LIVELY FARCE AND WELL-STAGED COMIC OPERA FOREMOST AMONG FOOTLIGHT NOVELTIES

"THE GRASS WIDOW" FRESH BUT NOT GREEN

Very Sophisticated Young Person Heroine of Very Sophisticated "Musical Show"

BREAKS THROUGH ICE

Skating Over Pond of "Frenchy" Farce Not Skillful Enough to Avoid Splashing Cold Water on Moralists

-

Before the great war taught the ganerality of Americans that the sacrificing. devotional French people were serious, sin cere and clean cut, reviewers would have dismissed "The Grass Widow" with the statement, crystallized into convention by frequent repetition, that is was a typical French farce, despite its programed origin on Broadway, through the medium of Rennold Wolf and Channing Pollock, they would have said with a smirk, a wink or a frown, according to their code of ethics and eatheries, that here was a devisement of indelicacy that was believable in France, but something that did not chime in harmony with the home-and-wife-and-mother ideals of the solid Anglo-Saxon qualities. The haldness of the situations and the boldness of the structure of the solid sax been contrasted. of the language would have been contrasted with the reserve in action and reticence if dialogue of the English-speaking stage. The truth is—and has been, of course—

that the French people have been misrepre-sented by the farceurs and boulevardiers, who have written for an exceptional public pieces that were formulary and restricted both in their fidelity to a limited class and to a specialized audience. And as for uncoguid Saxon reticence and holler-than-thou guid Saxon reticence and holier-than-thou attitude, these pieces had their relishing audience on this side of the Atlantic, though they did suffer a sea-change into something more innocuous in the passage over the water. But we have known meetly well all alding that the Girls from Maxim's and Rector's and in Taxis and with Whooping Cough had their limited appeal on this side, and that the audiences which took joy in them were by no means typical of the real sense and spirit of America. And since the Great War we have come to know the French better, to realize their national worth, to drop the old factions of their racial fickleness, lassivousness and whimsicality and to learn that their lightness is that of wit, mood and touch, and not of mind or morals.

So no longer will it be fair or even under-

So no longer will it be fair or even under standable to call a theatrical entertainment which stirs objection, even in the least prudish moralist, "French." We must, if we have to reserve the deprecalory diminutive "Frenchy" for such labeling.

"The Grass Widow," then, is a "Frenchy"
farce with music, it began conventionally
and somewhat tediously and about midact
in the second developed a situation which kept a big Forrest audience in uncomfortable and somewhat tedious suspense tall the finale. Theatregoers in these trying times. when the darkling gloom of strange issues invest life and life is shadowed by the immenence of the supreme sacrifice of death for a great cause, want and need what is simple and sweet, not necessarily treacle and prunes-pyramids-and-prisms, but certainly not consciously cantharidian con-soctions or slab brews of salacity and bore-dom. The clever if immoral Parisian de-visers of this sort of thing at least had a finesse that is allow to the set of Monte. Clode Rates. Others in the cast are Char The pond of Gailte farce, stagmant beneath, is usually skated ever with sufficient skill to prevent a break in the ice. In the current offering the thin film cracks and even a falliable human m cracks and even a falliable humas being of merely average morals gets more than one splash of cold water. The con-donation or at least excuse for the old-fashioned "Frenchy" farce was ingenuity and clever audacity that did not average

At least "The Grass Widow" has some excellent music, unusually melodious and erchestrated resonantly by the composer of several "Foilies" scores and a cast that includes such capital entertainers as Natalie Alt. of the clear and vibrant so-prane; Jess Dandy, who has two "bits" of prano; Jess Dandy, who has two bits of authentic acting to redeem much that must be unpleasant to him. Oits Harian and Victor Moriey, who can make fun without straw by sheer comic ability, and Rose Kessner, a grotesque actress, who is as amusing, and in like manner, as Emma Linton and His Jungle fairls were as good as ever.

The dances The Lavelios gave a thrilling perform. Amusing, and in like manner, as Emma Janvier or Alice Hageman. The dances and ensembles, arranged and drilled by Max Scheck and W. J. Wilson, deserve a first of engine and talking novelty. max Scheck and W. A. delorfulness w. R. M.

"Forward March"-Globe

Military life in a lighter vein was de-picted in the patriotic comedy. "Forward March," which headed the bill at the Globe March," which headed the bill at the Globe last night. A large company of 'rookies' execute all the maneuvers in a way that would do credit to a regular service man. There were also a number of patriotic songs which received warm applause. The scenic effects and staging left nothing to be desired.

May Ward, billed as the Dresden China pleased with her songs and chatter Gleasons and O Houithan have a musical specialty offering, while Monroe and Grant were seen in a comedy tramp feature.

Other acts included Frest Edmunds and Edma Leedom, a Philadelphia girl, in an upto-date musical skit; Samson and Clare and Conrad Pagana.

"What's Your Name?"-Broadway

A. Seymour Brown, one of Philadelphia's most versatile comedians, helded the bill at the Broadway last night with the miniature musical comedy, "What's Your Name?" The munical numbers are of the catchy variety, and the 'book' has many bright and clever lines. The supporting cast and charus left nething to be desired.

nothing to be desired.

Pauline Frederick. In "Double Crossed."

was the featured photopiay offering.

Billy McDermott drew many laugus, while

Newman, Anger and Newman have a sur-

Too Many Sweethearts" will be the headtiner the last three days of the week, and the photoplay will be "Parentage" Bob Hall, who composes songs on the spur of the moment, and Louise and Johnson will be other acts on the bill.

"Too Many Sweethearts"-Empress

Bright and pleasing musical numbers, sung by capable performers, comedy that really brought houghs and a large and well-trained chorus put 'Too Many Sweethearts." a musical comedy offering, 'over the top' at the Empress last night. There are four big scenes and not a dull moment household the performance. Sith Kellum ghout the performance. Slim Kellum many laughs by his quaint sud origi-comedy. The surrounding bill, was

ns. the inet half of the west? A Rey-the aux Horows will he the headliner in the I comely written by himself. "What's Came?" It is a story concerning a f mistaken identity and there is a

PERSONALITIES EMPHASIZED IN CURRENT BILLS



CLARA YOUNG'S ART SUPERB IN "MAGDA"

Sudermann's Powerful Play Vividly Screened-Hart, Lockwood, Washburn in Other Films

"Mary's Ankle" derives no little of its charm from Irene Fenwick (above), whose facile act adorns the

Adelphi's new farce. Laurence Grant's stage portrait of the

Kaiser (below) is a current Cross Keys feature.

Jack Conway, as the Absent-Minded

Professor, Is as Funny

as Ever "The Liberry Girls" held forth last night at the Casino Theatre and received a hearty reception. Joseph A. Mitchell an actor-author of this city, is responsible for the book the lines of which give Jack Con-

way, the Irish comedian, an excellent chance to display his talents to good advantage.

Others in the cast are Patricia Baker.

Hilda Glies, May Penman, James Collins, Brad Sutton and Michael Pugils. The scene of the burlesque is laid in a girls' seminary.

and the complications of the plot are pu

"Girls From Joyland"-Gayety There is much joy in the burlesque affer-

Clavety. They show that there is a furny side to the wer when the men are not in battle. Among other features is the Submarine P-47, which immages to go wher-

Clyde Bates at Trocadero

lotte Worth. Tom McKenna, Violet Hilson, Mae Mills and Nat Shack. Milo, the classi-

cal dancer in the show, was good to look

"The Final Arbiter"-Cross Keys

against preparedness and it was written by

Many snappy sougs were offered by the Four Melody Maids, a quarter of lively

cis offered a singing and talking novelty.

The Millinery Shops will be the feature

act on the blil for the last half of the week

"Motoring With Death"-Nixon

Nothing seems to be impossible to Re-sista, who is one of the novel features this

week at the Nixon. He caused no end of wonder by his amazing feats of strength

abundance of appliance, "Motoring With Death" is the title of another feature which

Siebols and company and Webb and tomaine. "Conscience," an Internely in-eresting photoplay, with Gladys Brockwell

in the leading role, proted to be one of the best features seen here in many woeks. The picture abounds in thrilling situations.

"Solitaire"-Nixon Colonial

Solitaire," a clever playlet, was the lead

ing act of a well-halanced bill presented fast night at the Nixon Colonial Theatre in Germantown. The playlet is given in a

faultiess manner by a number of clever performers, and is finny. The scenic ef-fects are unusually good and it is no act

The O'Neill Sisters, in the "Melody Lane Girls," was an act that made a hit with lovers of singing, and El Cota, sylophone wimerd, was pleasing with his rendition of many old-time and popular airs. A large

supply of fun and music was supplied to the bill by Ray Cummings and Edna Shelly, musical comedy stars. Fields and Holliday

had a funny act in their sketch, "The Raw Recruit," and Sig Franc's wihriwind cyclists performed many difficult tricks awheel. The show concluded with an ex-

citing photoplay of jove and society and politics, "The Double Cross," starring Paul-ine Frederick.

"The Sidewalk Cabaret"-Nixon Grand

Sparking wit and humor characterized the act of Heider and Packer and their eight "dancing doffies" in "The Sidewalk Cabaret," the big feature offered at the Nixon Grand Anild a novel scenic setting the eight young ladies, in attractive costump introduced many new dance steps. Between the dances, Heider and Packer convulsed the audience with their rapid-fire shofts of humor.

humer.

Adelaide Boothby offered an entertaining singing act. Stepper and Cooper, the Musch Sima and Smitz and Wil and Winter project the Adelance with their singing.

Sparkling wit and humor characterized

that won many friends

and performed tricks which brought

provided many thrills and surprises. Many new ideas were introduced in acts resented by Brooks and Powers. Charles

which begins Thursday.

FORTH AT THE CASINO

"LIBERTY GIRLS" HOLD

STANLEY — "Magda." with there Kimbell Young, Adapted by Margarer Turnbull from the drams by Herman Suderman, Directed by Emile Chautety, Scient Pictures Many group actremes have played the parif Magda in Herman Sudermann's Beimpt," but it cemained for Clara Kimball Young to give it permanency in motion

picture photography. She has portrayed this character role in such fine style that it character rose in such the style that it will always be referred to so one of her best screen efforts. This production also marks the initial attempt of this Capable actress in plays made by her own company, if the following releases upon the Select Program are as good as this one, then the much advertised quality of some other flor firms will have to look to their

fully arranged home, throughout the career of Mugda and to the end, the director has given a setting that is ever realistic Care-ful attention to the details of arrangement of the draperies, the soft lighting, sim-

which are worth special attention

In the selection of players Miss Young has used her father. Edward Kimbail, for the dramatic part of the father. His work is keenly intelligent and demonstrates his training in character work. It is the acting of Miss Young that will be a surprise that the surprise was however, registered to the management of the surprise was however, registered to the management of the surprise was however, registered to the management of the surprise was however, registered to the management of the surprise was however, registered to the management of the surprise was however, registered to the management of the surprise was however. ever it pleases.

Billy Gilbert, the principal connection, sets the pace for the finimaking and is assisted by a score of pretty girls who help to put the show over with dash and spirit. Many navel ideas were offered in the way of scenery and costumes and the music was un to the minute.

In to the minute.

In the finite set of Miss Young that will be a surprise to those who have heretofore not appreciate the set is the best acrees today, possessing an understanding of the technique of motion pictures that many competitors might well enty. In her support are Alice Gale, Vaida Valleyrien, Kirty Baldwin, Mande Ford, Thomas Hole. Kitty Baldwin, Mande Ford, Thomas Hold-ing, Edmund Fleiding, George Metlo and two children.

Clyde Bates at Irocaucto
The Trocadero Theatre last night was the scene of the "Follies of Pleasure," with that well-known laugh-puller, Luke Warm, nilas Blact. Admited from the stery of Mr. Harr by Harrey F. Then Directed by Thomas H. force. Agicraft production.

This is the first production of William S. Hart upon the Arteraft program, as well as the final acceen appearance of his horse Fritz. It is another example of the authorscior serect story, and is a very creditable Hart knows his West, and he never "The Final Arbiter," an unusual act in vaudeville is the leading act in the Cross Keys Theatre this week. It is a little drama that deals with arguments for and nisses an opportunity to bring out its picresque features. His settings are always orrect and his supporting players are se-ected for their types rather than for their names. In this instance his feminine part-Lawrence Grant who plays the leading role. He plays the dual part of a dergyman who is a pacifist at first but later is won over to the side of preparedness through a ner is Sylvin Bremer, whose appearance is pleasing, as it was in other Ince productions. The story was virtually written round Hart's pony Pritz. falling out among his gang of bandits be cause of the peculiar marks upon his pony, which marks too often betray the presence outlaws. The photography is beautiful without any attempt at elaborate settings.

VICTORIA—"Paradise Garden," with Harold Lockwood. Adapted by F. J. Balshofer and R. V. Spencer from George Gibbs's novel of similar title. Directed by F. J. Balshofer and photographed by Antonio Gaudia. Metro

The manner in which this story has been preduced makes it entertaining. It is a good example of how a short scenario can be stretched out by means of intelligent. footage of film, the use of many close views of the players and some good titles. Praise is also due to the camera man, Antonio Gaudio, whose work in this production is the best he has yet contributed to the screen. His artistic composition of the exterior scenes and the good lighting is esterior scenes and the good lighting is especially noteworthy. Briefly, the story concerns the bringing up of a young man as a model of unocent youth. He is guarded from the outside world and never permitted to see women. To quote "Wid" Gunning. "We knew when he did get out he was going to bump into some whicked wamp, who would try awful hard to tempt him, with the clean-minded heroine sticking around and waiting for the finish." And so she did. Harold Lockwood is excellent in this and gives a good idea of an insocent youth. Harold Lockwood is excellent in this and gives a good idea of an innocent youth. Virginia Eappae as the vampire will bear watching, for the screen is in need of intelligent portrayers of this type. There are too many who lust "paint up" as sirens, but cannot act them. Vera Sizsion was the sweet young girl, while Lester Cuneo appeared as the friend. Others were Catherine Henry and G. Spotti. Catherine Henry and G. Spotti.

BEGENT-'The Fibbers," with Brysut Wash-burn. Adapted from the story by James W. Adams. Directed by W. C. Windon. Essansy production.

Here is to be found a delightful comedy story with the surprise finish that makes the O. Henry stories so popular. It is not so much the acting of the capable players that gives it such brilliancy, but the man-ner in which Director Windon has kept up the pitch of interest throughout the tale's the pitch of interest throughout the tale's unfolding. It would not be fair to the author or to future beholders to tell the plot here, for its charm is in the unexpected development of how a man and wife each seek to aid the household expense fund without telling the other. Bryant Washburn of "Skinner" stories faule, is the principal player as husband. His work is of the light-comedy sort which has made him one of the screen's best comedians. Virginia Valil is a comely actress who is rapidly coming to the front ranks of faminine players, while John Commar gives his usual faithful character delineation.

The admirable Goldevn picture. "Baby Mine," with charming Madge Kennedy in the leading role, is the feature film of the Palace Theatre's current bill. The second showing in this city of Douglas Palrbanks in "The Ment from Painted Peer" is offered for the first half of this week to patrons.

MARY'S ANKLE HAS SLENDER OUTLINES

Without Much Substance, May Tully's Farce Is Neverthe-Less Bright and Amusing

s. Merrivete Art II.-Same as Art I. Ten days later, Act III-Deck of the steamship Bermuda, one hour later.

Stenderness and charm are typical of Mary's pakie and of the dainty play it which it is invalved. The title suggests piquant developments not too timorous of the proprieties. These last, however, are decorously observed throughout Miss Tully's pleasant little farce. The plece is neither racy, nor daring, nor safacious. The particular brand of "smartness" exemplified plicity in grouping the supporting players and then infelligent employment of pear views of the players contribute to the success of Emile Chantard's production. The photographer has several heautiful studies and "Fair and Warmer" has little kinship with the Adelphi's new bill. The piece is that mild's seasoned. The title alone has but mildly seasoned. The title alone has that "dash paprika" which occasionally is

No disappointment that this apparent fue suggested by a catchy play name proved false was, however, registered by last night's audience, that laughed hearthy at amusing situations, capitally acted. Weariness at risque plays need by no means etoken prudishness. It can indicate also sad satisty with respect to rather well-worn subject marter monotonously repeated.

Miss Tully, it must be confessed, has re-verted to certain ancient farcical motives, but as these have for some seasons been in scripse, their revival actually assumes something of the virtue of novelly. They are breezily and refreshingly treated. Merriment produced by the old situatio which a niggardly uncle unexpectedly de-scends upon a struggling young nephew. trained for a profession, but at his wits' end to secure a livelihood, is legitimate and delectable. In this instance the climax is complicated by the fact the youth, a patient-hunting doctor, who has sent ou bogus wedding announcements in order to secure "marketable" presents, is ministering to a fair dameal with a sprained ankle at the very moment when the reputed ogre appears. Of course, the girl is mistaken for the bride and the most diverting scene of the play ensues.

About this situation is fashioned a farcical fabric that is often thin, particularly in the first act, which seems unnecessarily padded; out the action is delightfully accelerated with the entrance of Walter Jones as the sighly self-assured and completely hoaxed relative. Best of all, an admirable company participates in the funmaking with so much experiness and so keen a sense of character values that what is essentially merely fragile farce takes on the substance and conviction of genuine comedy. For this reason "Mary's Ankie" is not one of those tempestuously "uproarious plays" that fire the beholder with overemphasis. It is bright, merry, wholesome, unpretentious entertainment, unmarred by the "tumult and the shouting' sometimes so unwisely used to "ginger up" mirth-provoking possibilities. Under these circumstances even the author's elongation of the aim of farcical coinci dence may be forgiven.

The trio of young men whose purses are as empty of coin as their active brains are rich are engagingly presented by Bert Lytell, T. W. Gibson and Leo Donnelly. Lytell, T. W. Gibson and Leo Donnelly Walter Jones's sound farcical technique is gratifyingly displayed in his unchouse portrait of the hoodwinked uncle, whose outlines are faintly suggestive of that Sheffield Gregory that used to be so deliciously presented by Gilbert Hare when his gifted brother John gave "A Pair of Spectacles." irene Fenwick's delicate art is as winning as her much-discussed anide, and that is voicing high praise. Zeida Sears's hypochondrical landlady is a comic gern, equaling her achievement in "The Blue Mouse." The steamship setting of the last act is pleas-antly realistic and fertile in fun noten-tialities, of which the playwright happily avails herself.

"In Again and Out Again"-Wm. Penn Headline honors at the William Penn Theatre last night were awarded to the tabloid musical comedy. 'In Again and Out Again.' Francis and De Mar, who head the cast, are supported by a clever and attrac-tive cherus of pretty girls. Hawthorn and Anthony, comedy singers and talkers, wor a good measure of applause with their witty Other numbers on the bill were Palfrey

Hall and Brown, in a novelty act, and the Cooney Sisters, singers and dancers. The photoplay number on the bill was "The Lone Wolf," featuring Hazel Dawn

Lecture on Home Economics Miss F. M. Sweeney, of the Home Econo-mic Department of the United States food

administration, will be the speaker tonight at 8 o'clock at the meeting of the Home Economic Association, at Drexel Institute. The meeting will be open to all friends of

Concert at Musical Art Club The first meeting of the Pennsylvania Chapter of the American Guid of Organists will be held tonight at the Musical Art Club. Seventeenth and Chestnut streets. Tours will be musical numbers by Mr. and Mrs. Russell King Miller and Stanigy Ad-

AUDIENCE AT KEITH'S

Her Dance Offering Is Headline Feature of Well-Rounded and Pleasing Bill

Lucille Cavanagh has designated her offering at Reith's this week as "a kaleido scope of dance, color and song" and it would be difficult to find a more fitting description for it. Certainly all that there can be of beauty and of artistic perfection n a dance Miss Cavanagh has crewded into hers and her production well merits the leading place on this weak's bill.

Special music and tyrics for the number have been written by Charles McCarron. The remarkable scenic decorations were designed by Livingston Piatt and executed by Unit & Wicker and quite naturally Miss Cavanagh's gowns are to be credited o Lucille. The terpsichore artist is supported by Frank Hurst in a dance entitled. The Proposal," and by Ted Doner in a fast walts entitled. "Dry Your Tears." All three appear together in several other

The background for the sketch is a domestic tragedy but all of the tragedy is soon lost in mirth. The story centers about the suspicious wife of a traveling salesmay.

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LUCILLE CAVANAGH WINS and Verdi, old Philadelphia favorites, in present a series of artistic poses requiring both strength and skill. Bob Knopp and Chris Cornella do a little bit of everything n acrobatic dancing. The Boudini Brothers give a variety of accordion selections. The third and final epleade of "The Retreat of the Germans at the Battle of

Arras" called forth almost as much entire niasm from the audience as did some o the animated offerings.

"SHORE ACRES" DELIGHTS PATRONS OF ORPHEUM

Domestic Play of New England Life Wins Emphatic Approval

"Shore Acres." James A. Hearne's play f simple New England life, evidently has ost none of its many powers of appeal This was much in evidence when the play was presented at the Orpheum last night Judging from its reception, the play seems destined to bring tears to the eyes and smiles to the lips of theatregoers for many years to come.
The story, that of the rebellion of two

overs against the objections of their pardances.

A mirth-producing one-act farce is presented by Charles Grapewin and Anna Chance under the title "Poughkeepsie."

The background for the sketch is a domestic of the sketch as a domestic of the sketch as a sketch as a domestic of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax, is well known. The role of Uncle of the sketch as a climax is a climax is a climax is a climax is a sketch as a climax is a clim

Continuing Plays

coon lost in mirth. The story centers about the simpletous wife of a traveling salesman. The asterman returning home brings accidentally the suitcase of a friend. The suspicious wife rearches his baggage and finds fact, satire, tenderness and humor, "A kiss for Cinderella," remains at the Broad street has baggage and finds for Cinderella," remains at the Broad street has baggage and finds at the friends suitcase evidence to support her suspicions and incriminate her husband. A clever and winning collection of dance, song and wit is given by Sylvia Clark, who is making her first appearance here in a single offering. The snap with which she puits her song over is sure to win approval from any audience.

For the children there is a pleasing novelty on the program in Leonard Gauter's salinated toy shop. A group of wenderfully trained ponies imitate mechanical toys and later go through some clever tricks along with fiftee trained dogs.

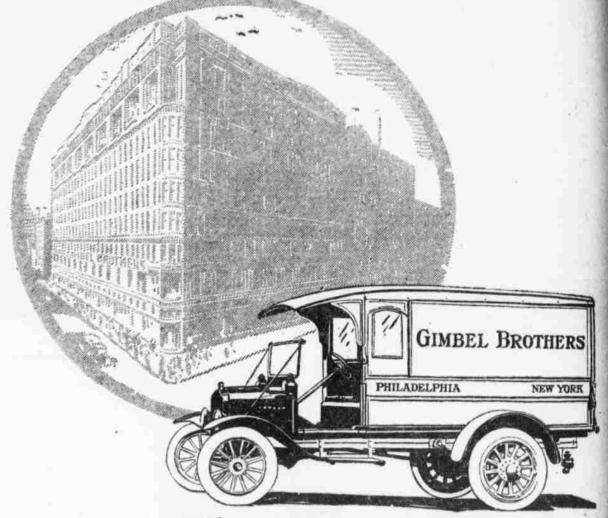
The chief funmakers on the bill are Clark continues to be the Lyric's effering.

CARTOON COMEDY PROVOKES LAUGHTE

"Bringing Up Father Abroad Delights Audience With Ita Funny Characters

comedy in two acts, by George McManus, by John P. Mulgrew. Prosented by Gos and stared by John R. Cains, CAST

was revealed last evening in "Bringing Pather Abroad." The piece is one inuous round of humor, with the production built around the popular ? Mahoney, Dinty Moore, his omi running mate, and Mrs. Maggle Man who mage her husband from curtain This funny trio plunged the ence into paroxysms of laughter re-and the performance was held up en crat occasions to allow the merrimen subside.

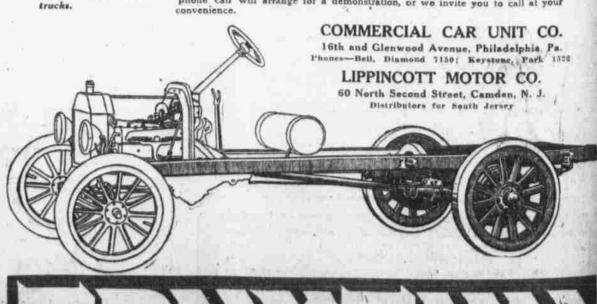


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