MAUDE FULTON ACTS IN HER OWN BREEZY COMEDY—POPULAR ATTRACTIONS HOLD OVER

"THE BRAT" REVEALS CHARMING NEW STAR

Maude Fulton Is Also Author of Delightful Comedy Opening Lyric's Season

A DICKENS-LIKE THEME

THE BRAT. Comedy in three acts by Maude Fulton. Staged by Oliver Morosco and Frank-lyn Underwood. Management, Oliver Morosco, Lyric Theatre.

Timson ..... John Findlay
Mrs. Pell Forrester ..... Ruth Holt Boucaut
Angela Smythe, a debutante ..... Helen Stewart
Jane de Pew, an artist ..... Gertrude Maitland
Bishop Ware, Mrs. Forrester's brother ..... Frank Kingdon
Macmillan Forrester, Mrs. Forrester's elder son, a famous novelist ..... Percival T. Moore
Steven Forrester, his brother ..... Edmund Lowe
The Brat ..... Maude Fulton
Margot, a maid ..... Bessie Andra

Time—The present. Place—New York city.
Act I—Drawing room of Lee Forresters' home. A winter evening.
Act II—The novelist's study. An afternoon six weeks later.
Act III—Drawing room as in Act I. Midnight of the same day.

Small audiences are seldom so pleasantly entertained as that lucky group of playgoers that did not fill the Lyric Theatre last night. Quite apart from what the industrious press agent may do, good attractions often have subtle, intangible ways of announcing their presence. A "theatre-wise" public generally heeds these indefinable indications and acts accordingly. Once in a while, however, a wrong scent is followed and the real clue is missed. Footlight fans who disbelieve this should attend "The Brat." They will then learn that a new star, heretofore unknown as an actress, can assume the leading role in a play of her own making and provide a thoroughly delightful evening. They will learn that even the best "dope sheets" are not infallible. Here's hoping that Philadelphians will realize this astonishing fact in time to support Maude Fulton's artistic triumph with solid financial success.

In extenuation of a familiar public attitude it may be alleged that Miss Fulton has been previously exploited in this city only as a graceful dancer incidental to vaudeville or musical farce. No authoritative proof of her abilities as a playwright was available. Broadway, it is true, is said to have liked "The Brat," but distrust of Manhattan as a theatrical oracle is now very prevalent. Some of the offerings billed there live on the "overflow" of nearby hits. Furthermore the practice of forcing runs in order to keep a playhouse open is by this time fairly well known. Those who stayed away from "The Brat" last night may seek to console themselves with such reflections. Under the circumstances, they furnish about the only comfort obtainable.

Miss Fulton's little play is unpretentious and in that very quality lies one of its chief charms. It displays neither profundity nor a mistaken endeavor to reach that state. The thematic substance is ancient, but so deliciously dressed with shrewd character touches, with breezy, credible colloquy, with taste and a sense of light comedy that moves the sensibilities without ever intrenching on the dangerous ground of sentimentality, that one welcomes in old motivation as an old friend. A wise Frenchman has reduced the number of stage plots to thirty-six. It is the engaging manipulation of standardized subject matter that proclaims the worthy dramatist. That Miss Fulton is entitled to this distinction is revealed in the winning fashion in which she has rewritten the ever-captivating tale of Dick Swiveller and the Marchioness.

In this instance the latter personage appears under the guise of a street waif, a quondam member of the New York Hippodrome chorus, who is a typically Dickensian blend of artlessness and worldly wisdom. She is hungry, too, and the famous supper in "Old Curiosity Shop" is re-enacted in an admirable scene in which pert Manhattan slang, faithfully reproduced, replaces the "classic" cockney of the wistful London slavey. Delectable Dick is imitated in the two bibulous but magnetic member of a New York household whose head, a novelist on the track of "types," takes the little dancer into his home and thus unintentionally starts the wheels of romance that revolve toward inevitable love passages between the alleged ne'er-do-well and the winsome heroine. In the course of this development amusing and appealing contrasts are furnished between modern "Rialto" Bohemianism at its shabbiest, at once wise and ignorant, timid and fearless and always frank, and the artificiality of sham benevolence and icy respectability. It would have been easy to make such a picture false and saccharine, after the fashion of "Pollyanna" plays, in which goodness and poverty always go peacefully hand in hand. But the author has avoided such pitfalls. There are occasional technical weaknesses in her work, but its spirit is ever fresh, keen and artistically sound.

Miss Fulton's portrait of the title part is spontaneous and vivid. She has magnetism, a fine feeling for character values, a laudible appreciation of the artistry of restraint and a personality that must make for footlight success. Expert John Findlay in one of his traditional servant parts, Edmund Lowe as the modern Swiveller; Frank Kingdon in a familiar ecclesiastical role, and Percival T. Moore as the specious hunting novelist contribute ably to a well-rounded performance. H. T. C.

"Forward March"—Cross Keys

"Forward March," a musical comedy offering, proved an excellent headline number at the Cross Keys last night. The jokes are up to the minute, and the principals and chorus leave nothing to be desired.

"Love in the Suburbs," a comedy sketch, was also warmly applauded, while McCloud and Carp and several other good acts do their part in the proceedings.

The tabloid musical comedy, "Marriage Bliss," will head the bill the last three days of the week. Other acts which are scheduled for the last half of the week include the Three Bartos, Peters and Gillon, Morris and Ormonde, Charles Horn and Pielson and Goldie.

Texas Ritchie—Globe

"Texas" Ritchie, gentleman cowboy and soldier of fortune, held the audience spellbound at the Globe last night with his feats of strength. Breaking boards over his head and driving heavy iron spikes with his hand were child's play to the man from the Lone Star State. Ritchie is the veteran of eight revolutions and has taken part in the round-up of many "bad men" of the West.

Musical comedy is well represented by "The Bachelor Dinner," which remains as popular and tuneful as ever. The settings are new and the chorus up to the minute.

The surrounding bill includes Johnny Neff, musician; Hans Robert and company; Jones and Greeley, the Walthour Trio, Jack Marley, Harry and Augusta Turpin, and Pamshaska's Pets.

Several reels of motion pictures added to the enjoyment of the evening's entertainment.

Every Woman's Problem—Broadway

The dramatic sketch, "Every Woman's Problem," took headline honors at the Broadway last night. The lines are clever and the offering is well produced. Phylis Gilmore was seen to advantage in the leading role, and the supporting cast was capable one.

"The Spy," with Dustin Farnum, was the feature photoplay. The scenes are particularly worthy of note, and the photography excellent.

"Wedding Bells," a tabloid musical comedy, was warmly applauded, while other acts that pleased included the Georgia Comedy Four, and Eddie Borden and Sir James Dwyer.

Kitty Francis and Company in a musical comedy offering entitled "Ambition" will be the headline number the last three days of the week, as the feature photoplay will be Mme. Petrova in "The Silent Master."

PROMINENT IN FOOTLIGHT AND FILM OFFERINGS

Miriam Cooper has a leading role in "The Honor System," a featured film play at the Leader and several other local motion picture houses.

Maude Fulton (above) is the star of her own play, "The Brat," at the Lyric. Ethel Barrymore (above) may be seen by cinema patrons in "Life's Whirlpool" at the Victoria.

Joan Sawyer, charming exponent of modern dancing, is a headline attraction at Keith's.

FAIRBANKS AND FAIRY TALE IN NEW FILM

"Man From Painted Post" and "Jack and the Beanstalk" Win Favor

By the Photoplay Editor

STANLEY—"The Man From Painted Post," with Douglas Fairbanks. Artcraft, adapted from the story "Silver Slippers" by Jackson Gregory. Directed by Joseph Henaberry.

Standard comedy material in which an alleged "tenderfoot" displays all the marksmanship, equestrian agility and physical prowess of a "roughneck" is employed with excellent effect in this diverting film. The locale suggests "Bill" Hart's favorite haunts. It is the broad Wyoming plains just before they shoulder up to the rocky Cordilleran ridge. "Rustlers," cattlemen, broncho tamers, all the concomitants of strenuous ranch life abound. The "bad men" steal the "girl as they always do when melodrama is invoked amid such surroundings, but there is usually a laugh close to the thrills of each exciting situation. Mr. Fairbanks arriving at "V. Bar" with an armful of golf clubs is an amusing figure, but in this screen drama his assumed greenness is only a bit of detective work utilized to disarm the suspicions of cattle thieves, whose strength and skill he eventually surpasses with the familiar fluency of footlight and cinema heroes. The star takes an amazing leap of fourteen feet from a veranda to a pony's saddle. He scales lofty walls and executes shots as unerring as William Tell's. The refreshing airiness and grace with which such feats are performed, added to Mr. Fairbanks's acute and delicious sense of fun, lend lightness and charm to the picture. As always, his pantomime has few screen rivals. Many of the outdoor scenes are extremely beautiful.

Some excellent actors compose the supporting cast. Among them are Herbert Standing as the ranch owner; "Rustler" Frank Campeau, whose portrait of the villainous Bill Hecht in "Rio Grande" remains one of the most vivid memories of last year's threatrical season; and Eileen Percy as the young school teacher, who awakens Mr. Fraibanks's sentimental susceptibilities.

It is perhaps true that certain other Fairbanks pictures are more original in theme, more novel in development. But few of them, however, testify to better direction or a more magnetic appeal on the part of the popular film star.

ARCADIA—"Jack and the Beanstalk," with Francis Carpenter, Virginia Lee Corbin, Violet Radcliffe, Carmen De Hue and J. G. Tarver. Adapted from the fairy story by Mary Murillo. Directed by C. M. and S. A. Franklin. Fox special.

"Men are but children of a larger growth, and the thanks of many adults as well as youngsters should be extended to William Fox for giving to the photoplay screen this first of a series of films for children. This picture has an appeal that is unconcerned with age tables. Large audiences beheld it with enthusiasm yesterday.

The story adheres to the fairy tale of the boy and the magic beanstalk, and the value of the motion picture was never more clearly brought out than in this fairy story set forth by the shadowy, rapidly moving figures on the screen. The simplicity with which the legend is unfolded makes it easily understood by the smallest child. There is another fairy story—"Aladdin and His Wonderful Lamp"—now completed for release by this same company. The same children appear in it as in "Jack." They are actors of a kind rarely seen upon our screens, for never once are they camera-conscious. They execute their tasks in an artistic fashion that many an older player might envy. A tribute to the Franklin brothers could be no greater than this proof of their patience and thorough understanding of the handling of these many children.

The story has a modern touch in the opening and closing, in which it shows two kiddies seeking the enchanted forest where the giant is supposed to live. They fall asleep, and their dream shows the fairy story of "Jack and the Beanstalk," with themselves as the principal instruments of his downfall. The photography is artistic, although occasionally not all of the rich opportunities at hand are realized. The real giant, eight and a half feet tall, fully satisfies the imagination, and his acting lends conviction to the atmosphere of enchantment.

VICTORIA—"Life's Whirlpool," with Ethel Barrymore. Directed and written by Lionel Barrymore. Metro production.

Akin to the whirlpool of the Niagara, into which the waters from many sources are stirred, is the motion picture screen for its restless maelstrom brings before the film patrons unceasing variety of stories. In this one, written and directed by Lionel Barrymore, brother of Ethel, a tale of the sordid side of life is presented. It was a wise thing on the part of the management to show also such a screamingly funny comedy as "Balloonatics," for the relief was needed. The story of how a landowner forces his tenants from their home for unpaid interest, the death of the wife and child of this unfortunate person and his revenge in killing the wealthy owner is well told. The whole subject is vividly acted, but the strain upon the emotions is great and needs some contrast. No attempt has been made to produce an elaborate photoplay, but rather to keep to the faithful reproduction of the kind of situations that are fitting to the unfolding of the story. Miss Barrymore has lost many pounds in weight since her last appearance in films, and the purely pictorial aspects of her art are thus appreciably enhanced.

PALACE—"Come Through," Paramount, with Herbert Rawlinson and Alice Lake. Adapted from the play by George Broadhurst and Howard Hickman. "Down Through," George Beranger Howard, novelty comedy, opens an excellent ...

MOLLIE WILLIAMS'S OWN TROUPE AT THE CASINO

Mollie Williams and her own company furnished patrons of the Casino Theatre last night many a barrel of laughs. The first part of Miss Williams's show is entitled "A Day at Atlantic City." The scene is laid, of course, on the Boardwalk, and during the progress of the piece quite a few specialties are offered.

The second part of the program is called "The Belle of the Cabaret," and it introduced another host of entertaining specialties. The principal comedy parts are intrusted to Billy McIntyre, Earl Sheahan and Bob Gilbert, while the feminine members of the company besides Miss Williams are May Sheridan, Florence Kelly and Nell Gilbert.

French Follies—Trocadero

Pretty girls and lively comedians, who dispense up to the minute comedy in two snappy burlesques presented by the French Follies, pleased the patrons of the Trocadero. Lena Dailey and Harry Fields have important parts in the productions and add greatly to the general jubilation.

The scenery and costumes are all that could be desired. An abundance of catchy music adds greatly to the proceedings.

"In Again and Out Again"—Empress

There are many funny situations and lines in "In Again, Out Again," which heads the bill at the Empress. This skit is presented by a capable cast, who have the knack of taking advantage of every opportunity.

Will Edmunds and Edna Leedom, a pretty Philadelphia girl, scored a decided hit with their comedy and song. Their offering is up to the minute and is punctuated with bright lines and funny surprises. Other good acts on the bill include Charles Horn and company and Bradley and Ormonde.

The pictures are up to the minute and show a number of views in keeping with the patriotic spirit of the day.

"The Garden of Aloha"—Nixon

A bill of pleasant surprises is on view at the Nixon. There is a pleasing combination of class and comedy, and it is balanced to suit those who may be fond of either. "The Garden of Aloha," with Garry McGarry, is a worthy headliner. It is presented along picturesque lines, with a good sprinkling of catchy music. The production was rewarded with an abundance of applause.

Stanley and Burns offered a pleasant mixture of comedy and song, which was highly appreciated. Others whose efforts were well rewarded included Stanley and Burns, Skipper and Castrup, and the Six Youngsters.

Thrilling situations abounded in "North of Fifty-three," an intensely interesting photoplay, in which Dustin Farnum is the star.

Farrell-Taylor Trio—Colonial

An admirable and attractively varied vaudeville bill is offered to patrons of the Colonial Theatre this week. Among the pleasing headline feature are the Farrell-Taylor Trio, Mullen and Coogan, Beatrice Diamond, the Three Huskey Brothers, Allison, the droll comedian, and the Schmettans. A noteworthy item on the interesting program is the motion picture play, "Rebecca of Sunnybrook Farm," a charming adaptation of Kate Douglas Wiggin's very popular tale. Mary Pickford is seen in the name part. She has seldom been better placed upon the screen.

Continuing Plays

Numerous admirable footlight attractions remain to delight Philadelphia amusement patrons. Fred Stone continues his deservedly triumphant engagement at the Forrest in "Jack o' Lantern." "The Rescuing Angel," with Billie Burke, and "The Willow Tree," with Fay Bainter, have entered on the last week of their fortnight's visit to the Broad Street and Garrick Theatres, respectively. The huge biblical spectacle, "The Wonderer," is drawing playgoers by thousands to the Metropolitan Opera House. "The Thirteenth Chair," with its melodramatic mystery expertly unfolded, is still fascinating audiences at the Adelphi.

LAUGHS AND THRILLS ABOUND AT KEITH'S

Joan Sawyer, Watson Sisters, El Brendel and Flo Bert Score Big Hits

There is a plentiful supply of art and comedy in the show at Keith's. Something to suit almost any taste may be found on the bill, which is one of the best in many weeks.

If you're fond of the artistic you would probably agree that Joan Sawyer, in her modern dances, and Ray Eleanor Ball were the best of this week's aggregation.

But if laughter and applause are any criterion then the Watson Sisters were the pacemakers for the entire show. Miss Sawyer, with an abundance of artistic environment and several exclusive musicians, whirled through four or five numbers in as many gowns. She was piloted by George Harcourt much after the fashion that several other acts in vaudeville do about the same thing. Authorities on terpsichorean assets may say that Miss Sawyer is better than her competitors in this line, but it seems difficult to draw any line. Miss Sawyer had a very pleasing personality, and the lighting and musical effects in her act are all that could be desired.

Incidental musical numbers were offered by S. E. Alderfer, violinist and Joseph Ruben, pianist. They won deserving applause. Miss Sawyer announced that she was knitting sweaters and other necessities for the soldier boys, and offered free wool to those who desired to help in this good work.

Miss Bail offered a little concert on her violin, which was worth more than the price of admission itself. Her repertoire went along over a wide range, carrying echoes of woodland dances, which ran gracefully into reveries of the old masters. There was sincerity in every stroke of her bow. Miss Bail plays with a conscience. She stilled all present to more than a whisper—and brought storms of applause when she finished.

The Watson sisters, whose trunk lost its bearings, strolled on in street clothes about 10:15 and started a general bombardment. Even several blase Monday nighters who have seen everything in the world and wander in theatres just to fight the shows joined in the joyfest. These sister pals, slim and stout, make it a point to do their special line just a little better than others whom you've seen.

They put each song over as though the destiny of the country just depended on it. Their comedy has a click to it. There's an economy of words with a world of thought. They tell you a page in a word. There's cleverness in their fussing about—and, for good measure, a dance is thrown in—all of which made it difficult for them to get away from the audience after 10:30.

El Brendel and Flo Bert, two Philadelphians who figured prominently in "Made in Philly" and other productions, were seen in a new skit called "Waiting For Her." Broad Street Station, the scene of many local "dates," was the background. This youthful pair, who form a brand-new vaudeville combination, gave us something new in the way of comedy and song. Mr. Brendel depicts a Swede's idea of open-air courtship and economy. He tells a story in pantomime which is stronger than words. Brendel shows that he is capable of higher honors in stageland and is heading rapidly in that direction.

Miss Bert was a winsome foil for the comedian. A pleasing personality and a good voice, together with handsome costumes, further enhanced her value. The act scored a decided hit.

A good crop of laughs was harvested by Bert Leslie and company in "Hogan in Mexico." This sketch would be greatly improved if the participants did not work constantly at break-neck speed. If it is necessary to save time Mr. Leslie might do so by refraining from repeating his laugh lines. If a thought is funny it is hardly necessary to express it twice.

Winston's water lions and dancing nymphs are one of the best aquatic acts in vaudeville. They serve to show that the sea lion has an almost human brain. A quartet of these talented sea denizens and two pretty girls are seen in the production. Other good acts include Ford and Goodridge and Lamb and Morton.

The retreat of the Germans at the Battle of Arras is shown in the pictures. J. G. C.

Will Oakland & Co.—Nixon Grand

Will Oakland and company in a pleasing singing act entitled "Danny O'Gill, U. S. A.," bubbling over with humor and, of course, not without its touches of patriotism, was the chief offering at Nixon's Grand. In addition to a splendid stage setting, Oakland and his company carried off the act with ease and grace. It overflowed with an abundance of atmosphere from the Emerald Isle and the musical numbers brought emphatic applause.

"Morris and Campbell, in the "Ave-ate-or," added to the good humor of the audience. Maude Ryan, comedienne; the Kamagawa Boys, Japanese equilibrists; the Cooley Sisters, and Bert and Lottie Wilson furnished the remainder of the entertainment. There was an abundance of surprises in the pictures.

"Ambition"—William Penn

The ridiculous extremes to which some persons will go in order to gratify their aspirations to climb the social ladder are set forth in ludicrous yet forceful manner in "Ambition," the leader on the bill at the William Penn this week. Kitty Francis, the star of the revue, is well supported by a bevy of pretty girls. The elaborate costumes form a very artistic background for the sketch.

"The Broken Mirror," a comic skit with the Schwartz brothers shared honors with "Ambition," both in point of applause and laughs. Other well-received numbers on the bill are George W. Barry and Maude Wolford and Hendricks and Paduia. The photoplay for the first half of the week is "The Moth," with Norma Talmadge. During the second half of the week there will be featured on the bill "The Foolish Factory," William Grew, the Tannean Brothers, Cook and Rothner and "Their Compact," a photoplay.

EUGENIE BLAIR RETURNS IN HISTORICAL PLAY

"A Royal Divorce" Well Acted Before Large Audience at the Walnut

A ROYAL DIVORCE. Drama in five acts by W. G. Wills and G. C. Cillingham. Staged by John P. Lee. Management, Royal Production Co., Inc.

Napoleon ..... Albert Phillips
Marquis de Beaumont ..... Joseph Dreen
M. de Talleyrand ..... D. J. Hamilton
General Augereau ..... J. A. Osborne
Murat ..... John P. Lee
Josephine ..... Eugenie Blair
Stephanie ..... Florence Hope

"A Royal Divorce," a play in five acts, was presented in this city for the first time at the Walnut Street Theatre last evening. A human element in the melancholic make-up of Napoleon Bonaparte furnishes the thematic material for the play, in which also the gigantic European struggle is constantly brought to the mind. That the love of a good woman was instrumental in the making of the "man of destiny" is a paramount point in the performance. Eugenie Blair enacts the role of the unfortunate Josephine.

The first scene is laid immediately after the end of the reign of terror in France at the close of the eighteenth century. Napoleon has been acclaimed emperor of the French people and is leading his armies against the combined forces of the other European nations in an effort to conquer the world. It is his ambition to be the first of a line of emperors and to found a new dynasty. To strengthen his position and make safe his throne, he is advised by his Ministers of State to divorce Josephine and marry Marie Louise, princess of the royal Austrian house. He accedes to their wishes much against his own will and finds consolation in the thought that "fate decreed it such."

Miss Blair portrays the role of Josephine Bonaparte with intelligence and skill that comes from her long years of acting. Albert Phillips makes an impressive Napoleon, while D. J. Hamilton, playing the part of M. de Talleyrand, is admirable. Florence Hope as Stephanie is a clever little actress, but her attempts to be vivacious could be improved upon to some extent. The stage settings, and particularly the one in the third act, are very excellent.

"The White Feather"—Orpheum

Operations of the German secret service in London at the outbreak of the war were capably portrayed in "The White Feather," which opened a week's engagement last night at the Orpheum Theatre, Germantown.

The story concerns a young man who remained home from the war, and how he was gibed by his friends without deserving it. As the action of the play progresses, the young man ferrets out a gang of German spies who have been sending important war messages from London to Berlin.

The play was well staged and the various roles were capably acted by Fred Forrest, Roberta Bellinger, Leone Soule, Jack Morton, Alfred Beaumont, Clemence Randolph, Mathilde Barine and Otto Kremm.

TRIANGLE MINTS

They've Broken Through!

Yes, Triangles have broken through and found a great big glad hand. They're running wild all over Philadelphia. They've got everybody's tongue talking rag-time 'bout 'em.

Every dealer, school kiddie and grown-up knows Triangles. Sure they know 'em, 'cause they're just the livest, tastiest bit of pep and go that's hit the town since Billy Penn.

Every fellow's best girl keeps 'em in her handbag. Every girl's best fellow has 'em in his vest pocket. They bring 'em out every few minutes—watch how they eat 'em up.

The nearest store's got 'em—but they keep goin' out.

Better get a move on and join the big happy family. Hop to it!

Distributors
Ripley, Johnson & Co.
34-36 S. 16th St.
Phila., Pa.

Try the Peppermint, Clove, Wintergreen and Cinnamon—then you'll know real mints.

5¢

Buy Your Service Shoes

from America's foremost specialists in practical, good-looking, sturdy footwear

For school or hospital, for camp or field, for mill or factory; these two big shops are ready with specially designed, comfortable, practical, good-looking shoes.

Special fittings, special shapes and a wide variety of materials and effects to choose from.

$6 to $10

Tan Russia Norwegian.... $8.50
Black Russia Norwegian.... $7.50

Women's new patriotic duties are too important to tolerate foot discomfort.

The Harper Shoe Co.
WALK-OVER SHOPS
1022 CHESTNUT ST. | 1228 MARKET ST.