

"CIVILIAN CLOTHES"
FIT REALISTICALLY
Has a Real Though Belated
Theme and Pleasing but
Obvious Comedy

There is food for much thought in the opening phrases of "Civilian Clothes." If some of this thought had been expanded before the war had been fewer unhappy couples in the world today by quite a few. Quite a few. They are finding out now what it was that made their heroes romantic.

So far "Civilian Clothes" fits life and sincerity like the proverbial glove. But the theme had not developed far when they fit as usually do in real life. Ask any student man who so admired his upper figures in the tailor's fashion book.

At any rate, there is much pleasing, if rather obvious, comedy in this after-the-war play by Chapman Buchanan, which had its initial presentation in this city at the Lyric Theatre last night. The first act, while by far the most serious of the three, really struck the true note of the play. One could feel that new Florence Lanham, conventional daughter of a wealthy Kentucky family, had come to McKinstry the dashing captain of the army during the war. And even more convincingly could one feel that the girl, the difference between blood and manners between the two men, the difference between the real and the ready-made civilian, his cheap-looking tie and above all, should one say below all his yellow shoes.

Then in the fight to hold the regard of his wife McKinstry accepts the offer to become her father's butler. Manners are the easiest thing to learn, anyhow." So reasons "and not learn them from the people who have to know them." So as he learns them his wife at times forgets her, at least is made to in the play.

So superior does the butler prove in one short month that a mining magnate is jangling him to accept a salary of \$20,000 a year as an engineer, with virtually no knowledge of his qualifications and little more of his identity. Of course this is necessary in these days of the high cost of living to provide a happy medium for the play. But as another act remains to go, it is necessary for the butler to decline his offer, reason being that he loves his wife. Then the clever little musical "sketchlet" they present.

The dancing and singing of the co-stars is exceptionally original and entertaining, and the support they receive from other girl members of the company, all of whom appear lavishly gowned and all of whom are clever in their acting, make the act one of the best seen here during the current vaudeville season.

The "sketchlet" is built along the line of the Follies and other reviews, and the constant theatre-goer recognizes "takes" from many popular offerings during the course of the Santly-Sawyer presentation.

VARIED VAUDEVILLE
OFFERED THIS WEEK

Joe Santley and Ivy Sawyer
Head Keith Bill—Other
Features Please

Keith's—Joe Santley and Ivy Sawyer revive memories of their musical comedy offerings in "Bits and Pieces," the clever little musical "sketchlet" they present.

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LU TELLEGEN WINS
IN WEAK THOMAS PLAY
"Speak of the Devil" Draws
Big Audience to See Popular Film Star

Read—Had not Shakespeare already employed the title "Much Ado About Nothing" for one of his delightful comedies, Augustus Thomas might have aptly used it as a substitute for "Speak of the Devil"—and hit nearer the mark.

seldom has there been so much driven action and recited around an understating theme to make a theatrical performance than that offered in the present starring vehicle of Lou Tellegen.

If Mr. Thomas purposely created situations and speeches to show off the husband of Geraldine Farrar to his best advantage, regardless of plausibility and several other requisites of good drama, then, perhaps, he may be excused, for he is to be known that Mr. Tellegen appeared splendidly in every opportunity afforded him and stamped himself as an actor of genuine accomplishments.

Lou Tellegen saved the play, if it was at all saved.

There is something radically wrong with a melodramatic play may it say, the audience away in sympathy with the villain. But that was the attitude of most of the wiseguys who have been taking in at one impassioned speech after another, if we may call him such, here as he sits at the desk in his position and heaps counter-charges upon the wife a silly, impetuous little thing, who would she nurse him to marry a French soldier in a time of peace, and the audience was so carried away from the intent of the author that it is hard to get out of applause.

"Speak of the Devil"—the "devil" being the aforementioned French soldier in the country with the Blue Devils, France on their famous tour at the conclusion of the war—doesn't ring true. There is a faint "war" about the scene. Many of the scenes are impossible and a few border on the improbable. Yet, such is the way of the play, there is some good entertainment in the midst of it, amusing, aside from the clamor of Mr. Tellegen's voice. He is so love making the star shines. Mr. Thomas gives a love scene. The amusement is afforded by the lines. Mr. Thomas gave a love scene. He strained a bit for this. A strain is inevitable in the building of his situations. Everything seems to have been sacrificed for theatrical effect.

Thomas knows the stage and its requirements and this respect for the contribution of Mr. Thomas to the stage does not justify the idea involved.

The "twins" at the end, wherein the villain husband of the very young and indiscreet wife turns magnanimous after the soldier's objection to the divorce and drops his lover refuses to push a charge of treason against him, is decidedly weak and unconvincing, as is a word of preceding it.

A word of praise must be said for the commendable characterization of an English general in New York by Ivan Simpson. Alma Selwyn did the best that probably could be done with the part of the wife. Miss Barnes was amusing in a good portrayal of the ex-judge, coming for the wife in the divorce proceeding. Another meritorious impersonation was that by Thomas Walsh as the United States marshal. Balph Brown, who plays the villain and he gave one of the best performances of the evening. He gave the others made his character ring.

Others who helped the play were Ragnav, as a modiste, and Cecilia Radford, as the wife of the consul general. The play is a thoroughly staged. There is a full house to greet the popular motion-picture star.

Comedy Thriller at Orpheum
Orpheum—Joe DeLeonard and Her players offer "Chatter," which has proved a success with Marjorie Welch. A play which happily mixes the comic with the melodramatic. It is not a word play, but it is a farcical satire on the ways and machinations of the crooks. The play revolves around the efforts of several hands of crooks to secure possession of a large tract of land. Miss DeLeonard and the entire cast of the Orpheum Players are excellently employed in the unravelling of this complicated comedy thriller.

Theatrical Traveisty at Dumont's
Dumont's—"Don't Go Up in Mabel's Room," this week's burlesque, has many funny situations presented by the play. It is a comedy by Dumont and Emmet, with Marjorie Welch and Gibson offer a clever sketch, while other applauded comedians were Franklin and Richard. Led and Welch have new songs.

Continuing Attractions
ADELPHI—"The Ruined Lady," comedy by Frances Nordstrom, with the accomplished comedienne Grace George as the star. The heroine has had a romance on her hands and her quest for the other half furnishes the comedy complications. Her adventures in search of matrimony are amusingly dramatized.

SITUATION—"Century Midnight Whirl," a briskly humorous, beautifully staged, always bright extravaganza with Belle McTravagance, Frank Fay, Winona Winter, Felix Adler, Kryra the dancer, and the White Way Trio.

OPERA HOUSE—"Linger Longer Letty," a Morisco musical play, featuring the elongated and lithe Charlotte Greenbaum in the title role. There are sixteen delightful musical numbers and a farcical plot dealing with the Cinderella sister of some society folk.

GARRICK—Thursdon, in a repertoire of familiar but still satisfactory feats of levitation and prestidigitation, with additions of fresh and baffling stunts. Last week.

METROPOLITAN—"Poli Vergana," the starring and appealing film version of Mrs. Eleanor Porter's novel of the "glad" and "cheerful" times, turns into joys for herself and others. Mary Pickford is delightful in the name role.

NEW FILMS SHOWN
ON LOCAL SCREENS

Charles Ray, Tom Moore, Grace Darling Are the Chief Players

Arcadia—"Paris Green" features Charles Ray as the star in "Paris Green." This tall youth has consistently acted the character of a country boy until now, such a role has become as much a fixture for him as a nationally advertised trademark for its commodity. It would be interesting to see him in another character.

Julien Josephson is the author of this photoplay, which was directed by Jerome Storm. Josephson spent just an hour in a Paris restaurant before setting for home. There he met a girl, who later came to America. At a dance his former sweetheart gives him his "conge." Crooks try to hide his French sweetheart, but are foiled in their attempt. Happiness ensues when the hero and his girl return to the quiet of farm life. Ann May is the leading lady, while Donald MacDonald, formerly of musical comedy, has an important role.

Castell—"Duds" has nothing to do with English clothes, but is the army term for unexploded shells. Tom Moore, as the hero of Henry C. Rowland's story, does not have an opportunity to do anything on the battlefield, but his first day at home begins a series of thrilling episodes.

Thomas R. Mills, a former actor, has supplied an unusual Goldwyn production because he has kept the denouement cleverly hidden. The plot deals with international crooks, who seek jewels. There is a "fence," who works in cooperation with them in America. Accidentally the hero comes upon this band of criminals while protecting a girl from a police raid. Needless to say, the culprits are brought to justice. Edwin Stevens and Lionel Belmore offer excellent character impersonations, while Christine Mayo and Naomi Childers are admirable in their respective roles.

Regent—"Even as Eve" is not unlike a part of Robert Louis Stevenson's "Treasure Island" because it necessitates the search for a box containing valuable papers left by the father of the heroine when he dies. He distrusts all men and took his daughter to live away from civilization. But an honest man is finally discovered and he's far from being a child of nature, but a metropolitan dweller. Love interest and many thrilling situations alternate as the plot develops, an unusual interpolation being the activities of the Shining Band. That title of a curious religious organization was the name of the original Robert W. Chambers' novel upon which this photoplay is based. It might be added that this group has nothing to do with the jazzers of the House of David. Grace Darling is intrusted with the chief feminine role, while Ramsey Wallace is her vis-a-vis. Marc McDermott gives a faithful portrayal, as does Gladys von Seyffert. Sally Cruise is also well cast. Charles De Vonde directed the picture.

"IRELAND A NATION"
Varied, Picturesque and Informing Program at the Forrest

Forrest—By melody, mirth, myth, minstrelsy and movie Ireland a Nation offers a varied and informing entertainment for the lover of Erin. One does not have to be a Sinn Feiner to win genuine enjoyment from the folk songs, the fairy legends and the views of highly pictorial scenery.

The film from which the program gets its name was taken in Ireland with the exception of a little of the final footage, showing enthusiastic welcome extended to President De Valera, of the republic of Ireland, by American citizens and by various city and state officials. It has a good deal of educational value, for despite its emphasis on the romantic phases of the story of Dark Rosaleen the incidents narrated are historical and the setting, scenery and the makeup of the players are historically accurate. Among the episodes shown are the revolutionary career of the United Irishmen, a Protestant organization of Catholicism; the Irish Parliament and the intrigues of Castlereagh; the denunciation of the act of union which was denounced contemporaneously by Henry Grattan, who rose from his sick bed to make his famous oration against the act, and which was later denounced by Premier Gladstone of England. The rising led by Robert Emmet and Michael Dwyer is also shown, together with Emmet's romance with the beautiful Sarah Curran. The successful efforts of Daniel O'Connell, "The Liberator," to secure the franchise and the right of office-holding for those not of the Established Church are also shown.

Other acts include the well-known tenor, who sang with real authority a number of Irish ballads, including "Killarney," "Molly Brannigan" and "The Song of the Dove." He had an excellent accompanist in Lenore Leith, who, by the way, wore an orange-colored dress. A typical colleen mantle was exhibited by Hester Cunningham, a sweet-voiced soprano, who sang acceptably a number of Irish folk songs. Jere McCallie offered some clever stories of the "old sod." A number of views of the lakes of Killarney and other picturesque spots of the Emerald Isle were also shown as part of the miscellaneous entertainment.

Of special interest was Dale Hardy's one-act play, "The Wishing Well," a legend of Halloween, embodying a fairy story of Ireland. Mr. Daly made a very good impression as an actor in this and had very competent support.

High-Flying Show at Trocadero
Trocadero—A burlesque of the first water is presented. It is entitled "Aviation Girl" and consists of two burlesques. The clever principals include Ethel Shuttles, Dolly Madson, Ida Blanchard and Mickey Brown, and a good-looking chorus is appropriately costumed.

Grand—"The Heekless Eva" with a titillating and bewitching chorus of twenty tantalizing modern Evens, is the headliner. Young and Wheeler, hours of music, Selma, drawing room equilibrist; Nash and McDowell, in an able skit, and "G. M.," a film comedy, are other attractive features.

Walton Roof—"The Lincoln Highwaymen" heading an excellent bill, which does with the endeavors of government agents to round up a band of bandits who persist in molesting motorists. Other entertainers who were applauded were Joe Laurie and company, high-class sketch; Burke and Durkin, comedy songs, and Joe McFarlan and Johnny Palace, comedians.

Nixon—Octavia Handworth and company, in a delightful comedy sketch, "Twice a Week," scored the hit. Special reminiscences are the sketch "The Runaway Four," in which the minute comedy of Shaw and Bernard, and Klass, all by himself, also appeared to advantage. Margaret Fisher in "The Hellion" is the photoplay.

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Womanhood of Philadelphia!

"Oh woman, lovely woman! Angels are painted fair to look like you!" Such can truly be our tribute to the fair womanhood of Philadelphia.

Surely, that is a fitting emblem for Colonial Ice Cream—the ice cream of Purity! Goodness! Happiness!

Before we tasted the first spoonful we knew that Colonial Ice Cream was the ideal ice cream, because it represented an ideal.

How could we symbolize this ideal? That was the question.

Then came the answer. *Womanhood!* Pure, sweet womanhood of Philadelphia! And in keeping with our name we visualized Colonial days, when Dolly Madison was the belle of Philadelphia—gay capital of a new-born nation.

The Colonial Belle! Dancing eyes, lovely complexion, a heart as blithe as a May morning and a smile as enticing as—as Colonial Ice Cream.

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Joseph C. Trainer, Pres.; A. C. Gruenewald, Vice Pres. and Gen. Mgr.; Henry J. Trainer, Treas.; A. J. Miller, Sec.

PENNSYLVANIA SYSTEM
SUNDAY OUTINGS
FROM MARKET STREET WHARF
Every Sunday
Atlantic City
Ocean City
Corona Inlet
Sea Isle City
Wildwood
Aneguen
Cape May
Avalon
Stone Harbor
Angles, Wildwood and Cape May 7.20
Ocean City and Corona Inlet, 7.50
Atlantic City and other resorts, 7.80
Returning by Atlantic City, 7.00
Wildwood Crest 6.00, Ocean City 6.00, Cape May 5.95.
Similar Excursion to Southern New Jersey Resorts (except Cape May)
MEMORIAL DAY Monday, May 31
Sundays, May 30 to October 31
\$1.50 Pine Beach, Seaside Park, Bay Head, and intermediate stations.
\$1.75 Sea Girt, Asbury Park, and Long Branch, and intermediate stations.
War Tax 8¢ additional
Lv. Market Street Wharf, 7.30
Cape May 6.00
FROM BROAD STREET STATION
\$2.75 Washington
\$2.25 Baltimore
War Tax 8¢ per cent. additional
Sunday, May 23
Broad Street 7.30, West Phila. 7.55
\$2.50 New York
Round Trip
War Tax 20¢ additional
Sunday, June 6
Broad St., 8.15, West Phila., 8.08 & 8.15
Pennsylvania System