EVENING PUBLIC LEDGER-PHILADELPHIA, TUESDAY, JANUARY 20, 1920

everything else recently concerning liquor, it failed to materialize. The music, which, with the lyrics, was laid at the door of Cole Porter, left, with but one concerning PAINS HIT HAR MANY NEW OFFERINGS ON VIEW IN THE LOCAL PLAYHOUSES THIS WEEK makes a grandstand play to recover his lost nerve. And he wins the steeple-chase and the girl, of course, and in addition the plaudits and laughter of his audience.

JOHN DREW FEATURES "CAT-BIRD" COMEDY

His Wizardry Keeps Cultured Audience Interested Throughout Unusual Evening

The magic of John Drew's name filled the Philadelphia Theatre last night. The wizardry of John Drew's presence kept a cultured audience interested broughout an unusual evening.

"The Cat-Bird" is described as a new comedy by Rupert Hughes. But really isn't a play at all. Every once in a while the cute little thing amed to have a notion to become a play, but just as sure as it perked up and displayed symptoms of allowing something to happen somebody came slong and choked it with a lot of words, The words woren't half bad at that, Once in a while they became fairly wintillant.

The piece has lots of plots. There as a scorpion who Rissed his sweetcart and looked perfectly horrid ; and a spiler who, after winning his bride, was esten by her; and a couple of playful

eaten by her: and a couple of playful ratilesnakes; and ever so many immoral insects and wanton flowers. And all were on the stage at the same time, the scene being the vivarium of Martin Gloade, a scientist, who really is no-body in the world but Mr. Drew. And there was a dear little sid who wanted taining as ever, is one of several pieces there was a dear little girl who wanted de resistance on the menu of vaudeville to see life: and a clever lover who was have: and an ardent lover who was a caveman: and "a premature widow" what she choose to call differentiate a caveman; and "a premature widow" and "a very young youth"; and a tenor; and a business man; who combine to tell a story that persisted in being mane despite beautiful stage settings and the clever reading of Mr. Drew and Miss Beecher.

Mr. Sbakespeare was wrong: Not the play, but the illustrated lecture is the fling. "The Cat-Bird" is an il-instrated lecture. The butler began it. He told the business man of the per-fectly scandalous conduct of the in-sets that visited the flavors in the feetly scandalous conduct of the in- been responsible for most of the music, sects that visited the flowers in the garden. Then Mr. Drew took up the thene and discoursed on birds and but-terfles and bees and humans and their sex problems—particularly their sex problems. Then everybody else came in to illustrate his various points. And the lecture was so darmed inter-And the lecture was so darned interesting that the audience applauded accomplishment in itself.

again and again. And really, you know, one should go and see "The Cat-Bird" if only to find t how it got its name. It is the

Allegheny - The musical comedy is 'Fads and Follies.'' full of up-to-the-

ALICE BRADY AT THE LYRIC "Forever After" is Just Sweet and Sad in Turn

SHAN. A rather sweet, tender and at tim A rather sweet, tender and at times a rather sad little story of youthful romance with a touch of the war at-mosphere is the burden of "Forever Mter." presented at the Lyric last night. The piece has little substance and will not add anything to the repu-ution of either star or pinwwright. Sheila Terry, in a romantic musical skit, with Harry Peterson and Gatti-son Jones, entitled "Three's a Crowd": Luba Meroff, assisted by Sonia and Luba Meroff, in a dancing novely; Ward and Van, here for the first time, in "Off Key"; M. and Mme, Alf W. Loyal and their clever nup Toque, and Barbette, in a versatile specialty, com-plete the bill. of either star or playwright, rotces of the movies should feel

before a time at a performance of the piece, however. They not only will find that Owen Davis, the author, has adapted the trick of the "fadeout" and the "flashback." but also will see has adapted the "flashback." but also will see and the "flashback." but also will see directions, in the leading role. Miss Brady at times only, shows evidence of real histrionic ability. This is in some emotional "moments" in the third act. emotional "moments" in the third act. williams, attractive novelty sketch, and the Donald Sisters, balancers. The ex-The play is based, for the most part, in the romantic events in the life of poor boy as these are told in the the Donald Sisters, balancers. The ex-cellent moving picture is "A Regular a poor boy as these are don't in the ravings of the youth lying delirious on the field in No Man's Land. In the graesomeness of the wilderness, suf-bring, we find the boy and hear him mutter the story of his shattered ro-mance, and calling upon the girl. Then the indexut and the events are emetted Girl.

Globe-Music and farce are gener ously provided in "Mr. Chaser," th the saving in coal bills the headliner. Appropriate and up-toeffected by the Autoin both name and contents is "A Jazz Cocktail," a tabloid musical comedy. The Misses Wood, Brown and Myers matic Fuel-Saver. Simple in operation, it effec-tively controls the draft, makhave a repertoire of popular songs; "Poughkeepsie" is a comedy playlet of amusing lines, and Louise Carter and company have a novel skit. The other acts maintain a high standard. ing possible nearly perfect combustion. The Automatic Fuel-Saver was installed in the power plant of the Phil-adelphia Home Made Bread Broadway-A decided relief from the motion picture theatre. She also has a personality that wins, but it was far more effective in the silent drama. James L. Crane was a fair leading man for the star. Besides Mr. Crane, Miss Brady is surrounded by a fairly capable cast, of which John Warner, Frank Hatch and Mrs. Russ Whytal are the most impor-tant. Co. about five years ago. According to a letter from his leading baker: "During that time it has given com-plete satisfaction. We know that we could not have burned the poor grade of coal that we have received in the last six months had it Cross Keys—"The Love Garden," a musical comedicita of good taste and color, won a good share of the applause, but Dorothy Drew and Harry Lamout. not been for this system.'

'THUNDERBOLT' HITS **Continuing Attractions** GARRICK — "Three Wise Fools." by Austin Strong, author of "The Good Little Devil." A comedy af an old Washington Square mansion, three quaint bachelors and a charming girl. Rich in humor, sweet in sentiment. SHUBERT — A Nothing But Love." a musical comedy of youth sun. a musical comedy of youth, sun-shine and love, with music by Harold Orlob and libretto by

Frank Stanners, Andrew Tombes s featured OPERA HOUSE - "The Rose of China," tuneful and pictorial China," tuneful and present Comstock and Gest musical com Bolton and P. C edy by Guy Bolton and P. G. Wedehouse (authors of "Oh, Boy" and "Very Good, Eddie") with music by Armand Vecesy. Staged by Urban. Good cast. ADELPHI-"Breakfast in Bed," n new farce, featuring Florence Moore, Rollicks through situa-tions just touched with risquerie.

MARIE CAHILL SCORES ONCE MORE AT KEITH'S

ber Brilliant-McGiveney in Novel Dickens Sketch

over the girl to him as payment for some forged stock certificates. This is Marie Cahill, charming and enter-

but the marriage is for revenge, and the love theme is lacking until the very end of the story, where the Mus-band realizes that he truly loves the voman he has taken in payment of the forgery An interesting passage in the story makes it clear that the man does not know what he is doing during a storm, and it is then that the wife is able to secure his true love, and the baby born of this union is the bond that the up

the future happiness of the former feud-ists. Katherine MacDonald plays her role in conventional style, while Thomas

Forth as New Screen Star

in Feud Story

d accomplishment in itself. Artie Mchlinger and George W. Mcy-er are held over for the second week in their rapid-fire presentation of Mr. Meyer's popular compositions. The yesterday because of illness.



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TONES' Bread is a good product for a J small price. Perhaps one reason for its splendid value is

There is a lot of good, live material STANLEY THEATRE in this play and it does not lag as some of Ray's former stories did. In the feud episode, where he settles a dispute between the father of his sweetheart and the man who has adopted him, a lot of Katherine MacDonald Comes real human interest is displayed in the manner of bringing harmony between the two old business enemies.

VICTORIA-"Fair and Warmer," with May ted by Henry Otto. Metro play

This is not the report of the weather Bureau, but the name given to an ancient STANLEY-"The Thunderbolt." with Kath-erine MarDonald and Thomas Meleban. Stary by J. G. Alexander and directed by Culla Campbell. First National place. beverage often used by incbriates prior Like a thunderbolt out of the past comes this plot of an ancient feud laid and has a beautiful rose color; its effects made a farce last for three acts. The screen has graphically recorded the ac-tion of this concoction and now posin the Kentucky mountains. The foud fight takes place in a well-handled prologue, in which the hig point in the story is established. The fear of elee-trical storms is instilled in the last of the hear of block which is strange appeal. All this, of course-if something does not happen to the

witnessing her husband's death and her home's destruction by a falling tree struck by lightning. In after years the son, grown to an age where he can seek his revenge upon the enemy of his father, comes back to

Scandal Song Helps Make Num-bar Brilliant McCiveney in

Ethel Clayton makes an attractive to victory, and the upshot is that heroine and understands her part, which permits her to give an intelligent read-

of the society wheel and the result is "HOTTENTOT" ROMPS

Willie Collier Wears Victorious Colors in Horse Play With-

out Horseplay

The consensus of the dopesters at the Broad last night was that William Collier won the sweepstakes of laughter in Victor Manes's steeplechase farce. "The Hottentot." Those who placed the price of admission to the course against an The vening of hilarity capitalized their long shot to the fullest of entertainment. It it had been a regular "hoss race" one would have rated the entries : Collier. on the nose ; Ann Andrews for place and Donald Meek for show, with the others, fillies and otherwise, of the field pretty

the house of Corbin when that child sees its mother suffer as the result of witnessing her husband's death and her It isn't a regular horse race that gives substance and farcical situations to the plot which underfies this horse play without horsepiny. Us an amateur steeplechase. Mr. Collier is a gentleman jockey, and looks and acts both with characteristic deftness. The plot mater-ial, somewhat attenuated, is fattened up

with amusing business and clever lines It pivots on the rather familiar farcical device of the consequences of a mis-

Rupert Hughes, whose new play "The Cat-Bird" opened at the Philadelphia Theatre last evening, is also the author of this story. Quite the opposite from that comedy, this story deals with a more dramatic theme and is gripping. To those who wish to know the meaning of the dust and his horse volplaning at a rate to extinguish Mande S.'s time from the transfer the extinguish Mande S.'s time from the records. It introduces him into a gala event of the records. It introduces him into a gala event of the records. It introduces him into a decidedly horsy set, all intent on the gala event of the equine devotees, and having once practiced to deceive, he is picture. As an engaged girl, the heroin of this tale seeks her own independence in order that she may have money of ther that she may have money of ther own and not have to demand money from a husband for the purpose of look. from a husband for the purpose of look- keeping out of the bucolic classic. The girl is insistent that he wear her color

ing of it.

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IN A LAUGH-WINNER

Third Annual Hitchcock Show Bc antiquated machine in gins Intimate Stay at Forrest gins intimate Stay at Forrest Having worked for some one else for a number of years, during which time he amassed considerable of a reputa-tion as a funmaker, and not without just cause, either, Raymond Hitchcock three years ago decided to let well enough alone and become his own pro-ducer, manager, presenter, chief come-dian and almost everything else. The result was a concoction labeled "Hitchy Kuo." the VIM Leather Shop -where VIM Leather Products are made. E. F. HOUGHTON & CO.

'Hitchy Koo." "Why," reasoned Raymond, "bother

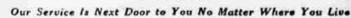
about a new name for a show each year?" So he just added the year of he production and subtracted the qual-ty and number of his principals and other supports. Last night's show at other suppols. Last night's show at the Forrest Theatre still further ex-ampled this arithmetical method, when ie added another year and took off some

nore quality. So we have Mr. Hitchcock open the show in his usual intimate manner, with a clever blackboard scene and everything was suave and pleasant. And

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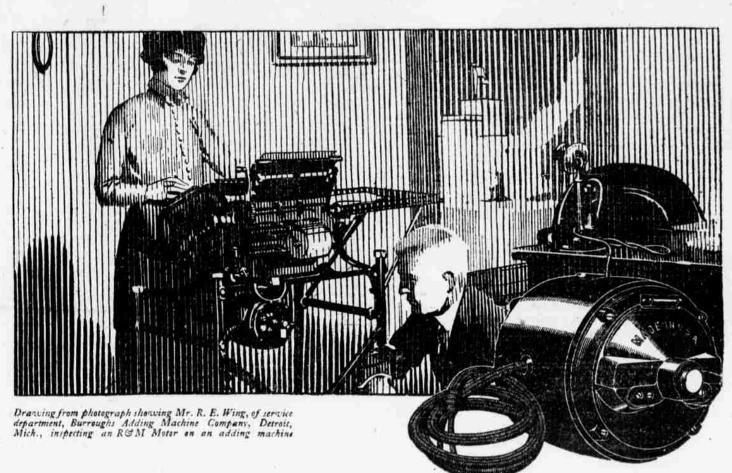
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hess, soreness, sprains, strains, bruises. Be prepared—keep it handy. All druggists—35c., 70c., \$1.40.

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Mr. Collier brought the case and spontaneity, which are the traits of his art as an adroit and faeile farceur, to the principal role.

verve and pep so necessary. The lone musical exception was a launting song "An Old Fashioned Garden" well sung by Rita Dane, an exceptionally pretty girl of the brunette type. THERE is not an are out of it now, get another bottle today, so you won't suffer any longer than necessary when a pain or ache HITCHY KOO'S ONCE MORE

fadeout and the events are enacted hey are supposed to have occurred, n back to the battlefield, more of story, and then the visualization. the story, and then the visualization. All of which is a little confusing. The story has some element of interest. Miss Brady has brought her big, ex-pansive smile with her, and it is far more engaging in the reality than it ever was in the "shadow" of the motion picture theatre. She also has a personality that wins, but it was far more effective in the silent drama. James L, Crane was a fair leading man

LET'S BE JOYFUL

All Brakes Off the Wheels of Gladness in "Pollvanna"

with their comedy circus, proved as popular. Other acts that proved worth while were Hunter, Chick and Hunter, a clever trio of singers; Princess Wa-leka, the Indian mind-reader, and Hershey and Huyler, facile comedians. story of "Pollyanna"-the glad which opened at the Walnut last night is not new to Philadelphia, but it has lost none of its captivating charm. ts breezy joyousness which touches the William Penn-Variety and vim mark

it curves the lips. • William Fenn—variety and vim mark the bill. The list of attractive features begins with the Al Golden company, il-lusionists. Then there are Arthur Ha-vel and his company in a sketch: Rol-Lolita Westman was theatrically effective and personally attractive in the title role of the four-act comedy made title role of the four-act comedy made from Mrs. Porter's popular book. The ast, naturnlness and spontaneity of her interpretation captured the audience. Interpretation captured the audience.

BURLESQUE BILLS

Nixon-Mullally, McCarthy and Co. in "Anxious Moments" start the fun going at a rapid pace and Hartman Casino-A clever two-act entertaingoing at a rapid pace and Hartman' and Lake, together with several others, follow briskly. Margaret Young, a pretty and versatile comedienne, adds music and charm, while the Two La-dellas and the Wissahickon String Quartet present interesting offerings. "Poor Relations," with Zazu Pitt* in the Jeading role, is the photoplay at-traction. was offered by "The Roseland The skit "Before, After and After That' took well, being loaded up with catchy tunes and snappy comedy. Kitty Mitchell and Stella Wood fea-tared the cast, and the California Trio manufactured some pleasing harmony.

People's-Rose Sydell presented an "fittely inde-over show with her "London Belles." A new book and Mags have been provided and the en-"rtninment is carried along with zip. Mabel Lorrnine and Kitty Madison have be feminine loads and Chesters (Buba) traction. Grand-Bart McHugh's "The Love Silence,' with Guy Burrik, Blanche Boon and a company of twenty, heads the bill, Music and comedy were Inbel Lorraine and Kitty Madison have be feminine leads and Chester (Rube) strongly featured in the other numbers. Vilson and Leo Hoyt, comedians, get William Newell and Elsa Most offered

Trocadero — "The Grown-Up Babies"
Company offered a burlesque entertainment of variety and novelty. The cast was headed by "Attaboy" Horace, Bob Walking Hats," and Comby and Nev "Talking Hats," and Comby and Nev "Walking Hats," and Comby and Nev "Welch, Mealy and Mortose offered a companiment, weak specialties were included in the strening's cotertainment.

"Two Orphans" at Orpheum No season in stock would be complete tithout a revival of D'Ennery's per-anial favorite. "The Two Orphans." bis standard melodrama of life in Paris the eighteenth century is the Or-teum's bill with Mae Desmond in the fun riot. Emmett Welch sings several new songs in the first part and several new songs in the first part and the of the younger sister. Louise. The aracter is one in which the versatile d talented leading woman of the ident organization proved particu-by appoaling and winsome.

Illustrated Lecture

Illustrated Lecture Instrated lecture will be given Pennsylvania Horticultural So-the New Century Club this o. Mr. E. H. Wilson, assist-ter of the Arnold Arboretum, Plain, Mass., will be the and will talk on "Flora and on of Fernasy and Koraz."

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