

Oddments and Remainders

By PERCY HAMMOND.

New York, August 18.—**M**R. TARKINGTON probably was chagrined last Tuesday when he learned that "Tweedles" had been greeted by the newspapers with the ardent handclasp of New York critical approbation. It is one of Mr. Tarkington's gentler recreations, I suspect, to seize a reviewer who has treated his play morosely and by writing him a tolerant letter to heckle and humiliate him. As incapable of giving pain as sometimes he is of taking them, Mr. Tarkington is seldom inhuman. His is not one of those "detested sports" that owe their pleasure to another's anguish, but a tender, paternal pastime which, though exposing its victim's infirmities, delights that victim with the manner of the exposure. I have had two enjoyable experiences as material for Mr. Tarkington's letter-writing holiday. Once was when by mail he detected me with some fondling torments which proved that I had been wrong in my communication of Otis Skinner's "Mister Antonio." At another time he caused me to write voluptuously by pointing out in the honeyed phrases of a parent who takes a child across his knees, that my errors in reporting Miss Billie Burke's "Roses Brtar," while enormous, were human and forgivable. "It was nice of you not to like my play," he seemed to say, "because you so little understand it. You thought it was this and that, when I meant it to be the other."

So toxic is Mr. Tarkington's correspondence that (the critics tell me) they regret those occasions when he writes a play that pleases them. In case they express golden opinions, he works, they get no glad letters from him. But from words derogatory they derive a flagrant recreation combining a delicious sensoriousness with the scourage of an amicable disappointment.

In "Tweedles," which, I am told, was evolved several years ago by Mr. Tarkington and his helpful collaborator, Mr. H. L. Wilson, in an antique shop in Kennenoukport, Me., the New York reviewers perceived, like *Deademonia*, divided duty. The cheerers, then, but if they published their enjoyment they would be deprived of letters from Mr. Tarkington; and, also, they would berate Mr. Tarkington of the joys of writing to them. It is, is it not, a convincing evidence of the abnormal proclivity of the Broadway reviewers that again they turned their honest experienced backs on temptation and wrote that Mr. Tarkington's "Tweedles" was excellent.

"Tweedles," as might be expected from a Tarkington, if not Wilson, is an idyll about a boy and a girl. The one is acted by Gregory Kelly, who, like Peter Pan, will never allow himself to grow up; the other by Mrs. Kelly (Ruth Gordon), who, though a child, is rather old. In the title of the play the authors coin a word, electing "Tweedles" to be emblematic of the futilities of family pride.

This "Tweedle" is one whose breast glows with the feeling that in him and his fathers exists a cosmic aristocracy containing all the virtues known to loftiness. Kind hearts to him are less than coronets and simple ring roses. Better he not at all be thought, than not a Tweedle. The Tweedle from whom Messrs. Tarkington and Wilson take the name of this idyll is Adam Tweedle, a haughty and distinguished man-of-all-work in a New England summer resort village. There were Tweedles operating in this hamlet shortly before Adam delved and Eve span, and on that account he gives the Tweedles considerable consideration.

It comes to pass through the occasional deft manipulation of Mr. Tarkington and Mr. Wilson that the daughter of a Tweedle and the son of a "Castelbury" discern in the young eyes of one another the well-known love light. The Castelburys are rich in purse, lineage and social prestige, having had governors and even United States senators in their family. So they are horrified when they learn that the latest of the Castelburys has become more than the boy friend of the latest of the Tweedles. The young woman is a mere waitress and sales-lady in the Tweedle tearoom and antique shop. A delightful child she is, too, as played aptly and with comparative simplicity by Miss Gordon.

The Castelbury boy is a terrible thing, however—vacant, cloudy, a lackbrain if ever there was one—and it is said of him that he was sent down in his freshman year at the university for being as much of a dunderpat as most of the other lads in his class. How he invests two pretty women in affection for his humble personality can be explained only by Mr. Tarkington's belief in stage fables. This boy is, if anyone is, a hopeless nincompoop, very undesirable, and you say to yourself, How can he be a romantic creation of the mature, satirical Tarkington-Wilson brain?

The high spot which emphasizes the idea and the deep-thinking of Messrs. Wilson and Tarkington, occurs when the proud, rough Tweedles and the proud, elegant Castelburys foregather, unplanably in the antique shop, to discuss methods of separating these children of a thousand different eras. The Castelburys are prepared to be gentle in their haughty disdain of the Tweedles, but the Big Tweedle, not suspecting that such is their errand, immediately, and with considerable pity for their humble sate, puts them in their place. He lets them know that they are only cheap outsiders. The play ends frantically, as is the custom, with love triumphant over all, and even more. Elsewhere "Tweedles" was entitled "Bristol Glass," and when last year it was done in the midwestern critics and drama lovers pooh-poohed it as piffle.

"Rupert of Hentzau," from Sir Anthony Hope's famous novel, was the cast such well-known names as Elaine Hammerstein, Bert Lyell, Lew Cody, Claire Windsor, Bryant Washburn, Marjorie Daw, Adolph Jean Menjou, Hobart Bosworth, Irving Cummings, Mitchell Lewis, Elmo Lincoln. Almost all of them have starred in their own pictures at one time or another.



Francis Renault



Ethel DeVeaux

What the Theaters Offer

There is but one "Sliding" Billy Watson, and he is headed toward the Gayety theater where he and his "Big Fun Show" will arrive in time to delight the audiences of this popular playhouse all week starting Saturday matinee. How Billy can shoot across the stage, suddenly reverse with whirlwind speed, and while he is still going the other way, or the way he started, yet make headway in the opposite direction against the original momentum, is something that baffles even the superlative heads. This stunt is a whole show in itself. But it is not only in his original sliding stunt that Watson makes such a hit. He is a mighty good comedian, and he has all kinds of pep. And he is surrounded with a lot of people who seem to have caught the spirit of jollity and snap from "Sliding" Billy. Some of them are now in the show but most of them were with him last year. The list includes Bennie (Howard) Platt, Frank Mallahan, Murray Bernhard, Oliver de Grant, Inez de Veaux, and Bono and Cleora. There is also a snappy chorus of 18 stunning girls who work in the lively ensembles as if they enjoyed them. Dan Dody put on the ten musical numbers of the show while Mr. Watson is responsible for the authorship and production of the piece. There are eight big scenes and many costume changes during the action of the show.

Francis Renault, "The Slave of Fashion," headlines the World theater road show now current at that playhouse. Renault offers a fashion revue of surpassing excellence, wearing gowns said to be valued in excess of \$25,000. Impressions and impersonations make the offering one that will create a sensation with World audiences. One of the features of the engagement is a style make-over performance.

Tomorrow at 12:30 Renault will appear in the Seventeenth street show window of Burges-Sach, and demonstrate to the

women of Omaha the proper use of make-up. After changing to one of his beautiful gowns, Renault will walk from the store to the World theater.

On the supporting show will be found five other acts of "Road Show" quality. Clara Maxwell premieres Russian dances, and her company of seven present dances called "The Russian Revue." Klara and Brilliant, musical comedians, call their laughable interlude "Stick in Your Horn." Francis and Connelly are funmakers of an original turn. Mona Ziska combined wit with wonderment. Leon and Mitzel present both thrills and novelty. Arthur Hava plays an original version of "Stella" in the mighty World arena. The principal picture feature is an exorcising story of the stage, entitled "Sun." Next Saturday the World announces a gala fall opening show with seven all-star acts, headed by Duncan's "Mile High" Jazz band and Gaultier's "Animated Toy Shop."

Mumblety-Peg Kept Jackie Coogan Away

"That makes me two ahead!" It was Jackie Coogan's soft, well modulated voice coming from somewhere in the vicinity of the big stage where the Coogan company were preparing to shoot the big scene of the Little Star's production, "Long Live the King."

On the stage, Jack Coogan, senior, was supervising the final details in the decaying of the spectacular court scene—lights were being focused—the supporting cast were made up and waiting on the side lines for the first click of the camera.

"Get ready everybody!" charged Director Victor Schertzinger. At this juncture, father Coogan discovered that his son was missing from the center of activity—and it was to be Jackie's big moment in the play.

"We're waiting, Jackie," called his father, but no answer from his famous offspring. Ten minutes passed in frantic search of Jackie. Director, cameraman, property boy and extras scoured the lot. Pandemonium ensued, the clock kept its stubborn pace, and with 500 extras waiting, the overhead began its expensive flight. Just as the search reached the point where Jack Coogan senior was becoming very much concerned over his son's safety, the youth was discovered behind a big piano box with one of his chums, playing mumblety-peg with his most treasured possession, a large jack-knife, won on the amusement pier at one of the beaches.

"Son, you're holding the entire company, and why didn't you answer my call?" said the senior Coogan, severely.

"I did not hear you, daddy," replied Jackie, "and besides, we're playing for 10 points and I've only one more to get to win. And besides

you told me always to finish everything I started."

Mr. Coogan smiled inwardly, and after Jackie had won his mumblety-peg game he accompanied him to the set.

There is one caricatured, crepe-skirted, bob-haired flapper who goes swishing out the gate at the United studios every day at noon that deceives the mob of visitors from far points, who swarm there waiting for Marjorie Daw, Jane Novak, the Tallmadges, Colleen Moore, Evelyn Brent, Lloyd Hughes and the score or so of other famous stars who spend their days there to go to lunch. "Who is she? It must be her make-up; I don't recognize her," are the remarks that follow her sweeping exit, as the crowd turns to stare.

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Special Features at Lakeview Planned

The management of Lakeview park announces that on next Tuesday night the feature attraction will be a masked dancing party. Prizes will be offered for the best cowboy, cowgirl, Indian, clown and other character makeups.

The final outing of the Union Outfitting company for this season will be held at this park on Wednesday night. A pow wow of Omaha Indians is announced for 10 days beginning August 22. The entire tribe of the Omahans will be brought here by special train from the reservation at Walthill, Neb.

Tpees will be pitched in the park and Indian life as it really is on the reservation will be shown.

Every member of the tribe will appear in native costumes with war paint as in the days of old. Native songs, chanting, dances and other interesting antics and maneuvers will be features of this exceptionally interesting entertainment. This event will be held under the auspices of Fraternal Order of Eagles.

Picnic Days Are on at Manawa Park

These are the days for picnics, ranging in size from the humble family reunion to the big office annual get-together at Manawa park. During the latter part of last week the Grip Bow Tie company employees to the number of 100; Omaha and Council Bluffs Street Railway company employees; 100 employees of the Western Electric company, the American Legion post of Council Bluffs, and some smaller gatherings, met at the park. A number of others, similar in nature, have booked picnics for the immediate future.

Bathing is the most popular pastime for the picnickers, aside from the always-to-be-expected picnic dinner, horseshoeing games and other sports.

The picnic grounds maintained at Manawa park can accommodate several large gatherings at one time, as there are plenty of tables, community stoves and an abundance of firewood, water and other conveniences.

Thomas Meighan's new picture, "Woman Proof," will have in the cast Lila Lee, John Sainpolis, Louise Dresser, Robert Agnew, Mary Astor, Edgar Norton and other well-known players.

Sliding Billy Has Been Acting Out in Public Many Years

"Sliding" Billy Watson, who heads his own "Big Fun Show" at the Gayety theater starting next Saturday matinee, has been on the burlesque stage for 38 years and despite this long period before the public, his popularity seems to increase each season. Watson is the possessor of a most pleasing dialect which he uses to great comedy effect, and he has a manner of putting over his comedy matter with an infectious smile and a constant twinkle in his eye that has the audience with him all the time. Added to these popular attainments Mr. Watson is a splendid dancer, and the inventor of a slide that has made him famous. To see this slide is to go into convulsions of laughter. Watson claims that a fur coat was the inspiration that finally made him become an actor. When a boy his greatest desire in life was to possess one of these habiliments. He haunted the show windows of the furriers but that was as far as he ever got toward possessing the coveted article of wearing apparel until one day he realized that he had been endowed by nature with a clever dialect, and a pair of dancing feet that might tend to advance him on the stage. That thought was the beginning of his career and the realization of the fur coat.

For the benefit of his next year's big picture, Universal has decided to make an analysis of the story susceptibilities of the various sections of the United States. Not all patrons of moving picture theaters like society dramas; some don't like detective stories; others don't like oriental atmosphere; and many old ladies cannot abide Indians. In order to localize as far as possible the likes of various sections of the United States, Carl Laemmle, president of Universal, has instituted a plan which promises to develop honest-goodness expert statistics on every type of story known to scenario editors.

The method chosen is a careful analysis of the circulation of certain fiction magazines taken by states and communities. The experience of the last year has proven that two types of stories are now in high esteem in the picture theaters of the country. These facts are proven by actual sales statistics of almost all

Laemmle to Measure Story Popularity

of the moving picture companies. The two types of stories are westerns and costume. The western story has had a hard fight for its life and is now coming into a period of marvelous prosperity. Four years ago every picture company turned up its nose at costume dramas, because the exhibitor said, "They don't want 'em." And now "they do want 'em." But what Mr. Laemmle wants to know is

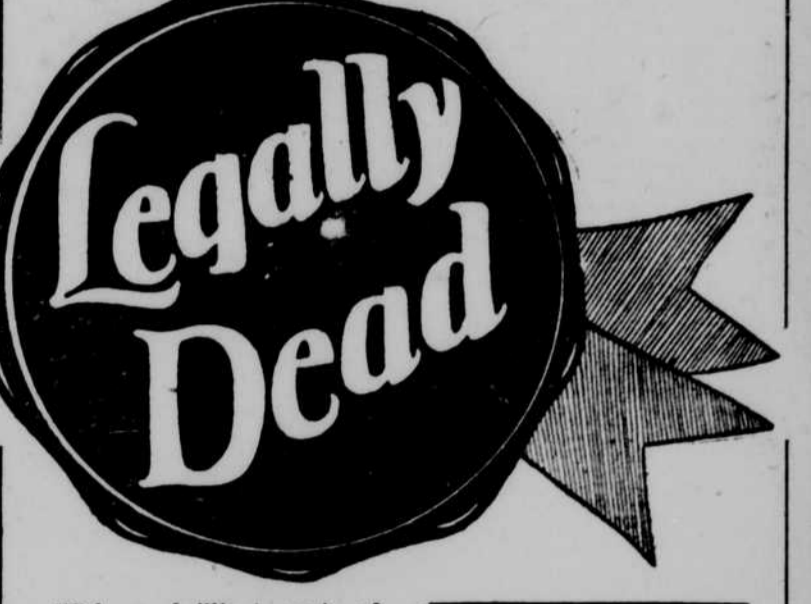
where do they want both types most. So he has divided the fiction magazines into such classes and designations as will tell him instantly the proportion of people and where they live, who want western stories, costume stories, society dramas, Indian stories, oriental stories, detective stories, mother-love stories, realistic drama, comedy-drama, and big-city or small-town stories.



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