GERMAN ENVOY IS RECEIVED BY POPE

Grants First After-War Audience to Representative of Central Powers.

ROME, Nov. 10.—For the first time since the declaration of the world war, Pope Benedict Saturday officially received in private audience a representative of the Central Powers, Baron Johann von Gebsattel, secretary of the Bavarian Legation, who has arrived in Rome to prepare for the return of the Bavarian minister.

Diplimatic relations were not interrupted between the Holy See and Bavaria during the war. The Nuncio remained in Munich, while the Bavarian minister accredited to the Holy See resided in Switzerland. The indirect relations with Bavaria, which the Vatican maintained through use of the diplomatic mail pouch always were respected by the Italian government.

The Pope and Cardinal Gasparri, the Papal Secretary of State, during the day received Monsignor Alosi Masella, who has just returned from Lisbon, where he was stationed during the revolution, remaining there until the resumption of diplomatic relations between Portugal and the Holy See.

Both the Pope and Cardinal Gasparri conversed at length with Monsignor Masella about the important questions he will have to solve in his new post at nuncio to Chile, to which country he will proceed after a rest here.

DR. McKAY TO ADDRESS U. OF P. CLUB TOMORROW

Former students of the University of Pennsylvania are invited to be present at a meeting of the University of Pennsylvania Club, tomorrow night, at the University Club.

Dr. James G. McKay, of the club, will deliver an address thanking all service men for the part they played in the recent war. Moving pictures, taken at the university, will be shown at the meeting.

EBERT AND NOSKE LIVING TOO HIGH

Critics Point to Large Bills Incurred by Pair at Darmstadt.

BERLIN, Nov. 10.—President Ebert and Gustav Noske, minister of defense, have been criticised for the expense bills they incurred during their recent stay at Darmstadt. The critics say that luncheons and dinners cost upward of $1,000, exclusive of wine, of which more than 200 bottles were consumed, and complain that $110 for spent or floral decorations.

Such items, say the critics, scarcely can be reconciled with the government's admonitions to the public to account for every penny. They accuse the present government of keeping up "all the expense of the imperial regime and none of its dignity."

RANKIN CO. OPENS OFFICES IN CITIES ON WEST COAST

CHICAGO, Nov. 10.—The William H. Rankin Company, of this city, announced that it has opened offices in Los Angeles and San Francisco, Cal. This announcement followed a statement issued recently that the company had become associated with Charles F. Higham, Ltd., of London, England, to represent them in Great Britain.

The Rankin Advertising Company now has offices in New York, Chicago, Washington, Los Angeles, and San Francisco.

The new offices have been opened in the Title Insurance Building in Los Angeles, and 74 New Montgomery street, in San Francisco.

PARIS HAS GERMAN MUSIC.

PARIS, Nov. 10.—German music, barred during the war, again has appeared on the programs of orchestra concerts, and is being heard at some of the theaters. A referendum taken recently at a concert resulted in an almost unanimous vote favoring its return.

At the Theaters This Week

POLI'S.

The Vanderbilt Producing Company presented "Irene," a musical comedy by James Montgomery, music by Harry Tierney and lyrics by Joe McCarthy, before a packed house last night:

THE CAST.

Donald Marshall	Walter Regan
Robert Harrison	Hobart Cavanaugh
J. P. Bowden	Arthur Burckly
Lawrence Hadley	John B. Litel
Clarkson	Walter Croft
Irene O'Dare	Edith Day
Helen Cheston	Eva Puck
Jane Gilmour	Gladys Miller
Mrs. Marshall	Florence Mills
Eleanor Worth	Bernice McCabe
Mrs. O'Dare	Dorothy Walters
Mrs. Cheston	Lillian Lee
Madame Lucy	Bobbie Watson

So many musical comedies are neither musical nor comic that it is like a breath of fresh air in a soft coal mine to greet "Irene," which is both musical and comic. Also, though not exactly important, a real plot can be discovered and tracked to its lair, thus establishing a record for musical comedies in recent seasons.

Irene O'Dare, a New York shop girl with aspirations, meets Donald Marshall, a wealthy young man who happens to need just that minute several good looking girls to aid a friend in starting off on a successful American career a London modiste, Mme. Lucy. There you have the trio necessary for the success of the show, Edith Day playing Irene, Walter Regan playing Marshall and Bobbie Watson the male modiste.

Miss Day won a host of new friends by her characterization of Irene O'Dare, the Ninth avenue shop girl who becomes almost overnight "The O'Dare," with a genealogical tree, costing $500, extending back to the second century. As the shop girl she was natural and humanly possible. As "The O'Dare," transformed by beautiful clothes, she is immense.

Walter Regan was not "stagey," which is saying considerable. He might have been a wealthy young man doing just what he did and falling in love just as he does. And who could blame him?

As Mme. Lucy, Bobbie Watson was perfect as the male modiste. He never even approached the thin line that would have ruined the impression upon the audience. And he was refreshingly comic.

Music? Oodles of it. Miss Day's "Alice Blue Gown" provided the sentimental hit of the first act. Her "Sky Rocket," with the assistance of the entire company, was the hit of the second act, if not of the show itself. For swinging rhythm "Sky Rocket" is second to no song heard here in many days.

Two pleasing little ladies contributed much to the enjoyment of the evening—Gladys Miller and Eva Puck. They were shopgirls who became ladies. They were graceful dancers and dainty singers who scored a decided hit.

"Irene" should endure for many weeks, becoming better as it goes along.

LYCEUUM.

Burlesque, musical comedy, and vaudeville constitute the entertainment of Thomas Beatty's "Oh Frenchy" company at the Lyceum Theater this week. The vehicle is entitled "A Day In a Moving picture Studio." The chief fun-making is in the hands of Al Martin, who is assisted by Jules Jacobs. The supporting eompany consists of Johnny Buckley, Hazel Ford, Walter Austin, Lottie Lee, and Martha White.

STRAND.

Half a score of winsome, shapely lasses, from among the flock of bathing girls that Mack Sennett has made famous on the screen, or who, perhaps, have made Mack Sennett famous, are appearing in person this week at the Strand in conjunction with the five-reel comedy, "Yankee Doodle in Berlin."

Washingtonians evidently have an eye for pulchritude, and the picture and the girls appeared before capacity performances. Judging from comments of passers-by who had seen the show, it was the bevy of girls and not the picture that really was the attraction.

At any rate, the comedy was not so terribly uproarious, perhaps the effects were lessened by dragging a two-reel comedy into a five-reel proposition.

The story deals with the adventures of an American aviator who flies to Berlin in the guise of a beautiful damsel, and picks up an acquaintance with William and his family, not forgetting Von Hindenburg, or "Hindy," for short. The aviator gets the secrets, wigwags them to a waiting partner, and makes his escape.

Bothwell Brown, rather well known for his female impersonations, takes the part of the aviator, while Ford Sterling as the Kaiser, Mal St. Clair as the Crown Prince, Bert Roach as Von Hindenburg, and, of course, Marie Prevost as one of the girls, make up a very acceptable screen cast.

METROPOLITAN.

"I "Please Get Married" in its articulate version had possessed the magnificence of setting and the uniformly artistic finish that characterize the famous farce in photoplay form, as revealed to capacity audiences at Crandall's Metropolitan Theater yesterday, it probably would still be reigning as the laughing hit of Broadway. Viola Dana and Antrim Short, incidentally, contribute impersonations of the harrassed young newlyweds that compare rather more than favorably with the original portrayals of the amusing figures in the play first etched by Edith Taliaferro and Ernest Truex.

It would be well for young people contemplating surreptitious matrimony to lend their earnest scrutiny to this pictured tale of adolescent love attempting to combat the combined embarrassments heaped upon it by irate parents, an outraged clergy and over-zealous plain clothes men assigned to a fashionable hotel. There should be no doubt about the legality of the marriage. A burglar married Muriel Ashley and Ferdy Walton. They were fooled completely by the perfection of his disguise and the fact that he was known as the "Parson." It was only the fact that this prowler in the night happened to be a regularly ordained minister suffering an attack of amnesia that enabled those most directly concerned to unravel a series of complications, pursuit to a hasty elopment, that threatened the reputation and peace of mind of two eminently respectable families. The elopers in the ecstacy of their perfect love were the least concerned of all that they might not be married with all of the surety that conventional society deems requisite.

Supplementing the major feature of the bill are a number of unusually interesting subsidiary features.

PALACE.

Any doubt that may have existed in the minds of the skeptical as to the wisdom of the Ince maneuvér that made Douglas MacLean and Doris May a team of cinema co-stars, was completely swept away by the forceful and finished manner in which this pair of players put over at Loew's Palace Theater yesterday their first starring vehicle, "23½ Hours Leave," an Ince adaption of Mary Roberts Rinehart's Saturday Evening Post story of an cantonment love affair.

Mr. McLean, who is a former Washton youngster, evidenced an ability to interpret high comedy that was positively remarkable in its skill. Doris May, his co-starring team mate, is one of the most charmingly ingenuous types the screen has seen to advantage in many months.

"23½ Hours Leave" is one of the best of the Rinehart stories. It concerns a rookie and his bet with a sergeant that the rookie will be invited to breakfast with the general. The manner in which this thought is worked out includes a love affair, a spy plot and a tense and never-ceasing suspense that excites only the highest praise.

The picture was supplemented by a number of excellent minor features and the Palace Symphony Orchestra contributed "Carmen" (Bezet) as an verture number.

CRANDALL'S.

A vivid film a study of diplomatic intrigues and sensational devotions embracing every stratum of society in Paris is on view at Crandall's Theater the first four days of this week under the title of "The Snares of Paris," with Madlaine Traverse pictured in the role of stellar importance.

Miss Traverse is cast in the role of Marguerite Coullard, wife of the French minister of foreign affairs. Her life has been free from everything but the appearance of social intrigue with persons outside her own social circle. Her husband is preparing a secret treaty of immense importance for illicit uses to Belloc, a traitorous operative in the French secret service stationed in another country. A murder is committed in an effort to secure the coveted document, and in her attempt to render aid to the victim, Mme. Coullard discovers a son by a former marriage in an Apache naunt in the lowest quarter of Paris, where he has sunk to the uttermost depths as an absinthe fiend. From this point the narrative pursues its flambuoyant course with all of the wild rush of unalloyed melodrama—in a de luxe setting that stamps the picture as one upon which great artistic thought and a large amount of money have been expendd.

RIALTO.

"Anne of Green Gables" was presented at Moore's Rialto Theater yesterday as the week's attraction, it also being the premier showing of the picture anywhere in the country.

Mary Miles Winter appears in the title role. This delightful young actress steps into a part that fits her perfectly, and as a result is revealed at her best in a story of the joys and sorrows, the smiles and tears of sweet sixteen.

The story deals with the adventures of young Anne Shirley as she grows up into womanhood. She comes to the "Cuthberts," an elderly brother and sister, who live at Green Gables, in a small, out-of-the-way New England town, after they have requested the State orphan asylum to send them "a willing child." Through misunderstanding, the authorities send "Anne" instead of the boy requested. Her welcome is cold, but they accept her on trial. Her charm and her delight at living with a family finally win the love of the Cuthberts, although the many scrapes into which Anne gets herself are a great trial to her staid foster parents. Of course, there is a certain young man in the town, and every indication that the wedding bells will soon be ringing.

Listed as an added attraction is Hector Goldspink, lyric tenor. Selections for the week include popular numbers, such as "Dear Old Pal of Mine" and "I Hear You Calling Me." Operatic numbers are given as encore.

The Rialto Symphony Orchestra, under the direction of Daniel Breeskin, runs Mr. Goldspink a close race for musical honors. The overture for the week is "Classical Favorites."

GARDEN.

The visualization of Richard Harding Davis' red-blooded novel of romance, love and adventure, "Soldiers of Fortune" enters upon its third week at Moore's Garden Theater today.

Allan Dwan director and producer of the photodramatic version has handled the story in a manner that leaves little to be desired.

The Garden Symphony Orchestra in conjunction with organ recitals provide a musical setting which adds much to the enjoyment of the show.

NATIONAL.

"The Canary," a musical comedy in three acts, translated from the French with music by Ivan Caryll, Irving Berlin, and others.

THE CAST:

Eugenie	Mary Phillips
Mrs. Beasley	Alice Bentley
Ned Breeze	Eugene Revere
Mr. Trimmer	Cosmo Bellew
Dr. Dippy	Wilmer Bentley
Dodge	James Doyle
Fleece	Harland Dixon
Timothy	Joseph Cawthorn
Julie	Julia Sanderson
Mary Ellen	Maude Eburne
A minister	George Egan

"The Canary" is an enjoyable musical comedy, and then practically eevrything is said. There is a minus plot clothed with a number of songs and dances. Some of the songs are sweet and catchy, and some are adequately described by Rube Goldberg, "They don't mean anything."

The dancing, however, was a treat. Doyle and Dixon could have danced all evening, and then the audience would have asked, like Oliver Twist, "for more." Julia Sanderson, winsome and popular, also contributed some of the light fantastic, and the only regret about Marie Callahan's work was that she was not given an opportunity to dance until the last act, and then not very much. She is "small but petite," as a wise New York press agent with a limited knowledge of French once remarked in the office. Her dancing is dainty, graceful, and extremely pleasing to the eye.

The first scene is laid in an antique shop, and most of the pokes are quite in keeping with the setting of the act. "A Thousand Years ago," one of theose River Nile things, with Egyptian dancers, and a quartet of wrapped mummies is quite the best thing in the first act. In fact, that song and the other by Miss Sanderson, "I Have Just One Heart," are about the only ones that are catchy enough to be remembered by the time you have reached the car line after leaving the show. The canary, by the way, is not a bird, but a grown-up diamond.

The sporting editor's parlance is well suited for describing the second act, and could read like a description of one inning of a game, "one run, one hit." The hit was Miss Sanderson's song "I Have Just One Heart," and the run was scored by Maude Eburne, who came in the second act as a sort of pinch-hitter, and immediately produced the goods. Taking the part of a "Hibernian Theda Bara" she saved an otherwise drab act. Especially clever were her attempts to vamp Cawthorn. She is one of the real comediennes of today's stage, and for broad comedy is right up with the leaders.

The last act, as usual with most musical comedies, is devoted to untangling the rather scanty skein of plot. Audiences these days may laugh at risque jokes, but it is very doubtful if they really enjoy them, and the blue pencil could be effectively used in one or two places. Furthermore, a pretty song such as "Love Me In the Spring" does not need profanity to "put it over."

As for Cawthorn, he is Cawthorn all the way through the play. Eugene Revere is acceptable as Ned Breeze, and the chorus was pretty.

KNICKERBOCKER.

Presented as the secondary feature of the bill at Crandall's Knickerbocker Theater yesterday, "Bill Behaves" proved one of the most satisfactory vehicles ever afforded "Smiling" Billy Parsons as an outlet for his inexhaustible fund of rotund exuberance.

The chief photoplay feature was the film version of "Please Get Married," a complete review of which will be found in connection with the Metropolitan Theater.

COLUMBIA.

"L'Apache," the newest Ince production to bring Dorothy Dalton to the screen of Loew's Columbia Theater, where it began a four-day run yesterday as a first-time shown picture, is an unusual story of great dramatic force. The Paris underworld is the locale of most of its action. Two strongly contrasting roles are assumed by Miss Dalton.

At the start, Miss Dalton is seen as a girl of the slums, in virtual slavery to an Apache gang leader. She flees her brutal master; meets an American girl of striking physical resemblance who had been leading a shameful life with a profligate she loves. The story as developed, shows the manner in which the slum girl escaped from her sordid and impossible surroundings and how the American girl escaped from her life. The slum girl finds love and the other finds death and the manner in which these developments are depicted makes "L'Apache" one of the strongest and most colorful photodramas the screen has witnessed in months.