

Stage

PLAYBILLS OF THE WEEK IN SOUTH BEND THEATERS

Screen

Among the Stars in the World of the Theater

By Will V. Fink

In "The Hon. Sam Davis," a new play by Montague Glass and Jules Eckert Goodman, Barney Bernard, who, with Alexander Carr, has been in "Business Before Pleasure," one of "Potash and Perlmutter" series, will act a small town politician.

Donald Brian, Wallace Eddinger and Peggy Wood, who are starring in "Buddies" in Boston, have purchased the rights of the production of the Messrs. Shubert.

"Look Who's Here" is the title of a musical comedy in which Cecil Lean and Cleo Mayfield will star as soon as things become normal in the world of the theater. Frank Mandel and Edward Paulson wrote the play and Silvio Hein composed the music.

Miss Zoe Barnett, whose last appearance in South Bend was in "Miss Springtime," is the chief member of the cast presenting "Take It From Me."

William Anthony McGuire, formerly of Notre Dame, Chicago dramatist, has written several plays. Among them are "Stand for Under," in which Josephine Victor will star; "Mary, Be Careful," "Some People," "Hearts and Flowers," "Mr. McGuire's play," "A Good Bad Woman," acted at the Oliver last spring by Margaret H. Lington, Wilton Lackaye, Robert Edson, Katharine Kaelred et al., was for the greater part clumsily written.

"The Dancer," a play by Edward Locks, Max Marcin and Louis K. Anspacher, in which Martha Hedman acted for a brief period, is to be re-produced with Isabelle Lowe, John Halliday, Edwina Pinto and Jose Ruben in the cast.

An Editorial View.
The Fort Wayne Journal-Gazette, taking sides in the strike brought by the Actors' Equity association against the Theatrical Producing Managers' association, publishes this editorial:

"The Actors' Strike and Ethel Barrymore."

"There is something of fine professional tradition in the famous Drew family—which includes the Barrymores. Thus it is not surprising to find Ethel Barrymore and John Drew, who are themselves amply protected from injustice by their high standing, making common cause with the masses of their profession in their strike against conditions that have tended toward the degradation of the artists. It is not remarkable that George Cohan should be so hostile to the strike. He is not an artist. Not a great actor. Not an ornament of the profession. But he represents on the stage and in the managerial office the same rather low mercenary spirit of the combined managers. He is more manager and producer than actor. His appeal has always been one of froth to the thoughtless. When the George Cohan began to forge ahead of the John Drews and the Richard Mansfields there was something rotten on the surface. And the strikers are demanding something more than monetary advantages. They are protesting against the low mercenary spirit on the part of the gross and vulgar producers who have been deliberately degrading the art for a decade and more. Ethel Barrymore expresses it when she says that in the old days actors and actresses were the 'ladies and gentlemen of the stage,' while at present they are 'here you's.' And so these strikers are striking for a principle in which people of intellect and refinement are deeply interested. Their strike works no general hardship. They are demanding that the stage shall be something more than a leg in silk hose. Asking that the old standards of the younger days of Frohman and Daly be restored. They are striking for plays that are not a mockery of the drama. And in this they are entitled to the earnest sympathy of the public. We are unable to sympathize with those papers that find in the strike nothing but a subject for mirth. It is one of the strikes with which we ought to sympathize, for it is nothing less than a protest against the utter degradation of the American stage, and the murder of the American drama. And that no doubt is what appeals to the members of the Drew family and has led the Barrymores to place themselves unnecessarily in the forefront of the fighting. The low and vulgar, crude and gross, type of men who have got a monopoly on the theatrical profession have reduced the drama to a lower level than it has known in this country in two generations. It is a tragedy—and there is nothing about it to elicit mirth."

When "The Hiring Line" was acted at the Oliver a week ago yesterday afternoon and last night, few if any persons in the audience remembered Josephine Hall, who a long time ago—about a quarter of a century—was at the Oliver in the cast that then gave "The Girl From Paris." In that play Miss Hall sang an unusual song—"Sister Mary Jane's Top Note." It was very popular in its time.

Future Is Uncertain.
The Actors' Equity association against the Theatrical Managers' Producing association has brought things to such an extraordinary status

that the future of the theater in New York and Chicago, as well as elsewhere, even in South Bend, is largely a mess of uncertainties. What the ultimate outcome is to be can only be guessed at and until there is a settlement, compromise of some other development what is to happen can not be foretold with any degree of accuracy. The strike is a bad mess. It came at a time when prospects were favorable for the most successful season in the whole history of the stage of America, if not of the world. Producers were proceeding on a scale hitherto unknown.

Somebody says that Ed. Wynn, comedian of the Shubert Gaities, is

paid \$1,600 per week for being funny. He is one of the A. E. A. strikers.

The return of E. H. Sothern and Julia Marlowe to the stage will soon be brought about in New York. They are to act exclusively in Shakespeare—for the present.

John Drew is with his nephews, Lionel and John Barrymore, and his niece, Ethel Barrymore, in supporting the Actors' Equity association strike.

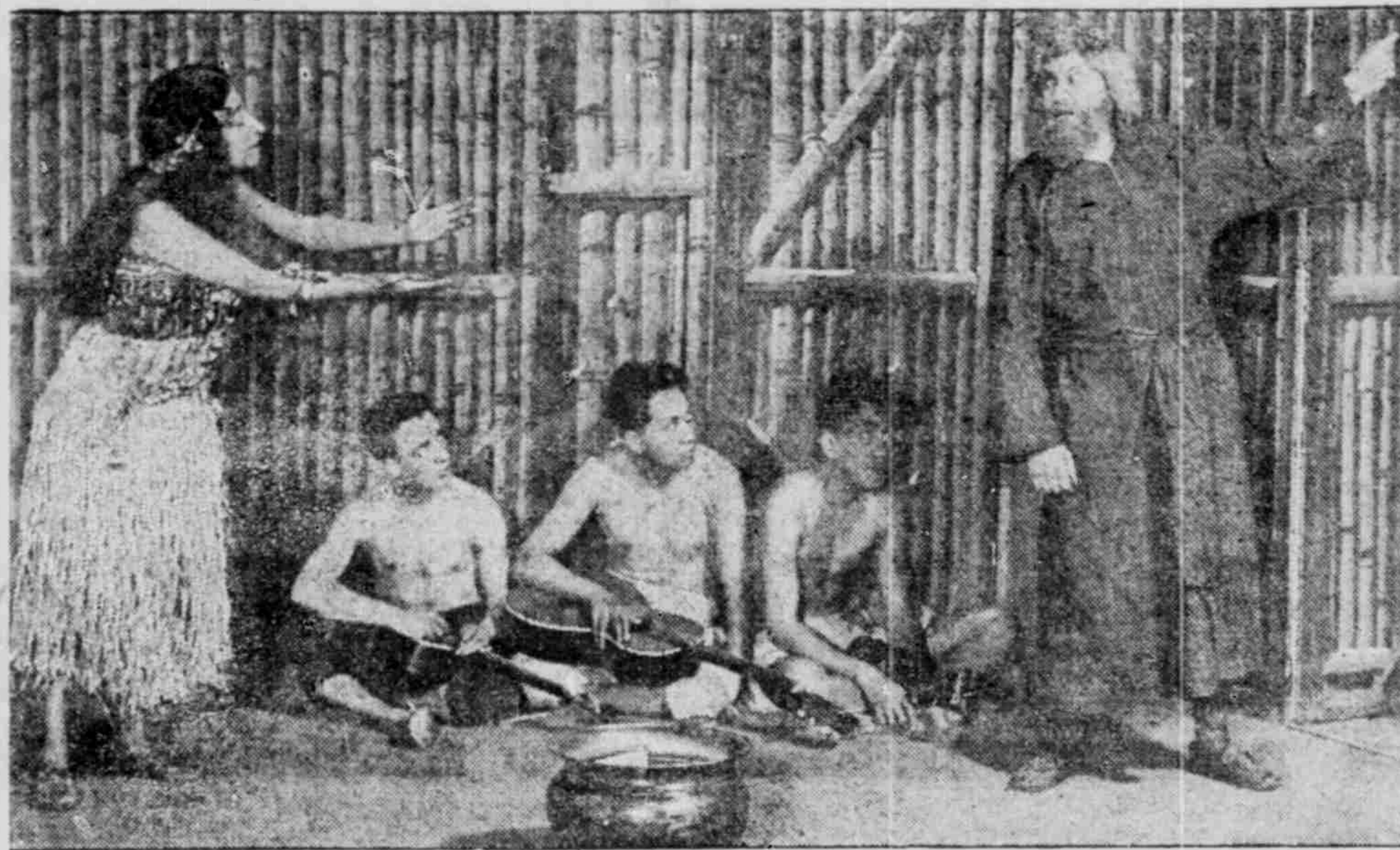
David Belasco, producer, has led a fierce personal attack on Francis Wilson, president of the Actors' Equity association.

Laura Hope Crews, who was here in "The Hiring Line," is regarded as among the best actresses of the day.

Trading with advertisers means more for less cash.



Eugene Desmond, Margaret Philippi and Teresa Dale in "She Walked in Her Sleep," at the Oliver theater, Saturday and Sunday, Sept. 6 and 7, with a matinee Saturday.



SCENE FROM "A NIGHT IN HONOLULU," AT OLIVER THEATER, LABOR DAY, MONDAY, SEPT. 1, MATINEE AND NIGHT

Oliver

"THE NAUGHTY BRIDE."

The comedy drama, "The Naughty Bride," opened a two days' engagement at the Oliver theater yesterday. The play relates the story of James Pottleberry, an automobile dealer in a small town, who is in the bad graces of his wife of one month. His friend, George Harper, a real estate dealer in New York, tries to help him out of his domestic troubles by securing for him a furnished house in New York, where he is to have his wife come and try to patch up their difficulties.

On entering the house he takes the name of the owner, Mr. Powell, who is a New York millionaire. During the course of the evening the wife of the owner, who is supposed to be out of the city, returns and there finds the man who has been posing as her husband. He tries to leave, but is stopped by the over-attentive and watchful butler.

In the meantime the brother of Mrs. Powell, who has always lived in Idaho, comes on a visit. Then Mrs. Pottleberry, who has received a telegram from Mr. Harper, comes and finds her husband in the house as Mr. Powell, and then the real Mr. Powell arrives. The scene that follows is extremely amusing.

Otis Oliver is seen as James Pot-

terberry and Miss Vada Heilman as Mrs. Powell and they are well supported by the balance of the company. Special scenery and electrical effects are carried by the company. There will be another matinee today and the engagement will close with tonight's performance.

"A NIGHT IN HONOLULU."

In this piece the author, Howard McKent Barnes, has tried to clearly set forth the true character of the natives of Hawaii. The Hawaiians love nature, freedom of the woods, the caress of the sweet scented flowers that nestle close to their breast, then too they revel in the rolling surf of the sea, while the mountain stream croons a low melody to the worshipper at its shrine. This devotion to nature can almost be said to be their religion. The Hawaiians appearing in the play at the Oliver theater, Monday, matinee and night, have but recently arrived in this country from Honolulu, it is said, and the dancers are experts.

"MERCEDES."

"Mercedes," the thought transcendentalist, whose "congress of mystics," performing in "Miracles of Today," will be seen at the Oliver in September, has created a new expression for mental telepathy. It is "thought-radio." In it he expresses his belief that the propagation of the thought from one mind

to another is to be explained by physical laws similar to those used in telegraphy and telephony.

His exhibition of communication between two minds, demonstrated with the assistance of Mlle. Santone, is called remarkable.

With a company of master artists of mysticism, including Singalese sorcerers, Chinese magicians, Hindoo conjurers, Japanese jugglers, spiritualists and illusionists, he will provide a "history of psychic phenomena," which promises good entertainment.

"SHE WALKED IN HER SLEEP."

At the Oliver, Sept. 6 and 7, the farce, "She Walked in Her Sleep," with Norton and Nicholson, from the facile pen of Mark Swan, who it will be recalled, is also co-author of "Parlor, Bedroom and Bath," will be presented. New York and Chicago audiences have already seen this new farce with approval.

The story has to do with the adventures and complications of a fair but flimsy apparelled somnambulist, who somnambules around clad in a large picture hat and a silk night robe, on the narrow ledge of the wall of a New York apartment hotel, 16 stories above street level. She also climbs into rooms at will, taking the portable belongings of the occupants and all the while ignoring the startled exclama-

OLIVER THEATRE
TOMORROW—LABOR DAY

NIGHT 8:15.

SPECIAL MATINEE 2:30 P. M.

A FASCINATING PLAY OF THE ISLAND PARADISE



A Night in Honolulu

—With—

UNA CARPENTER

—And—

Imperial Native Hawaiian Quartette

Especially Engaged for This Production.

A Delightful Story of Old Hawaii

FULL OF INTEREST, ROMANCE AND LAUGHTER

GORGEOUS COSTUMES, BEAUTIFUL SCENERY, ELECTRICAL EFFECTS

SEE

Volcano in Eruption.
Beautiful Wisteria Garden.
The Great Fire Scene
—And—
Princess Koia
In Native Dances.

NOT

A
MOVING
PICTURE

HEAR

Native Ukulele Players Sing
Their Songs of the Soul.
Dreamy Hawaiian Melodies
that Linger with You
Forever.

Special

Low Prices

NIGHT—25c, 35c, 50c, 75c, \$1.00.

MATINEE—Entire Lower Floor 50c, Balcony 25c.

Plus War Tax.

SEATS NOW ON SALE

OLIVER THEATER

Saturday and Sunday
SEPTEMBER 6 and 7

MATINEE SATURDAY



George Broadhurst presents
the triple extract of laughs:
SHE WALKED IN HER SLEEP
by AMERICA'S FOREMOST DISTILLER OF FARCEAL FUN
MARK SWAN
Co-author of "PARLOR, BEDROOM AND BATH"
100% PROOF CAST INCLUDES

With

MISS NORTON-PAUL NICHOLSON

IF YOU WERE A YOUNG MARRIED
MAN IN LOVE WITH YOUR WIFE,
AND A PRETTY GIRL ALL BE-RIB-
BONED AND BE-ROSEBUDDED
THREW HER ARMS AROUND YOUR
NECK AND KISSED YOU, WHAT
WOULD YOU DO?

AT ANY RATE, DON'T MISS THIS
MERRY FARCE. THERE'S A LONG
LAUGH IN EVERY LINE.

PRICES: EVENING, 25c, 50c, 75c,
\$1.00, \$1.50, \$2.00; MATINEE, 25c, 50c,
75c, \$1.00, \$1.50.

SEAT SALE THURSDAY.