

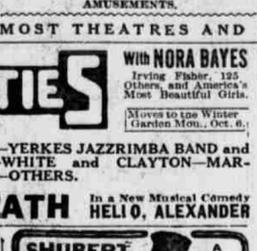
NEWS AND GOSSIP OF THEATRES



ISABELLE LOWE IN "THE DANCER"

Greeno, and forgetting everything wanders off with her, hand in hand. Bessie (Miriam Sears) to Dan, who heaves a huge sigh—What's the matter? Dan (Ernest Glendinning)—I was just envying—Charley. Bess—Why? Because he can walk with her? Dan—No, not because he can walk with her, I guess it was the way they walked. Bess—Oh, he hasn't seen her for a year. Dan—Absence makes the heart grow fonder. Bess—You mean, out of sight out of mind. Dan—I don't think so. (He indicates the two off.) Doesn't look like it. Bess—But she's a wealthy girl, and poor Charley has nothing. Dan—He'll get something. You just watch. Do you know that young lady is responsible for his puncture proof tire? I tell you—there's nothing like something—or somebody—you want—clear through—to make you hustle. Bess—You seem to speak from experience. Dan—That's why I'm going to sell that tire. Bess—Oh! I know he likes her. Dan—Likes her? Didn't you see how he looked at her? Bess—I didn't see anything unusual.

NOT A BROKEN REED. Up to a week or so ago Mark Reed was a name unknown in the theatre. Now, thanks to a brilliant performance by Grace George, his name follows the word "By" on the programme of a comedy which still on view on Broadway. And to Reed, late of the camouflage section, Fortieth Engineers, goes first prize in the way of a real welcome home. Before he sailed overseas Reed wrote a play. When he reached his home in Chestnutford, Mass., some months ago he was greeted at the front door by a telegram announcing that Miss George had accepted the play. That play is "She Would and She Did" at the Vanderbilt. Out of seventeen months in the army Reed spent fifteen in France. Nine of those fifteen were spent in active service at the front with the artillery. It fell to his lot as a member of the camouflage corps to help do the concealment work on and about new artillery positions. Reed had a varied career before he played a part in the big adventure in France. He was graduated from Dartmouth and then studied architecture at Boston Tech. He even went so far as to try to make a living as an architect for a while, but his interest in the theatre, acquired as a youth, daily became stronger, and he finally deserted plans and specifications for Harvard and Prof. Baker's famous English 47. In that sublimated school for playwrights he stayed two years, being in the same class with Cleaves Kincaid, who reached Broadway and fame as a playwright through "Common Clay." His next adventure was in the pursuit of elusive dollars and corresponding circulation for the "Woman's Journal," the national suffrage paper, of which for a time he rejoiced in the title of circulation manager. Then in company with two others from Harvard he set out to do things in the middle West. Galesburg, Ill., was the metropolis selected, and there the three Harvard dramatists installed



HELEN MAC KELLAR "THE STORM"

divided among the three—one was the leading man, another the stage director and Reed doubled as scene painter, occasional author and constant financial genius, for it was his duty in addition to others to handle the business end of the enterprise. The company was recruited in part from the two colleges which flank Galesburg and from a number of retired professionals who lived there. It was all excellent training, and before the year was out Reed and his friends knew a lot more about the theatre than they did when they left Boston. They finally sold out to the Galesburg Drama League and Reed went home and wrote "She Would and She Did."

BROOKLYN THEATRES. MAJESTIC—Louis Mann is presented by A. H. Woods in "Friendly Enemies," with most of the players who were able to survive the long run of this amusing comedy at the Hudson Theatre. MONTAUK—Robert Mantell, in "Richeieu" and performances from his Shakespeare repertoire, will show how readily a skilful actor can change his character with his costume. STAR—The ne plus ultra of burlesque, not to mention the summum bonum, will be presented here by the Pace Makers Company, as in the glorious past.

AMUSEMENTS. AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE & J. SHUBERT

44TH ST. SHUBERT-GAIETIES With NORA BAYES Irving Faber, 125 Others, and America's Most Beautiful Girls. STAGED BY J.C. HUFFMAN TO-NIGHT Sun day Concert WM. & GORDON DOOLEY—NAN HALPERIN—YERKES JAZZIMBA BAND and SIGNE PATTERSON—ESTHER WALKER—WHITE and CLAYTON—MARGUERITE FARRELL, CARL MCCULLOUGH—OTHERS. Coming MCINTYRE and HEATH In a New Musical Comedy HELIO, ALEXANDER

WINTER GARDEN 101st TO 108th Times AT 9:45 Owen Davis Corking Melodrama SHUBERT 44th St. W. of B'way, Eves. 8:15, Mat. 2:35 The Musical Comedy Triumph. A FIGURE OF FUN Frank Fay, Harry Kelly (The Dancer), Sam Ash, Others & a Chorus De Luxe. Moves to Central Thea., M.m., Oct. 6

SHUBERT—Mon., Oct. 6 Only Matinee Saturdays. Direction of Lee Shubert. E. H. SOTHERN JULIA MARLOWE Positively Four Weeks Only. First Week TWELFTH NIGHT HAMLET Second Week TAMING OF THE SHREW Fourth and Last Week: Mon., Tues., Thurs., Fri., Sat., Mat., Night, Hamlet, Fri. Night, Sat. Mat., TAMING OF THE SHREW. MAIL ORDERS NOW. BOX OFFICE opens Thurs. for entire engagement.

LYRIC THEATRE 42 St. W. of B'way, Eves. 8:15, Mat. 2:35 POP MAT EVERY WED 2:35 3D MONTH—"HIT OF HITS" THE FIVE MILLION ADAM AND EVA MOST PERFECTLY ACTED PLAY ON BROADWAY

CENTURY THEATRE 147th St. W. of B'way, Eves. 8:15, Mat. 2:35 LAST WEEK—LAST 8 TIMES THE WORLD'S MOST BEAUTIFUL PRODUCTION CHU CHIN CHOW A MUSICAL EXTRAVAGANZA OF THE ORIENT Positively the Most Gorgeous, Gigantic, Colorful, Magnificent, Enthralling, Fascinating and Superb Spectacle Ever Known in the History of the American Stage. Now in its 4th Year at His Majesty's Theatre, London. Written and Created by Oscar Asche. Music by Frederic Norton. "CHU CHIN CHOW" Opens at Colonial Theatre, Cleveland, Mon. Oct. 6. COMING TO THE MANHATTAN OPERA HOUSE THE LUCK OF THE NAVY With PERCY HUTCHISON and the Entire London Queen's Theatre Cast. EXACTLY AS GIVEN BY COMMAND BEFORE HER MAJESTY QUEEN MARY.

Fulton Theatre 147th St. W. of B'way, Eves. 8:15, Mat. 2:35 The Greatest Dramatic Triumph in recent years. John Ferguson A NEW AMERICAN PLAY With NORMAN TREVOR COMEDY SHUBERT-RIVIERA 97th St. Eves. 8:15, Highest Price Orch. Seats, \$1. Matinee Thurs. 2:30 & 5:00. The Musical Comedy GOOD MORNING, JUDGE With MR. GEORGE HANSELL and a Brilliant Cast of 50. Week Oct. 6. Also Study in "Fanny After." To-day Sun. Concert—Continues 120 to 11:30

HARRIS Theatre, 42d St. W. of B'way. Phone Bryant 31. Seats Now On Sale. First Mat. Sat. MESSRS. LEE AND J. J. SHUBERT Present A NEW COMEDY The Dancer By EDWARD LOCKE. The Cast Includes: ISABELLE LOWE, JOEY HALLIDAY, JOSE RUBENS, EFFINGHAM PINTO, WILLIAM MORRIS, EVA LANG, HELEN SALINGER, WILLIAM ELLIOTT, KENNETH ADORER, RAY BROWN, R. GEORGE BURNETT and RICHARD FREEMAN.

BIJOU Theatre, 45th St. West of Broadway. Phone Bryant 430. Evenings at 8:30. Matinee Wednesday and Saturday 2:30. More "Scandal" The New Comedy by Cosmo Hamilton AN EXCHANGE OF WIVES With This Ideal Cast: CRYSTAL HERNE, LEE BAKER, FORREST WYNANT, MARGARET DALE, STANLEY HARRISON & MIRIAM DOYLE.

BROADHURST THEATRE, WEST 44 ST. PHONE 6487. Eves. 8:30 MATS. THUR. & SAT. 2:30. "THE THRILLER OF THRILLERS" EVE TELEGRAM THE CRIMSON ALIBI "SEE IT. YOU CANT GO WRONG" EVE WORLD A TIP Get your seats early for Cosmo Hamilton's Daring Comedy

NORA BAYES THEATRE 44th St. W. of B'way, Eves. 8:15, Mat. 2:35 4th MONTH GREENWICH VILLAGE FOLLIES With BESSIE MC CAY DAVID JAMES WATTS ADA FORDMAN TED LEWIS AL HERMAN 20 FAMOUS ARTISTS MODELS

AMERICAN SINGERS PARK THEATRE 20 Weeks Grand, Light and Comic Opera, with America's leading artists of regular theatre. Subscribers' Prices or 30 Performances: \$5, \$10, \$24, \$32, \$40, with War Tax. SUBSCRIPTION BOOKS STILL OPEN. Address: W. H. Ingham, Gen. Mgr. 1 W 61

Mr. & Mrs. Theatregoer Do You Know Mr. Woodrow Wilson President of the United States, said: "The poison is running through the veins of the world. There are apostles of Lenin in our own midst. It means to be an apostle of the night, of chaos, of disorder." That the Fears, the Thoughts, the Problems and the worries they so well express, form the keynote of the story told dramatically, humorously and entertainingly. HOLBROOK BLINN IN THE CHALLENGE EUGENE WALTER'S Powerful Play of A World Gone Mad! with ALLAN DINEHART, BEN JOHNSON and a Big Cast. AT THE SELWYN THEATRE, W. 42d St. NIGHTS 4:30 MATS. WED. & SAT. 1:30

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Wm. A. Brady's 48th ST. THEATRE W. 48th, Phone Bry. 178. First Matinee Thursday. BEGINNING WED. EVE. 8:20 GEORGE BROADHURST Presents A Romance of the Big Woods STORM A Play in 4 Acts by LANGDON MCCORMICK Cast Includes: Helen MacKellar Robert Bond Max Mitzel Edward Arnold Chas. Henderson Staged by Mrs. Lillian Trimble Bradley. SEATS NOW

"A Brilliant Comedienne." —Laurence Reamer, Sun. "At Her Best." —Alexander Woolcott, Times. GRACE GEORGE Scores a Triumph in Her New Comedy "She Would and She Did" By MARK REED Vanderbilt Theatre West 48th, Eves. 8:30 Mats. Wed. & Sat. 2:30

"WILL RUN A GENERATION" Vanily Fair A H. WOODS presents A VOICE IN THE DARK by Ralph E. Dyer The Mountain Peak of Melodrama REPUBLIC W 42nd St. Mats. Wed & Sat NOW

MOROSCO West 45th St. Eves 8:20 Mats. Wed (Pop), Sat 2:30 Suits all New York! OLIVER MOROSCO HAS THE BIGGEST HIT IN TOWN in Thompson Duching's New Comedy CIVILIAN LOTHE with Olive Tell and Thurston Hall ASK ANYBODY!

ARTHUR HOPKINS presents JOHN and LIONEL BARRYMORE in SEM BENELL'S "THE JEST" at the PLYMOUTH Theatre, W. 43th St. Eves. 8:30, Mats. Thurs. & Sat. Seats 8 Weeks in Advance.

CENTRAL THEATRE BROADWAY 5 Shows Daily & Sunday 1 P.M. to 11 P.M. BIG RUN EXTENDED! In Response to Popular Demand WILLIAM FOX Presents The Greatest Western Melodrama Ever Screened WILLIAM FARRIAM LAST of the DUANES WILL BE SHOWN HERE ALL THIS WEEK

NOTABLE feature of Adolph Klausner's production of "Nightie Night" at the Princess is to be found in the settings, which are not only exceptionally lovely in themselves but provide exactly the right background for the story and the characters of the play. So much so in fact that most of the first night reviewers found time and space to say a word or two about the scenery, which is unusual in these days where elaborate settings are taken as a matter of course. In this particular case it is not the elaborateness so much as the appropriateness that causes comment. Naturally in the first scene, which shows the interior of a Pullman chair car, there was no chance for choice or originality. It is just a duplicate of the real thing. The action then passes to the drawing room of a smart apartment, and here one immediately gets a sense of thoughtfulness and good taste. It is the first instance in which the Venetian eighteenth century chitiserie has been used as the general motif of a stage scene, though this type of decoration has had an immense vogue in smart apartments and more important private houses. Obviously the intention was to get a background in keeping with the brightness and lightness of the play, and the color which runs riot in the designs of that period with the amusing paintings of birds, flowers and people used in the decoration made it ideally suitable. Alexander King, Jr., who designed this delightful set, said that a jade tree was its inspiring motif. The jade tree therefore provides the background, which proved to be a most happy one for gowns and faces. That the great English novelist Charles Dickens got his inspiration, if he did not in truth borrow facts, for the tale of "Oliver Twist" from the real life experience of an actor is the firm opinion of Thurston, the magician, a bibliophile who loves to ramble through the mysterious passageways of literature and seek out new avenues of thought and reflection. During Mr. Thurston's three year tour of Europe he rummaged through the museums and libraries and visited the old curiosity shops of London and the provinces in quest of lore, either forgotten or overlooked by others who have engaged in similar research. On one such journey he came across a volume entitled "The Reminiscences of Michael Kelly," singer at the Theatre Royale, Drury Lane. This volume was published in 1826, whereas Dickens's "Oliver Twist" did not appear in print until 1837, when it was first published in Bentley's miscellany. This was the year that Dickens arranged to write "The Memoirs of Grimaldi," the greatest clown in the annals of the theatre. The school of pickpockets, which is the central motif in the tale of "Oliver Twist" and which has had a romantic appeal, was not a mere figment of the great novelist's imagination, if the belief of Mr. Thurston is worthy of credence. There is a peculiar fascination about the walt of the streets apprenticed to learn the trade of scientific robbery from an efficiency expert, and it did not surprise Mr. Thurston, therefore, to find the so-called legend of the thieves' school told in sober fact in the memoirs of this knight of the sock and buskin, Kelly and Drury Lane. Indeed, the actor makes his tale of travel as charming in its irresistible way as the miracles of the Indian magicians. In this collection of manuscripts, which is a large and valuable one, Mr. Thurston, who is now playing at the Globe Theatre, possesses some of the original texts of the letter written by Dickens to English newspapers before he had gained even local fame as a writer of fiction. He has a great admiration for Dickens and does not in the least attempt to detract from the value of his work by citing the parallel between "Oliver Twist" and the tale of Kelly, the actor. Lillian Scarlet, the feminine half of the team which plays the old fashioned drama, "Hippodrome" at the Hippodrome, never tires of watching the struggles of the average citizen to nerve himself up to join in the refrain of "Captain Jinks" or "Old Black Joe." "It is always the same," says Miss Scarlet. "At every performance there is this battle between the inborn horror of the Anglo-Saxon of doing something conspicuous and the equally natural desire to open one's mouth and sing the beloved old songs. The latter always wins, but not without some very funny incidents. At first when we begin to play there isn't a sound except the banjos. Then as we finish the second and third songs I begin to hear humming all through the house, with an occasional half-repressed phrase, quickly smothered. The Little Brown Jug never fails to start a few lusty songs to singing in spite of the scornful glances of envious neighbors. And by the time we get to My Bonnie Lies Over the Ocean all of the gallery has thrown off the morbid chill of self-consciousness and really admitted that it is singing. I love to pick some special person—perhaps a portly prosperous commuter sitting beside his prim and well dressed wife—and read in his face his intense longing to indulge in a few splendid 'swipes' and his horror at the thought of the reproving glance which will be his reward. He fidgets, he hums, he murmurs a word or two in a sweet restrained tenor and finally he lets go and in spite of the wifely 'Hush William, everybody is looking. You never could follow a tune anyway and why you should choose this place to make a public exhibition of yourself I don't see," he casts all shame to the winds and renders "The Battle Cry of Freedom" to his intense personal satisfaction and the inspiration of his neighbors. The secret of our success in this set lies in this universal longing to express oneself in song, with the protection afforded by thousands of equal offenders. "A REGULAR FELLER" ON LOVE. There is a scene in "A Regular Feller," Charles Emerson Cook's production of Mark Swann's automobile comedy at the Cort Theatre, which is played by Ernest Glendinning and Miriam Sears and which might be described as a lesson in love making. The scene takes place after Charley Winter, played by Everett Brutterfield, in the midst of a heated business discussion, comes face to face with his sweetheart, played by Margaret