

TWO MUSICAL SHOWS ON NEW PLAYBILLS

'Mary,' a Cohan Production, is Wholesome and Bright—'Kattenjammer Kids' Staged

Garrick—It was 'Marr,' 'Mary,' with George M. Cohan, ever master in staging a musical comedy, again giving his audience the story of a get-rich-quick hero, a charming heroine in the person of a social secretary, the machinations of a divorcee—well, it was a Cohan play through and through!

The audience applauded—at times it stormed—and ninety-nine out of every 100 led the theatre humming or whistling 'The Love Nest.' 'Mary,' a wholesome, bright, Cohanesque show, in that it combines all essentials of a musical comedy of the hour, is decidedly one of the most pleasing plays of the year.

Janet Vallie as Mary, injected an unusual amount of originality into her part despite the fact that she tried a little too hard to please. With Jack McGowan, always received well in this city, she soon made the audience feel the 'Love Nest' centered the good feeling across the footlights.

EASTER WEEK VAUDEVILLE

Keith's—Two playlets of exceptionally fine merit feature a good bill of entertainment at Keith's this week. Valenska Suratt and Eugene Strong, featured in Jack Laik's skit, 'Scarlet,' proved to be just the persons needed to round out that act into one of more than ordinary strength.

Many sparkling lines are contributed by Strong and Miss Suratt and the way they rise from pure comedy to real drama on occasion is a fine testimonial to their artistic ability.

The plot deals with the attempt of a rich young man to bring a young woman of the underworld to his level. After a forced marriage to her, she turns into some college athlete poses as a real 'killer'—and three weeks of life in her flat, he succeeds and they are married again, according to Hoyte, as Miss Suratt says.

Mollie Fuller, wife of the late Fred Hallen, is featured in the other sketch, 'Eleanor's Aunt.' It shows how a clever woman outwitted a stupid vampire and saved a young man's home.

One of the breeziest of patter and song acts of a long time was contributed by Homer Robinson and Grace Deacon, who kept the capacity audience in a constant ripple of laughter, largely because of the facial and physical distortions of the pair. Lily Lena, an English comedienne, rendered several songs of an original kind quite effectively, and Kharum, a Persian pianist in native costume, executed some clever numbers on the keyboard.

Allegory—'My Tall Girl' is a vivacious musical comedy. Toto, the clown, injects healthy humor into his act. Guy J. Samsel and Lily Leonard are a pair of talented singers. Espe and Burton have novel entertainment. The Irving Berlin Trio sing the newest hits. Norma Talmadge, in 'She Loves and Lies,' is the photoplay.

Attractions That Remain

Opera House—'Fifty Fifty,' a 'tempting musical show.' Funny Herbert Corthell heads cast. Associated are Gosman sisters, Arthur Allen, Dorothy Quinette, Cosner and Odette and other well known single and team acts.

Adelphi—'Up in Mabel's Room,' farce, with Hazel Dawn, John Arthur Enid Markey and Walter Jones. A hilarious plot.

Shubert—'Take It From Me,' their clever musical farce, with scenes in a department store. Diverting book and tuneful score.

Lyric—'The Guest of Honor,' featuring William Hodge at his characteristic best.

Broad—Robert Mantell appeared last night in the impressive 'Macbeth.' Tonight he will play in 'Richard III.' The repertoire for the rest of the week follows: Tomorrow, matinee, 'Hamlet'; to-morrow night, 'Merchant of Venice' Thursday, 'Caesar'; Friday, 'Macbeth'; Saturday matinee, 'Macbeth' and 'Caesar'.

Philadelphia—Victor Herbert's 'Oklahoma,' rich in Herberian melody and with a consistent and humorous book. Georgia O'Ramey singing comedienne; Harry Kelly, of 'His Honor the Mayor' fame, and Vinton Freedley are leads.

Girls have personality plus. Joe Armstrong in an act replete with witty sayings. LaToll and Yokes in a pleasing skit; Madeline Wood, Edna Brown and Sara Myers, singers with real voices, and La Costa and Clifton in 'The Tamer' complete the bill.

Nixon—Toschov's cats have a deservedly prominent place by their remarkable intelligence, the 'Chinese Jazz Trio' is lively; Jimmy Saxo and company offer good comedy; Fenton and his company do athletics. The photoplay is 'Tillie's Punctured Romance.'

Grand—Jack Princeton has an entertaining sketch. The Beatles show class in both singing and dancing. Dolly's Pets is an unusual animal act. Frosini, acrobaticist; Burke and Tongue, novel skit; and 'Tillie's Punctured Romance,' photoplay, concludes a good bill.

Walton Roof—The Whiteside and Murdock boys prove unusual eccentrics, and Nina Payne is a 'somewhat different dancer.' Phyllis and Dagmar, vocalists; and 'Glad Girl,' The Rascals are amazing equilibrists. Helaine Lynn, singing comedienne, and Margaret Irving, musical comedy prima donna, round out the program. Members of 'Oklahoma' company will be special guests tomorrow evening.

Dumont—'Your Next Door Neighbor, or the Scandals of 1920,' is an amusing travesty. A spectacular finale of the traditional cakewalk 'First Part' is 'All Aboard for Dixie.' Emmet Welch appears at his best in new ballads.

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GOOD DANCING MARKS MASK AND WIG SHOW

And Tuneful Musical Score Adds to the Charm of 'Don Quixote, Esq.'

Forrest—The boys put it across last night with a freshness and a brightness and a bang which needed only their own very apparent self enjoyment to make the Mask and Wig Club's thirty-second annual show its annual success.

Charlie Morgan has never devised more variegated and elaborated dances and specialties than those in which the University boys—and 'girls'—terpedolored to success in this really admirable Mask and Wig production. And part of the quality is due to the agreeably tuneful musical score of Charlie Gilpin, who also wrote the metrically ingenious lyrics.

The comedy about fifty-fifties honors with that of the routine musical shows repeated here this season. It's not strikingly good and it's not very bad—it's just musical comedy wit and humor. The book, goes back to the favorite and familiar 'House of Reverses' of earlier years, an extravaganza based on some historic or otherwise noted or notorious character. This is a much better idea than the 'House of Reverses' which was last year's innovation.

From the pictorial, dancing and vocal standpoints the Mask and Wig has done nothing even in the good old days to take the edge off this newest offering. The well-blended voices of the glee club men made some of the musical numbers a mellow pleasure to the ear and the agility, skill and gracefulness of the dancers made the specialties a treat for the eye.

The cast follows: Pietro, a retired sea captain, now landlord of the Golden Bull Inn; F. H. Erasmus, Dupleen, daughter of Pietro, beloved of Don Quixote, but secretly betrothed to Don Quixote; J. H. Hoff, 22, Omelia, a kitchen vamb; Heppo, the village barber; Edward B. Brause, 20, Don Quixote, the bravest of the brave; Sancho Panza, his faithful second; Rosinante, his faithful steed; W. R. Clark Jr., 21, a young man who has been in the army; Manuel, the chiefstain of a company of gipsy wanderers; H. E. Harrison, 21, His Excellency, the governor of the Isle of Sarratania; H. I. Curtis, 20, Dancers of the governor; Pepita, 20, daughter of Don Quixote; D. B. Brause, 20, guard.

EASTER WEEK'S FILMS ARE VARIED

Clara Young, Constance Talmadge, Alice Joyce, William Farnum, Olive Thomas Stars

Stanley—'The Forbidden Woman' is an ideal type of play for the talents of Clara Kimball Young because it gives her an opportunity to enact her striking emotional scenes with the support of competent players. One thing noticed in this and other recent pictures is the tendency to keep her adjusted to the play as much as possible, and this gives the supporting players greater scope.

Lenore J. Coffey has supplied a story which tells of the love of a husband for an actress and the death of the man. The girl comes to this country from France and falls in love with the brother of the wife of the man whose death she is supposed to have caused, but the finish of the play finds tangled unknotted and everything set to rights.

Palace—'The Lone Wolf's Daughter' has Louise Glaum in a role that holds the interest from start to finish of a thrilling story. She plays a dual part of a mother and daughter, differentiating each. J. Parker Read has not had many productions before the local screens in a long time, and this one was welcomed heartily.

Mystery, and lots of it, form the background of a fast-moving play. It should be seen from the very beginning in order not to miss the big interesting disclosure at the end. Edwin Stevens has one of the best character studies of his career, while Louise Glaum was just right in her part. Thomas Holding, who has not appeared in movies for some time, is in the cast.

Arcaida—'Two Weeks' presents that delightful actress, Constance Talmadge, in the role of a chorus girl, and her characterization is realistic. Some especially witty captions read like the work of Anita Loos. As to the story, it was written before 'Three Wise Fools,' and yet there is a marked resemblance to that plot in part.

Regent—'Out Yonder' is the new starring vehicle of Olive Thomas. The Selznick star has improved greatly with her new productions and it will be long before she will be able to portray a new type of girl. Now she is best in the little country girl character. Ralph

BURLESQUE ATTRACTIONS

SEEK CHOIR LEADER

Casino—Dan Coleman heads a burlesque that is free from horseplay and slapstick. This doesn't mean for a minute, however, that the show isn't funny, for it is. Besides the comedian, the performance serves to introduce Alice Hauer and Hazel Lorraine, who are both possessed of voices which they use to good effect.

Troscader—'Midnight Maidens' is a clever burlesque supplied with pretty music, which includes some good jazz. George Nible and Helen Spencer head the cast of entertainers. The show is well staged and the chorus good-looking.

People's—'Before, After and After' is offered by 'The Roseland Girls.' Harry Coleman and Belle Hart lead in the mirth and melody, ably supported by a large cast and chorus. A number of novel and funny scenes are introduced.

Bluen—Charles Robinson is appearing with the 'Parlous Flirt' company. It is a two-act burlesque, with plenty of jazz and a handsome chorus. Musical comedy specialists assist in putting the show across.

SITE FOR FACULTY HOUSE

Archbishop Buys Property Next to West Phila. Catholic High School

As a site for a large faculty house for the teachers of the West Philadelphia Catholic High School for Boys, Forty-ninth and Chestnut streets, nearly an entire block on the south side of Market street west of Forty-ninth, has been purchased by Archbishop Dougherty.

The property for fifty years has been occupied by the Robert Craig Co., florists. It consists of a large office and residence, and a number of greenhouses. The Craig company is now moving to Norwood, where it will have larger accommodations.

Work on the new addition to the Catholic high school will not be started for some time. The site adjoins the high school.

DR. WOODHOUSE FOR POST

Appointed Keeper of Collections Museum and Art School

Dr. Samuel W. Woodhouse has been appointed keeper of the collections of the Pennsylvania Museum and School of Industrial Art. This is a new office and Dr. Woodhouse will be in charge of the exhibits in the museum, which number about 80,000.

Dr. Woodhouse was educated at the Friends' Central School, Fifteenth and Race streets, and is a graduate of Jefferson Medical College.

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