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THE R-K-O Co. has made "The Return of Peter Grimm" rather more sprightly than you might expect. Even Lionel Barrymore seems to have taken a new lease on life and makes his ghost self less neurotic and fidgety than his usual characterizations, the upshot being that yesterday's first audience at Keith's had a better time than perhaps it had anticipated—or rather a different time from the old days when Mr. Grimm's return was a cause for sighs and tears and weepy exhilaration.

The master of that tulip patch now goes into his forever with a calmness that is not too melodramatic, and he snaps out of it and comes back to earth as might any old seafaring captain or a bandit back for more loot. Mr. Grimm's return, as you know, is only arranged so that he can save his farm from going to blazes, save his daughter from marrying a bounder and take little George Breakstone out of an uncomfortable life and bring him back (not "alive") into his unknown world.

This is done with no undue emotion and with many a quip which has been added since Mr. Belasco created one of the smash hits of theater history. Mr. Barrymore is well enough as Grimm, George Breakstone is okay as the boy, and Helen Mack is as she always is—depending on whether you like her or not.

Keith's is also fortunate this week in its presentation of "The March of Time," in which you will see a forceful essay on why you should not drive faster than your neighbor—or even as fast as your neighbor. The expression on that bulldog after that motor disaster is the high point of one of "The March of Time's" best episodes, other episodes including an amazing glimpse into the new Palestine and Sally Rand screeching at former National Player Raymond Bramley in the now famed opening night of "Rain" at Skowhegan.

A good all-around week for Keith's if you are fond of Mr. Grimm—and even if you are not.