

TIMELY TIPS FOR THE TIRED BUSINESS MAN

The Tired Business Man On a Midnight Frolic

Much Against His Will, He Entertains the Visiting Buyer with a Lesson in Balloon Bursting—How to Choose a Tonic.

By F. A. AUSTIN.

It's been a hard day for T. B. M. Hot, sticky weather, office boy, who hasn't lost faith in Giants, got away with dead relative's funeral march; stenographer "phoned" mother; seriously ill; elevator stuck for ten minutes; private office window; Reducible Cast Iron found a flaw and cracked; bank "phoned" balance was tottering; and broker said margin was too narrow to allow further operations.

Had to buy lunch for an out-of-town buyer (males, who is still to sign for his first bill of goods. Come on game, but necessary. Chief clerk asked for an increase in salary. Solicitor for Only Orphan's Society got in and refused to wait until explained by superintendent. Book agent hurled barriers and wasted one-half hour. Answer to every telephone call, "Jane Busy." Old College Gram made a "touch." Pressed for office rent. Got C. O. D. package from Baltimore (new hat for wife) without warning.

At 5 p. m.—All in. Nothing left. What's the use of living?

That Out of Town Buyer calls up. Wants to know what show T. B. M. can recommend. T. B. M. knows a "Follies and Frolics," says T. B. M.

"Late frolics?" asks Out-of-Town Buyer.

"No, stop the clock," says T. B. M. "We'll, I'm pretty tired," says Out-of-Town Buyer. "One continuous round of pleasure ever since I've been here. We'll frolic a bit and quit early."

Out-of-Town Buyer follows suit. May quires the Out-of-Town Buyer.

"By way of the Glass Walk," answers T. B. M.

Out-of-Town Buyer looks reproachful. "Can you take off your collar here?" he asks.

T. B. M. blows a smoke ring upward and watches it hit the Glass Walk. Out-of-Town Buyer follows suit. May Leslie makes coy advances to have Stamper.

"Who came the same way," says the Out-of-Town Buyer. "Did you see her?"

"No. Wonder what kind of glass that is."

Olette Myrtil dances and plays a violin simultaneously, skirting the tables as she goes. Her bow grazes the T. B. M.'s chin by an inch. Out-of-Town Buyer looks at him enviously. T. B. M. tries to look indifferent.

"That's the way they do it in The Baccarat in Montmartre, in Paris," avers the Out-of-Town Buyer. "Say, this is the limit with the lid off. Do you feel as tired as you did? What time do they close?"

"It's early yet," says T. B. M. "Of course, if you're in a hurry."

"Not a bit, not a bit; I need a little tonic."

"I Love To Be Loved," Sibyl Carmen and Balloon Girls, the programme announces.

"Oh, just don't!" whispers the Out-of-Town Buyer.

Balloon girls are festooned with dangling balloons. They dance close to the tables. Man at table opposite T. B. M. touches his cigar to one of the dangling balloons.

"Say, do they let you do that?" asks the Out-of-Town Buyer.

"Watch me," replies T. B. M.

He touches his cigar to a balloon floating by. Pop.

"Give me a fresh cigar," says the Out-of-Town Buyer. One minute later. "I got one," he shouts. Pop. "Got another," says T. B. M. "Me, too," chorales the Out-of-Town Buyer.



"ODETTE MYRTIL DANCES AND PLAYS A VIOLIN." Drawn by Lambert Guenther.

Cecil Lean Finds His Show After Two Years

Star Whom Chicago Loves Delights as Well in Chance to Captivate New York Audiences for Character Part.

By GEORGE S. KAUFMAN.

A yellow chorus girl sat on a behind-the-scenes bench and ate chocolate ice cream. To be precise, it was not the girl who was yellow, but her costume. It was a light yellow. And it was a light costume.

The night was blisteringly hot and an accommodating stagehand had poned a block for the ice cream out of sheer kindness of heart. That was the impression he conveyed, at any rate, although the fact that he would not have to return change may have been a factor in his readiness. After all, altruism does not constitute more than 60 per cent of the average stagehand.

Lacking a spoon, the yellow chorus girl fashioned one out of the lid of the box and threw a smile at the stage manager. That person sidestepped, and the smile travelled past him and wasted itself on a notice stating that laundry should be left with the door-man. Putting the ice cream on a shelf beside a fire bucket, the yellow chorus girl glided to the wings and joined a group of her companions, who stood waiting their cue.

On the stage Cecil Lean was singing a song to Frances Demorest, the text of which was that he was dreaming of a wonderful night. Well might he dream, for the night in question was anything but wonderful. It was merely hot. Especially was it hot on the stage of the Casino Theatre—then the Blue Paradise Inn—where were concentrated footlights, bunnights, border lights, spotlights and the other varieties.

As a matter of fact, the stage was not a blue paradise at all. It was a red hot one. Strictly speaking, it was no great shakes as a paradise, either. Viewing things from a purely Fab-

DIVERSIFIED DRAMA.

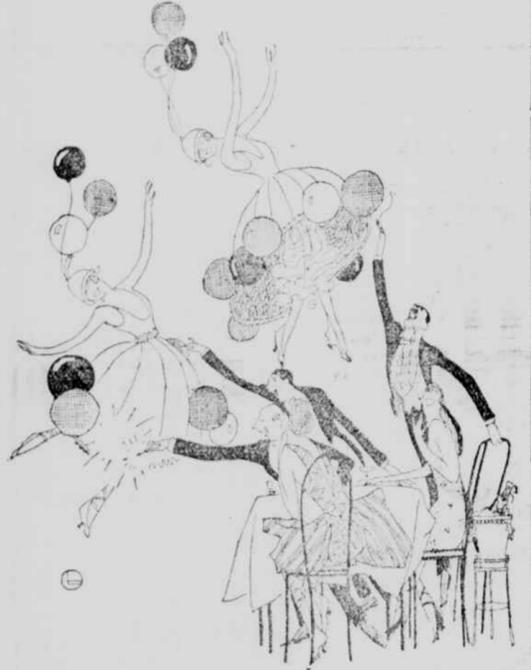
"YOUNG AMERICA."

A young and newly married pair Have not a burden nor a care; Their happiness has never slipped a cog, Until an urchin cuts their path— A youth who stirs the husband's wrath— A lad who owns an educated dog.

His love for this accomplished mutt Is honest and inspiring, but In other ways he's wicked, and will steal. So, when the husband's hens decrease, The boy is grabbed by the police, Despite the sympathetic wife's appeal.

In court she gets herself in deep; She's given boy and dog to keep. And when the frothing husband shouts in rage: "You cannot take them from this spot!" She answers him, "Oh, canine net!" And then she and the boy walk off the stage.

Since ultimately it's the pup That clears the situation up, It seems that there cannot be any doubt But that this play of dogged fate Is one that it is appropriate To write a bit of doggerel about.



"HOW MANY DID YOU GET?" ASKS T. B. M. Drawn by Lambert Guenther.

"When do we get the frolics?" asks Out-of-Town Buyer. "I'm coming down to see you in the morning about getting some of your fall line, but I'll give you an order right now and we'll see this thing through. What do you say?"

"I'm with you," T. B. M. rouses the sleeping elevator boy in the Gorgeous Graustars.

Sleeping voice drones: "Just a minute, Jim, just when you are all tired out and just dying to get home and get to bed you have to entertain these buyers. You must be dead."

"Just about all in," replies T. B. M. in a hollow, weary voice. "It's tough, but we have to do it. Anyway, I got an order out of him. Funny the way these out-of-town fellows fall for that sort of thing. Awful bore to me."

TRIANGLE FILM OPENING

Feature Photo Plays to Reopen Knickerbocker Theatre.

The historic Knickerbocker Theatre, former home of Irving, Bernhard, Maude Adams, Sothern and Marlowe, Viola Allen, Gillette and other stars of the American and foreign stage, becomes the permanent New York home of Triangle film-and-music productions next Thursday evening, September 23.

For the opening combination the Triangle offers Douglas Fairbanks, Raymond Hitchcock and Dustin Farnum, supported by the most capable of the famous companies of David W. Griffith, Thomas H. Ince and Mack Sennett. Fairbanks has a thrilling adventure story of Mexican border warfare and a company which includes Seena Owen, Monroe Salisbury, Alfred Paget, Edward Warren, William E. Lowrey, Lillian Langdon and Chief Eagle Eye. Ince has conceived an Alaskan drama for Farnum, who is supported by Enid Markey, Louise Glahn, Truly Shattuck and Charles K. French.

In lighter vein is Hitchcock in "My Valet," Mack Sennett in this farce plays the dual role of director and one of the principal comedians. Mabel Normand and Fred Mace also add to the fun.

IN BURLESQUE HOUSES

McFarland-Gibbons Eight Pictures at Columbia.

At the Columbia Theatre this week the Girl Trust will present a new two-act burlesque, entitled, "The Bigamists." Among those in the company will be Frank A. Burr, Maude Heath and Nellie Francis. As an added attraction the McFarland-Gibbons eight pictures will be shown twice daily.

The Tip-Top Girls will be seen at the Yorkville, presenting a show made up of two one-act travesties and an olio of vaudeville specialties. Princess Luba Meroff and Frank Harcourt are the leading members of the cast.

The Garrick Theatre, on Thirty-fifth Street, which has recently been showing motion pictures, will go over to burlesque next week. The theatre will be booked by the American Burlesque Association, which is a subsidiary circuit of the Columbia Amusement Company. The opening attraction, week of September 27, will be "The Tempters."

Grace George to Play.

"The New York Idea," which will open the Playhouse with Grace George in the leading role, has been scheduled for performance on Tuesday, September 28.



Fay Tincher, Destined To Be De Wolf Hopper's Dulcinea, since I played six years at La Salle

Cyril Maude on the Screen a Rival of Himself

While Appearing in Flesh as "Grumpy," at Empire, He Will Be Seen on Screen in "Peer Gynt," at Broadway.

Cyril Maude will find himself playing simultaneously next week when he will be featured in a picturization of Henrik Ibsen's "Peer Gynt" at the Broadway Theatre commencing to-day. Across the street in the Empire Theatre Mr. Maude is appearing personally in "Grumpy."

"Peer Gynt" was produced for the screen under the supervision of Oliver Morosco. Pathe Latest Scenes, South American travel stories, cartoons and comedies complete the programme.

"The Battle Cry of Peace," a rousing film which pictures the possible capture and destruction of New York by a foreign foe, is at the Vitagraph Theatre. There is any amount of action, some comedy and a deal of horror in J. Stuart Blackton's film. The scenes in which various houses, bridges and buildings are destroyed are remarkable. The picture play has been drawing big houses in spite of the torrid weather.

At the Strand Theatre Lou Tellegen, former leading man for Sarah Bernhardt, will make his photo-dramatic debut in a new version of William Shakespeare's "The Merchant of Venice." The scenes of this production carry the audience from the centre of fashionable London to the heart of the African jungles.

Here the expedition, owing to a number of peculiar circumstances, is attacked by the natives and is forced to fight its way through to the coast. These scenes, which are the most realistic and thrilling, Mr. Tellegen is supported by James Nell, Dorothy Davidson, Horace B. Carpenter, Tom Forman and other members of the all-star Jesse L. Lasky cast.

"The Birth of a Nation" remains at the Liberty Theatre for an indefinite period, arrangements having been completed to utilize that theatre for B. W. Griffith's mighty spectacle for the remainder of the present theatrical season.

The big production is approaching the eighth month of its phenomenal run in New York City and is also nearing the record of 600 performances in New York.

Weber and Fields, the famous Dutch comedians, will again make their appearance on the stage that witnessed their greatest triumphs, in Weber's Music Hall, Broadway, near Twenty-ninth Street. This time the celebrated funmakers will be seen in "Mike and Meyer's Children Elope," a motion picture comedy.

The first week's bill, in addition to the Weber and Fields offering, will include Edith Storey in "The Island of Regeneration" on Friday, Saturday and Sunday.

Still another star has turned to acting for the motion picture camera, the latest one to take up motion picture work being Miss Emelie Pollini, who gained fame on both sides of the Atlantic in the leading role of "Hindle Wakes."

There are few persons who follow the English speaking stage productions who do not vividly recall "Hindle Wakes," offered first in London by the famous Manchester Players and later in New York by the same organization. So the announcement that Miss Pollini is soon to be seen in the motion picture play, "The Little Church Around the Corner," produced by the World Film Corporation, should prove of more than passing interest.

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has announced that to ten-



Charles Richman, in "The Battle Cry of Peace," at the Vitagraph.

stantant that she has never before had experience on the speaking stage or before the camera.

Pauline Frederick, who recently created a sensation by renouncing the stage for the screen, suffered the loss of \$10,000 worth of costumes in the fire which destroyed the Famous Players Film Company's studio last Saturday night.

The acquisition of William H. Thompson, veteran character actor, to the motion picture colony at Inceville, Cal., has more than an artistic significance. When young Tom Ince was getting his early training as an actor William H. Thompson was his mentor. Now the latter, having passed his allotted threescore and ten years, goes under the name of a character actor in a field where the younger man has become a leader, with David W. Griffith and Mack Sennett, each excelling in his own particular interpretation of the new narrative art.

Mr. Thompson will be cast in the support of Billie Burke, for whom a distinguished company has been assembled. Among the interested spectators will be the first born of Ince, who bears the name of the veteran actor.

"Don Quixote" Hopper's First Movie Venture

Diminutive Fay Tincher To Be His Foil as "Dulcinea" in Triangle Film Production of the Exploits of Cervantes's Hero.

"Like the old excuse for going to the circus, I'm doing it for the youngsters' sake," that's how De Wolf Hopper explains going into the film. He so announced himself when he arrived recently at David W. Griffith's studios in California, and was reminded that a year ago he positively declared that he would not yield to the fever which had stricken so many of his associate stars in the legitimate and go into the motion picture game.

But parenthood has apparently filled the huge old man's soul with a deep and unending sense of responsibility, and the infant William De Wolf Hopper figures quite prominently in all his father's plans.

"That's all, except that my enthusiasm isn't mere 'prop' enthusiasm any more since I've seen 'The Birth of a Nation,' and especially since I've met Mr. Griffith, and seen the motion picture of pictures. Mr. Griffith has the strongest power of making the actors under his direction feel the meaning of their roles of all the men I have known."

"Before viewing 'The Birth of a Nation' I hadn't much use for pictures, not only because those I saw must have been extra poor, but in no sense of the term does the gallery melting away, I looked upon them as an insidious foe. Naturally I didn't feel exactly like being a 'father to the movies.'"

Now the man who has done so much for the advancement of the legitimate stage is in California with an eager ambition to accomplish results never before achieved in the new narrative art.

In his first picture play, the "Don Quixote" of Cervantes, he undertakes the first of a long series of roles from the classics. He feels that they will stimulate theatergoers to thumb their neglected volumes. While in no sense of the term does he look upon himself as an uplifter, he nevertheless feels that by doing good things in his new line of work much good may be accomplished. Like many others, he has come to believe that the motion picture, if rightly developed, may become an educator of inestimable value. For instance, he says, his mind is now running to children, his dearest hope is to visit Triangle's theatres later and find the audience largely composed of school children, amused by his fooling

and going home with a resolve to know more of the characters portrayed on the screen.

Mr. Hopper declares he wants to do also some serious work for the pictures. Besides that, he thinks there is a vast field in the films for so-called psychological drama. And he desires to do a number of different types of character.

"And the character actor has it all over the romantic type," he insists. "People to compliment me tell me I don't have to mind getting bald or wrinkled or spout-eyed. The funnier I look the better."

Hopper's first role in the Griffith studio competition became keen for the part in his supporting company. The cast is now complete. Fay Tincher was the most sought prize, and will have the part of the bulk of the comedian. Her selection is another proof of the method of Griffith. First of all he believes that to get the best results with his star he must surround him with players expert in the motion picture art. The remainder of the company contains names as little known to Broadway as Miss Tincher's.

Hopper is also enthusiastic about playing "Walstat" in Shakespeare's "The Merry Wives of Windsor." He is looking forward with the keenest pleasure to the filming of Dickens's "David Copperfield."

"I hope to play both the characters of 'Peggotty' and 'Micawber,' he confesses. "As to the difficulty of moving from the stage into motion pictures, I know I am going to miss my eye-voice a good deal, but as in getting used to my new line of work, I think I am adapting enough so that the screen will have no terrors for me."

FASHIONS IN REHEARSAL

Mrs. Whitney Prepares for Show at Cohan.

The Whitney Fashion Show, which Selwyn & Co. and Mrs. Belle Armstrong Whitney will present at the George M. Cohan Theatre for special matinee performances, is rehearsing at full tilt. Next week, it is expected, will be a fluster of pretty girls in wide, short fluted skirts is going cheerily through the paces every day without one hiccup, one tight collar or one tight waist to interfere.

Mrs. Whitney, in directing some novel groupings effects for her mannikin collecting, is within reasonable limits, some of the Leon Bakst ideas now up-fermost in her mind.