

# DIVERSE PRODUCTIONS AT LOCAL PLAYHOUSES AND SOME INTERESTING PHOTODRAMAS

## NEW YORK SENDS US AN EVENING OF FUN

The Washington Square Players appear at the Little Theater in Five Merry Plays

A ROAD HOUSE IN ARDEN, a whimsicality of the Shakespearean sort, by Philip Moore, at the Little Theater, commencing Monday. "A Road House in Arden," a whimsicality of the Shakespearean sort, by Philip Moore, at the Little Theater, commencing Monday.

America's most remarkable theatrical adventure in many, many years is the theater of plays, players and scenery created by the Washington Square Players, first in the Bandbox Theater on the upper East Side, and now in the more fashionable Comedy. They started as stark amateurs, acting the part of plays they wanted to in the way they liked, and meant, in general, acting the part of thing Broadway never gives us and giving us an odd and suggestive production of equal parts simplicity and "pep"—at fifty cents a seat. The result was naturally a success of sensation. It has meant a certain letting of the eye toward the box seats, but it has brought them untold praise and fame that spreads even unto Broadway street. After a tour of the Washington Square Players returned to the Little Theater last night for a week's engagement, playing to a crowded and enthusiastic house.

The bill was familiar to Philadelphia. The Washington Square Players themselves acted Mr. Goodman's amusing and sippy little comedy, "Eugenio's Spooking," in which they were here on their previous visit and acted it better. Our own Stage Society gave Mr. Macerlinck's rare "Miracle of St. Anthony" and Philip Moore's broad and pungent burlesque "Helen's Husband," but without half the finish. Indeed these two were the best portion of last night's entertainment so far as a rounded performance is concerned. The other two Philadelphia artists gave "Helen's Husband" a much better setting. But nothing we have done here and nothing else that the Washington Square Players did last night could stand beside Lee Simon's delicately conceived background to the beautiful and whimsical adventure of St. Anthony, the story of the dead and the living, and the most beautiful of the acting in Sparto-Germanic satire on "scraps of paper" and such like was out of the common, but Maxwell Faery, Elizabeth Patterson and Samuel Lane in "St. Anthony" were exceptionally good, and Ralph Roder's saint was a figure from medieval murals, full of a singular spiritual beauty.

My Roder also did the second best piece of acting of the evening in his sporting nobleman in Schnitzler's "Literature." It is a delicious comedy, brimful of wit and good fun with the Washington Square Players. The climax, when the two parted lovers discover that they have used their own love letters verbatim in the most "disgraceful" and "silly" of the acting in Sparto-Germanic satire on "scraps of paper" and such like was out of the common, but Maxwell Faery, Elizabeth Patterson and Samuel Lane in "St. Anthony" were exceptionally good, and Ralph Roder's saint was a figure from medieval murals, full of a singular spiritual beauty.

**Theatrical Baedecker**  
"Futah and Permuter in Society," with Maxwell Faery, Elizabeth Patterson and Samuel Lane.

## GRACE LA RUE IS HIT OF BILL AT KEITH'S

Hermine Shone and Co. in Allegorical Playlet Also a Bright Spot of the Show

Did you ever hear of instantaneous reproduction? See Grace La Rue at Keith's this week and you may understand what it means. Some persons may call it magnetism; others would say it was wonderful technique; but, regardless of what the painfully stereotyped definition might be, Miss La Rue received such a cordial hand-shake from the audience that she made her departure with much difficulty after she had sung nearly a dozen songs, which ran all the way from grand opera to musical comedy.

Her gowns and her songs, her style and her smile, were all original. Best of all, towering above her talent was that element of superior refinement which is popularly known as "class," which fairly teems with her in every act.

When it came to laughter, the Avon Comedy Four was the fun trust. This time it was speaking in which they were here on their previous visit and acted it better. Our own Stage Society gave Mr. Macerlinck's rare "Miracle of St. Anthony" and Philip Moore's broad and pungent burlesque "Helen's Husband," but without half the finish.

**Ocean Beach—Globe**  
"A Day at Ocean Beach," a miniature musical comedy, proved an excellent headliner at the Globe last night. There are several numbers of specialties, catchy songs and dances. The act is well staged and the cast a capable one.

**Melody Monarchs—Nixon Grand**  
The "Melody Monarchs and Melody," a company of seven superior instrumental and vocal artists, was the headliner at the Grand last night. It is one of the brightest musical acts in present-day vaudeville.

**COMEDY DRAMA SCORES AT WALNUT STREET THEATER**

Miss Nancy Boyer, Philadelphia, applauded in "The Woman Who Paid."

**Phon Friends—Penn**  
"The Phon Friends," portrayed by Stephen and Brunell, proved a breezy and delightful headliner at the William Penn Theater last night.

**STRONG SOCIOLOGICAL PLAY SEEN AT KNICKERBOCKER**

"The Home Without Children" Well Acted by a Capable Cast



**LAURETTE TAYLOR**  
Who returns to the Broad November 13 with a new play by her husband, J. Hartley Manners, called "The Harp of Life."

## THE "POTASH" PLAY IS CUT TO MEASURE

1916 Style of Cloak-and-Suit Dramaturgy Just Fits Hebraisms of Abe and Mawrus

ONCE it was the cloak-and-suit drama. One thrilled the pulses to swifter beat; the other touches to constant smiles and prompts the occasional tear. Of the new Potash and Permuter it may be said that it is both better than its predecessors and not so good.

There is nothing in the piece that the Drama League could take offense at, even though it does not illustrate any too well the academic distinctions of the three unities and the fivefold division of the classic drama.

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## WINNING ED WYNN WINTERGARDENER

His Famous Simper Transplanted into Crazyquilt Entertainment at Lyric

"THE PASSING SHOW OF 1916," a review in form of a play, at the Lyric, with Ed Wynn, Belle Ashby, Herman Timbers and many other members of Management.

It is a little boy in his mother's drawing room with a bucket of paint, a saw and free use of the chandelier. He will do a lot of things that may not be very high art, but, in all probability, will be funny, full of color and light, and will be their assortment of ideas.

## MARY AND DOUGLAS DIVIDE THE HONORS

Miss Pickford, at Stanley, and Mr. Fairbanks at Arcadia; Regent's Clever Film

"LITTLE MARY" is to be congratulated on having acquired, temporarily, a real director, who can bring out all her old charm and mobility and still keep her within the frame, with no undue emphasis on her stardom.

## PROMINENT PHOToplay Presentations

**ALHAMBRA** 12th, Morris & Passunk Ave. Mat. Daily 2; Evgs. 6:15-9:15  
**Clara Kimball Young** in "The Common Law"

**APOLLO** 9th and Thompson Matinee Daily  
**Owen Moore & Marguerite Courtot** in "ROLLING STONES"

**ARCADIA** CHESTNUT BELOW 19TH  
**DOUGLAS FAIRBANKS** in "AMERICAN ARISTOCRAT"

**BELMONT** 5th and ABERDEEN  
**Clara Kimball Young** in "The Common Law"

**CEDAR** 90th and CEDAR AVE. Mat. 1:30 & 3:30, 8:15 & 10:15  
**DUSTIN FARNUM** in "THE PARSON OF PANAMINT"

**FAIRMOUNT** 30th and GIRARD AVENUE  
**Lou Tellegen & Cleo Ridgley** in "THE VICTORY OF CONSCIENCE"

**FRANKFORD** 4711 FRANKFORD AVENUE  
**Lou Tellegen** in "VICTORY OF CONSCIENCE"

**56TH ST. THEATER** MAT. DAILY 1:30, 3:30, 8:15, 10:15  
**PAULINE FREDERICK** in "THE WORLD'S GREAT SNARE"

**JEFFERSON** 30th and DAUPHIN STREETS  
**JUNE CAPRICE** in "THE RAGGED PRINCESS"

**LEADER** FORTY-FIRST AND MARKET AVENUE  
**FLORENCE & WALTON** in "THE QUEST OF LIFE"

**LIBERTY** BROAD AND COLUMBIA  
**Lou Fields and Doris Kenyon** in "THE MAN WHO STOOD STILL"

**LOCUST** 5th and LOCUST  
**FRANCOIS D. BRESNAHAN** in "THE DIPLOMATIC SERVICE"

**EUREKA** 40th and MARKET STS.  
**NORMA TALMADGE** in "THE SOCIAL SECRETARY"

**A. B. C. THEATER** 3rd and CHESTNUT  
**Douglas Fairbanks** in "The Lamb"

**GARDEN** 2nd and LANSOWNE AVE. BENEVOLENT 9:30 TO 11  
**ALICE BRADY** in "The Lamb"

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## BOOKS JUST PUBLISHED

**The Life of John Marshall**  
By ALBERT J. BEVERIDGE  
2 Volumes, \$5.00  
**Campion & Company**  
1316 WALNUT ST.

failed. Mr. Hall's tale, which incidentally gives the value of the veteran photoplaywright, has been slashed right and left in parts with a censorial cracked infinitive for poor measure.

Stanley—"Less Than the Dust," Aircraft, with Mary Pickford. Story by Hector Turnbull, directed by John S. Rose.

Arcadia—"American Aristocrat," Fine Arts Triangle, with Douglas Fairbanks. Story by Anita Loos, directed by Lloyd Ingraham.

Belmont—"The Common Law," with Clara Kimball Young. Story by William Somerset Maugham, directed by Fred S. Dyer.

Fairmount—"The Victory of Conscience," with Lou Tellegen and Cleo Ridgley. Story by Edward L. Taylor, directed by Victor D'Amico.

Frankford—"The World's Great Snare," with Pauline Frederick. Story by Mrs. E. W. Benson, directed by Victor D'Amico.

Jefferson—"The Ragged Princess," with June Caprice. Story by William Somerset Maugham, directed by Fred S. Dyer.

Liberty—"The Man Who Stood Still," with Lou Fields and Doris Kenyon. Story by Edgar Allan Poe, directed by Victor D'Amico.

Locust—"The Diplomatic Service," with Francois D. Bresnahan. Story by Charles G. Loring, directed by Victor D'Amico.

Eureka—"The Social Secretary," with Norma Talmadge. Story by William Somerset Maugham, directed by Fred S. Dyer.

A. B. C. Theater—"The Lamb," with Douglas Fairbanks. Story by H. G. Wells, directed by Victor D'Amico.

Jonah Shake Hands With Me" made the biggest song hit and he and Jerry Condon, with Alf. B. Olson as an automobile thief, kept the audience laughing. Some new songs were introduced by Russell Franklin in his scenic sketch, "The Band Garden Cabaret."

Changes at the "Met"  
Last night Sousa celebrated his sixty-second birthday. Charlotte introduced a new and appropriate skating figure, the candle dance, and the company of "Zip, Hip, Hop, Boogie" felt generally satisfied over the start of their last week at the Metropolitan.

7 Fine Diamonds in Platinum Setting ONLY \$325  
New model—a most fashionable ring—just the thing for engagement or Christmas gift.

Minstrel-Dumont's  
President Wilson was praised by the blackface comedians in song and just at Dumont's show last night. Vic Richards' rendition of "If You Want to Meet a"

MITCHELL'S  
Established 1878  
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