

INGS THEATRICAL FOR THE PLAYGOER

Appreciation of the Late Richard Harding Davis By Bessie McCoy Davis

I would have had nothing to say about myself ten years ago, excepting that I was known as the "Yama-Yama Girl." We grew up on the stage in a narrow atmosphere, or destiny leads us kindly into some experience that is beautiful in real life. Women, I fancy, are always waiting for that experience, happy when they find it, but when they don't, embittered if it fails to come true when it happens.

Ten years ago I had just one expression of life, which was dancing; one unfailing influence of gaiety, which was music. They belong together, they are a partnership of fine spiritual meaning. They were to me, though I never could have understood myself that way ten years ago.

Music has always been the magic of my being. I lived and stirred to music. I did not know then that there were secret melodies in the heart. I did not know that they were born of romance, of love, of those perfect days that lie between the first and the last great days which bind the heart of a woman forever in the tender folds of their memories.

On every day, each day a page in that small volume of romance that was so generously given me, there was a song with its own, too wonderful for words. Their echoes came, looking backward, I wonder who that being was, called I, before her heart learned how to dance to the music of romance. The only thing that makes it possible for me to interpret myself at all, is the echo of the music that was in those swift years of happiness, of spiritual horizons and perfect growth.

Perhaps we are all born too blind to see of our own hearts the real purpose, or voice, or vision to grasp the secrets of romance until they are unfolded to us suddenly. It seems to me I never had loved, adjusted, or related for me, by the same Richard that had translated the inner souls of all the "Soldiers of Fortune" he had written about and immortalized.

I always had that sense of pleasure in rhythm that children have; music made me want to dance. From the time I was six years old, music was the whispering spirit that teased and tormented my imagination. I wanted happiness and the nearest approach I had to it came in dancing. There was an indescribable elation of heart and mind, when my limbs were on wires and my heart was bursting. Then the music stopped, the applause ended, and I sank back into the enigmatical being, Bessie McCoy, the dancer. I had worked well, or poorly, according to the mood of the day. I had lived some moments of happiness in the dance and then they were gone.

The atmosphere of the theater was my world for so many years that I scarcely expected to know any other. Happiness eluded me, it came with all the intense joy of my dancing, but it vanished in the dressing room of the theater. These were times of boarding school tortures, of grim trains, of had hotels, of the Bohemia where I was born and where I belong. Only music comforted me with longings I could not name.

I did not know with transition emotions that were counteracting happiness, and yet seemed real to me. Because of these moods that lurked in me, because in them I found strength and emancipation from sorrow, because music stirred the senses of my being, my dancing had an individuality that was myself.

I can talk about these transitions now as I could not then. I must understand the impulses of life one must enjoy them at the time, even though later there is the texture of time in their pleasure. Often, when I was always going on in my dancing, I had not been what it was, a gaiety of spirit, an irresponsible passion of love, to express something I could not find in any other way to express, the theater would have failed me.

It satisfied me just as far as it led my impulses, and it saved the practical issues, the bread and butter problems that had not been denied me. When I danced my spirit was in the sun, and between times the sun lingered in my heart, its glow an optimism that kept me hopeful. I was not like some people who sit at themselves away from the sunlight, as if windows have been left out in them. So I was happy as nature seems in the moonlight, a shadowy sort of happiness, a waiting happiness, all still and peaceful, but waiting.

These are the experiences, no doubt, of many other who must wait for the miracle itself. Most women wait for the perfect day in those silent reveries of great expectations. Women find a quality in themselves that makes the struggles of their lives. The perplexing mystery of the women is only explained in the fruition of true romance. If it only comes true—there is the question of all our lives. The woman, if it doesn't, the fault often lies in the blindness, or the vanity, or the greed of a woman's nature, for it will always come true if you are true to it.

The heart of a dancer is expressed in her dancing; if it isn't the spontaneity of the dancer is missing. Be true, and above all, be true to the identity of the man you love. Responsibility in a woman's heart lies in her responsiveness to him. If the romance gets twisted and scatters, cling to the man with all your strength, for romance often has perverse ways of accomplishing its purposes. If he fails you are sure of it.

It would be absurd to think about these things at all if they were purposeless thought. In myself there is the story of many other women in the theater. Therefore, it seems worth while to trace the shadows and the depths of one experience.

My disadvantages of education were slight after all, for I see now that we should have a voice of our own for expression, a form, a way to the light, to show us forward as we pass along. With such things education has nothing to do. There are so many women in the world without the devotion and the care of a man who can educate them through their hearts. The delight of finding that out, the discovery that a man can take a spirit lamp of your life and hold it for you, you till you see further and clearer and better than before, is a miracle that has been written on the scroll of all the arts.

It was my experiences, it was that wonderful thing which happened to me, that enables me to see myself at all. The least of that survey is the fame of the footlights, for it was only the beginning of the trail that led straight to happiness. The big thing that happened to me can never leave me, the thing of all my life that justifies and balances the ups and downs is the fact that love was formed in a face and never taken away. I have never been afraid of losing that, I have been frightened at first of the opinion his friends might have of me. I was jealous of their good opinion on his account. They were so much better than when I met them I found them as real as my-

Briggs Shows What He Saw at "Palmy Days"



WILTON LACKAYE AS "KAINTUCK" WAS HEAVILY DISGUISED BUT YOU COULD TELL WHO IT WAS

AT THE LONE TREE BAR TOM WALSH FORCIBLY DEMONSTRATES THAT THOSE WERE THE PALMY DAYS AND TOM CERTAINLY DO ENJOY HIS PART

GEORGE LE GUERE AND GENEVIEVE TOBIN

Briggs THE PLAYHOUSE

Shadows on the Screen

Part of the entertainment for the Prince of Wales aboard H. M. S. Ensign will be furnished by Paté, which has placed ten complete picture programs aboard the Prince's floating home.

Will Rogers is running a circus. It doesn't interfere with his work in motion pictures, for the circus tent is pitched right on the Goldwyn lot at Culver City, and every Saturday afternoon Rogers has the time of his life with his children and their friends. His own son, Jimmy, who is "four riders and can throw a rope so well that his father says some day he may have to yield his place as champion to his son.

J. Barney Sheen, now appearing in a Marsial-Nathan production, admits and admits that he is the first actor in the legitimate stage to enter motion pictures. It was in the summer of 1909 that the Vitaphone Company induced Mr. Sheen to leave the stage to portray the title role of "Kamiks" on the screen. Address all communications to Marshall Nathan, Hollywood, Cal.

Lieutenant Frederick Mordant Hall, ex-R. N. V. R., formerly of "The New York Herald" and attorney of the British Intelligence Forces, has been appointed managing director of Fox Film Company, Ltd., of London, by William Fox, president of Fox Film Corporation of America.

That Metro Pictures Corporation will resume production at its New York studios in Sixty-first Street, of Columbus Circle, thus making feature pictures simultaneously in the East and West, is the gist of an announcement by Richard A. Rowland, president of Metro, upon his return from a visit to the company's great studios in southern California.

A five-piece string orchestra has been engaged by Joseph M. Schenck to play every day during the making of the picture, "A Daughter of Two Worlds," the production on which Norma Talmadge is now at work, as the first of her First National releases.

It is the suggestion of James Young, who is directing "A Daughter of Two Worlds," Mr. Young is a great believer in the influence of music upon the players.

Irene Boyle has returned to the screen after an absence of two years. Her first independent production, "Easy to Get," is now being produced by Lewis' first independent production, or Paté.

Samuel Goldwyn has purchased the rights to O. Henry's "Dunbar-Dyce Deceiver" for Jack Pickford, to be produced as soon as he finishes "The Little Shepherd of Kingdom Come."

"Silk Husbands and Calico Wives" is the name suggested by the office boy and the name selected by Equity as the title of House Peters' new picture.

John Emerson and Anita Loos are making a canvass of universities and colleges in the hope of finding new material for "Constance Talmadge's pictures. They want stories, comedies with a leading ingenue role.

Harry Cahane purchased the motion picture rights of "The Fortune Teller" for Marjorie Ransome from A. H. Woods. Arthur Hopkins and Loggion Graves Osmond and it is said that he gave one of the largest sums ever paid for the rights of a Broadway play. Miss Ransome was the star of the stage play last season. "The Fortune Teller" will be an Albert Capellani production. Miss Ransome will be directed by Mr. Capellani in a series of pictures.

Rod La Rocque has just signed "Easy to Get" in which he appears with Marguerite Clark.

Simultaneously with Edith Day's appearance at the Vanderbilt in "Ironie" she will be seen on the screen in a new Crest picture, "After the Storm," directed by Paul Scardon.

"What Children Will Do" is the name of the story which Charles K. Harris will do for production on the screen by Frank G. Hall, president of Hallmark pictures.

Robert Ellis, who used to be a leading man, is now cutting Elsie Janis's picture, "The Imp," which he directed.

New Films in New York Houses

"The Admirable Crichton," renamed "Made and Remade" with its production by Cecil de Mille at the Rivoli this week, Thomas Meighan plays the butler, Crichton. Gloria Swanson is seen in "Soldiers of Fortune" in the Capitol Theatre. "Soldiers of Fortune" is an adaptation of the novel of the same name written by Richard Harding Davis twenty-five years ago, in the period after his Cuban and South American adventures. In presenting it as a film play it has been possible to produce it in more vivid colors and with a realism impossible to portray on the sneaking stage. In the cast are Norman Kerry, Anna Q. Nilsson, Pauline Stark, Ward Crane, Q. Nilsson, Pauline Stark, Ward Crane, Frank Wally, Wallace Beery, Wilfred Lucas and Melbourne McDowell. "The Head Waiter," a Vitaphone-Scemon production will be shown, with Larry Semon in the title role. Hy Mayer's "Fighting Cressy," a Prizma Colorland Review and other incidental pictures, Ned Wayburn's Demi-Tasse Revue, under the direction of Enrico Zeide, conductor of the symphony orchestra. To-morrow the photoplay feature will be changed at Moss Broadway, when Blanche Sweet takes the screen in Bret Hart's famous feud drama, "Fighting Cressy." The program will be supplemented by the latest news weekly, a splendid scenic feature, Anne Jargo, contralto, and musical numbers under the direction of Enrico Zeide, conductor of the symphony orchestra. The fashion frolic will continue.

ACADEMY OF MUSIC—William Russell in "Eastward Ho!" will be the feature for the first half of the week. The remainder of the bill will include the latest events in Fox News, a Mutt and Jeff Animated Cartoon, "Berth of a Nation," a Merit comedy, "Nothing But Nerve," May Nilson in "Fair and Warm," and a father comedy, "Order in the Court." The latter part of the week's program will have Peggy Hyland in "A Girl in Bohemia,"

"Victory," the Conrad story, has been filmed by Maurice Tourneur and will be the feature of the bill at the Rivoli this week. Jack Darr is the leading role, that of Axel Hoyer. Seena Owen is the leading woman. Others in the cast are Lon Chaney, Wallace Beery, Ben Deely, Laura Winston and Bull Montana.

As an overture Mr. Riesenfeld has selected "March Slav," by Tschakowsky. Mlle. Pasceva, soprano, will sing "My Heart is in Your Hands" by Saint-Saens. The

AMUSEMENTS

NEW YORK'S LEADING THEATRES AND SUCCESSSES

EMPIRE
MATTINEE THIS WEEK
WEDNESDAY
THURSDAY
SATURDAY
CHARLES FROELICH presents
ETHEL BARRYMORE
IN HER GREATEST TRIUMPH
"Déclassée"
By ZOE AKINS
"Held audience spellbound."—Times
"A gorgeous performance."—Tribune
"First nighters cheered."—Eve Sun.

LIBERTY THEATRE
TOMORROW NIGHT 8:20
MATTINEE THIS WEEK
THURSDAY & SATURDAY
FZIEGELD JR. announces the
RETURN TO THE SPOKEN DRAMA
OF
BILLIE BURKE
in the
famous London Success at the Royal Theatre
W. Somerset Maugham's Play
CAESAR'S WIFE
Supported by
NORMAN TREVOR
and the following exceptional cast
HILDA SPONG, MARGARET DALE,
MRS. TOM WISE, FREDERIC DE BELLEVILLE,
TWIGNEY PERCYAL, HARRY GREEN
and
ERNEST GLENDENING

NEW AMSTERDAM
TO-NIGHT 8:15
ERLANGER-DILLINGER
ZIEGFELD CONCERT
Raymond Hitchcock
farewell to New York
16 Other Stars and
Ziegfeld Beauties
LAST TWO WEEKS
3 POP MATS.
THIS WEEK
WEDNESDAY
THURSDAY
& SATURDAY
ZIEGFELD FOLLIES

At the **GLOBE**
APPLE BLOSSOMS
The Kreiser-Jacobi
Le Baron Operetta
with
John Charles Thomas
Wilda Bennett, Star Cast
3 MATINEES—WED.
THANKSGIVING & SAT.

HUDSON West 44th St. Eves 8:20
Mats Wed & Sat 2:20
EXTRA HOLIDAY MAT THANKSGIVING DAY
Mats Mrs Henry B. Harpin
Booth TARKINGTON'S
New Comedy
Clarence
(Direction of
George C. Tyler)
"To our mind the best light comedy
ever written by an American"
—Hayward Brown in the Tribune

NEW AMSTERDAM THEATRE
THURSDAY DEC. 11
GILBERT MILLER'S
ANDRE HESSELER'S
ROMANTIC OPERA
MONSIEUR BEUCAIRE
Produced by the famous
Booth Tarkington
London Cast and Ensemble
presented under the management of
A. L. ERLANGER

LAST WEEK IN NEW YORK
"LIVELIEST MUSICAL COMEDY IN YEARS."
—Tribune
ON THE HIRING LINE
(Direction GEORGE C. TYLER)
"The GENUINE ARTICLE" Eve Sun
WITH THIS STAR COMEDY CAST
Laura Hope Crews Cyril Scott
Donald Gallagher Rinna Campbell
John Blair Josephine Hall
Robert Hudson Sidney Toler
Vivian Tobin

CRITERION Broadway and 44 Street
Eves 8:25 Mats Thurs & Sat at 2:25
SPECIAL MAT. THANKSGIVING DAY
No Wednesday Matinee this week
The O'Grady's—Ford
Joyous comedy
ON THE HIRING LINE
(Direction GEORGE C. TYLER)
"The GENUINE ARTICLE" Eve Sun
WITH THIS STAR COMEDY CAST
Laura Hope Crews Cyril Scott
Donald Gallagher Rinna Campbell
John Blair Josephine Hall
Robert Hudson Sidney Toler
Vivian Tobin

BELASCO THEATRE
Mats Thurs (Thanksgiving Day) & Sat.
DAVID BELASCO Presents
LENORE ULRIC
"THE SON-DAUGHTER"
A play of New China, by George Scarborough and David Belasco.
"Surpasses most, if not all, of the personated."—Herald
"Gripes and waxes her audience."
—World
"Rose to great heights."—Tribune
"An epic note sounded by her sacrifice."
—Sun
"Earns her right to stardom."
—Eve Sun
"Another 'Madame Butterfly'."
—Eve Sun Telegram

SEESAW
Eves and Sat. 8:15
Mats Wed & Sat 2:25
Mats Thurs & Sat 2:25
Eves 8:15 Mats Thurs & Sat 2:25
Holiday Mat. Thanksgiving Day
Gen. M. ohan
SPECIAL MAT. THANKSGIVING DAY
(NO MATINEE THIS WEDNESDAY)

JOHN GOLDEN
presents
FRANK BACON
IN
LIGHTNIN
GARETY, Broadway and 46 Street
Eves 8:30, Mats. Wed. & Sat. 2:30
Holiday Mat. Thanksgiving Day

LYCEUM THEATRE
Mats. Thurs (Thanksgiving Day) & Sat.
"The best entertainment of the season."
—Charles Darnon, Eve. World.
INA CLAIRE
"The GOLD DIGGERS"
DAVID BELASCO'S production of
Acery Hopwood's Comedy.
SECOND CAPACITY BOSTH

CAPITOL
BROADWAY at 51st St. Phone CIRCLE 5500
SUBWAY STATION AT THE DOOR
"World's Largest Theatre"
EDWARD BOWEN, Managing Director
Always—Reserved seats 8 weeks in advance—Always
A bill of Startling Stage and Screen Surprises of Superlative Superiority!
Commencing today Reartart Pictures present a Mayflower Photoplay production succeeding and
exceeding in both cast and excellence Maynower's last "The Miracle Man"—a triumph
of the silent art, Richard Harding Davis' great American romance
"SOLDIERS OF FORTUNE"
Allan Dwan Production
A red-blooded story of love, adventure and Yankee grit and gameness in the languorous,
luxurious, voluptuous atmosphere of South America that will delight all lovers of Davis'
"punch"-laden writings—staged on a scale that will quicken the pulse and arouse the en-
thusiasm of the motion picture "fan" and make the "legitimate" theatre devotee rejoice that
"Soldiers of Fortune" was the stage sensation of other days—a veritable memorial to New
York's most beloved author-journalist!
The engagement is limited, regardless of public demand, so do not delay. Take no
chances if you want to see
"SOLDIERS OF FORTUNE"
The rarest product of the studio—a real reel comedy,
LARRY SEMON in "THE HEAD WAITER"
A dash of singing, talking and dancing entertainment
NED WAYBURN'S DEMI-TASSE REVUE
80 PEOPLE A GENEROUS GALAXY OF
SCINTILLATING, SIBERIAL STUNNERS 80 PEOPLE
PEARL REGAY
—PRYOR'S CAPITOL BAND OF 70 PIECES—
TO-DAY—4 CAPITOL SUNDAY CONCERTS
Composite 3 Hour Programmes Made Up of the Best Features of the Foregoing Big Bill.
At 12:30 Noon—3 P. M.—6 and 9 P. M.
Continuous All Afternoons, 8:30 to 11 P. M. Leave When You Like
RESERVED SEATS are held for the Matinee purchaser exclusively from
12:30 noon to 5:30 P. M. Evenings 6 P. M. to Nearly Midnight.
Continuous All Evenings, 8:30 to 12:00
LUCILLE CHALFOUNT
PARISH & FERN
DOROTHY MILLER
WILL CRUTCHFIELD
MIRABEL DE FORREST
AND "JIM" TONEY
GEORGE BROWN & CO.
MYRA EVANS

CLARENCE
(Direction of
George C. Tyler)
"To our mind the best light comedy
ever written by an American"
—Hayward Brown in the Tribune
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Holiday Mat. Thanksgiving Day

WICKERBOCKER Broadway & 38 St.
Eves 8:15 Mats Thurs & Sat 2:15
Holiday Mat. Thanksgiving Day
JOHN CORT'S NEW
MUSICAL COMEDY
HIT
ROY BOLY EYES
Book & Lyrics
by
Edgar Allan
Wells
Music by
Eddy Brown &
Louis Greenberg
with
EDDIE LEONARD
Great Cast and a
Chorus of Steppers, Smilers & Singers
CURT WEST
48th St.
Eves 8:00 Mats Thurs & Sat 2:00
Holiday Mat. Thanksgiving Day
JOHN CORT presents
JUST A MINUTE
The Smart Musical Comedy
by the author of "The
Lionel Lincoln"
with
A CAST PAR EXCELLENCE
AND A CAST OF 200
OF YOUTHFUL TALENTED BEAUTY
Henry Miller's THEATRE.
121 W. 43rd St.
Eves 8:30, Mats. Thurs. & Sat. 2:30
Ruth
Chatterton
"BEWITCHED HER
AUDIENCE."
—Herald.
**MOONLIGHT and
HONEYUCKLE**
By GEORGE SCARBOROUGH

COHAN & HARRIS THEATRE
Eves 8:15 Mats Wed & Sat 2:15
EXTRA HOLIDAY MAT. THANKSGIVING DAY
THE BIGGEST MUSICAL
CAST
MERRY
WIDOW
The Royal Vagabond
Breaking All Records
with ROBINSON KRANE
5th Big Week
Where's Your Wife?
Find the answer at the
PUNCH & JUDY
Eves 8:30
Mats. Fr. & Sat. 2:30
STANDARD Broadway and 30th St.
Eves. Tues. Thurs. & Sat. Mat.
Eves 8:30 to 11:30, Sat. 2:30 and 8:00
One of the Best Shows in Town
COHAN & HARRIS present
"THREE FACES EAST"
THAT GRIPPING
PLAY OF THE
PLAYERS
BEST SERVICE
with VIOLET HEMING
ONE SOLID YEAR AT THE
COHAN & HARRIS THEATRE