

The New Plays



GILDA VARESI IN "ENTER MADAME" GARRICK

LOUISE ALLEN IN "TICKLE ME" SELWYN

GRACE VALENTE IN "THE CAVE GIRL" LONGACRE

EILEEN WILSON IN "THE LADY OF THE LAMP" REPUBLIC



NITA NALDI and JAMES CRANE IN "OPPORTUNITY" 48th STREET

MIRIAM SEARS IN "THE CHECKERBOARD" 39th STREET



MARIA ASCARRA IN "SPANISH LOVE" MAXINE ELLIOTT

New Plays Opening This Week

MONDAY—Garrick Theatre, "Enter Madame," presented by Brock Pemberton, Gilda Varesi and Norman Trevor will appear in the principal roles. The play is the work of Gilda Conti and Mrs. Dolly Burn. It is modern and the locale American.

Nora Hayes Theatre, "Not So Long Ago," transferred from the Booth with the original cast.

TUESDAY—Maxine Elliott's Theatre, "Spanish Love," under the management of Waggoner and Kemper. It is based by Avery Hopwood and Mary Roberts Rinehart on the European success, "Aux Jardins de Murcie." Republic Theatre, "The Lady of the Lamp," produced by A. H. Wood and Earl Carroll, the author. The play is in three acts and six scenes, with incidental music and dances. The cast is headed by George Hual and Robinson Newbold, and includes Eileen Wilson, Healy Herbert and Brandon Hurst.

Selwyn Theatre, Arthur Hammerstein will star Frank Tinney in "Tickle Me," called a "musical comedy in two acts and eight scenes." The book and lyrics come from Otto Harbach, Oscar Hammerstein 2d and Frank Marshall. The music is by Herbert Stothart.

WEDNESDAY—Longacre Theatre, F. Ray Constock and Morris Gest will present a new three act comedy, "The Cave Girl," by George Middleton and Guy Bolton. Grace Valentine and John Cope head the cast.

THURSDAY—Thirty-ninth Street Theatre, "The Checkerboard," by Frederic and Fanny Hatton. With its scenes laid in New York and a country home near by. "The Checkerboard" deals with the possibilities involved in the coming contact of Russians and Americans. Jose Ruben will have the leading role.

IN THE AMUSEMENT PARKS.

George C. Tillyou's Steeplechase Park is a busy spot these days making arrangements for the annual Mardi Gras, which is to take place this year during the week of September 13 to 19. A special festival is being arranged for, which will include many carnival features.

The Luna Park management credits itself with another "find" for its circus attractions in the person of the "Grice Vintour." On his bare shoulders he catches cannon balls thrown from the grand stand of Luna's circus.

Palladium Park is as diligent as ever in driving away the heat with its hand-made-ocean above sea level and its thrilling rides.

IN THE BROOKLYN THEATRES.

Announcement is made that the Montauk Theatre will open for the season on Monday, August 29, with "The Storm." This is a George Broadhurst production that ran all of last season at the Forty-eighth Street Theatre.

The Star Theatre after months of extensive alterations and decorating reopens for the season tomorrow afternoon. Rube Bernstein's Bathing Beauties will be the offering at the Jay Street playhouse all this week. The book, in two acts is entitled "The Hotel Matrimony" and deals with the adventures of a tramp. This character is portrayed by Jack Hunt. In support of him is Helen Lloyd, Fred Metcalf and Charlotte Baker.

"Corinne Tilton" in "A Chameleon Revue" heads the bill at the Orpheum this week. Others are Rosini, magician; "Rice and Old Shoes" featuring Harry J. Conley and Fay Courtney.

Taylor Granville's production, "The Paddock," is the central attraction at the Bushwick.

Kitty Gordon is the topnotcher at the

Plays on Awakening of Youth Are Only Tolerated by Anglo-Saxons When Treated in Comedy Spirit

GEORGE BERNARD SHAW, in his preface to the translation of Breuer's "Damaged Goods," dwells on the Anglo-Saxon willingness to approach in a spirit of comedy subjects, which must not under any circumstances be seriously mentioned, however assured one may be of the evil which the suppression of them must eventually cause. He might have added that in musical plays, or anyhow, in reviews, there are few subjects too indelicate for the immature of the funny man, or in more flagrant cases, of the funny girl. On the other hand any attempt to treat seriously such subjects is the signal for horrified protest.

How often have playwrights been wounded in all the pride of Anglo-Saxon hypocrisy that the theatre is not the place for the discussion of certain subjects. Our public morality is inherited from our English ancestors, who are as just as horrified as the proprieties demand when there is any attempt to deal in a play with questions of morals that are other than commercial or political.

The attitude of this public toward Franz Wedekind and what his famous play represents has always been especially droll. Now "The Awakening of Youth," which a score of years ago, more or less, made its way over the European stage, has never been adequately presented here, and it is above all others one of those plays which should be adequately done or not at all. The German production made by Gustav Amberg gave no idea of the work's significance as a whole, while the unfortunate representation at the Thirty-ninth Street Theatre in the vernacular was grotesquely inefficient.

It is not in the least certain that "The Awakening of Youth" need be put before the American public. It is interesting to note, however, that it deals with a phase of adolescence which has been highly enjoyed by audiences when the treatment was different from that of the Bavarian playwright. The pathology of "Clarence" and "The Charm School" differs little from that of the school children in Wedekind's study from young life. But Mr. Tarkington and Mrs. Miller know the taste of their countrymen so well that they are able to divert them highly with the material which in the hands of Wedekind is capable of producing that immensely amusing spectacle always provided by the Anglo-Saxon public in an outbreak of morality. But in the hands of Mr. Tarkington or Mrs. Miller, the "awakening" becomes a highly entertaining spectacle to the community.

Everybody laughed at the highly sexualized children in "Clarence." The confession by the youth of his "sensuality" in his pursuit of the maid servant seemed nothing more than comic. In the social inequality here involved there was moreover an ugly intimation of the man's power in stalking his prey that comes from greater worldly importance. The sister pursuing so relentlessly the unfortunate Clarence was no less eloquent as a picture of spring's awakening. But these antics, while they offer so fundamental difference from the theories of the foreign playwright, awakened appreciative laughter instead of derision. What of the schoolgirl heroine of Mrs. Miller's new play? She is an interesting pathologically as any of the boys and girls in the Wedekind drama. She is, however, treated in the comic spirit. She is not taken seriously, no nobody complains. The world murmurs on the contrary, "How sweet."

New Plays in the Screen Theatres

Katherine MacDonald in her newest photoplay, "The Notorious Miss Lisle," will be the principal screen attraction at the Strand this week. In this production Miss MacDonald is known by the title name derived from the story by Mrs. Baille Reynolds, which concerns the adventures of the daughter of a British army officer, who through no fault of her own finds herself mixed up in an unpleasant scandal. The play was produced under the direction of James Young. The supporting cast includes Nigel Barrie, Margaret Campbell and Ernest Joy. Other films on the programme are "Woolly Bits and Monkey Bits," a Chester scene, a new Alice Howell comedy, short subjects of various themes and the Strand Technical Review.

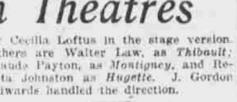
Tom Moore in Carlyle Moore's "Stop Thief," the play which scored a hit on Broadway, is the Capitol feature film.



HAZEL DALY IN "STOP THIEF" CAPITOL



WILLIAM FARNUM IN "IF I WERE KING" LYRIC



HELEN MCCLAIN IN "HIP, HIP, HOORYAY" COLUMBIA

New Brighton. Others are Jack Wilton, Jessie Brown, Effie Weston and Charles Cartmel and Laura Harris. Taylor Granville's production, "The Paddock," is the central attraction at the Bushwick.

Kitty Gordon is the topnotcher at the

Plays That Continue

- "Lightning".....Gaiety
- "The Cold Diggers".....Lyceum
- "Irene".....Vanderbilt
- "Abraham Lincoln".....Cort
- "The Famous Mrs. Fair".....Miller's
- "The Night Boat".....Liberty
- "Silliest of Sillies".....Cohan
- "Midnight Frolic".....Cohan
- New Amsterdam Roof
- "Lassie".....Castro
- "Honey Girl".....Cohan & Harris
- "Not So Long Ago".....Nora Hayes
- "Foot Loose".....Little
- "Scandals of 1920".....Globe
- "Seeing Things".....Playhouse
- "Ziegfeld Follies".....New Amsterdam
- "Cinderella on Broadway".....
- Winter Garden
- "Girl in Spotlight".....Knickerbocker
- "Come Seven".....Broadhurst
- "Nine o'Clock Revue".....
- "Rounders".....Century Promenade
- "Poor Little Bitts Girl".....Central
- "Opportunity".....48th Street
- "Crooked Gamblers".....Hudson
- "The Charm School".....Bijou
- "The Americans in France".....Comedy
- "Scrambled Wives".....Fulton
- "Good Times".....Hippodrome
- "Ladies' Night".....Eltinge
- "The Girl with Curly Hair".....Eltinge
- Punch and Judy

This farce shows the amusing experiences of two thieves at a wedding party. This picture, directed by Harry Beaumont, is presented by a cast including Irene Rich, Kate Lester, Molly Malone and Raymond Hatton. The picture portion of the Capitol programme includes Larry Simon in "The Stage Hand," a scenic feature, "Path of '49," a Burrod production in collaboration with the Sun-Magazine, and a Capitol news film in which there appears the "Illustrated Digest" by Will Rogers.

Wallace Reid in "What's Your Hurry," another automobile thriller, will be the feature film attraction at the Rialto. Tyrone Morgan wandered from the racing car to the motor truck this time in turning out a story originally published as "The Hippopotamus Parade." Lois Wilson is the prize for

gamme, and there will be supplementary short reels consisting of a new comedy, "Topics of the Day" and selections from the various news weeklies.

"Barthound," photodrama by Basil King, produced by Goldwyn Pictures Corporation, starts its second week at the Astor Theatre.

William Farnum, screen star, returns to Broadway in the William Fox special production of Justin Huntly McCarthy's stage play and novel, "If I Were King," which opens at the Lyric Theatre on Monday, August 9. The cast supporting Mr. Farnum includes some well known screen artists, chief among them being Fritz Lieber, of Shakespearean fame, who acts the role of Louis XI.; Betty Ross Clarke, who appears as Katherine, originally played



KATHERINE MACDONALD IN "THE NOTORIOUS MISS LISLE" STRAND

and William Collier, Jr. A Charles Chaplin revival, "The Adventurer," and the Rivoli pictorial will complete the film bill.

"Humoresque" opens its twelfth and last week at the Criterion.

Next week's features at Loew's New York will include Douglas Fairbanks in "The Mollycoddle," Monday; Tuesday, Alma Rubens in "The World and His Wife," also Mack Bennett's latest comedy, "Green Scott"; Wednesday, Gladys Brooks in "The Rose of Noone"; Thursday, May Allison in "Held in Trust," a Loew Metro picture; Friday, double feature day, Taylor Holmes in "Nothing but Lies" and Harry Carey in "Blue Street McCoy"; Saturday, Olive Thomas in "Darling Mine"; Sunday, Mary Pickford in "Buds."

Clown Designs Own Novelties

Ferry Corway of "Good Times" at the Hippodrome, is a clown by choice. He is the son of a European manufacturer of asphalt paving materials. He was chosen as the member of the family who was to carry on the business when his father should retire, and for several years he was associated in the manufacturing firm, learning the business "from the ground up" against the time when he should assume charge of considerable property.

But Mr. Corway found the manufacturing life confining. He finally decided upon the stage as the only field which offered freedom to him, and abruptly left his father. He designed a musical act which found vogue almost from its first performance. In the twenty years he has spent on the stage he has not only toured continental Europe and the British Isles with his act but has made extended tours of Australia, India and Africa.

Mr. Corway has developed his act, a little at a time, until he has it crowded with action to a degree seldom seen in a similar form of stage work. He is an expert woodworker and has himself designed and built all of the properties and instruments used in his act. A particular phase of his nature is a deep interest in properties and stage settings used by illusionists, magicians and sleight of hand performers. Although he never has appeared in stage entertainment of this sort he has invented or designed, and eventually sold, given or had stolen from him, more than one hundred novelties for this form of work.

Musical Satire in Vaudeville

Hassard Short's latest vaudeville production, entitled "Bleaty-Bleaty," and described as "a spectacular satire," will be at the Palace this week. Mr. Short wrote the book, with lyrics and music by Kenneth and Roy Webb. The cast includes Rome Kesner, F. Barrett Carman, Miss Hinda Hand, Miss Mienonne Reed and Elmer Brown, Guy Kendall arranged the dances.

Other bookings are the Four Marx Brothers in "N. Everything," by Al Szym; Chic Sale in his "Rural Sunday School Benefit"; McLallen and Carson in "Oh, Sarah"; Gulran and Marguerite in a dance revue; the Quixey Four; Corradini's Animals and Alexander Brothers and Evelyn.

The chief act at other vaudeville houses follow:

RIVERSIDE.—Harry Carroll in his "Varieties of 1920," Dolly Kay; Clark and Verdi and Lane and Moran.

COLONIAL.—Leon Errol in "The Guest"; Sebastian and the Myra Sisters and Margaret Young.

ALHAMBRA.—Julius Tannen; Mae West; Billie Shaw and Frances Renault.

ROYAL.—Second company of "Varieties of 1920," Bradley and Ardine and Frank Hurst.

AMERICAN.—"At Half-past Two," a musical satire, featuring Simon Meyers; Bernovici Brothers; Weir and Crest; Mack and Dean and Ed Bennett in the photoplay "Hairpins."

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