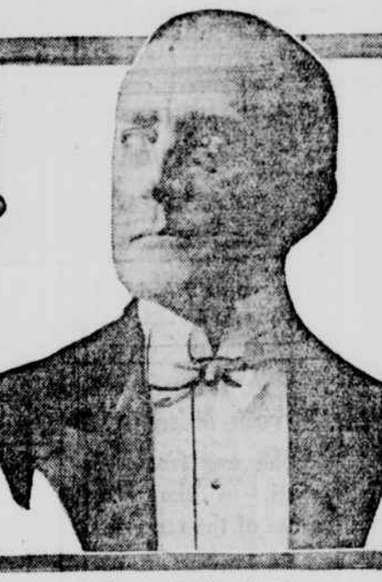
HERE AND THERE AROUND THE THEATRES

Cathleen Nesbitt in "Hush" at the Little

Margaret O'Neill in the ice ballet at the Hippodrome

Miriam Collins in Fixing Sister Maxine Elliott



Raymond Hitchcock in "Betty" at the Globe

Gladys Glater in the Ziegfeld Midnight Frolic

Mary Servoss "Upstairs and Down" Cort

SHADOWS ON THE SCREENS

"A DAUGHTER of the Gods" will be shown for the first time at the Lyric Theatre on Tuesday evening. Annette Kellermann will play the title role.

The Fox picture is ten reels and was more than a year in the making. The exteriors, water falls, pageantry, battles, etc., were staged in the West Indies, and it is said that 20,000 persons were employed. "A Daughter of the Gods" is a sort of Arabian Nights entertainment, with mermaids, sultans, princes and palaces involved in the plot.

Needless to say, the play gives Miss Kellermann a chance to indulge in aquatic sports, if diving out of a tower and being chased by crocodiles come under that head.

"A Daughter of the Gods" will be presented at the Lyric Theatre twice daily, at 2:15 and 8:15.

The Rialto offers a double bill this week: Norma Talmadge will appear in a new picture play called "Fifty-Fifty," and the first instalment of "War as It Really Is" will be shown.

The war pictures were taken by Donald C. Thompson and they show actual warfare in the trenches. "Fifty-Fifty" is a story of New York's Latin quarter. Miss Talmadge plays the part of the girl whose skeleton in the closet is her pre-nuptial Bohemian life. Every time she settles down to fancied security the skeleton arises and rattles his bones to remind her of her past.

NORMA TALMADGE

Fannie Ward will be at the Strand Theatre this week in a new photo play called "Witchcraft," by Dr. R. Ralston Reed. The scenes of the play are laid in the New England colonies in 1692.

Miss Ward is Suzette, a Huguenot refugee who is accused of witchcraft.

"Witchcraft" is the play which won the prize contest held at Columbia University.

At the Broadway Theatre the week's attraction will be Vivian Martin in "Her Father's Son." In this film Miss Martin has the opportunity to masquerade as a boy, and the results are said to be interesting.

"The Ragged Princess," with June Caprice, the new Fox star, will be shown the first four days of the week at the Academy.

"The Ragged Princess" is a sort of "Daddy Long-Legs" play, with Miss Caprice as the little drudge in the orphanage. Harry Hilliard will play opposite Miss Caprice.

The 300th performance of "Civilization" will be observed at the Park Theatre on Sunday, October 22. After that "Civilization" will move to another theatre.

It is Marguerite Clark's turn to entertain the military prisoners at Castle Williams. Next week Mary Pickford has volunteered. Valentine Grant has interested her co-workers to such an extent that she says the entertainments which she has established will be held all winter. A picture will be shown each week, and all of the studios have promised to send their newest and best films. The first picture shown was "A Daughter of McGregor," and one of the prisoners wrote a very creditable poem to the heroine. It was entitled "To Our Valentine," and the last lines were:

"In years to come whenever we think
of bonnie Valentine,
We'll take a cup o' kindness for the
days of Auld Lang Syne."

"Intolerance," the Griffith picture, will continue at the Liberty Theatre.

The $5,000 prize photo play contest of the World Film Corporation closed on September 15, and announcement of the winner will be made about the first of the year. A total of nineteen manuscripts will receive prizes, which will range from $100 to $1,000.

George Bronson Howard has written an anti-liquor film for the B. S. Moss Corporation, which will be produced under the title of "The Power of Evil."

Following in the footsteps of Pauline Fredericks, Gail Kane is going to play twin sisters. She objected to the leading rôle in "The Scarlet Oath" because she was tired of playing villainesses, so to please her Mr. Brady had the heroine made into twins. One of them is "very, very good," and the other is "so bad she is horrid."

Lou-Tellegen is returning to the spoken drama chastened in spirit. In "The Explorer" he sprained his ankle; in "The Unknown" he dislocated his shoulder; in "The Victory of Conscience" he met an exploding bomb head on; in "The Victoria Cross" he was thrown from his horse; in "The Black Wolf" he broke his nose, and, worst of all, he received a severe reprimand from Geraldine, who accused him of being careless.

Mary Miles Minter and her sister, Margaret Shelby, have just finished a picture called "Faith." This is the first time Miss Minter and her sister have appeared together.

Frederick Warde will devote himself exclusively to screen work this year. As soon as "The Vicar of Wakefield" is completed the Thanhouser company will start to work on a big six-reel picture which has been written for Mr. Warde.

"My Country First," the new preparedness picture, has been accepted as the official picture to be shown at the Preparedness Bazaar, which will be held at the Grand Central Palace December 14.

"The Sex Lure" will be released for a helpless public November 1. The play is called an original drama of modern life, in which two women struggle for the love of a man. The one has only the allurements of the flesh to offer; the other offers honor and true love. As it is reel life and not real life, needless to say, virtue prevails.

Herbert Brenon has engaged Florence Reed to appear in "The Queen Mother," a drama of the Middle Ages. Mr. Brenon will start on the new picture immediately, as "War Brides" is practically completed.

A NEW PLAYWRIGHT

A COUPLE of men sat in a manager's office a few months ago and talked it over.

"The musical comedy librettists," remarked one of them, "write a lot of pretty rotten librettos."

"So far we are in accord," replied the second one, "but what are you going to do about it?"

"I'll tell you. If the librettists, who know all about librettos, write rotten ones, it follows that the way to get a good one is to hire somebody who isn't a musical comedy librettist at all. Do you get me?"

"Perfectly," was the rejoinder. "How about Park and Tilford?"

"I'm serious," insisted the first.

"So are the librettos."

"But I mean it. Who would be the most unlikely person in the world to know anything about librettos?"

"It's a large order."

"Let's consider. How about somebody who has been associated only with the heaviest kind of dramas? And he needn't be a writer at all. Why not an actor? Certainly a melodramatic actor wouldn't know anything about musical comedy librettos."

"Don't stop there. A melodramatic actress would know still less."

"Right you are. Whom can we get?"

"I know!"

"Well?"

"A woman who played the principal role in one of the biggest melodramas ever produced in this country"——

"Yes?"

"Who has been on the stage for years and has played only the most lachrymose roles"——

"Yes, yes?"

"Who is to-day one of the foremost emotional actresses in the United States of America"——

"Yes, yes, yes?"

"DOROTHY DONNELLY!"

And there you are!

Dorothy Donnelly, the celebrated Madame X, who never had written a line for the theatre in her life, was asked to collaborate with Cosmo Hamilton on the book of a musical comedy, "Flora Bella" by name—and she did it. Not only that, but she did it successfully. And not only those, but the experiment has apparently started her on a career of playwriting, after she had risen to stardom as an actress without giving ever a thought to writing! "Flora Bella" having turned out so well, John Cort, casting about for somebody to help George Parker bend "Margery Daw" into shape, picked Dorothy Donnelly.

In order to find out what Miss Donnelly thought about it one had to ferret out an inconspicuous house in the East Forties and walk up four flights and ask her.

"Isn't it a joke?" she parried. "Can you imagine me suddenly discovering that I am a playwright, after spending countless unsuspecting years in the theatre? It's the funniest thing I ever heard of. I can't get over it, and I hope I never do. I am certainly enjoying the sensation.

"No, I don't know anything about technique—not by that name, at all events. If I have any ability at this sort of thing it is because I have a certain feeling for the theatre—a feeling cultivated by an association of fifteen years with the theatre. Literature is quite beyond me, and perhaps it is just as well. It hasn't any place in a play."

IN VAUDEVILLE

PALACE—Fritzi Scheff, William Rock and Frances White, Chic Sale, in "The Rural Sunday School Benefit"; Claude Gillingwater, Julie Herne and company, in "The Frame-Up"; Daisy Jean, Morgan Dancers, Haydn and Haydn and the Mosconi Brothers.

COLONIAL — "The World Dancers," Hussey and Lee, McCarty and Bradford, the Misses Campbell, Maria Lo and company, Joe Cook, Maurice Briere and Grace King, Sam Leon and Valentine and Bell.

ALHAMBRA—Watson Sisters, Genevieve Cliff and company, Arthur Deagon, Ed Vinton and Buster, Halligan and Sykes, Schoen and Mayne, Ward and Van, Clairmont Brothers, Abbott and White, Guzmani Trio and Adelaide Boothby.

ROYAL—De Biere, magician; May Naudaim, Al Fields and company, Johnson and Harty, Val and Ernie Stanton, Alexander Brothers and others.

ORPHEUM—Nan Halperin, "The Four Husbands," Tempest and Sunshine, Al Herman, "Prosperity," Kitamura Japs, Mullen and Rogers, Louis Stone and James J. Morton.

BUSHWICK — Cecil Cunningham, "Mary's Ankle," George Kelly, in "Finders—Keepers"; Cook and Lorenz, Louise Hardt, Lovenberg Sisters and Neary Brothers, Dugan and Raymond, Steindel Brothers and Frank Le Dent.

PROSPECT—Change of bill twice weekly.

prove either that she is literary or that she isn't—depending on how you view things.

As for that little matter of producing, it will happen in January. She will return briefly to the stage at that time to produce and to act in a couple of Schnitzler plays (to be offered by the ambitious Walter Wanger). Then she will go right back to playwriting.

Verily, Dorothy Donnelly is evoluting!

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Choir from Cathedral St. John the Divine.
Month 10th—Routine Dancers.
Boxes, tickets and programs at office of Sym. Soc., Aeolian Bldg., Room 1202.

Aeolian Hall, Friday Aft., Oct. 20, at 3
PIANO RECITAL John Powell
Seats 50c. to $1.50. Boxes $12. Steinway Piano
Direction JOHN W. FRUTHINGHAM, Inc.

AEOLIAN HALL FRIDAY, NOV. 3, AT 8
Sat. Mat. Sept. 1425 B'way. SPIERING
Tickets on sale also at box office.

AEOLIAN HALL WED. AFT., NOV. 1, AT 3
GABRILOWITSCH

AEOLIAN HALL THIS AFTERNOON at 3
PIANO RECITAL
RUDOLPH GANZ
(STEINWAY PIANO) Mgt. C. L. Wagner.

AEOLIAN HALL, Tues. Aft., Oct. 17, at 3
PIANO RECITAL MISCHA LEVITZKI
Tickets 50c. to $2. Baldwin Piano.
Management Daniel Mayer, Times Bldg.

Aeolian Hall, Mon. Eve., Oct. 23, at 8:15
PIANO RECITAL LESTER DONAHUE
Tickets 50c to $2. Mgt. Wolfsohn Bureau.

Aeolian Hall Oct. 24, at 8:15—1st Concert
N. Y. Chamber Music Soc.
DIRECTOR, CAROLYN BEEBE.
Seats at Box Office. (STEINWAY PIANO)