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REDFORD

FARMINGTON

Washington Theatre—Detroit

Miss Herne at the Washington Theatre is certainly her father's daughter and as a bright brilliant actress, she sparkle and shines in the role of Marion Stanley in "A Woman's Way." True, the author, Thompson Buchanan, has written clever dialogue and a good comedy, but it takes genius to deliver the speeches as she has intended and though this has served as a starring vehicle for Grace George, the part fits Miss Herne to a nicety. When all around, the play and actors at the Washington Theatre are commendable to a degree or two, of unusual enjoyment, fun, merry, witty, and more, and adequately presented. "A Woman's Way" is just the right play for Detroit's handsome playgoers.

The lesson taught by this play is a far reaching one and every man and woman should see it, not only because, while teaching a lesson, it is done with humor and well as intent. The better comedy has been written in years and capacity and it will attest our prediction that "A Woman's Way" is the best all around production given so far at the Washington.

Next week, Miss Herne, with the Washington Theatre company, will be seen in "The Talker" by Marion Fairall.

Garrick Theatre—Detroit

The appearance of Little Miss Brown at the Garrick Theatre, Detroit, all next week, beginning Monday evening, with matinees on Wednesday and Saturday, will give the goers of this city their first view of another Bartholomae comedy. Philip H. Bartholomae, the author, is in no pronouncement with the production of "Over Night," which runs in New York practically all one season. Little Miss Brown, the second play from his pen, and during its four months' run in New York has

summer and fall at the Forty eighth Street Theatre, gave evidence of even more prosperous and permanent life than its predecessor. The company intact will be seen there.

The play tells the amusing story of a young girl, who, arriving a stranger in a strange city at night and alone, her money stolen at the station, and finding all hotels closed to an unescorted woman without cash or baggage, registers as a married woman who is expecting her husband. A Mr. Dennison had already reserved an apartment and left word that his wife would join him later. Little Miss Brown is mistaken for the wife and, not appreciating the complications into which she is walking, takes no pains to rectify the blunder. The real wife arrives, as does the husband's uncle, aunt and brother. The fun is fast and furious while the tangle is being unravelled. And through it all runs a delightful romance. The comedy is staged in three acts and five scenes, one showing the exterior of the hotel at the fifth story, where the husband, in a last desperate effort to escape a fancied scandal, attempts to lower Miss Brown to the ground by means of a rope of sheets. Miss Madge Kennedy, who was the youngest leading lady on Broadway last season, plays the title role. Albert Brown has the part of Dennison. Others in the company are Ned A. Sparks, Sidney Macy, John Bowers, James Gardner, Douglass Joss, Charles Stanley, Tom Lemonier, Elsie Hiltz, Rae Bowdin, Jean Newcomb, Vera Rial and Mattie Ferguson. William A. Brady is the producer.

WORSE AND WORSE.

"Gracious! Isn't that bathing suit shocking!"

"You may think it is, but wait till you see her in her tube skirt."

ILLUSTRATION.

"Why is Jiggers always in hot water with his wife?"

"Because they can't keep the pot boiling."

PUTS HIS SOUL IN IT

Japanese Artist Gets Spirit in Work That It May Be Given Again to Brigid.

The safety of the nation seems to be fairly well taken care of, but there is one thing more than anything else which needs a master's care, that is, art, especially futurist art. America has not quite decided about futurist art. We are never sure whether a thing is good until we know what we are supposed to think of it. The newspapers have ridiculed the futurist art and common people have dared laugh at it. Frankly, of course, Americans prefer good plain pictures that don't even require the catalogue for identification, but one is inclined to think that in art as in poetry there must be soul in security because we cannot see it.

If it were possible we might transplant Japanese art. The something besides itself in a Japanese picture is really visible, and soul helps some as much as sense helps some. Japanese art, however, grew from the old art of Chinese writing. The Chinese believed that written characters, lived, and not only spelled words, but expressed various sentiments in themselves. The Japanese artist creates a living thing. He puts his spirit into his painting so that it may be given again to the beholder. If he accepts money for his paintings they lose their soul. Japanese art, is, therefore, impossible to America. An art that grew from old writing would be worse than futurist. If our artists were not paid for their pictures we should have no artists. Perhaps the best we can do, if we must get away from our own common sense plain pictures, is to take up something along the futurist line. We may not enjoy it and it may spoil the wall paper, but it may be the proper thing after all.

HEAVY HANDICAP.

"Grace won the admiration of the guides, all right."

"As to how?"

"She climbed Mont Blanc in a hobble."

PUZZLING PREDICAMENT.

"Why is Jiggers always in hot water with his wife?"

"Because they can't keep the pot boiling."

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