EVENING LEDGER-PHILADELPHIA, TUESDAY, APRIL 24.

WO COMEDIES OF AMERICAN LIFE ARE GIVEN SPRING PRODUCTIONS IN LOCAL THE SURE-FIRE MATERIAL

From Home" COUNTRY COUSIN. Comedy in four acts, Booth Tarkington and Julian Street, Booth Robert Milton, Management Klaw Brigner, and George C, Tyler, Broad Theatre Alexandra Carlisis Price Alexandra Carlisis Price Alexandra Carlisis Provesherry Reynolds, 3d Eugene O'Brien Howitt Regional Mason Howitt Alexandra Carlisis Provesherry Reynolds, 3d Eugene O'Brien Hawitt Neel Haddon Mason Mason Mason Hawitt Double Singer Robert Adams Revert Adams George Howell Gore Tue Time is 1916.

Discloses a Feminine "Man

Act I-The Time is 1916, Act I-The sitting room at Mrs. Howitt's, Misrills, O. Act II and IV-Inside the cottage, Act III and IV-Inside the cottage, Act III-A and IV-Inside the cottage. "The Country Cousin" is our old friend, "The Man from Home," in skirts. This time the scene is not Italy, but Ohio and the American seashore. The wasters and liars are not foreigners of title, but a "horsey set" of Americans. The imperiled soul, ared through the plain-spoken, steriir,-hearted heroine, is that of a girl, alone, but the characterization, the dialogue, the whole paraphernalia are those of Daniel V. Pike and William T. Hodge. "The Ameri-an Cousin." in spite of "timely references" a the United States and Kaiser Wilhelm, is the United States and Katser Wilhelm, is o newer than her own spiritual uncle from

komo, Ind. Hazarding theatrical predictions is more an hazardous. Possibly New York or the evinces, or both, are tired of the homely evinces, or both, are tired of the homely usins of Daniel V, as conceived by Mr. arkington. Yet it is hard not to predicate "sure-fire hit" for "The Country Cousin." "sure-fire hit" for "The Country Cousin." It is the sort of material that can hardly all to get across. It is "what the public mats." measured by rule of thumb, cut on the pattern of the usual, the usually liked, understood and the frequently alked-about. If it does not "arrive," either act three for the "big denunciation scene" rashions in this sort of thing have shifted In some ways "The Country Cousin" dearven her predicted success. She is a good and better than "The Man From Home" in harpness of dialogue, though the tempta-tion to give the reputedly clever characters upid sentences to utter that the allegedly nid ones may "come back" with clever swers has been too much for the play-rights. Some of the situations are defedly more pithy than those in the ear-r entertainment. The Big Scene, haltngly led up to, arrives with telling effect uite a smashing speech by the cousin. of dialogue here and there suggest humorous foundation and an aptitude or natural speech that never exactly fits with the generally stagey tone of the

It's an old cry, but just why does Mr Tarkington, whenever he writes a play, for-set his palette of human colors and see -the red of the footlights and rouge? one could forgive the old theatrical Adam in him if he were content to offer melo-frama or comedy on the basis of sheer theatrical diversion. But he puts such atress on the actuality of his people, his situations, that whatever adroltness in-beres in their creation is forgotten. Realstic drama doesn't consist of references to strawberries and anecdotes of Ohio aracters" (no matter how diverting they may be) or reproductions of 'society'

On convincing or novel characters "The On convincing or novel characters "The Country Cousin" is rather shy. There is Nancy Price, the soul of the Middle West, fairly well limned. There is the impres-sionable mulden who leaves home and mother for giddy, parasitic father, who previously had left his wife. There is the oraforkal, Ohio boy with enormous self-confidence in becoming a United States Sec. onfidence in becoming a United States Senor (a flash of "Seventeen" and happier spiration here). There are the highly inspiration here). There are the highly bounders" in truth not far removed from "Life's" "Fullern A. Goat." It is not that such types are impossible. They simply no longer are dramatic convency, except for millions that like their villality black and nspiration here).



even when the sequence of the delicious Mozart sonata was rudely broken. land village and the singing and acting There are several reasons why two-plano recitals migh the encouraged. They sparsely dot otherwise thickly occupied musical of the cast contributed to the delightful Another rather elaborate offering, pro-voking more guffaws, was John B. Hymer's seasons. They make available some delecta-ble music not heard at the customary con-"Tom Walker in Dixle," which made a decidedly good impression on its first ap-pearance here. The "darky" humor of Hymer as "Tom." his ludicrous bargaining certs and recitals. But the main argument for them is that they breed a friendly and interesting rivalry, not necessarily one of noise, but honest artistic aggression, coupled with a brotherly (or sisterly) comprehen-sion. The whimsles of "genlus" cannot

nevelty in any of the situations. Yet it is all quite pretty and attractive, if never very very well afford self-display in such moclose to life. Pictorially, the production claims attention on the score of its rich, ments. James Huneker, in a recent brilliant article, deplored the vanishing grand manner among planists. Recalling the days of leo-among planists. Recalling the days of leo-and the days of leo-calculated to draw a full house of women calculated to draw a full house of women tions and felt them to be lacking in some of the magnificent qualities of other times. and children, even on a warm afternoon Such was the case at the Stanley yesterday. Two-plano recitals have this also to be said for them: They have a tendency to check

strength and realism. Both were well sup-ported by the entire stock company. The scenic effects, so necessary to the successful presentation of this western melodrama, were fully adequate. The staging followed the plans of the original Belasco production. This play, which is considered Belasce's masterpiece and has been presented all over America for more than a decade, has the distinction of having been a vaudeville sketch, a grand opera and a motion picture. The operatic version was written by Puc-ciai and Caruso appeared in the role of is due to the star. Of what waters of youthfulness has this, our Marguerite, drunk that she can remain so juvenile? In her capable little hands the doll baby character of the heroine is not only passable, but tolerably fetching, and the unlikely parts of the story merely unlikely, and not offensively false. We have seen, before this, photoplays dealing with young things whose papas were gamblers. There is no cini and Caruso appeared in the role the outlaw hero.

In

'REBECCA'S' SUCCESSOR **A FINE, LARGE FAMILY** "Mother Carey's Chickens" Proves Fresh, Fragrant,

"Homey" Play

CAREY'S CHICKENS." A comed By Kate Douglas Wiggin and Rache From the book of the same it: Douglas Wiggin. Staged by Ma. Presented by John Cort. The Adel re. Cast: olan Popham.

Charles Eator Marie L. Day Ann Chadwick, Ph. D Harry

About a decade age Hughey Dougherty bawled out in meeting and Dr. Munyon wept outright at the pathos of "The Music Master" as given in the Adelphi Theatre. There were no such lachrymose exhibits in the same house last evening when Kate Douglas Wiggin's new play, made from her book "Mother Carey's Chickens," in colloboration with Rachel Crothers, was divulged to Philadelphia-a theatreful of it -as it worked its way from a Pittsburgh premiere to Broadway. But many persons less important but more reticent than the notables mentioned wiped away a furtive tear at the touching quality of this new comedy of home, which is hardly drama so much as acted narrative of the sort that has "heart appeal." And because it touches somewhat commonplaces and by that token widespread emotions it should be as successful as the same author's "Rebecch of Sunnybrook Farm." There were no nota-bles present so far as a casual glance would show—even the first flight of dramatic crit-ics took its duty elsewhere—but just folks who like to be diverted in the playhouse, who don't care to perform problems in the Euclid of dramaturgy, who do not wish to

book to the stage a simule little and of heart and feeling, a bit homeved in ment, a bit conventional in hume more than a bit obvious in the ma-plot complexity and dramatic suspen is all just a fine, fresh, fragrant tra of an idealized life which happens set in New England, but which ma-set in New England, but which ma-set anywhere, and which marches -off the stage a set of characters w types, but typical, with an individua in so far as they are essentially in so far as they are essentially hum beings, with ordinary humanity's woes a

The mechanics of the piece do not creat but the cogs and wheels go around in play sight of the least sophisticated auditor. If the first act there is a naive and somewhe sight of the least sophisticated auditor. In the first act there is a naive and somewhat outmoded direct exposition of the prem-izes of the piece by the conversational ex-planation, and after that all moves smoothin with the audience always abreast of the action, and in the case of the trained play-goer sometimes with a handleap to its ad-vantage. What the audience learns di-rectly is the story of the Carey family, fatheriess, coming to live in the big Yel-low House in Beulah, N. H., several of them kids and their dear delightful mother. The house has been bought on a fluke, and the real owner turns up, but as he fails in love at first sight with the eldest chick of Mother Carey he has no desire to take the loved property from her and them. There is the usual array of quaint village types to give local color in this case of Yankee-dom, as well as an academy schoolmaster, a hard father and an aspiring young ar-tist. Needless to say, the strands are all woven into a compact and harmonious tex-ture at last to the satisfaction of all con-ture at last to the satisfaction of all con-

ture at last to the satisfaction of all concerned-the Careys and the audience.

Marion Barney, remembered from her days here as a stock idol, played the Mother with a good deal of fine feeling. Antoinette Walker, who played the Music Master's daughter, has grewn not an inch or a minute older since that day, and made Nancy a delight to the eye. Lorin Raker, last seen here as a boy actor, provided a good study of ingenuous cubbood, and the various genre roles of the New Englanders were capitally realized. . Rebecca won a host of friends. Mother

Carey's chickens is Rebecca multiplied by four W. R. M.

Charlotte Adopts Commission Rule CHARLOTTE, N. C., April 24 .- Charlotte voted by a majority of 422 to adopt see a clinical dissection or be participants the commission form of government, in a psychological laboratory test, at least in the theatre. The new charter will become effective in May, the city to be governed by a Mayor Mrs. Wiggin and Miss Crothers are not and two commissioners to be chosen by

dramatic psychologists or surgeons. They election May 8.

The Right Kind of Plumbing A visit to our showrooms will help you in the selection of the most satisfactory bathroom fixtures for your new home, for here you will find the most complete line of modern plumbing supplies in the city. Our sanitary engineers will be glad to advise you-without obligation



of an English accent. Her performance is beautifully defined, rich in a sweet, casual umor, tender and hearty. Mr. O'Brien igain proves what a player of talent can do with thankless material. Rarely have neredible states of mind been so touched to the human issue by an adept actor. Phoebe Foster displays good training, good ooks and convincingly disagreeable femithe qualities as the wandering daughter. leiene Johnson is appropriately devilish as the giddy stepmother. These people and others make the comedy

ertaining and sometimes impressive. But it will, of course, be cut to reasonable lengths, and "eyther" and "he looked like he was" not bracketed by the same speaker. B. D.

NEW COMEDY DRAMA AT ORPHEUM THEATRE "Come Back to Erin," Irish Play Fea-

turing Walter Lawrence, at Germantown Playhouse

"Come Back to Erin," a new play of life in the pleturesque Emerald Isle, was presented in this city last night for the first time at the Omition and the first time at the Orpheum Theatre and made a favor-Impression. The play is a comedy-a in four acts. Waiter Lawrence had ading role, and aside from being a finished actor he has a pleasant voice, which captured the audience from the beginning many of the sld and new Irish songs included many of the old and new Irish songs that have thrilled music lovers for the last gen-

The action of the play is replete with startling situations that are intensely grip-ping, and in addition the play is filled with heart interest and has brilliant fiashes of nedy running through it that kept the amused.

The cast assisting Mr. Lawrence is of un-usual merit and helped materially in round-ing out a pleasant entertainment.

The Girls From the Follies

"The Girls from the Follies" enlivened the stage of the Trocadero Theatre yester-day, the former being the name of the bur-laque organization that is holding forth with comedy, song and dance this There are a number of interlarded pecialties, several with a distinct vaude-life tinge, and any number of farcical sit-ations in the burlettas offered. The feaured performer is Amora.

Continuing Plays

"Fair and Warmer," now in its last week t the Garrick, offers a novelty in its cast. Joius Robb takes the place of Edna Hib-erd as young Mrs. Wheeler, the inventor t the "green elevator." Janet Beecher and Emest Cossart continue in leading roles.

The Forrest and "Miss Springtime" are aving a combined good time of it. This roduction of a fairly amusing and de-intfully orchestrated operetts is elaborate of well cost

to Long Letty" maintains her boister-sway at the Lyric. This production of musical version of "Thy Neighbor's " is as hard-hitting as a sledge ham-Charlotte Greenwood, Walter Cat-May Boley and Sidney Grant are the

audiences that like their villaing black and their virtue white. Thit is one reason why the play is likely to succeed. Another is the admirable cast. This could scarcely be improved on, though some under the subscream of the source of the s ular "old-timers," Sam and Kitty Morton with "two of their youngest." Fresh plaudits were won by this section of the Morton family.

ness of the playlet.

The sweet voice of Daisy Jean, the tal-ented Belgian musician, and her expressive playing of the piano, violin, cello and harp were encored time and again. She sang in French and English with much feeling. Guinan and Newell's "alleged Chinese circus," included fun ordinarily not found in thrilling aerobatics and whirling danc-ing. A similar theme of acrobatic dancing A and tumbling was offered by the four Amaranth girls in difficult, lightning-like postures. Emily Francis Hooper's grace

postures. Emily Francis Hooper's grace in her song-and-dance with Herbert Mar-bury was well received. The program be-gan with patriotic cartoons and pictures and ended with the final episode of the "Patria" film, with Mrs. Vernon Castle in the title role.

Jansen & Co .- Nixon Grand

The very last word in "mystery satis-faction" was given at the Grand yesterday by Jansen and company, "expert magi-cians." The wizards of the occult had the sleight-of-hand art down so fine that the audience became dazed by a rapid-fire succession of mysterious events. The entire company quickly established themselves as

nagician artists of the first class. magician artists of the first class. Other acts were full of color and pep. The "Late Van Camp" was a good feature, and "Consul, the Monk." furnished a lot of amusement and food for thought. Dooley and Nelson were there with a lot of new humor ammunition, and El Cota and Billy W Wells provided a humb of para enter-

Jim Borton and Bevy of Laughsmiths Piy Their Trade at Burlesque K. Wells provided a bunch of rare enter-The pictures were good

alents.

Bobby Heath-Globe

The ever-popular Bobby Heath, assisted by Anna Long and a number of well-known Philadelphia girls, stars in this week's bill at the Globe. The act was properly headlined, as Heath drew no end of

tainment

The revue—for such it was called—had in it in addition to the usual pretty girls. lots of action and was well staged. New features were introduced for Globe patrons and Bobby Heath himself was compelled

and Bobby Heath himself was compelled to respond to many encores. Other acts on the bill included the "Junior Follies," Victor's musical me-lange, Peggy Brooks, Belmont, Lewis and Belmont, the Van Camps and others.

"Temple of Music"-Cross Keys

"Temple of Music"—Cross Keys Several talented artists dispense up-to-date melodies in Willard's "Temple of Music," which is featured at the Cross Keys. The act is handsomely staged and has a number of surprises. Nieman and Kennedy. a pair of box-car tramps, won no end of laughs with their comedy and songs. Bob Carlin, a former Philadelphian, also added much fun to the show. The sketch "Finders Keepers" deals with an incident in real life and is full of philosophy. Others on the bill included Meyers and White and the Regal Trio.

"Home Again"-William Penn

"Home Again".--William Penn The Four Marx Brothers in "Home Again" proved a worthy headliner for the bill at the William Penn Theatre last night. The plece, which is in the form of a tabloid musical comedy, is brimful of good humor and the sympathetic note which this struck was registered by the continuous applause of the sudience. Chartras and Holiday, also in comedy, made a distinct hit with their takit. Other good acts ware "The ist? Cop" and Juno Saime, contortionist.

Farms to Concentrate on Necessities HAZLETON, April 34.—One bushel of potatoes is to be raised where one basket of strawberries grew before. This is the slogan of many farmers of the surround-ing valleys, where they will concentrate on the necessities rather than the luxuries of life this year on account of the great de-mand for foodstuffs. The lawns of wealthy people all over the city are being trans-termed into potato pathes. Footists report

ARCADIA-"The Desert Man," Kay-Bee-Tri-angle, with William S. Hart. Story by Mar-tin Brown. Directed by Mr. Hart. Photo-graphed by Joe August. the present popularity of "cloistered" and "sacrosanct" styles. In themselves, these styles do actually demand the understand-

The old Hart characters and crises will ing of a master interpreter. But there is a chance that they may so encroach on the thunders of the keyboard that the latter disnot down. Who wants them to? As long as a photoplay actor can keep his stories at the human pitch, give them the accent of sincerity in playing and direction, why demand fresh material? In this case it is sppear and are forgotten. So yesterday's recital was lacking neither in strong emphasis nor in delicacy of indi-vidual inflection. The Bach prelude and fugue had all the massive sculpture of that one of the two stock Hart situations that is used-the saving of a child beloved by Mr. Hart after the boy has been kidnaped and made a decoy to entrap his protector. composer and were, to boot, admirable in the call-and-answer effect. The sparkling humor and interluded wistfulness of the A lot of ingenuity has gone into this part of the tale. So when the blase reviewer is Mozart sonata was a little marvel of sweet-ness and light, each plano giving superb team work in all the movements. Other about to think he knows the whole climax from beginning to end he finds some vig-orous new touches. For example, Hart disteam work in all the movements. Other numbers were a Chopin rondo, the "Im-promptu Rocceo" of Schutt, two things by Saint-Saens and the "Silhouette" suite of Arensky. The reviewer was unable to hear them all. Each one that he did hear con-firmed the well-founded belief that Messrs. Gabrilowitsch and Bauer are technicians and poets in ivory of the most august stand-ter the further that they have those virtracts his foes' attention by causing a barrel to roll into the dance hall where they barrel to roll into the dance half where they are waiting and then "covering" them while he gets possession of the youngster. Some of the riding in the mountainous passes is "shot" against backgrounds of brave pictorial merit. The desert stuff is also brave pictorial merit. The desert stuff is also manipulated beautifully. It's hardly neces-sary to conclude with praise for the simple actuality of the acting. This is exception-ally good in all cases. The photography varies from bad to fine. ing, and, further, that they have those vir-tues of modesty and manly strength that are inseparable from the most ingratiating

VICTORIA-"The Eternal Sin," .Selznick-Brenon, with Florence Reed, Story adapted from Huge. Directed by Herbert Brenon.

CHARM CASINO AUDIENCE The growing reputation of Herbert Brenon as one of the big minds of picture-craft rests on something besides dollars and craft rests on something besides dollars and publicity. Whatever he does (and he chooses some foolish things to do) he does with keen and penetrating knowledge of his implements, of the art possibilities of the profession, of detail and sweep of photo-play settings and exterior shots. "The Eternal Sin" sounds like a garden variety thriller. In reality it is a sympathetic, dramatic, incisive story of Lucrezia Borgia, of hes love for her brother, of the crueity dramatic, inclusive scory of bolterin bound of her love for her brother, of the cruelty wrought in her mind by his murder and of her subsequent poisonings. The producer has evaded nearly the temptation to put raw melodramatic stuff above dignify, psylogy and genuine drama. Enhancing chology and genuine drama. Enhancing these efforts is scrupulous care in archi-tecture and costuming. And the individual acting bf Miss Reed (how stupid producers have been not to use her oftener, with her rare talent!) is another merit.

PALACE-"She" For with Valeska Suratt. Story adapted from Sir Rider Haggard. Di-rected by Kenean Buel.

PALACE—"Me The Sir Rider Hagsard. Directed by Kenean Buel. There are a good many reasons why William Fox should put on a film edition of "She." But the most potent, to the movie mind, is the fact that it is a "vampire story." (By the way, how many motion-picture people know anything about the origin of this vampire business?) "She" is a very interesting bit of work. Not that it lacks unconsciously humorous phases. Cinematographically, it holds the eye throughout so deft is the double printing, so astute the directorial judgment, so really workmanike all the tricks. Of course, no producer, no matter how skilled, could quite take the buriesque edge off the yarn. A lady who spends 2000 years adjusting tulle vells, ordering enemies thrown to the alligators and making snakelike motions may be "the eternal woman." She certainly doen't strike present-day ideals as very poette or credible. Minas Suratt is ever so much better than Rivals Bara or Pearson. She plotographs well. Even if she does live in a cave, there's evidently quite a respectable' satin-swamp nearby, for she wcars that material casually and clingingly.

Farms to Concentrate on Necessities

Film programs in evidence yesterday, al-ready reviewed in this newspaper, were "Joan the Women." at the Chustnut Street Opers House, and "The Purple vs. John

Chicago, Nerve Center of World's Grain Trade

With Danger of World Starving, in These War Times, According to Herbert C. Hoover, This Is an Important Article

With grain prices higher than for fifty years past, the country's attention is turned to Chicago, where much of the world's grain supply is bought and sold.

R. H. Moulton's article in Sunday's Public Ledger forms an interesting sidelight on conditions that affect the food supply of the Universe as they appear in the famous grain pits of the Chicago Board of Trade.

He explains in detail the methods of sale; how business is transacted; and the extremely simple sign language that brokers use in trading. Read his article in

SUNDAY'S

PUBLIC & LEDGER

The "Twentieth Century Maids" brought a mighty flock of laughter to the Casino Theatre last night. Headed by Jim Borton, here is a coterie of funmakers who would

House

sign. The title of the piece is "The Avia-tor" and into its lines have been stuffed smiles to the bursting point. Most of the dances used by the company

Most of the dances used by the company are original, and they show up quite as well as if they had been carefully studied out from some other production. There is a big pantomime scene with Arilne Donaire and Jules taBerbe, who interpreted those dances for which they were famed in Paris. New

> "My Honolulu Girl"-Broadway Alice Berri, the "Doll Comedienne.

made a decidedly good impression at the Broadway with her dainty songs, dancing and keen wit in the headliner for the first and seen wit in the neadmer for the first half of the week, "My Honolulu Girl," in which she was supported by a cast of twenty. The production is a tabloid musi-cal comedy presented by Norman Frider-wold. It is full of good music in individual

wold. It is full of good music in individual songs and chorus, and was well received by the audience. "The photoplay presentation, "The Dere-lict." featuring Stuart Holmes, was also well received. Other acts on the bill were "Mama" and Hill and Ackerman. The headliner for the second half of the week will be "Roseland." a girlle girl act with large cast in songs and stories.

bring a grin to the face of an Indian eigar

20TH CENTURY MAIDS