

# THE THEATRES



MISS MARGARET DALE IN "THE CHARM SCHOOL" BIJOU



MISS BLANCHE YURKA IN "THE AMERICANS IN FRANCE"



MISS TESSA KOSTA IN "LASSIE" CASINO



MISS JULIETTE DAY IN "SCRAMBLED WIVES" FULTON



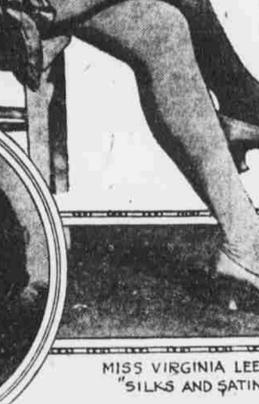
MISS BEATRICE DOMINGUEZ IN "UNDER ASTON SKIES" ASTOR



MISS HELEN FERGUSON IN "THE MUTINY OF THE ELSINORE" CAPITOL



MISS VIRGINIA LEE IN "SILKS AND SATINS"



MISS GRACE FISHER AT PALACE

MARION DAVIS IN THE ED WYNN CARNIVAL AT THE SELWYN THEATRE

## NOVEL PLOTS OFFERED BY MOTION PICTURE THEATRES

### RIVAL REVUES AT PALACE.

Two rival revues will be presented for comparative judgment at the Palace this week. They are Harry Carroll and his "Varieties of 1920," headlined on the same bill with Pat Rooney and Marion Bent and their "Rings of Smoke." Other acts are Bert Fitzgibbon, assisted by Brother Lew, with new "daffydills"; Mme. Doree's Operatic, Clifford and Wills in a rural comedy, "At Jasper Junction"; Parth and Fern, jumping musicians; Maria Le, poseuse, and the Four Lamy Brothers, acrobats.

Alice Brady, in "A Dark Lantern," a Reelart production, directed by John S. Robertson, will be the feature of the bill at the Rivoli Theatre this week. The story is by Elizabeth Robins and was prepared for the screen by Burns Mantel. It is a story of English high life and has its main theme the love affair between a titled young English woman and the Crown Prince of Argovinia. James I. Crane, son of the Rev. Frank Crane and husband of Alice Brady, has a prominent part in the picture. In fact, he succeeds in marrying his own wife. Others in the cast are Reginald Denny, Brandon Hurst and Marie Burke.

The surrounding screen programme includes a new comedy, a pictorial comedy, a Strand "Pathfinder," "King Buddha's Maze" (Chester), and the Topical Review.

### Beauty of Face Is Not Needed by Eccentric Dancer

Miss Rene Riano Gave Up Classic Dancing for Burlesque Because of Her Features.

The idea that beauty was a necessary attribute to stage success was exploded long ago; and if it had not been, Miss Rene Riano, the eccentric dancer, in "Honey Girl," at the Cohan & Harris Theatre, would have proved the fact. She is the daughter of Irene and Robert Riano, who for twenty-five years had an act in vaudeville known as "The Four Rianos." Every quarter of the globe was played by the act. Mrs. Riano was the first woman ever to do acrobatic dancing in this country in long skirts. Miss Riano was born in London, England, after Mr. and Mrs. Riano returned there from a long Australian trip. By a curious coincidence Mrs. Riano was born in London, Ohio. Little Rene grew up around the theatre with her parents, and her travels included many countries there foreign even to theatrical folk, for the Samoan Islands were included in one route of the Four Rianos. Born with talent and imbibing the theatrical atmosphere from her earliest days, it is not strange that the child should have made her first public appearance at the age of 3 at a benefit at the Haymarket Theatre in Chicago. From that time she could hardly wait until she could appear regularly. The Four Rianos played in Europe, so little Rene's education was varied. She thus was able to have opportunity of studying with many teachers abroad. She also was a pupil of the Metropolitan Ballet School here, for, inheriting her

### Plays That Continue

- "Lightnin'".....Galey
- "The Gold Diggers".....Lyceum
- "Irene".....F Vanderbilt
- "Abraham Lincoln".....Cort
- "The Famous Mrs. Fair".....Miller's
- "The Night Boat".....Liberty
- "Silks and Satins".....Cohan
- "Midnight Frolic".....New Amsterdam Roof
- "Florodora".....Century
- "Ed Wynn Carnival".....Selwyn
- "Lassie".....Chelino
- "Honey Girl".....Cohan & Harris
- "Not So Long Ago".....Booth
- "Foot Loose".....Little
- "Scandal of 1920".....Globe
- "Singing Things".....Playhouse
- "Ziegfeld Follies".....New Amsterdam
- "Cinderella on Broadway".....Winter Garden
- "Girl in Spotlight".....Knickerbocker
- "Come Seven".....Broadhurst
- "Nine o'Clock Revue".....Midnight
- "Rounders".....Century Promenade
- "Poor Little Rita Girl".....Central
- "Opportunity".....48th Street
- "Crooked Gamblers".....Hudson

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## Four New Plays This Week

**MONDAY**—Bijou Theatre, "The Charm School," presented by Robert Milton. Three act comedy dramatized by Alice Duer Miller and Mr. Milton, from Mrs. Miller's story dealing with the experiences of a handsome young bachelor who inherits from an aunt a finishing school for young ladies. The cast includes Sam Hardy, Minnie Dupree, Marie Carroll, Rapley Holmes, James Gleason and Margaret Dale.

**TUESDAY**—Comedy Theatre, "The Americans in France," the latest comedy by Eugene Ionesco, produced by Leo Dittichstein and Lee Shubert. The cast will include Blanche Yurka, Frank Kingdon, Wayne Arey, Jeffreys Lewis and Medeleine Durand.

**THURSDAY**—Fulton Theatre, "Scrambled Wives," comedy by Adelaide Matthews and Martha M. Stanley. The play deals with the efforts of the heroine to keep the man with whom she has fallen in love from knowing she has been divorced. Roland Young and Juliette Day head the cast.

## Composer as Much as Librettist Blamed for Mediocrity Prevailing in the Numerous Summer Shows

A CORRESPONDENT calls attention to the injustice of laying wholly on the shoulders of the librettists the burden of the mediocrity prevailing in the numerous summer shows devised to reconcile the legendary t. b. m. to his lonely summer life in town. "It requires only a slight knowledge of the principles of music," he writes, "to make the so-called scores that accompany the lyrics of these pieces seem as poor as the words. Of course any man knows how poor a joke may be without the least technical knowledge of writing. He does not even have to understand the rules of grammar to know when a witticism falls flat. But a slight knowledge of music reveals the appalling character of the jingle that accompanies the spoken stupidiities of these pieces. Nearly all of it is synecopation and just as much is hopelessly trivial and hackneyed. The instructions of percussion, however, beat the rhythms into the ears of the spectators until they are deaf to the absence of melody, grace or originality.

"Two works of a musical character, in that there were songs and choruses in them, were played here during the spring. In both the composers had accidentally lit on the same waltz as their main theme. This was a good one in its day and their taste in selection was excellent. This was the waltz from 'The Spring Maid.' Since one of these pieces is still on view the song can be heard any night but Sunday, and twice on Wednesdays and Saturdays.

"So don't blame it all on the poor librettist. Don't shoot on him, as Alfred Hertz used to say. The work of the composer is just as much beneath contempt in nine cases out of ten. It is only able to escape criticism because there is a certain amount of musical knowledge necessary to appreciate how poor it is."

In response to his request the name of the critic is withheld. In view of his sensitiveness, however, we hope for his sake that there are not too many canned music graders in his neighborhood and that the somewhat overripe "Tulip Time" does not alternate constantly with the tinkling of "A Young Man's Fancy" on these summer nights.

St. John Ervine writes dramatic criticism for a London newspaper and writes with a sane and natural ease which is without the pretentiousness of which this unimportant task is so often pursued. On the other hand the Irish playwright might, in view of his success as a dramatist, allow himself a little "swank." Concerning a French drama of life after the war by M. Villard, produced in England the other day, Mr. Ervine wrote:

"We moderns have occupied too much of our time in hunting after verisimilitude, and have not spent sufficient time in imaginative invention. It may be, of course, that we are destitute of imaginative invention, in which case there is no more to be said; we shall speedily perish, and the world will not long be troubled by us or our dull books. The habit of introspection, which too many of us have acquired, has brought us all down to a low spirited level, where the tone is uniform, and it is hard to see how we could have expected anything else, for the indices of most things are singularly alike. Artistically, M. Villard's play, despite its intimate (but not warm) atmosphere and its look of verisimilitude, takes us no further than we were. We may as well be on a tide, or weathercock, or any other shiftless, irresponsible thing, but what in heaven's name is the use of telling a weathercock that it is a weathercock? The statement is true, no doubt, but it adds nothing to our interest or knowledge, unless, indeed, we are such fools as to imagine that a weathercock is a thing of divine origin.

"It is not enough artistically that an author's creatures should be lifelike. They must also be of interest, and I begin now to understand why it is that so much of modern writing, my own included, is damnable dull.

## Goes From Bowery to Broadway Play



MISS HANNAH TOBACK, TO SING IN "MECCA" Century

### Hannah Toback's Wonderful Voice Wins Her a Prominent Part in 'Mecca.'

Hannah Toback has recently been raised from the comparative obscurity of playing in the vicinity of the Bowery and Second Avenue to appear on Broadway in "Mecca," which F. Ray Conkstock and Morris Gest will present at the Century Theatre in September. This change was brought about by Mr. Gest, who engaged this singer of 15 years after a tryout at the Manhattan Opera House had impressed him with the quality of her voice.

Miss Toback is of Russian parentage, her father being a musician from Vilna, Russia, with whom she lives at 48 Delancy street. She made her stage debut at 8 in Thomashefsky's production "Blind Love," and since then has been appearing in Jewish theatres on the East Side in support of Kemler, Adler and Benami. All her roles were of a dramatic nature, but the last two years she has devoted to cultivating her voice.

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