeting Hermon Chapter, Brotherhood of Andrew and Philip, Hermon Presbyterian Church, Frankford; 8 o'clock. Free.
Annual meeting Apprentices' Library, Broad and Spring Garden streets; 8 o'clock.
Open air suffrage meeting, Broad street and Columbia avenue; 8 o'clock.
Y. M. C. A. School of Music, 1421 Arch street; 8 o'clock. Free.

PAINTS VIVID PICTURE OF SINKING AUDACIOUS

Continued from Page One

was a loud thud. I can't exactly explain that noise, but I shall never forget it. It seemed as though we were all on a trolley car going to a picnic and another car had crashed into us from the rear.

"Immediately the entire crew appeared on the decks. They were at attention and ready to obey. While the ship was enveloped in smoke and parts of her decks were in flames, we could see boats from a distance coming to our relief. The ships were coming toward us at full speed, but it seemed a very long while before the ships actually appeared near our boat. There wasn't a man aboard the Audacious who was thinking of his life. His mind was on one thing, and that was to save the Audacious.

OTHER SHIP TO RESCUE.

"Many members of the crew jumped overboard after the ship began to sink. Others remained on the decks until they were forced to jump into the ocean. There was no scramble to leap off first. We were rescued by the crews of different ships, who came to our aid, and after being taken ashore in Scotland were given dry clothes. After resting up for a few days many of the members of the crew were sent to different naval stations."

"I was informed that I was scheduled to go aboard the Riviera, which before the war was one of the cross-channel steamers belonging to the Southeastern and Chatham Railroad Company. On December 1 I left Harwich Harbor aboard the Riviera. We were escorted out of the harbor by 16 destroyers and the light cruisers Aresthusa and Undaunted. We steamed all next day, arriving off the Heligoland about 11 p. m.

"We immediately began to get the sea planes into the water and in about half an hour 12 of those machines were ready to start. There was a heavy fog hanging and the rain of the previous day made the machines extremely heavy. I was out in a rowboat about Christmas time making an inspection of the machines, which were still in the water. While making the inspection I remember seeing a Zeppelin hovering over me and gradually getting nearer and nearer, until she was almost over several of our ships. Then the Zeppelin began to drop bombs, but they all went wide. The guns of one ship were aimed at the German Zeppelin.

STILL HEARS THE GUNS.

"I often feel that at the present time I still can hear the echo of those shots which were fired at the Zeppelin. I remember seeing bomb after bomb being aimed at our ships. Fortunately those bombs landed in the ocean with a splash.

"Later I was transferred to a small boat, what really was a rowboat, and I rowed about waiting for further instructions. You can just imagine how I felt with all those bombs bursting around me. My rowboat became unmanageable. The following day I was alone with no warship in immediate sight. I surely expected to be picked up by some German ship. Instead, a Dutch trawler saw me about 5:30 p. m. and took me to Amsterdam where I was interned. I was given a pair of Dutch wooden-soled shoes and an old pair of pants and a jersey and sent 15 miles inland, where some of our naval brigade were interned earlier in the war.

ESCAPES DUTCH SENTRY.

"There I remained about three months and I proposed to get out of that place, which I did one night. I broke past the sentry and swam a ditch which surrounded the camp and walked all night until I reached about a mile from the docks at Amsterdam. I boarded the first boat that I saw was getting ready to leave. I hid in the coal bunkers where I remainded for three days until we reached Liverpool. I almost starved during the trip because I had nothing to eat. To appease my hunger I sucked coal. Once in Liverpool, I went aboard the St. Louis and obtained some food from the sailors, who informed me that the steamship Orduna was leaving the next day. I boarded that steamer on April 6 and concealed myself in the bunkers. I used to leave my hiding place in the evenings and go to the hold, where I obtained water and food. I always slept in the day and at night I ventured to go on the deck, but not very often. I arrived in New York on Friday evening, April 16.

"After the ship had anchored, I took my opportunity and jumped overboard and swam to the docks, where after climbing up on the pier I almost was arrested for loitering. Later I secured dry clothes and now I am in Philadelphia."

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VAUDEVILLE

Keith's

The past and present in vaudeville are linked together at Keith's with James and Bonnie Thornton and Nora Bayes. Each was given a warm welcome by the audience, which showed that it was appreciative of the old and the new alike.

Miss Bayes proved as usual that she deserved the headline position. That confidential glance at the people, as though she knew each one present personally, and a number of timely songs, "put over" to make every word count, was the combination which won her more than a dozen curtains. In fact, she "stopped the show" with applause. Miss Bayes was accompanied by Donald Graniard.

"Jimmy" Thornton and Bonnie had to follow Miss Bayes, and they held this "hard spot," as the vaudevillians call it, and finished strong.

Bonnie, who said she was 63 years old last night, made the audience sing "Annie Rooney," while she danced as she did years ago with her dainty parasol. Jimmy told a bunch of good stories and sang a medley of his own songs, which went just as good as they did 25 years ago.

Nonette, the singing violinist, is actually worth the price of admission alone. She roused the audience at the very outset of the proceedings. Beatrice Herford won the hearts of all present immediately with a personal way of telling stories as though she were sipping tea during a social chat. Her act is a treat to vaudeville.

And there was Harry Fern, of Broad and Erie avenue, who unfolded a real character coon in the sketch, "Veterans." He was creditably assisted by Charles H. Morrell, a veteran actor of many parts, who won favor here in stock many years ago; John J. Moore, Edward Grimes and Frank Armstrong. The sketch is full of laughs and won warm approval.

Tameo Kajiyama did a number of amazing feats which proved that he could think four ways at a time. Reading from the EVENING LEDGER, he wrote the news headings backward and upside down on a black drop. He also conversed on different subjects while he wrote with his back to the immense "blackboard."

Bert Errol scored a solid hit in his Tetrazzini songs and costumes, while the Lunetta Sisters and the DeMont Trio were also well received. It's the season's best show at Keith's.

Here and There

An abundance of music, novelties and pretty girls make "In Old Tyrol" an entertaining offering at the William Penn. There is a company of 10, in which the Snow Ski Girls appear to great advantage. Solid comedy of the old homestead style abounds in the "Chalk Line," a character sketch presented by Harlan E. Knight. Laughs greeted Harry Lester Mason as the German janitor, while Grazi Nardini, an Italian musician; Baldwin, Brayton and Carter and McGowan and Gordon were also well received. Charlie Chaplin caused the usual screams on the screen.

Bobby Heath renewed old acquaintance at the Nixon Grand in his Song Revue. Sharing equal honors in the act is Leona Stephens and Billy Wilson. Nearly a dozen singers and dancers assist in the funmaking, and the audience appreciated the combination immensely. George Brown, a transcontinental walker, ran several miles on a machine and aroused much enthusiasm. Warm approval also greeted Porter J. White's sketch "The Visitor." Leon's Models, Gordon and Whyte and Miller and Lyle.

There is plenty of comedy and surprises in the Garden of Mirth, the headliner at the Cross Keys. Lively comedians and pretty girls keep things on the move throughout the act, which was warmly received. Laughter greeted Clark and McCullough continuously while they explained the troubles of a brakeman. Their explanations were mingled with acrobatics, which made them big favorites with the audience. Harry Bulger, the former musical comedy star, had a budget of new things, accompanied by a style which proved that he belonged on Broadway.

Ripin, a Scotch ventriloquist; the Nicol Brothers and an exceptionally good picture completed the bill.

PORT OF PHILADELPHIA

Vessels Arriving Today

Str. Ancona (Ital.), Palermo, passengers and merchandise, Italia Line, arrived at Breakwater at 7:40 a. m., will dock at Vine street at 2:30 p. m.

Str. Terje Viken (Nor.), New York, ballast, Earn Line.

Steamships to Arrive

PASSENGER.

Name.	From.	Sailed.
Sardinian	Glasgow	Apr. 21

FREIGHT.

Laura	Rotterdam	Feb. 18
Kandahar	Algiers	Mar. 5
Frikes	Huelva	Mar. 5
Kentuckian	Hilo	Mar. 10
Alf	Sandefjord	Mar. 13
Winelalund	Methel	Mar. 13
Palma	Huelva	Mar. 13
Henrik Ibsen	Valparaiso	Mar. 19
Absalon	Copenhagen	Apr. 3
Mansuria	Calcutta	Apr. 6
Dakotan	Hilo	Apr. 6
Narvik	Narvik	Apr. 8
Frey	Shields	Apr. 8
Giuseppe G.	Venice	Apr. 10
Maithy	Savona	Apr. 10
L. Van Nassau	Amsterdam	Apr. 10
Princeton	Tuxpam	Apr. 14
Caldergrove	Algiers	Apr. 18
Grena	Balboa	Apr. 18
Beckenham	Balboa	Apr. 18
Italiania	Huelva	Apr. 20
Manchester Exchange	Manchester	Apr. 21
Appenline	Middlesboro	Apr. 21
Glitra	Shields	Apr. 21
Grekland	Copenhagen	Apr. 22
Bellia	Port Antonio	Apr. 23
Benvilaton	Bermuda	Apr. 23
Mimer	Macoris	Apr. 24
Eastlands	Port Talbot	Apr. 24
Ros	Androssan	Apr. 24
Wicklund	Androssan	Apr. 24
Lucilina	Dartmouth	Apr. 25
Sendew	London	Apr. 25

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PARK RIDGE AVE. & DAUPHIN ST. Matinees 2:15. Evgs. 7:15
SALAMBO

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WALLACE EDDINGER in
"A Gentleman of Leisure"

JEFFERSON TWENTY-NINTH and DAUPHIN STS.
DAMON and PYTHIAS

IRIS KENSINGTON AND ALLEGHENY AVENUES
EXPLOITS OF ELAINE, No. 11
UNDER THE TABLE
BITTER SWEETS

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