

WITH PLAYS, IT IS THE SURVIVAL OF THE WITTIEST

Fred Niblo Is a Plain and Fancy Trail-Hitter

As Hit-the-Trail Holiday He Is Merely Living Up to His Past, Which Has Been Bounded by the North and South Poles.

By GEORGE S. KAUFMAN.

Hit-the-Trail Holiday is the part that he's playing on Broadway, and Hit-the-Trail Holiday he is. Consider, if you doubt it, the opening section of this appetizer. Fred Niblo has hit considerably more trails than Billy Sunday ever thought existed. Back in the early days the trails used to be back occasionally, but today Fred Niblo has hit them all. He hits them close and it's all over—frequently, in fact, all he has to do is look at them. It takes a hardy trail to withstand the experienced gaze of Niblo.

And now consider the Holiday. Niblo has taken his holidays where he likes them—and there were times when he found them and times when he didn't. But at thirty-nine he has known more holidays than the average human is conversant with at ninety. For many years he has been on the road, and he has been on the road for exactly half of every twelvemonth, and it was then that he did his plain and fancy trail-hitting. He hit every spot from Cape Town, South Africa, to North Cape, Norway, and his lateral ramblings were bounded only by the poles of the terrestrial globe. Briefly, Fred Niblo has travelled more than Christopher Columbus and John Henry Meers rolled into one.

"I hit my first trail when I was fourteen years old," said Niblo, as he needed a good-night to his Japanese dress. "I was exactly fourteen when I decided that I had simultaneously outgrown short trousers and York, Nebraska. As a matter of fact, I think I outgrew York first—it was smaller than the trousers. I didn't stop at any station; I came straight to New York."

"My first job was in a wholesale woollen house. The duties consisted in pulling the wool over the eyes of my superiors, and when I finally decided it expedient to leave to accept a responsible position as a life insurance agent, my employers gave me a testimonial testifying to my success at the job."

"Well, from selling life insurance to doing a monologue is only a step-up or down. I don't know which. I still believe I could have gone out and entertained people with the same monologue I had used as an insurance agent, because it was pretty funny. But I got a couple more jokes, and put in a couple more years as an amateur, and then I made one of the outfield positions on a team of semi-pro entertainers. I used to do my little stunts at parties, pathfinders and dinners—about writing in the paper for the dinner. And then a sudden twist of fortune made a minstrel out of me, and I went on the road as a regular blackface actor."

"After that I went down rapidly. In the next ten years or so I think I pulled nearly everything on the stage but the footlights. I was willing to try even those, but the manager didn't

think I gleaned quite brightly enough. But I was a vaudeville monologist, and I served time in melodrama, and I wrote sketches and acted them, and I took a crack at musical comedy, and then I turned manager.

"The play that I managed—helped manage, rather—was 'The Governor's Son,' and the other half of the manager was George M. Cohan. We played the show three years on the road.

"But all this time the wanderlust was stirring in me, and finally I just had to find expression. In 1906 I managed, and thereafter I played there every year for a season of ten weeks. Then I took to working six months of every year and spending the other six months of the year on the road. What I found out on my travels I compressed into lectures, and dispensed them in tabloid in this country.

"In 1907 we—Mrs. Niblo, Fred, Jr., took along the first motion picture camera ever seen in that section. There's scarcely a square mile of Africa, South or North, that I haven't been over at some time or other. We spent six weeks in Zululand, for example, travelling in an ox cart. Since then I've made the rounds—Asia, China, Japan, every country in Europe, and practically all of the small islands that punctuate the Atlantic and Pacific.

"I never have been 'way up into the north of China and I never have been in Tibet. But I believe, are the only places I haven't been, and I hope to go there at some time or other. I'm inclined to regard this war as a personal affront—it kept me in my own country for several months."

"You spent the past three years in Australia," prompted the caller.

"We expected to stay six months. Not only that, but we played the three years with only four weeks' rest—there are no theatrical seasons in Australia. We opened in Sydney with 'Wallingford,' and it played thirteen weeks. Can you imagine such a thing in this country? Sydney is a city of 600,000—the size of Cleveland. When we opened it had four first-class theatres, two popular priced houses, three vaudeville theatres and the usual line-up of picture houses. And yet our play stayed thirteen weeks! If a high class attraction gets in Cleveland it can account itself fortunate. And the conditions that prevail in Sydney are reproduced on a smaller scale throughout Australia. It's the greatest theatrical spot in the world."

Some day, says Niblo, he'll go back to Australia or perhaps to Samoa or Madrid. Cohan and Harris will be fortunate if the wanderlust doesn't strike their Holiday just as the curtain is about to go up at the Actor Theatre some night. Because the odds would be 17 to 0 that Fred Niblo would just drop everything and go.

Lydia Lopokova Seeks to Find Fame in a Bandbox

By FREDRICK SCHANG.

Fancy Mrs. Vernon Castle refusing a \$1,000 a week dancing engagement to sketch watercolors for nearly nothing, just because the yearnings of her soul demanded that she be a painter? Fancy Charlie Chaplin discarding his priceless moustache and cane to become a pianist merely because his whole being urged him toward a musical career?

"Oh, no, no," was the answer. "Why, in my English life, I even accept my English a bit, to make it more French. For instance, I say 'Djawnie' (Johnnie)."

"And how would you pronounce it otherwise?" the interviewer was rude enough to ask.

"Why, 'Djawnie,'" said Miss Lopokova, without batting one of her remarkable eyelashes. Maybe there was a fine difference in these two pronunciations, but the inexpert ear of the listener was unable to catch it.

"How did you pronounce 'Johnnie'?" said the interviewer, hopefully.

But Miss Lopokova only smiled a dazzling smile as she glided gracefully from the room.

"GALA FRENCH PERFORMANCE Will Be Given at the Metropolitan November 8.

A gala performance for the benefit of the Societe Fraternelles des Artistes will take place at the Metropolitan Opera House on the evening of November 8. Lucien L. Bonheur, of the Theatre Francais, will direct the performance, and a committee of twenty will be sent by the French government for the occasion.

Paul Capellani, of the Comedie Francaise, will present a new one-act play, 'Rouget et Lisle,' and many well known French and American actors will be on the programme. A long list of patronesses has been announced.

"SHERMAN WAS RIGHT"

Blanche Ring, the popular musical comedy star, will make her debut as a screen actress at the Strand Theatre, where "The Yankee Girl," an adaptation of her great musical comedy success, will be the main feature. The film production was made by the Oliver Morosco Photoplay Company, and Miss Ring has been powerful in the cast including Bonita Darling, Forrest Stanley, Herbert Standing, Howard Davies, Harry Fisher, Jr., Robert Dunbar, Joe Ray and Syd de Grey.

A newly arrived European war picture will be shown, with other new events, in the Topical Review. The musical programme, endowed under the direction of Carl Eduard, is a varied and interesting one.

"The Birth of a Nation" remains at the Liberty Theatre, where it has been running consecutively for thirty-six weeks. There is no sign of slackening interest in Griffith's powerful narrative of the conditions in American history that led to the opening and closing of the Civil War of the early 60's.

The great battlefields, the assassination of Lincoln, the surrender of General Lee at Appomattox, and the thrilling events which settled the grave questions involved in the final adjustment of the nation into its present unity are the high lights in the picture.

"The Battle Cry of Peace," Commodore J. Stuart Blackton's vividly dramatic picturization of the bombardment and capture of New York by an invading army, continues successfully

HOLMES AND ELMENDORF

Residents in the vicinity of the William Fox Riverside Theatre, at Broadway and Ninety-sixth Street, are eagerly awaiting the showing at the playhouse to-day, to-morrow, Tuesday and Wednesday of the photodrama "The Soul of Broadway," for one of its big scenes will give them opportunity of seeing themselves on the screen with Valeria Suratt, its star.

Mr. and Mrs. Vernon Castle are appearing at the Globe in "The Whirl of Life." They are seen in this motion picture play on Monday afternoon, Tuesday afternoon, Thursday afternoon, Friday afternoon and Sunday afternoon and evening. The story was written by Vernon Castle. Prices are 25 cents to \$1.

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Feist will play Sir Robert Chiltern. Others in the cast will be Heinrich Mathias, Anita Rub-Foerster, Hertha Schoenfeld, Aranka Eben, Gustav Paul Schenck, Illi Engel, Willy Frey and Henry Falk.

Vaudeville at Plaza.

Vaudeville has been added to the programme at the Plaza Theatre, which for some time has been showing pictures exclusively. Feature pictures, however, will continue to be shown. Beatrice Michelson, in "Salvation Nell" will be seen during the first three days of the week, and Ethel Barrymore, in "Final Judgment," will be the programme from Thursday to Sunday.

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Hale Hamilton and Jean Shelby in new play at the Fulton.



Drawn by Lambert Guenther, at the Thirty-ninth Street Theatre.

ST. NICHOLAS TO OPEN

Everybody May Skate Saturday and Thereafter.

St. Nicholas ice skating rink, on West Sixty-sixth Street, will begin its twenty-second season next Saturday. Several novelties of an amusement nature are promised this season, prominent among which will be the first fashion show ever given on ice. The entire show, it is announced, will be on skates. Ice dancing will also be a feature of the new season.

Pending the opening of the hockey season, which will not occur until January, there will be skating mornings, afternoons and evenings. Admission on Monday afternoon will be by card only.

Old Films and New on the Screens This Week

"The Martyrs of the Alamo," a Griffith spectacle based on the crisis in the fight of Texas for independence against Mexico, Julia Dean, in an "sauce for the goose, sauce for the gander," and two Seneca comedies make up the combination of Triangle plays announced for this afternoon and evening and all the week at the Knickerbocker Theatre.

The Griffith production is the first of a series of educational film plays which the Triangle picture machine and I'll teach more history in fifteen minutes than instructors and textbooks can drill into the minds of pupils in a month. The picture, "The Martyrs of the Alamo," is the heroic defence of the combined mission and fort, the slaughter of the defenders and the response of other Texans to the slogan "Remember the Alamo," are faithfully reproduced.

In "Matrimony" Julia Dean displays a quality of comedy with her well known emotional talents. As a wife who is losing the love of her husband, she adopts his methods, arouses his jealousy and brings the story to a happy ending. Howard Hickman is the husband; Thelma Salter, the golden-haired little girl who is so pleasing in last week's "The Discipline," Louise Glauco, recalled as the "vampire lady" with Dustin Farnum in the opening bill, and Elizabeth Jurbridge complete the supporting company.

Ford Sterling and Roscoe Arbuckle are featured by Mack Bennett in "His Father's Footsteps" and "Pickie Fatty's Fall," respectively. Thrilling fire and aquatic scenes emphasize the laugh provoking situations of the plays.

Beginning this afternoon William Fox will present at the Academy of Music for four days his first detective moving picture, "The Family Stain," adapted from the mystery story, "The Widow Le Rouge," by Emile Gaboriau. Frederick Perry, remembered as having made a notable success in "Dr. Kameau," plays the leading part. In his supporting company are Einar Lindvall, Walter Miller, Stephen Gratton, Carey Lee and Dixie Compton. The photodrama was produced for William Fox by W. S. Davis.

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Marguerite Gale, who plays the part of a Tribune Reporter in "How Molly Made Good," a Kulec Feature.

IN BURLESQUE HOUSES

The Columbia Theatre will offer what it describes as "the most sensational show in burlesque." The presenting company is known as "The Social Maids" and the stars are George Stone and Etta Pillard, billed as "dancing demons." The company contains three score principals and chorus girls, the former including William Baker, Jessie Hyatt, William Foster, Nell Jewell, Fannie Jewell, Marty Seamon and Jack Pillard.

"The Follies of 1915" will be the attraction at the Yorkville, with a long list of well known burlesquers in the cast. Among these are Arthur Connelly, Frank Wesson, Ray Montgomery, Anna Healey, Eva Lewis and Jean Ryan. The Hawaiian Trio and Warren Lincoln, Travis, athlete, will be added features.

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Ralph Bunker in "The Girl Who Smiles."

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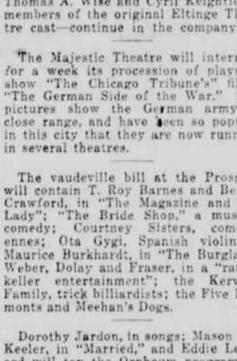
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Anna Held, Younger Than Ever, Tops Palace Bill

Returns to Stage After Absence of Eighteen Months—Evelyn Nesbit Moves to the Alhambra—Lubowska at the Colonial.

Anna Held, reputed to be several years younger than she was upon her departure from this country, eighteen months ago, will play one week at the Palace before leaving for Los Angeles to make her debut in films. "Miss Held," says a statement from the Palace, "looks like a bouncing school girl, and her voice, her eyes and her figure are at their best."

Four new songs will be a portion of Miss Held's offering, and then she will sing any of the old ones that the audience calls for. Also, it is rumored, she will wear gowns, and gowns, and gowns.

Harry Fox and Yvonne Dolly, who stand deservedly in the first vaudeville rank, will make another of those farewell appearances. "Ary nonsense Raff" foibles and inconsequentialities, in the manner in which the prospect describes their entertainment.

Amelia Stone and Armand Kalis, also well known in two-day circles, will offer "Mon Deu," an opera buff by Edgar Allan Ward. Harry Grand & Co. will appear in "The Cherry Tree," by Aaron Hoffmann. Ernest Hall will emulate all song writers who go into vaudeville by singing his own compositions. Other acts will be Nana and Alexis, in spectacular dances; Armat Brothers, in clowning, and Maria Lo & Co. in a series of classic poses.

Evelyn Nesbit, assisted by Jack Clifford, will endeavor to instruct Alhambra audiences in the gentle arts of dancing and dressing. Particular stress is laid upon the fact that Miss Nesbit no longer relies on her sensational past as a stepping stone to success, but that she is now an artist in her own right.

George McKay and Ollie Astine will present their singing and talking act "On Broadway." Charlotte Parry, after a long absence, will return to take her place as America's leading protean actress. She will offer a sketch, "Into the Light," in which she essays numerous parts.

Others will be Marguerite Farrell, character songstress; the Sharkeys, Kaufman Brothers, in a musical offering; Delmore and Lee, gymnasts; Al and Fannie Steadman, in piano epics; and Booth and Leander, presenting "Something to Talk About."

The Colonial will have as headliner Desiree Lubowska, a dancer, who is making her American debut. The dancer and her aids will offer dances largely futuristic and impressionistic in character.

George Whiting and Sadie Burt will be seen and heard in "Songsaying," Mr. and Mrs. Jimmie Barry will play "The Rubie"; Fred V. Bowers & Co. will offer a song recital; Harry Grand & Co. will play "The Luck of a Totem"; Cantor and Lee will provide comedy; Julie Ring will be seen in a playlet; Marion Weeks will sing, and Luis Coates and her Crackers will appear in a vaudeville melange.

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