

PLAYHOUSE ANNOUNCEMENTS

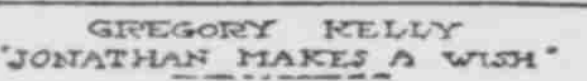
... IN THE ... NEW YORK THEATRES



FAVE BEDGE, TIDDLERS THREE, CORT



BERTHA MANN, ONE OF US, BILBOU



GREGORY KELLY, JONATHAN MAKES A WISH



ROMA JUNE, SOME NIGHT, HARRIS

Judging from superfluous flesh, wasn't quite "fit" for one of those gruelling "eight" events. He looked more fit for a session with beer and Welsh rabbit.

And No Man's land was scenic to the extent of one bent and twisted tree. We had been led to believe that there might be a few shell holes and discarded trenches over there, but far be it from us to take issue with Mr. Davis. He might have had the experience—we have not, because we were too old for the first call.

But even these shortcomings fail to detract from the triumphs scored by Miss Brady. Her screen experience added to her power of expression, and she accomplishes it all without engaging in the usual ranting so common to girls, on the stage, who have sweethearts over there.

While the "run-time to life" parts may be inconsequential, one can't help but wonder how much larger would have been the Brady triumph had she gotten aboard an A number one vehicle.

Conrad Nagel, as Ted, is a good runner-up for Miss Brady, and Mrs. Russ Whytal, as Mrs. Claxton, Jennie's mother, also was pleasing. The cast: Ted Conrad Nagel Jack John Warner Jennie Alice Brady Mrs. Claxton Mrs. Russ Whytal Mr. Claxton Frank Hatch Nan Isabel Lamont Pvt. Nolan Maxwell Driscoll Tom Lowell, captain of the Harvard crew Frederick Manatt McNabb, of the Red Cross J. Paul Jones Miss Webb Bernice Parker Dr. Mason J. R. Armstrong Williams J. Paul Jones

A note from Paris advises that the war-time winter theatrical season is beginning with a rush, and with the arrival of 82 stars from the United States during the last month the managers of the Y. M. C. A. theaters on the trench and camp circuit are able to report few open dates in the huts and dusouts where the boys of the American expeditionary forces get their entertainment.

Among the recent arrivals are Irene Franklin and Burton Green, Margaret Mayo, Leo Donnelly, Will J. Kennedy, Johnny Cantwell and Beta Walker. Sixty-one others are already booked for passage overseas, and recruiting is going on apace at the office of America's Over There Theater leagues in New York.

During August, 2183 performances were given in France. In addition to the professional entertainers who are being sent over by the "Y," amateur performances have been stimulated greatly by the appointment of 25 coaches to stage performances in the various billets where American fighting men are quartered.

Alan Brooks, who has been in vaudeville for a number of seasons, has been engaged for a comedy role in the cast which is to support Jane Cowl in Selwyn and Co.'s production of the new comedy, "Information, Please!" which is to open the new Selwyn theater on W. Forty-second st.

The Shuberts will present Walker Whiteside as a star this season in a new play called "The Little Brothers." This play ran for over 20 weeks in London last year. Mr. Whiteside plays the part of a Jewish Rabbi.

Albert Bruning, Frances Carson and Beatrice Miller have been added to the cast that will support Bertha Kalich in "The Riddle Woman," the Charlotte Wells-Dorothy Donnelly play that George Mosser now has in rehearsal. Following a week's engagement in Washington, beginning Sept. 23, the play is scheduled for a New York hearing.

Cohan & Harris are already organizing a second company for a Chicago engagement of "Three Faces East." The special company will begin its Chicago engagement at the Olympia on Oct. 15, following a preliminary week in Buffalo. In the cast are Lillian Tucker, Henry Vogel, David Torrence, Florence Le Clercq, E. St. Clair Hales, Rubi Trelease, Sydney Mather, Marion Rogers, Joseph M. Holicky, Guy Cunningham, Ralph Belmont, Arthur V. Gibson and A. F. Davies.

GERMAN-AMERICAN BOYS ARE LOYAL
When Casper Metz of the state of New Jersey, himself a veteran of the Franco-Prussian war, was notified that his son, William, fighting with the American army, had been missing since July 15, he expressed nothing but pride that his boy had been able to serve so well the cause of democracy. Regarding his own service in the Franco-Prussian war, Metz said it was an endless regret to him that he had fought in the war which helped Germany gain power for the present conflict.

This is not an isolated case. The list of casualties from the battle fields of France, containing an abundance of names of soldiers of German descent, is lending a new dignity to citizens of German birth in this country. On July 4, in a patriotic parade held in New York, a float labelled "The Pillar of Fame" and containing the names of 250 American soldiers of German blood who have been killed in the war raised a storm of enthusiasm among Americans of all nations and races. Since then the papers daily report not merely the casualties of Americans of German blood but also deeds of heroism on the part of soldiers and officers of the German race. It all proves that when once a citizen of German origin is convinced of the justness of a cause, he fights it with the greatest bravery and devotion.

THE AUDITORIUM

HARRY G. SOMMERS AND GEORGE H. HINES, Managers.

3 Days 3—Monday—Tuesday—Wednesday

"GOTT MIT UNS," SAYS BILL HOHENZOLLERN. Our answer, "TO HELL WITH THE KAISER," the sensation of the entire United States today. If you have one drop of patriotic blood running through your veins it will boil over to fever heat with patriotism for one hour and forty-five minutes during the running of this big eight-reel patriotic drama of all dramas,

"TO HELL WITH THE KAISER"

The hideousness of Prussianism laid bare. When Fate deals with the Berlin Beast. Democracy's challenge to the Hohenzollerns. An overwhelming arraignment. A majestic marshalling of patriotism. Romance and daring—on the side of right. History, romance and hope. Peace gained by victory. Most startling picture of the century. An astounding prophecy.

3 Days 3—Monday—Tuesday—Wednesday

"To Hell With the Kaiser" is the greatest arraignment of Prussianism and the Hohenzollerns ever made. It is America's challenge to bestiality and frightfulness. It employs a cast of 17 principals and over 2,000 extras. Shows how American aviators could capture the Kaiser. Details how an American girl put an end to the Crown Prince. Shows how we are fighting to win the war in the air, and is therefore, in full accord with the sentiments of the United States Government. In it are lifelike characterizations of the men who have made America famous and Germany infamous. "To Hell With the Kaiser" is a picture that every red-blooded American should see and will be mighty sorry to miss. Berlin will thank you if you miss it. Read what the Chicago press thinks of "To Hell With the Kaiser:"

"Most absorbing, tremendously interesting and essentially dramatic picture that has been shown. Hearty applause never ceased."—Mae Tinee, Chicago Tribune. "Holds the interest. Audience liked it, which is the best test of worth in fildom."—Ormo Moody Lawrence, Chicago Post. "The title is all right and the intent's all right—and the acting's all right. A patriotic epic. They applaud and applaud and have good reason to."—Kitty Kelly, Chicago Examiner. "Punchy scenes, corking photography and some comedy. Well worth seeing."—Rob Roel, Chicago American. "Splendid—stirred a loyal audience—hits the nail on the head. Good movie—done expertly—acted by intelligent actors."—W. K. Hollander, Chicago News. "Gives victory key—showing marvelous patriotism. One of the finest pictures made."—Virginia Dale, Chicago Journal.

No advance in prices, 15, 10 and 6 cents. Can you imagine us showing a picture three days? Yes, it is a world-beater and we should keep it a week. Don't forget Monday, Tuesday and Wednesday, and to accommodate the big morning crowds we will start sharply at 10 o'clock instead of 11. Come to matinees and avoid the 8 o'clock show you can't get in so come early or 9:15. Well, "To Hell With the Kaiser," nothing ever like it and all you will hear on the street after seeing it will be "To Hell With the Kaiser." Watch what Prof. Shamp will do with "To Hell With the Kaiser." He will raise you up in your seats with his special music. Don't forget three days, Monday, Tuesday and Wednesday.



TO HELL WITH THE KAISER

THURSDAY—One big gala day—being the finish of



BERT LYTELL

"THE HOUSE OF HATE"

with Pearl White and the starting of our new serial, "HANDS UP." As we have seen the first six of this fine serial we say, it's the greatest western sensational serial ever made, featuring beautiful Ruth Roland. Everybody wants to see the finish of "The House of Hate," and who "The Hood of Terror" is and you will see the first of "Hands Up" and you will go wild over it. That very clever chap, BERT LYTELL, will be seen in an extra fine five-reel Metro drama, "BOSTON BLACKIE'S LITTLE PAL," taken from the Red Book, and the OFFICIAL ALLIES' WAR REVIEW, a great big, double 10-reel show. No advance in prices, always 10, 15 and 6 cents. Don't miss this one.



FRIDAY—William Fox Presents the Only

Greatest War Play Ever Filmed
WILLIAM FOX presents
WILLIAM FARNUM in
The 1918 Version of
A SOLDIER'S OATH
by Daniel Boorstin

WILLIAM FARNUM "A SOLDIER'S OATH"

A fine six-reel war drama. "THE TANKS," and FORD WEEKLY.
SATURDAY—GLADYS BROCKWELL in "THE KULTUR," six-reel drama. BRONCHO BILLY in "THE FATAL JOKE," and one of James Montgomery Flagg's comedies.

SUNDAY—TODAY—"FLAMING OF THE WEST," two-reel western drama. "A PULLMAN BLUNDER," two-reel comedy. MUTT AND JEFF. PATHE NEWS. "THE LION CLAW," which will close next Sunday when the new serial, "BRASS BULLETS," will start.

(CONTINUED FROM PAGE FIVE)

med John Marvin are trying to swindle Mrs. Jones out of the hotel property, because on the grounds is a waterfall at which they wish to build a power house. The chief crook is a suave lawyer, whose modus operandi is to make love to Mrs. Jones' foster daughter, while pulling the wool over the mother's eyes about the property.

John Marvin comes into the picture just in time to spoil the plans of the land grabbers by getting "Lightnin'" to refuse to sign the sales papers. The conspirators try to have John arrested for stealing his own timber, but he foils the eager sheriff by the simple expedient of slipping over to the California side of the hotel office, Mr. Thomas, the smooth lawyer, succeeds in discrediting John and persuades Mrs. Jones that it is her duty to divorce "Lightnin'" so that she can sell out for a fortune and end her days in comfort. Thereupon "Lightnin'" disappears.

The next scene reveals the superior court at Reno, which really isn't so darn superior, as the fellow said about the shaggy dog. (Note—Shaggy dog story will be mailed on application to editor.) The judge, a former guest at the Callavada hotel, is very much in love with one of the applicants for a divorce and naturally can't be annoyed to any great extent by the other matters up for decision.

By a conveniently arranged coincidence the divorce case of Jones vs. Jones and the timber stealing case against John Marvin are on the same day's call. The saturnine sheriff, aware that he cannot arrest John inside the court room, lies in wait outside, and John comes in through the window.

"Lightnin'" also appears, dressed in his G. A. R. uniform, and reveals that he is living at a soldiers' home.

The case of Jones vs. Jones is being handled for Mrs. Jones by Lawyer Thomas. It is plain to see that Mrs. "Lightnin'" doesn't really want to go through with it, but what is a happy home to a power corporation?

Just as everything seems bluest for the Jones family, with "Lightnin'" pussfooting shamefacedly about the court room, and Mrs. Jones slumped down in her chair, looking as gloomy as a vegetarian's dog, there comes a ray of sunshine. The would-be divorcee, who has intrigued the affections of the Reno judge, comes in weeping because her attorney is ill. She is afraid the divorce won't be granted. This is the cue for Mr. Thomas to volunteer his services. The judge is somewhat jealous of Mr. Thomas. Does it look as if any subsequent actions in which Thomas appears will be decided in his favor? You have guessed it. The answer is "No!"

And this is the way it turns out: Mrs. Jones' plea is granted when she cries, "Oh judge, don't give me a divorce if you can help it!" "Lightnin'" gets a new suit of clothes and swears off on the booze, with reservations.

John gets his land back and wins the Jones foster-daughter. Mr. Thomas and his fellow plotters barely escape jail. And everybody is satisfied. The cast which presents "Lightnin'" is excellent throughout. Frank Bacon is indelibly funny as "Lightnin'" and the greatest charm of his acting is that it is not acting at all. It is merely the presentation of a type familiar to all Americans who have ever lived in a small town. Ralph Morgan as John Marvin and Paul Stanton as Raymond Thomas, give a presentation of legal animosity in the court room scene which is reminiscent of the palmy days of the Chicago justice shops.

Jessie Pringle as Mrs. Jones, Beatrice Nichols as Mildred Buckley, her foster daughter, and Jane Oaker as Margaret Davis, are good, as always.

There are 25 persons in the cast, and it scarcely seems fair to single out any for particular mention, because everyone is good. Frank Bacon's daughter, Bessie Bacon, has a very small part, but she is so pretty that she rather monopolizes the attention of the audience whenever she is on the stage.

The most friendly bit of advice that can be given prospective visitors to New York is: "Be sure to see 'Lightnin'."

Just why it is that certain theatrical stars can abandon the "spoken stage" for the "screen drama" and back again and be all the better for their experience affords real food for real thought.

Sydney Drew (and his mighty pretty wife) said goodbye to the stage, appeared only in the movies for some time and then returned to the "spoken stage" in "Keep Her Smiling," an actor of decidedly additional finish. That is one proof of the "food for thought."

Then, of more recent date, Alice Brady, she of the fetching smile and wonderful personality, "went thou and did likewise," and again we have an improvement.

Miss Brady recently opened one of the new Shubert playhouses, the Central, in "Forever After," and it did not take her 10 minutes to prove she was sweeter than ever—if possible—a better actress than ever, and that the screen had left an indelible, as well as a most improved effect.

It is a shame that as much can-

not be said for the vehicle in which Miss Brady appeared. "Forever After," styled "an American play," is by Owen Davis, who steadfastly ignores facts, conditions and things as they are and should be, all for the apparent goal of "putting Miss Brady over." He succeeds most admirably.

The play opens with a veritable Romeo and Juliet scene, in which Jennie, Miss Brady, is being made love to by Ted, Conrad Nagel. Of course Ted, probably to obtain desired scenic effects, is a Harvard man, and of course Jennie becomes a Vassar student. The former fact gives Mr. Davis a chance to make a play on college life, the college campus, the boat crew, etc., and there is no denying the fact that the bull's eye remains unperforated.

Ted goes to war, is wounded, and it is in his hallucinations and ravings that his earlier life is reviewed. Back and forth from No Man's land to Harvard goes the play, ending with Jennie kneeling at Ted's bedside in a hospital near the theater of war. The audience departs with a good taste in its mouth, as it is a foregone conclusion that Ted recovers and that Jennie knows that Ted loves her and that—well, "Forever After."

As an ideal Juliet in the first act, Miss Brady leaves the "men folks" wishing there were more Jennies in the world—a whole lot of them. We might add that there possibly were several women in the audience who were wishing that they, too, could be Jennies.

But when the hallucinations and ravings set in, traditions are hurled to the four winds. The Harvard boat crew, for instance. The captain,



Scene from "The Brat," which the Ed William Stock company will present at the Oliver Theater, starting this afternoon, and continuing the first half of the week.

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