

ON THE TRAIL OF THE MOTION PICTURE

At Hotel and Restaurant

Something mysterious happened down in the room where they make up our pages last week, and our hotel notes (stuffed in the vernacular) which were printed on July 27 (as one young lady from Stamford informed us) appeared again at the top of the column, boldly seeming to say, "Here I am. Hope you'll enjoy me." And each paragraph which we had deemed clever when we devised it a month ago sounded as banal as "It isn't the heat; it's the humidity." So here, Miss Stamford, is the apology which you requested, and to C. R. H., who asked "Was your column reprinted by request?" we would say "No, by inadvertence."

Restaurateurs are such optimistic people! Each one writes that the actors' strike sends the people to the restaurants for amusement and that business never has been better. From the Café de Paris comes this news: "With the closing of the local theatres the Café has taken on the aspect of a continental music hall. Disappointed 'Contrepoints' through the main dining-room nightly to witness an entertainment that is furnished by real artists. With an unlimited supply of talent to draw from now, Manager Thompson has made the most of the opportunity."

And from Terrace Garden we hear: "In spite of the strike or because of it, the public insists on dancing. The week just passed has been the best in point of attendance that the Dance Palace ever has had." And at Murray's Roman garden they have had to put in a new floor because the old revolving floor has grown so thin that Manager Kelly is afraid it will just disintegrate some night. It isn't going to stop the dancing, however, because it is to be done in sections.

And, speaking of Murray's, we neglected to mention last week, when we spoke of the contributory pleasures of our evening there, one Carroll Clark. His music is a delight and we don't wonder that he is called the "Warbling Othello."

Next Thursday night at the Astor there is going to be a monster benefit ball to be given by the Actors' Equity Association. It certainly ought to be well worth going to, for Ted Lewis's jazz band, Charlie Prince's orchestra and the Brown Brothers will provide the music for the affair and there is to be a special cabaret. Among those who we know will appear are Mae Murray and Wallace McCutcheon. "The Shubert Shimmy" and the "Producers' Hesitation" will be introduced and a four-course supper will be served, the whole to cost you only \$10 or 2 Vs.

Have you ever been to the Hotel Chatham? It is on Forty-eighth Street, over about as far east as the Ritz Carlton and not too far from the Norma Talmadge studios. We had luncheon there the other day with Miss Talmadge and Olga Petrova, but we were the only one of the trio who was on pleasure bent. Norma was being interviewed and Olga was interviewing her. Miss Petrova is doing a series for one of the magazines. We told her she was stealing our stuff and she told us we might steal hers. But "taint possible."

The day before yesterday we lunched at Claridge's with Sam Rothapel, and never have we seen him look so well. We should have paid more attention to him, however, if it hadn't been for those soft shelled crabs, which were the best we ever ate. They are small, about 2 by 3, and when the waiter brought the platter we saw that it had six of the cunning little rascals on it. He put four on our plate and carried the other two back to the kitchen, and we were ashamed to ask for them, though we have regretted it ever since.

Lyman and Kling, erstwhile dancers extraordinaire of "Fiddlers Three," are appearing in the "Revue Intime" at the Moulin Rouge. The music is furnished by Selvin's Syncoated Sextette.

Fountain Inn at Lynbrook, L. I., will remain open all the year around from now on.

Copeland Townsend, proprietor of the Hotel Majestic, declares that the high cost of living is driving so many people to his hotel that he is going to take an apartment house in the neighborhood, to be known as the Majestic Annex.

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New Films This Week

"Checkers," the greatest racing melodrama ever produced, will reach the motion picture screen to-night, when William Fox will present it as a big special production accompanied by a symphony orchestra and with full stage effects at the Central Theatre. All the thrills present in the stage version have been retained on the screen and many new ones added. There is the leap from a speeding auto to the boxcar, the fight in the burning car, the wreck, the rescue from the dory, many scenes in Chinatown resorts culminating in a fierce hand-to-hand battle, and the great racing climax.

The cast is all star. It includes Thomas J. Carrigan as Checkers, Jean Acker as Pert Barlow, the heroine; Ellen Cassidy, a Ziegfeld Follies beauty, as Alva Romaine, the unhappy victim; Robert Elliott, as Arthur Kendall, the villain; Bertram Marburgh as Judge Barlow, Pert's father; Freeman Barnes as Sam Wah, king of Chinatown, and Ed Sedgwick, a well known comedian, as Pete, the big negro trainer.

"Deliverance," the motion picture telling the life story of Helen Keller, will continue at the Lyric Theatre.

The new Strand Theatre in Brooklyn, located at Fulton Street and Rockwell Place, is scheduled to open for the general public next Saturday noon. The Brooklyn Strand will be controlled by and operated under the same management as the Strand Theatre, Manhattan, and entertainments of exceptional attractiveness are promised.

The principal photo-dramatic feature selected for the opening is "The World and Its Woman," the latest Goldwyn production, in which Geraldine Farrar will be seen in the stellar rôle, supported by her husband, Lou Tellegen. "The World and Its Woman" is a powerful drama by Thomas Buchanan. The picture was produced under the direction of Frank Lloyd and the supporting cast includes May Giraci, Francis Marion, Alex B. Francis, Edward J. Connelly, Naomi Childers, W. Lawson Britt, Arthur Carewe, Mme. Rose Dione and Lydia Yeamans Titus.

The surrounding film programme consists of travel scenes and educational studies, the Strand Topical Review, Topics of the Day and a new comedy.

A concert programme of rare excellence will be presented. Grace Hoffman will be heard rendering "Cara Nome" from "Rigoletto," Carlo Ferretti, a barytone of exceptional artistic ability, late of La Scala Opera Company, Milan, will sing the teneor song from "Carmen." H. C. Smith and Frank S. Adams will alternate in playing "Coronation March" (Meyerbeer) on the grand pipe organ. The symphony orchestra will play excerpts from "La Bohème" (Puccini). Alois Reiser will conduct.

Tom Moore, in his new Goldwyn picture, "Heartsease," in which he will appear at the Rialto this week, is seen as a struggling composer who dreams of his unfinished opera. "Heartsease" is based on the play of the same name written by Charles Klein, and was directed by Harry Beaumont. In the cast are Helene Chadwick, Mary Warren, Alec B. Francis, Sydney Ainsworth and Kate Lester.

The comedy is a Sunshine, "Her First Kiss," and the Kialto Magazine includes a "Judge Rumhauser" cartoon.

The Rialto orchestra led by Hugo Riesenfeld and Joseph Klein will play the overture to Verdi's "Sicilian Vespers" and a selection from Victor Herbert's "Mlle. Modiste," in which Mabel Manners will sing the "Kiss Me" aria. James Harrod will also be heard in Treharne's song, "Mother, My Dear," and Arthur Depew will contribute an organ solo.

At the Strand Theatre Jack Pickford will be seen in his latest First National production entitled "Burglary by Proxy," written and directed by Jack Dillon. The cast includes Gloria Hope, Jack Dillon, Robert Walker and M. Guise. A scenic educational is "The Passing of the Crow," depicting the home life of the Crow Indians of the far American West. "The Lion in the House" is the title of a Universal comedy.

The Strand Topical Review, Topics of the Day and some scientific studies complete the screen part of the entertainment.

Carlo Ferretti will be heard again, rendering the Teneor song from "Car-

Helen Keller and Her Deliverance

By Harriette Underhill
We have just seen Helen Keller.

We have talked to her, and what is still more wonderful she has talked to us, and we have come away exalted, feeling as though we had been in the presence of something more than human.

She is young and romantic and eager and gay and gentle and lovely and what is of almost as great importance, beautifully gowned. And it is so difficult to realize that she dwells in a world where there is no light and no sound.

When we went into her drawing room at the Knickerbocker tea was just being served. There was a large party and every one was laughing. Miss Keller the guest of the lot. As we stepped into the room she detected our presence in a second.

"Who is it?" she said. In a flash Anne Sullivan, the wonderful woman who has been with her since her early childhood and who has taught her all she knows, spelled out on her hand our name and our occupation.

"Miss Underhill," said Miss Keller slowly, "I am glad to see you. Sit by me and tell me if you understand?" And in a few moments Miss Keller was carrying on a conversation with us which made us forget entirely that she could not hear what we said nor even what she herself was saying.

She does not speak quite as the rest of us do. She expresses herself in much the same manner, but each word she utters carefully as one who is trying to remember his pronunciation. It is like the English spoken by one who has recently learned our language and who is bound that it shall be perfect.

By placing her fingers on our lips Miss Keller knows everything that we say to her. It seems incredible, but it is true, and she can do the same thing in French, Italian and German—but we could not.

"Your picture, 'Deliverance,' is splendid," we said the first thing.

"And this from a critic, too," said Miss Keller, laughing. "It is praise indeed. I like the picture, but you may see faults in it which I do not see. But I love to act, and I love to see people act. Charlie Chaplin acted some of his comedies for me when I was in Los Angeles."

"Can you understand everything we say?" we asked in amazement.

"Can you understand what I say?" answered Miss Keller instantly. "You have only two ears—I have ten," holding up her hands and wiggling her fingers.

"I think motion pictures are so wonderful. Think of the educational value. The printed word is dull in comparison with the story told on the screen. If you wish to write about me, I suppose you wish to know what I think about the future of motion pictures."

"No, Miss Keller," we assured, "we are much more interested in your future. Do you love pretty clothes?"

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S. L. R. Discusses "The Right to Happiness"

"Oh, H. U., it seems good to get back to the production end of it again! Yes, I've had a long rest and I've needed it, but I've got some great ideas up my sleeve for this picture."

"Well, S. L. R., we believe you, for you always did have great ideas up your sleeve, and sometimes you would let a few of them slip down and give the movie world a jolt. And then some one would try to imitate them and you would sit back and laugh up at that self-same sleeve."

Sam Rothapel was distinctly pleased, although we were only telling the truth. He and we were discussing the production of "The Right to Happiness," a Universal picture which is said to be one of the biggest things that ever has been put on the screen; and Mr. Rothapel is putting it on.

It is to go to the Park Theatre next Saturday, and after what S. L. R. told us of the music and the settings we are all on the qui vive.

Dorothy Phillips plays a dual rôle in this picture, which is another thing in its favor, for we have pleasant recollections of the one picture in which we saw Miss Phillips similarly employed.

The initial action of the piece shows an American manufacturer residing in Russia prior to the outbreak of the great war. His wife dies suddenly in the foreign land and he by necessity is forced to remain in Russia on business and with twin girl babies to care for. These grow up and are Dorothy Phillips. But in the mean time he is called away to another Russian city and his home is sacked and burned by Cossacks during a pogrom. Returning, the American finds one child and is led to believe that the other has perished in the flames.

However, the child has been taken up by fleeing peasants and reared in this atmosphere. She eventually becomes a tool of the radicals who grip Russia after that nation's collapse during the war. Delegated to spread "Red" propaganda here, the girl comes to the United States and works with others in the unwholesome cause.

Meanwhile the other child has been brought up in lavish surroundings, with her every desire fostered by the indulgent father, who has turned bitter as regards the ordinary mortals of the workaday world.

This is the theme of "The Right to Happiness." Alan Holubar, who directed "The Heart of Humanity," also directed the new picture.

Universal Picture for New Orleans Convention

All of the romance, tradition and legend which compose the background of the history of the early settlement and later development of the city of New Orleans will be the setting of one of the most beautiful and interesting dramas ever produced for the screen.

Work on such a production has been started, so that when the 17,000 advertising leaders of the world assemble at New Orleans in their annual convention on September 21 to 25 this filmed story of the Southern city will be presented to them for their entertainment and as a token of the appreciation felt by the city that it should be chosen as the meeting place of so brilliant an assemblage.

All of the glory and glamor of the New Orleans Mardi Gras, which this year will take on a new significance, coming, as it does, after two years of war conditions, will be introduced in the production. A love theme will be woven into the story, and all the wealth of material which the city offers will be used to advantage.

This great production promises to be the trump card of the Screen Advertisers' Association, of which Harry Levy, general manager of the Universal educational and industrial departments, is president. The Screen Advertisers' Association is the youngest member of the Associated Advertising Clubs of the World. It has elaborate plans for the New Orleans convention, and it is determined to demonstrate that it is ready to drop its swaddling clothes and become an important element in the association's activities.

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The STRAND has a superior musical program—the overture "Orpheus" is full of melody and color—a Great Baritone, CARLO FERRETTI, from the Milan Opera House, is singing the "Teneor Song" from "Carmen," and dainty Miss Stanford is singing two numbers, including "Al Dawning"—an extra musical number Herman Sevely is rendering a "cello solo."

STRAND
A NATIONAL INSTITUTION
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JACK PICKFORD in
"A Burglar by Proxy"
Scene.....The Last of the Cow Indians
Comedy.....A Lion in the House

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ELDORA STANFORD.....Soprano
HERMAN SEVELY.....Cello
Next Week.....MARY PICKFORD

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MRS. SIDNEY DREW
"A Bitterly Scheme"

RIVOLI ORCHESTRA
Hungarian Comedy Overture

RIALTO MAGAZINE
JUDGE RUMHAUSER CARTOON
SUNSHINE COMEDY
"Her First Kiss"

RIALTO ORCHESTRA
"Blonkian Vespers," Overture