

The New York Theaters
By PERCY HAMMOND.

NEW YORK, Sept. 8.—The playwrights continue their perfidious desertion of New York city as the scene of their burlesques and charades. Within a week there have been five new dramas, as they are called, and not one of them has endeavored to treat of existence in Manhattan and its adjacent islets. Until recently our authors were of the opinion that such lives as might be chanced led outside this cosmic archipelago were of no consequence; and they disregarded them as unworthy of their pens. The synopsis, "Time the Present, Place New York," was deemed as essential to the theater as the ushers, the utilities or the ticket brokers. I am informed that just a few years ago there was a period when the American drama as manifested in this capital, segregated itself within a district whose boundaries included but 20 miles, more or less square. The play that ventured beyond these frontiers was estimated in many instances to be hick and suburban. It was considered bad form in Broadway to write of aught but Fanny Hurst's and Walt Whitman's, New York; Mighty Manhattan with spires and the sparkling and surging tides, and the varied and ample...

Now, however, the bold adventurers of our theater desecrate the unknown regions and report their explorations to bewildered Broadway. Think of it! Five New York plays in a row dealing with life in such foreign parts as Toledo, O.; Magnolia Landing, Miss.; Greenmeadow Ct., and, in the case of "The Jolly Roger," the deck of a pirate brigadier. One is almost encouraged to hope that he will last long enough to learn from the drama something of the character and practices of the inhabitants of Detroit or Philadelphia.



work was a spirited study of the influence of the cinema and its people, upon life in Toledo. Thus Mr. Grant Mitchell, playing a sordid, sullen and celluloid-collared business man of Toledo, feigned a spurious amour with an unknown lady screen star in order to impress the ingenious Ohio belle, to whom he wished to be married. Just as his subterfuge appeared to be successful the Toledo firebell rang. Gags flew from every window and house; the Toledo papers got out extras and the silver cornet band gave a concert in the public square. For Letty Lythe, Mr. Mitchell's mythical queen of the silent drama, was announced to appear in person at the Luna Theater, opposite the town pump. . . . The difficulties encountered by the star in extricating himself from this predicament formed the incidents of the play. So earnest was Mr. Mitchell (one of the most dignified of our actors) to emphasize the seriousness of life in his native state, that at the end of the second act he climbed up into a chandelier and dangled therefrom artistically.

"Little Miss Bluebeard"—The ex-otico Miss Irene Bordoni performing in her orchid fashion some ingenious and sentimental stunts upon that most Nordic of the stage lovers, Mr. Bruce McRae. Miss Bordoni is alien, songful, dressed up like a Shubert extravaganza; and she makes mischief in such ballads as "I Won't Say I Won't". Mr. Avery Woodcock is the composer of this amusing little hipodrome; and it is as chaste an idyll as you could expect from so roguish a raconteur.

Music
The combined choir of St. Cecilia's cathedral consisting of the gallery choir, sanctuary choir and Girls' Song club under direction of Dr. R. Mills Sibby have resumed work for the coming year. Rehearsals started last week. The first high mass will be sung Sunday, September 16, at 11 a. m.

Mrs. E. T. Munroe will open the Bemis Park studio, 3416 Hamilton street. She will again take pupils in the symbol method for beginners that was such a great success last year.

Miss Marie Kieny, instructor of piano, is beginning her fall term of teaching. Miss Kieny is the daughter of Mr. and Mrs. Joseph Kieny.

Cecil Berryman, concert pianist, and Florence Davis Berryman spent their vacation in Minnesota. This winter teaching starts September 1.

"The Whole Town's Talking"—This was a breathless collaboration by Miss Anita Loos and Mr. John Emerson, both of whom are said to have been bred in the deep purple of the nickelodeons. It is reported that the scenarios and captions of the Loos-Emerson silver screenings are among the most admirable of their kind; and they were right to try their art in fields less riotous. As might have been expected, their combined

What the Theaters Offer

Omaha folks who remember Mr. and Mrs. Coburn when they toured the principal cities in "The Yellow Jacket," and previous to that as co-stars in Shakespearean repertoire, will be pleased to know that these distinguished artists will be seen at the Brandeis theater, as the opening attraction of the season, September 13, 14 and 15, as leading players in George M. Cohan's presentation of "So This Is London," the internationally successful comedy that has won the enthusiastic approbation of American and British playgoers.

It will be recalled that it was the Coburns who produced, during war time, the sensational success, "The Better 'Ole," in which Mr. Coburn created the famous character of Old Bill. That play was originally seen at the Greenwich Village theater in New York, where it scored such a pronounced success that it was taken apart by the wardrobe department and the materials used in fashioning clothes for the minor players in future pictures. Particular care is used to see that the refashioned costume bears not the slightest resemblance to the original. But none of it is wasted.

From clothes to silver salts is a long jump, but in the handling of the latter the studio makes an appreciable saving. Silver salts are contained in the emulsion on film. A certain portion of these salts are eaten, out by developing the film. The huge new laboratory recently completed by this organization on the west coast is completely equipped to salvage this silver in solution.

Motion picture camera magazines usually hold film in 40-foot lengths. If a camera man finds that all but 50 feet has been exposed and his next scene requires 100 feet, he will change to a fresh magazine.

But the unexposed 50 feet is not wasted. It is detached by the laboratory, patched together with other short lengths, and used by the title department in the making of temporary titles.

Nat Pendleton has signed his name on the dotted line of a contract with the Cosmopolitan Film company to play the role of bandit in "Yolande," of which Marion Davies is the star.

W. W. Hodgkinson reports that there is a great demand for his article, "Why You Don't Get Better Films." There would be even more demand for an article telling "When You Will Get Better Films."

Jaffy's "Music Masters," harmonious syncopators with a personnel of 10, are one of the features of the seven-act bill starting next Saturday.

Blossom Seeley, "Aristocrat of Syncopation," whom Omaha will well remember, appears at the Orpheum, starting with Sunday matinee, as one of the headline acts on a triple bill. Miss Seeley has an entirely new version of "Miss Syncopation" this season, and while her repertoire sufficed to headline last season's bill, the Orpheum, according to its new policy to give Omaha New York and Chicago vaudeville, has Nonette, the singing violinist, and Pearl Regay in the "Dance Originator," sharing stardom honors. Miss Seeley is assisted by Bennie Field, elongated singer and dancer, Charles Thorpe and Warner Gault.

Miss Regay is a dancer of ability, and also a singer of enough distinction to have held the role of prima donna in George White's last "Scandals." Nonette, singing violinist, is a pupil of Tasse, and the technique she puts into her music commands the respectful attention of the skilled musician and captivates the music lover.

Other attractions this week are the original Jewell's Manikins in their latest production, "Circus Day in Toyland," presented by Mme. Jewell, Charles Wilson, "The Loose Nut," Charles Sargent and John Marvin, in their original triple saw bowing act, and "The Four Camerons," in "Like Father, Like Son."

The annual appearance of Fiske O'Hara is always a welcome event. Here, "Jack of Hearts" is the title of the smiling Fiske's latest success, which will be the attraction at the Brandeis during Ak-Sar-Ben week under the direction of Augustus Pitou. A number of new songs have been allotted to O'Hara's sweet-toned voice.

"The Passing Show of 1922," with Willie and Eugene Howard, supported by an all-star cast of entertainers, will be present at the Brandeis theater Friday and Saturday, September 28 and 29, with a matinee on Saturday. There are 26 scenes in "The Passing Show of 1922," and over 80 tuneful musical numbers. The famous "red-headed ballet" with its 40 girls, all under 21, is little less than a feminine triumph.

"The Bat" will play a return engagement of three days at the Brandeis theater, commencing Thursday, September 20.

Frank Lanning, movie actor, met his nephew, Fred Cummings, stage actor, in Los Angeles a few days ago.

"What are you doing?" asked Lanning of Cummings.

"The part of the Indian cook in 'The Bad Man,' at the Majestic theater," replied Cummings. "What are you doing, Fred?"

"The part of the Indian cook in 'The Bad Man,' at the United states," replied Lanning.

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FRIDAY SEPT. 28
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AT 3:00 BEST SEATS

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Economy Has Part in Picture Making

Who says motion picture producers are extravagant? Bits of film that are salvaged, whole stage settings that are remodelled, dress materials that are used a second time, draperies that are dried, silver salts that are recovered from the film developing solution—all these and more give the lie to the claim that the motion picture industry wastes, according to the production of Paramount's West Coast studio.

Extravagance in motion picture making has been so widely exploited by the old-school press agent and the occasional feature writer who sees but does not understand screen methods, that the public at large has come to regard the photoplay producer as the most extravagant business man in the world.

Actually, the day of wasteful methods in pictures is as much a part of the ancient history as the one-rupee thriller. The elimination of waste has become one of the important problems of every motion picture studio.

The lengths to which the waste elimination methods are carried in the big west coast home of Paramount pictures gives an entirely new insight into present-day motion picture production activities.

Take the simple item of feminine clothes: Picture after picture is produced in which small armies of beautiful women wear the smartest of gowns, suits, frocks and negligees. The producers dare not permit the same gown to be worn twice. What becomes of all these clothes? The truth of the matter is that every gown made for a star or fea-

Studio Gossip

Five acres of ground have been covered with the sets for Douglas Fairbanks' "The Thief of Bagdad," and he isn't done building yet.

Nat Pendleton has signed his name on the dotted line of a contract with the Cosmopolitan Film company to play the role of bandit in "Yolande," of which Marion Davies is the star.

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ANNOUNCING

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Commencing
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Closing
Saturday, Sept. 29
Rain or Shine

Tickets on Sale Now at
Beaton Drug Co.
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General Admission \$1.00, p. us tax
Children 50c, plus tax
Box Seats \$1.10 extra
Reserved Seats 55c extra
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Auto Races, Sunday, Sept. 16

Orpheum
ORPHEUM CIRCUIT VAUDEVILLE
Starting With Matinee Today

BLOSSOM SEELEY Singing Violinist With BENNIE FIELDS Charles Thorpe and Warner Gault in "Miss Syncopation"	"NONETTE" Singing Violinist HAROLD SOLOMON At the Piano	PEARL REGAY With LESTER SHEEHAN & CO. Hal Fey at the Piano "Dance Originators"
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Presented by Mme. Jewell

CHARLIE WILSON
"THE LOOSE NUT"
Chas.—SARGENT & MARVIN—John
The Two Musical Dudes

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in "LIKE FATHER—LIKE SON"

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Thrills—Creeps—Shocks—Amusement—Laughs
Mail Orders Now Tickets on Sale Thursday

TWO DAYS ONLY—SEPT. 28-29—MATINEE SATURDAY
The Messrs. Shubert Present
"The Passing Show of 1922"
WITH WILLIE AND EUGENE HOWARD
A Stellar Cast of Principals and N. Y. Winter Garden Chorus of Beauties
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