

A MID-WEEK FORECAST OF COMING PLAYS



Marjorie Rambeau in 'The Unknown Woman' POLI'S - SUNDAY



Constance Binney in 'Erstwhile Susan' RIALTO



Vivian Martin in 'The Third Kiss' KNICKERBOCKER



Scene from 'The Soldiers of Fortune' coming - Moore's Garden



Bert Lyell in 'Lombardi Limited' METROPOLITAN



Francilla Billington in 'Blind "Husbands"' RIALTO



Estelle Wentworth in 'The Unknown Woman' D.F. KEITHS



Bryant Washburn in 'Why Smith Left Home' COLUMBIA



Dave Marion in 'Lobby Hero' AT GAYETY



Frieda Hempel in 'First 10' NATIONAL in First 10 Star Series Nov 7th



Robert Warwick in 'In Missouri' PALACE

Next Week at Theaters

Shubert-Garrick — "Letty Arrives."
 "Letty Arrives," L. Lawrence Weber's farcical romance, will be revealed at the Shubert-Garrick Theater next Monday evening. The author, Sydney Rosenfeld, is said to have utilized, in a humorous vein, the very serious condition in many families arising from the parlor Bohemian tendencies of the younger or older daughter. In this case Letty is the only daughter and with her high ideals for mankind in general and for the individual in particular she drives her fond parents and friends to extreme measures in their efforts to save her from herself. Mr. Weber has assembled a notable cast of metropolitan players for his first production of the season, among whom will be found Clara Joel, in the title role, Ida Waterman, Mona Bruns, Nellie Callahan, Louis Kimball, Robert Ober, Albert Gran, Albert Reed and Frederick Deane.

B. F. Keith's—Vandeville.
 Pat Rooney and Marion Bent will be in the van of the funmakers at B. F. Keith's Theater next week, in a farcical comedy, "Rings of Smoke." The extra added attraction will be James B. Carson, the comedian, in "To Be or Not to Be." Buzzelle and Parker will be seen in a laughing hit; Ryan and Healy in a diverting play of mirth and melody; Estelle Wentworth, the American prima donna; Lewis and White in "Trying to Get Along," Maxine Brothers and "Bobby"; "Topics of the Day," the kinogram and other inclusions.

Poli's Marjorie Rambeau in "The Unknown Woman."
 After a year's absence from the Eastern stage, Marjorie Rambeau will appear in a new play entitled "The Unknown Woman," at Poli's Theater next Sunday evening. The play is the work of one of the most distinguished playwrights of the present day, the direction of A. H. Woods. The authors are Marjorie Blaine and Stanley Lewis. The story is said to be one of unusual emotional power and one especially adapted to Miss Rambeau's extraordinary talent for the expression of feeling. Mr. Hugh Dillman, who was married to Miss Rambeau last year, has an important part in the play. Others in the notable company are Lumand, Felix Krembs, Dodson Mitchell, Roy Walling, Fannie Bourke and others.

Cosmos—Vandeville.
 Mort Fox, formerly of Fox and Mills, and Jimmie Britt, formerly of the vaudeville team, will come to the Cosmos Theater next week at the head of a new and successful comedy offering called "The Three Stay-outs." Ed McCarthy and Dorothy Stennard will bring a funny bedroom farce; Dennis Chabot, the artistry of genius in piano and violin selections; the Four Asters, a fine singing and dancing quartet; the Paul Perry Six, with a delightful musical number; Orville Stamm and company, an unusual athletic number, and the Girl in the Basket, a mechanical song offering, beautiful and unique. Constance Talmadge in "The Temperamental Wife," will be the matinee film attraction.

National—Fred Stone in "Jack O'Lantern."
 Fred Stone will begin a fortnight's engagement at the National theater Sunday night next, in Charles Dillingham's stupendous musical production "Jack O'Lantern" which played for a solid year at the Globe theater in New York. The company numbers are hundred. The extravaganza was written by Anne Caldwell and R. H. Burnside; the music, of which there are eighteen delightful numbers, was written by Ivan Caryll. The nine scenes were painted and designed by the famous Urban. Fred Stone is surrounded by fine high-stepping people who keep right along with the swift kaleidoscopic picture that starts in a barn yard at 120 and winds up in a beautiful ice skating carnival at St. Moritz. The seats are now on sale at the box office for the engagement of two weeks.

Gayety—"Liberty Girls."
 A sumptuous offering, "Manies In," will be the presentation by the Liberty Girls company at the Gayety Theater next week, commencing with Sunday's matinee. The author, Jack Conway, is also the principal comedian. Described as a musical melange, its ten scenes comprise settings from a ballroom in a great hotel to Egypt, Normandy, Spain and Italy, to a mythical island whose inhabitants bore distinctly cannibalistic tastes. In the course of the action, an elaborate spectacular march is presented by the famous challenge "Liberty Girls" chorus, together with a series of specialties by the Runaway Four, and other vaudeville artists. The supporting cast is composed of James J. Collins, Vic Plant, Monica Redwood, Helen Stuart, Pauline Harv and others.

Belasco—Alice Brady in "Forever After."
 Those who admire Alice Brady on the screen will have an opportunity to see this actress in person when Miss Brady comes to the Shubert-Belasco for one week commencing next Monday, in "Forever After." Owen Davis' charming play of love, youth and faith. In "Forever After," Owen Davis, writer, playwright and past master

Loew's Palace—D. W. Griffith's "Broken Blossom."
 For the remainder of the current week D. W. Griffith's famous volume, "Broken Blossom," founded on Thomas Burke's famous volume, "Limehouse Nights," and produced with a Griffith cast that includes Lillian Gish, Richard Barthelmess and Donald Crisp, will continue the extraordinary attraction at Loew's Columbia Theater. Beginning next Sunday.

THE "VAMP" ROUTE TO STARDOM

In Sydney Rosenfeld's new comedy, "Letty Arrives," which L. Lawrence Weber will produce at the Shubert-Garrick Theater next Monday evening, "Letty" says "there must be a less terrifying way of getting settled than by getting married."
 And Miss Clara Joel, who will create the title part and has to speak these lines, follows them with an epigram of her own in which she exclaims "there must be a less terrifying way of becoming a star than by being a vamp." For, be it known that throughout Miss Joel's entire theatrical career, she has been refusing an annual profers of parts known as "vampires" in both plays and pictures and for the simple reason that one of her most important "don'ts" is never play a vamp.
 She got her first big chance in the theater when she was called upon, on two hours' notice, to play the role of Mary Turner in "Within the Law," at the Knickerbocker Theater, New York, because Jane Cowl was ill. This demonstration was rewarded for she was started, on tour, in the play during the ensuing two years. Then she played the principal feminine role in "Kick In," with Richard Bennett, and the next season found her in the principal role of "The Eternal Magdalene." The next two years Miss Joel was co-starred with the late John Mason in "Common Clay," and then she succeeded, last season she was known as the only vampire in the world who did not want to vamp when she created that role in "Business Before Pleasure." Now Miss Joel is to realize her ambition, for she is to create a real comedy role in Mr. Rosenfeld's latest, "Letty Arrives."

MR. JEROME'S VERSATILE SCRIPT

Madge Kennedy's latest Goldwyn picture, "Strictly Confidential," is the film version of Jerome K. Jerome's humorous story, "Fanny and the Servant Problem." The story was first made into a play under the title of "The New Lady Bantock" and in this form entertained thousands of playgoers in England and America. It next was produced as a musical comedy, "The Rainbow Girl," now current at the National Theater where it is scoring its third success. In its latest form, in which it will hold the screen at Crandall's Metropolitan and Knickerbocker Theaters, beginning Sunday, millions will have an opportunity to enjoy the many dilemmas of the young actress in a touring company, who marries an English lord only to find that all her servants are her relatives.
 The humor of the situation arises from the fact that each of the relations takes it upon himself or herself to groom the new "lady" in the details of her position. A special dignity seems to hedge about the personality of their lady, who ever she may happen to be. And when they discover her to be one of their own flesh and blood, they make her life miserable. So much do they curtail her liberty, that life becomes unbearable; but as events mount to a conclusion, the new "lady" finds that her "lord" is a regular fellow, and cares for her only because of hereditary title. As interpreted by Madge Kennedy and John Bowers, "Strictly Confidential" is a delightful example of comedy, so delicately played that every shade of humor in the original story is emphasized with charm and comic suspense.

In support of Miss Kennedy, Robert Bolder gives a splendid interpretation of the manager of the traveling theatrical troupe, whose fatherly interest in the young actress leads to some of the inexplicable dilemmas of his ward when she has become a noblewoman. Again Lydia Yeaman Titus scores in a small part, that of the wife of the butler who terrorizes the household of the castle with his insistence upon the observance of traditional conventions. Herbert Standish, the butler, furnishes some of the drier screen comedy ever successfully filmed. This type of humor is often very difficult to catch on the screen, but Mr. Standish ably reveals the serious butler whose hide-bound opinions make him a terror to the household.

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WHEN D. W. GRIFFITH CALLS

It is almost an axiom in the land of the shadow drama that when the great Griffith calls an actor, there are few who fall to heed him, provided their contractual obligations permit of an engagement with the "movie master." Griffith, as a director, is an autocrat. He demands a cast that pleases him, not someone else; and unless the demands he makes upon his financial backers are satisfied, there is no picture.
 The case of Donald Crisp is an example. Crisp takes the part of "Hattling Burrows," the ugly, brutal pugilist-villain in "Broken Blossoms." The Griffith art sensation that is playing to capacity at Loew's Palace and Columbia theaters this week. When Griffith needed a type of that sort, he sent for Crisp because Crisp had already scored heavily in a similar role in Griffith's

Not Even Marjorie Cared for Gotham On Her First Trip
 Marjorie Rambeau, who will appear as the star of "The Unknown Woman," at Poli's Theater next Sunday evening, rose to stellar position in her fourth New York play. The play was "Eyes of Youth," in which she scored her greatest success at the Maxine Elliott Theater. By a strange coincidence, the Maxine Elliott Theater was the first and only New York theater into which she had ever set foot previous to her metropolitan debut three seasons before.
 She had been playing in stock in Columbus, Ohio, when she received an offer from Henry W. Savage. She went to New York to discuss this offer and visited the Maxine Elliott Theater to see a rehearsal of "Everywoman."
 New York did not impress Miss Rambeau favorably and she returned West for engagements in Salt Lake City and San Francisco. It was not until some time later, the autumn of 1914, that she made her triumphant New York debut in a play called "So Much for So Much," by Willard Mack at the Longacre Theater.
 In "The Unknown Woman" Miss Rambeau plays the kind of emotional role with which she is intimately associated and in which she has been most successful. In her company is her husband, Hugh Dillman, to whom she was married last year while playing at the Republic Theater, New York.

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 With CLARA JOEL, MONA BRUNS, IDA WATERMAN AND OTHERS
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DWAN IS A DETAIL FIEND

It was not enough for Allan Dwan, producer of "Soldiers of Fortune," by Richard Harding Davis, to know what the people of the novel wore or the geographical location of the story. How did Davis' characters talk? A story laid in South America, in a certain province of a certain country, must be filmed true to the given place. "If the shake of the head means, 'yes' to the natives and no word used, substitute the motion for the word," said Dwan.
 How the people lived came in for its full share of Dwan's scrutiny. Did the people live on fatty foods? Were they athletic? Did they have to fight hard for an existence or was nature bountiful? Many similar questions came up which had to be answered correctly if Dwan would cast true to type. The theatergoer casually observing the film on his favorite screen will never guess what "research" meant in connection with this production.
 And the little matter of "locations"—that just unfold neatly for the spectator on his handy screen!

After a futile search Dwan decided to hunt for locations via the air route. Accompanied by his associate, Arthur Rosson, the trip was made, soaring along the Coast and over mountains until suitable locations were sighted and "clinched." The cutting and editing of the picture Dwan trusted to no one. He installed a projection room in his summer home so as to give this branch of the work all his spare time. With the findings of the research department before him, each scene was gone over carefully and to the producer's ultimate satisfaction.
 "Every detail must be true in every respect so that when it is shown in South America the people will know at once the place and country where the story is laid," says Allan Dwan. "And we don't want the people in the place depicted to laugh at our description. It must be genuine enough to please them."
 The production will open Sunday at Moore's Garden Theater for a week's engagement.

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