

Bernhardt Play

Doris Keane Gives a Picture of Divine One's Hectic Career in Paris

New York, March 14. MISS GLADYS UNGER, the most prolific of our lady playwrights has manufactured a synopsis of the life of Sarah Bernhardt. That statement may not move you to cheers, since Miss Sarah, like most deceased actors, is split milk. But when it is said that so alive an artist as Miss Doris Keane is now impersonating the divine one interest may be aroused. At any rate, the collaboration of the Misses Unger, Keane and Bernhardt is sufficiently popular to have drawn \$10,000 to the box office during its first week at the Broadhurst theater.

It is called "Starlight," and it is in 11 abrupt scenes, in each of which Miss Keane wears a different wig. You see Sarah at the beginning as "the rat of Montmartre," making naughty midnight appointments with her first lover. You see her later in her dressing room, in her bathroom, in her ex-husband's bedroom, and on the stage of her Paris theater. She is presented as frail, wicked, selfish, vain, young, old, middle-aged, victorious, defeated—and always, I think, dull. Save for the glamour of Miss Keane's personality, this Bernhardt is a bore, except to the idolaters. I am inclined to believe that this is as much Sarah's fault as it is Miss Unger's. Even in Mme. Bertoni's malicious biography she is a little tiresome. It is that volume which reports naively an incident in which P. T. Barnum, in 1915, learning that her leg was to be cut off, tried to buy the severed member for \$10,000 for display in his circus.

"Puppets," a melodrama by Miss Frances Lightner, puts you in intimate contact with the flaming life of Mulberry street, New York. This, as you know, is an Italian quarter, where the scorching passions prevail, and stilettoes are as frequent as is macaroni. Into the hot and poetic precincts of a marionette theater wanders a little girl from the southland. She (Miss Miriam Hopkins) is of the orphan Annie type and has run away from Georgia because of her cruel step-mother. Her childlike charm and her simple frock prove combustible to Nicola, the chief puppeteer (C. Henry Gordon) and he asks her, without a moment's notice, to marry him. She accedes to his request just as he is summoned to the Italian battlefields.

During his absence Bruno, his best friend, and Emy Mohacz, his piano player, strive to win her away from him. Bruno's motives are excusable, but Mohacz' are not, since he is a white-slaver. When Nicola returns from the wars, so deaf that he cannot hear the clanking of his own medals, he finds his bride half in love with Bruno. They gamble for her in the last act, the loser agreeing to bare his breast to the dagger of the winner.

It is all very picturesque, exciting and ridiculous—a quietly fantastic fresco of movements and emotions in the local spaghetti belt. . . Actors who are on tour and who depend on these dispatches for news of the New York drama, often ask me to tell them who are playing in the plays. Far from Broadway, they wish to know what the home-folks are doing. It is agreeable, therefore, to report that Dwight Frye is pallid and poisonous as the musical white-slaver, and that Frederic March, Ralph T. Locke, Stanley Grand, Charles D. Brown and Elizabeth Taylor are conscientiously engaged in the interpretation of various Irish and Italian types. Brock Pemberton is the impresario.

Mr. Ziegfeld, as usual, has ravished his bank deposits to equip "Louie the 14th" with all the splendor that money can imagine. It is a magnificent display of girls, costumes and scenery and so it delights the eye. Mr. Ziegfeld is the great oculist. He causes the blind to see; and there are few so blind as those who go to the show. In "Louie the 14th" an adaptation from the German by an Englishman, Arthur Wimperis, Leon Errol performs his amusing routine. He and the play, at Mr. Ziegfeld and Mr. Hearst's new theater, the Cosmopolitan, are, so far, a "hit." Large audiences attend them and are overjoyed. Therefore it is with reluctance that I admit my failure to get anything from it except physical beauty. It has some good tunes by Sigmund Romberg, but not, so far as I could hear, a vestige of wit or originality. All of us should be gratified, however, with any instrument that promises to replace the liberal Mr. Ziegfeld's depleted nest egg to its deserved size and security.

"Snuffy" Comes Down From Rare Old Days When Life Was Life

He's coming back to greet his legion of friends, is Dave Marion. He will head his own show this week at the Gayety theater, where "Snuffy, the Cabman," will once more amble his philosophical way into the good graces of new friends and give his old cronies other opportunities to enjoy his drolleries.

Dave Marion is a showman, who for more than 20 years has been proving he is a showman; proving that clean fun is the best fun; demonstrating and helping Columbia Burlesque in its best purposes. "Snuffy," as a stage character, came into being at a time when seagull hacks were part of the gay night life of all big cities. "Taxis were unheard of and stoop-picket flasks were 50 cents, made of glass and easy of access. Marion's crushed hat and his long coat will be seen again, just as of yore, but there will be a new line of patter and his familiar cry of anger will ring the justly celebrated welkin in new distortions of spluttered English. Marion is his own author, producer and star; puts on his own numbers, supervises the comedy scenes; sees that the costumes are as gorgeous as money can buy; sees to it that no show on the Columbia wheel has finer scenery or more alluring light effects—indeed, Marion is all in all to his "own show," and is right there watching his property and defending his reputation at every one of the twice-daily presentations.

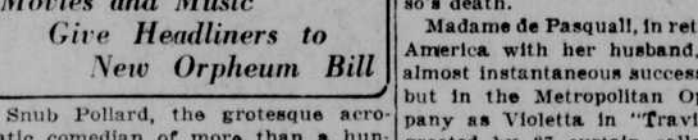
At The Theater



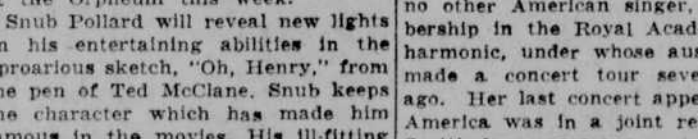
Odiva AT ORPHEUM



Constance Evans AT BRANDEIS



Winnie Clifton AT GAYETY



Walter B. Gilbert AT BRANDEIS

Movies and Music Give Headliners to New Orpheum Bill

Snub Pollard, the grotesque acrobatic comedian of more than a hundred screen farces, and Mme. Bernice de Pasquali, for several years the leading coloratura soprano of the Metropolitan Opera company, will head an excellent bill of vaudeville at the Orpheum this week. Snub Pollard will reveal new lights on his entertaining abilities in the uproarious sketch, "Oh, Henry," from the pen of Ted McClane. Snub keeps the character which has made him famous in the movies. His ill-fitting clothes, his derbies and top hats, his drooping, walrus-mustaches and tragic mien are, if possible, more ludicrous behind the footlights than upon the screen. Mme. Pasquali was the first American singer to co-star with Caruso at the Metropolitan. Critics both here and abroad consider her among the foremost coloratura sopranos of the day. She was born at Hull, Mass. Her husband, the late Count S. M. de Pasquali, was a noted tenor, teacher and impresario. She will be heard in a program of artistic song gems, including light operatic numbers. Herbert Williams of "Spotlight" fame, is displaying real art in the science of fun-making. Besides being a clown of the first water, Williams is an excellent pianist. His company includes a talented young English dancer and comedienne, Miss Joan Halpin, Odiva, "The Water Queen," and her school of Pacific sea lions. The act is presented by Herbert Williams. Harry Hines of musical comedy fame, is a sure-fire comedian. His brand is of the extemporaneous order. Rialto and Lamont are musical jugglers.

American Soprano Leads Quiet Life Here and Abroad

One American girl, born and bred in Boston, who grew up to become one of the great coloratura sopranos of modern times and who has enjoyed complete matrimonial happiness as the wife of an Italian nobleman, is Mme. Bernice de Pasquali, appearing at the Orpheum theater this week. While still a young girl, studying music in Rome, she married Count S. M. de Pasquali, a noted teacher, impresario and tenor—the first to sing "Cavalleria Rusticana." The count was even then one of Caruso's most intimate friends and advisers, and that friendship continued until Caruso's death.

One Thing After Another Has Made Up Life for George

"I was born in Brooklyn," said George Rosener, character comedian in "Artists and Models," coming to the Brandeis March 19, 20 and 21. "My father was a furniture dealer, but the idea of selling dining sets and folding beds did not appeal, so I cut loose from the family apron strings and joined Lovry Brothers' circus. I was only 15 at the time, and worked as chore boy, clown, acrobat, and concert ballyhoo. I first joined the Walter Main troupe, which also toured under canvas. Then followed several seasons with tent shows out west. "The strain of circus life began to tell, and I was taken down with consumption. The doctors advised me to go to sea, so I signed up with the Orpheum, a sailing freighter plying between New York and South America. On the first trip out my bunkie was Eugene O'Neill, who has since distinguished himself as a playwright. We are still good friends. "Tiring of the ocean, I wandered into Mexico and enlisted with the Zapata forces during the guerilla warfare. But this bit and mine existence soon got on my nerves, so I crossed over into Texas and eked out a living as a police reporter on an El Paso daily. "In the winter of 1912 I drifted out to Chicago, broke but hopeful. I framed a vaudeville turn in which I played the role of a G. A. R. veteran. I opened at an amateur night in a 10-cent variety house, Harry Spingold, the agent, saw the performance and offered me a route of 20 weeks over the western vaudeville circuit. Naturally, I accepted. The act became an established favorite, and I played it continuously for over 19 years, appearing over every vaudeville circuit in the country, and often repeating engagements."

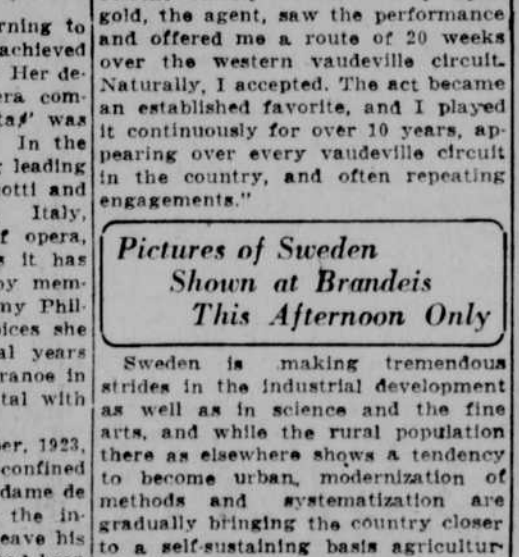
Artists and Models, Shuberts' Latest Revue, Shows at the Brandeis



Artists and Models, Shuberts' Latest Revue, Shows at the Brandeis

"Artists and Models," famous musical revue, which ran all last season in New York, opens an engagement at the Brandeis Thursday night, under the direction of the Messrs. Shubert. The show is now on its first coast-to-coast tour, and stops off here en route to California. This is an elaborate revue in two acts and 24 scenes, designed and written by James Montgomery Flagg, Harold Atteridge, Harry Wagstaff Gribble, Watson Barratt and other prominent authors and illustrators. The music is by Jean Schwartz, with additional numbers by Eugene Lockhart. The comics include Ben Bard and Jack Pearl, George Rosener, Lester Barr, Robert O'Connor and Arthur Hadley. The principal dancers are Constance Evans, Thelma Carlton, Veronica Ray and Rose Lyte and Georgia Stone. Others in the cast are Lorraine Welmar, Grace Bowman, Bartlett Simmons, Josephine Taylor, Bob Long, Marion Mooney, Stella Haddon, Helen Claire, Helen Harrell and Victor Bonart. Scenic highlights of "Artists and Models" are the Japanese prints, the porcelain statuettes, the cartoon girls, the Hawaiian interlude, the "Cave of Innocence," the oriental scene, the studio prologue, the "Flower of Evil," "When Beauty Calls," the models posing tableaux, the magazine number and the diamond finale. Hailed as the last word in beauty is the chorus of 50 artists' models, selected from the studios of Greenwich Village. Models of famous artists, sculptors and poster illustrators are included in the ensemble. Lucille Prater, former model for Howard Chandler Christy, heads the beauty personnel. "Artists and Models" has proven so successful that hereafter there will be an annual production under this title. We are to have one every year, as we now have "The Passing Show," "Ziegfeld Follies," "Music Box Revue" and other colorful annuals. On account of the length of the performance, the curtain will rise at the Brandeis at 8:10 evenings and 2:10 for the Saturday matinee.

Film Star Learns New Dances for Picture



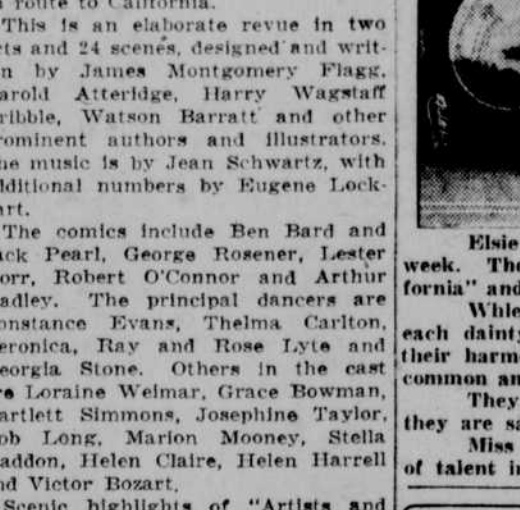
Betty Compton stepped out of her usual roles during the filming of "New Lives for Old," and became for a few weeks a celebrated Parisian dancer.

It sounds easy, but it wasn't. Miss Compton herself is the first to admit it. Three weeks before the camera clicked, she began taking lessons in classical dancing. Her tutor was also her friend, Theodore Kosloff, internationally known master of the dance. For two hours every day she practiced faithfully. By the time the production began she had mastered the intricate steps of the dance she was to portray, and there was nothing artificial about the applause she received from 300 minor players who constituted her audience in the picture. Kosloff shares honors in "New Lives for Old" with Wallace MacDonald and Sheldon Lewis. This picture comes to the Rialto theater next Saturday for a week's engagement.

Actor Again Forced to Smoke

Wallace MacDonald was elated when he was selected for a role in "New Lives for Old," which comes to the Rialto next week. Now he isn't so elated. He has decided that motion pictures have a bad influence on him. Fired with firm resolve, MacDonald took the pledge never to smoke again. For seven months he shunned the weed. Then came a sequence in "New Lives for Old" which depicts him as an American army captain, sitting in a dug-out in the trenches as a shell explodes and his shelter caves in. Director Clarence Badger decided MacDonald should calmly light a cigaret. He did. Within the next four hours he had completely ruined one package soon got on my nerves, so I crossed over into Texas and eked out a living as a police reporter on an El Paso daily.

Girls' Band Rialto Feature



Elsie Meyerson's girl band is the stage attraction at the Rialto this week. They call themselves "seven syncopating sirens from sunny California" and have created a sensation at the leading motion picture theaters.

While this girl band would possibly be classed as a "jazz" orchestra, each dainty maid is an artist, and their syncopation has such life and their harmonies are so pleasing that there is none of the ear torture so common among jazz orchestras. They include in their program some dreamy selections as well, which they are said to play with fine feeling. Miss Meyerson herself presides at the piano and displays a great deal of talent in directing.

Sweat and Soul Relations Give Theme for "White Cargo"



With 27 scenes, 26 snappy musical numbers, 15 changes of gorgeous costumes and the same number of principals, Dave Marion's "Own Show" pays its annual visit to the Gayety theater starting this afternoon.

As spokesman for the film comics, "Snub" Pollard, the famous funmaker of the movies, who is appearing in person at the Orpheum this week with his company in the sketch, "Oh, Henry," advises all whose bones are brittle to try something besides creating laughs. "I speak only for the comedians, as they take more chances than any other actor before the camera," says "Snub." "It is impossible to be one without being an acrobat. You must know the rudiments of athletics. Every time a fall is called for you must know just how to land. "Snub" began his career as a clown touring Australia with a big circus. He is an all-around athlete.

Comedian Must Also Be Good in Athletics



Don't aspire to be a screen comedian unless you are an acrobat and ready to chance a lot of physical damage.

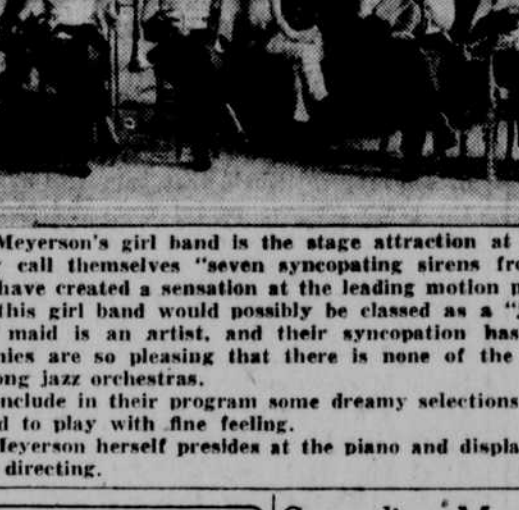
At the Hamilton.

Colleen Moore and Conway Tearle are the featured players in "Fighting With Love," the photoplay attraction for today and tomorrow at the Hamilton theater. A comedy and "Daniel Boone" serial are additional features. Tuesday and Wednesday Rin-Tin-Tin, the wonder dog will be seen in "Find Your Man," a comedy, and episode six of "The Go-Getters." Thursday, Marie Prevost and Monte Blue will be seen in "Daughters of Pleasure." A comedy, news and vaudeville will complete the program. For the last two days of the week, Marjorie Daw and Niles Welch will be seen in "Fearbound." A comedy and "Fortieth Hour" serial are additional features.

At the Boulevard.

Constance Talmadge's recent picture, "Learning to Love," is the feature photoplay offering for the first three days of the week at the Boulevard theater. It is a rollicking comedy of a flapper-vamp, who has five fiancés and one husband. Antonio Moreno has the leading male role in the film. Wednesday and Thursday, Buster Keaton's film, "Our Hospitality," will be the feature showing. Here is another laugh provoker of seven reels' duration. Barbara La Marr, "Law Cods," Mae Busch and Percy Marmont vie for honors in "The Shooting of Dan McGrew," which will be shown Friday and Saturday.

Neighbors Theaters



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At the Ideal.

"If I Marry Again," with Doris Kenyon and Lloyd Hughes is the feature attraction for the first two days of the week at the Ideal theater. Sixteenth and Dorcas. "Glopping Hoofs," number one and Aesop's Fables complete the program. Tuesday and Wednesday, Eleanor Boardman will be seen in "Wine of Youth," with a comedy, "Fool Proof." On Thursday Lefty Flynn will be seen in "The No-Gun Man." A comedy, "Junior Partner," is an added attraction. For the last two days of the week Dorothy Devore and Matt Moore will be shown in "The Narrow Street," with a comedy and vaudeville as added features on the program.

BRANDEIS THEATRE

Today SWEDEN Its Magic Beauty at 2:30

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TUESDAY ALL WEEK Ladies' Bargain Mat., 2:15 Wk. Day. Hundreds of 25c-50c Seats Nightly
Today's Bargain Mat. at 3:00. Best Seats, 50c. Always a 2 1/2 Hr. Big-City Show
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