

# At the Theaters



HENRY WOODRUFF At the Brandeis



H. B. WARNER AND PHYLLIS SHERWOOD in "Alias Jimmy Valentine" At the Brandeis



EDWARD HAMMER At the Orpheum



EVA LANG At the American



ARTHUR DEAGON At the Orpheum

Miss Lillian Fitch has returned from her summer trip to New York, and will soon renew her activities in connection with the Brandeis School of Acting. While in New York she had the privilege of witnessing some Liebler rehearsals and so comes back refreshed with first-hand knowledge of the latest in stage methods.

Arthur Deagon, who comes to the Orpheum for a week, starting matinee today, is well known as an entertainer with songs and stories. Mr. Deagon has evolved an original manner of using his sweet voice and presenting his story-telling proclivities. He was one of the principals with the Ziegfeld "Follies" for four years and was identified with "The Time, the Place and the Girl." He has many friends on and off the stage and his present vaudeville career, Miss Ruth Raymond, Edward Hammer and Jack Carter will present Victor H. Smalley's skit, "Room 44." This skit has a clever denouement and is strong in the element of suspense. "Siems, the Danish Conjuror," gained quite a distinctive place for himself in Europe. Albertus the First and Jessie Millar present "A Day at the Fair Grounds," which is a merry melange of mirth and melody. These people have just returned from a tour of the world with their act.

The show which comes to the Gayety today is a brand new show and is said to possess many new features over the usual run of attractions of its kind. It is a Jack Singer show, called Halliday & Curley's "Painting the Town," described as a musical operatic and terpsichorean extravaganza possessing a real musical comedy plot, which is said to be full of rich and original comedy. The principal comedians are Will Halliday and Pete Curley, who are supported by an excellent cast, which includes Ralph Rockway, May Shirk, Clara Raymond, Margaret Howard, Geraldine May, Betty Davidson, Thomas Shields, John H. Price, Joe Curley and a large chorus of especially selected singers and dancers. A strong extra attraction is offered in the form of a novel Parisian mystery, which consists of the reproduction, apparently from nothing, of numerous paintings by the old masters. Margaret King, here last season with "The Scoundrel," is the bright particular star among the feminine faction of the big company which opens its week's engagement with a matinee today at 3 p. m. Starting tomorrow there will be a ladies' dime matinee daily.

## What the Managers Promise This Week

When "The Prince of Tonight" makes his bow before local playgoers at the Brandeis tonight the reason for the success of this attraction with one of the most elaborate productions ever seen on tour, Henry Woodruff is seen as a stranded college youth at "The Breakers," Palm Beach, where he is employed as a life saver. Because of his lack of position and wealth, he is jilted by a beautiful heiress. Under the spell of the magic hour of the blooming of the country plant, he becomes Prince of Lunitania for the night, and unless he is kissed by the right girl before the night passes he is to die with the break of dawn. Some of Joseph E. Howard's catchiest songs are to be heard, among them "Tonight Will Never Come Again," "I Can't Help Falling in Love," "Her Eyes Are Blue for You," "I Can't Be True So Far Away," "The Best Thing That a Walter Does is Wait," "I'm Feeling in Love on Monday" and "You're a Dear Old World After All."

## George Cohan to Young Actors

Once upon a time, to be more exact, nearly two years ago, George M. Cohan came out with a statement that he was through with musical comedy for good and all, and that henceforth he would fill his unemployed time in grinding out straight comedies and farces. This he noted, was nearly two years ago. Now he has changed his mind and is coming back to the footlights after a long rest and present himself at his own theater in New York City, commencing September 23, in a musical farce, on his own pen entitled, "The Little Millionaire."

## George Cohan to Young Actors

George M. Cohan's success in the musical comedy field has made him more or less of an authority on that branch of histrionic art. As a consequence his opinions bear some weight, and his advice is in much demand by would-be players who are yet in the embryo state. One of these recently wrote Mr. Cohan and asked his opinion as to what was the best school to select as the first step when contemplating a stage career—musical comedy or stock work.

## George Cohan to Young Actors

This was Mr. Cohan's answer in part. Look up the soldier's manual of arms. Study its clauses and the correct way to keep step. Then after you have mastered the "hep, hep," mark time hep of the boys in blue or khaki, annex yourself to a stock company and absorb some real stage technique before you apply for a job in a musical play. To take from me, to be a successful musical comedy artist you must, besides having the ability to distinguish the right foot from the left, have some idea of the general demands of dramatic work. Therefore, as the dramatic spark, which is usually rather faint, rather than an inherited brilliancy, is most necessary, endeavor to get your reputation around in the rigid routine demanded of stock organizations or the less rigid, but just as convincing, schooling to be had with a band of peddlers in the high-grass region. The rules laid down by the fly-by-night folks may not be as altogether exacting as are those of the stock companies, but it's a hundred to one—and a clutch bet to boot—that after making up ten hundred and umpty-three tank towns you will either be able to distinguish R. U. E. from the stage door, make your entrance without falling over a hole in the grass mat or knocking down a set house that the stage carpenter has

just erected in the third and fourth entrances, or you will have forever lost your taste for the nomadic life of a Thespian. Every living soul into whose system the stage fever has crept (and no human being can truthfully say they are entirely immune from the visit of the rascally little germ) tries, at some time or another, to break into the show business, and always through the musical comedy gate. They imagine, I presume, that musical plays are easy, not to say a joke, when, as a matter of fact, to be successful in this particular field of the amusement world, the ability to sing and dance well must of necessity be reinforced with at least some slight background of education in this branch of the drama, the better for the player seeking fame in it.

As a matter of fact, musical comedy, farce comedy, and all those so-called lighter forms of entertainment to be successful, must be taken seriously. Managers and producers reap what they sow, and some few players—the ones that you hear of as getting on in their chosen profession, the brainless ones, the failures in every other walk of human endeavor, always fetch up at the musical comedy barrier and weigh in for the theatrical ruse with no thought of its possible artistic triumphs, but with a deep determination to have a high old time, see the country and get a salary for doing it. They are cheaters.

To this particular breed of simpsomps whose presence in the theater cannot other than degenerate it, suggestion would have about as much effect as sticking your finger in a pool of water and expecting to find a hole when you withdraw it. But to the earnest seekers, and even those who imagine they have heard a call for help from the inner portals of the temple of the Muses, I would say:

First locate the relative position of your pedal extremities, settle, definitely, the one you should use in marking time, then go to school—the real school of all successful stage students—stock work or tank-town troupes with their umpteen hundred and umpty-three "joke town" play dates, and by this time if you have decided to ignore the wishes of your dear old mother and your dotting father, who have planned a diplomatic, ministerial, business or legal career for their offspring, do an Amette Kalkerman into the theatrical pool and make as big a splash as you can.

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**Henry Woodruff**  
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A MUSICAL FANTASY  
Superb Cast, Exquisite Chorus, New Production, New Songs, New Scenic Effects, New Dances.  
Prices 25c, 50c, 75c, \$1.00 and \$1.50

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**H. B. WARNER**  
IN A NEW PLAY BY PAUL ARMSTRONG  
**"Alias Jimmy Valentine"**  
Suggested by O. Henry's Short Story, "A RETRIEVED REFORMATION."  
Rights—25c, 50c, 75c, \$1.00, \$1.50; Mat.—25c, 50c, 75c, \$1.00. SEATS NOW.  
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**SEARL ALLEN**  
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**"Room 44"**  
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**Siems**  
The Danish Conjuror.  
First Appearance After Five Years' World Tour.  
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O. D. WOODWARD, Manager.  
Week Starting Sunday Mat., Sept. 10th.  
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In a Beautiful Production of  
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A Comedy in Three Acts  
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THE COMPANY  
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Mr. Harry Burkhardt, Mr. Corwin Luakmoor, Mr. Frank McDonald, Mr. Robert Preston, Mr. Robert Hall Russell, Mr. Clinton Tustin, Mr. Charles DuPont.  
Mr. Hal Briggs, Stage Director.  
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**ROURKE PARK**  
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Two Games Sunday.  
First Game Called at 2:30

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