

Interesting Chat and Stage Gossip for Playgoers

Woman in Business Should Play The Game "Like a Gentleman"

Mrs. Annie Nathan Meyer, Author of "The Advertising of Kate," Says That Women Can Divide Their Worlds

"Do you really think a woman can succeed both in the business and the social world?" Mrs. Meyer, author of the comedy, "The Advertising of Kate," now at the Ritz Theater, was asked a few days ago.

In the end triumph over the butterfly in the matter of dress—that in order to be of any real use in the world, women must be freed from the tyranny of fashion and of clothes that hamper and restrict far more than the average woman is willing to admit. I do not mean that men will lose any fervor in their love making, but that little by little through some interesting little understood alchemy the blood of man will be stirred by something in us, something that will not need adornment—that will be responded to as we respond to the male of to-day without outer physical allurements.

When Billie Burke Became the Queen Of the Movies

By Harriette Underhill

The moving picture finger writes and, having writ, moves on, but it did not move on until it had written a check for \$125,000. This is the amount collected by energetic stars during the drive for funds for the Association for Improving the Condition of the Poor.

Never in his life before, I am sure, did Joseph P. Day give so much for as little as he did at this ball, and I may safely say that never in my life have I received so much for so little. With one spending one cent I sat at the table opposite the bulletin board and experienced all of the thrill of one who is raking thousands of dollars. It was Mr. Day himself who made you feel that way with his "first call, second call, third call" and then his "fair warnings," and he fairly dragged the \$50,000 bills out of the pockets of the opposing parties.

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Ethel Levey Comes Back to Broadway In Musical Comedy

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It was at the conclusion of her "Nearly a Hero" engagement that Miss Levey packed up her things and hurried off to Europe, and there she remained. First, it was in Paris where she starred; later in Vienna, Berlin, and finally, London, which held her for a long time. Now she is back again, back to the scene of her triumphs when she was appearing in the musical comedies of George M. Cohan.

"I can't say what my plans for the future are," said Miss Levey. "Much depends on my husband, you see. It is a joy indeed to be back on Broadway again and to be among friends of other years. As I said on the opening night, the people with whom I am associated in the present production are people I have known for years and years and people for whom I have the utmost affection."

"I have seen a number of plays in New York and lots of players. The finest acting that I have seen was done by Eugene Blair in 'Anna Christie.' George Marion was also magnificent in that production."

Miss Levey finds that the stage, after having had twenty-four busy years of it, still has for her the appeal that it had at the very beginning of her career. She intends to keep on acting.

There seems to be a tendency to classify Miss Levey as a vaudeville star. Such classification, it should be recorded, is inaccurate. She is and always has been a musical comedy star, doing vaudeville only "in between." Her vaudeville work, however, has been very pleasant, she said, and she enjoyed her engagement at the Palace last year as well as anything in her entire career.



Marba and Taylor Holmes in 'The Hotel Mouse' and 'Janglevine'

Gloria Dawn in 'The Mouse'

Jane Warrington in 'The Cat and the Canary'

Florence Moore in 'Miss Box Revue'

Grant Mitchell in 'Happy'

Martha Mayo in 'Liar's Lament'

Lillian Hockessie in 'Good Morning Dearie'

Lillian Hockessie in "Good Morning Dearie" in a scene from the play.

Grant Mitchell in 'Happy'

Grant Mitchell in "Happy" in a scene from the play.

Mary Thurman in 'The Bondage'

Mary Thurman in "The Bondage" in a scene from the play.

Abe and Mawruss Tell How They Make Customers Laugh

Archie Selwyn Is Credited With Bringing Barney Bernard and Alex Carr Together in "Partners Again," With Happy Results

A little whiter at the temple, a trifle more bent and slightly more corpulent is the present Abe Potash of Barney Bernard in "Partners Again" at the Selwyn Theater. The passage of time—it is nine years since Bernard first created Montague Glass's character on the stage—has wrought only physical changes in Abe. He is still the same Abe, big hearted and blundering, eager to be helpful to others and usually suffering embarrassment to himself as a result of his efforts.

It was no easy matter to secure tickets for the first performance of the latest member of the Potash and Perlmuter series by Montague Glass and Jules Eckert Goodman. A friend of Barney Bernard's called him up and pleaded with him to use his influence in purchasing four tickets.

"I bought them and left them at the box office and the party never showed up. That's just like Potash. He tries to do good and usually gets in bad himself," laughed Barney Bernard in relating the incident.

Perhaps long association with the character on the stage has had its unconscious effect on the comedian. In the nine years since he started playing Potash he has portrayed the same character in five different plays.

"This is the fifth play in which I have played Potash, and I think it is the best of the lot," said Barney while he adjusted the gray crape mustache without which Abe would not be Abe. "There was a Potash in real life and Glass knew him. I don't think that he is peculiarly a Hebrew character. There are Irish Potashes, French Potashes, English Potashes, Italian Potashes—in fact, Potashes of all nationalities. He is the lovable, good-hearted blunderer, who, no matter how good his motives, seems to get in wrong."

Bernard had finished whitening his temples and reached for the stomach pad which gives the required corpulence to his figures.

"Look at this thing," he complained, "and with the hot summer coming on, too. I anticipated this and have been trying to take on weight, but have not been able to avoid this. Oh, well, one must make sacrifices in the cause of art," he laughed.

The authors of "Partners Again" have furnished it with dialogue which is almost continually funny. But at times Bernard gets more laughs when he keeps still, simply by his facial expression. There is seemingly nothing that he cannot express with his eyes and his lips, and the second act scene between Abe and the factory foreman, although for more than a minute Abe says nothing but walks up and down stage, casting a glance now and then at the young mechanic, is one of the funniest in the play.

"I pay more attention to expression than to lines," said Bernard in explanation of his ability to do this. The assignment called for talks with both of the stars in the comedy. Alex Carr was found in his dressing room, preparing for his exchanges with his hapless partner, Abe, who always seems to get the worst of it. Yet Mawruss would never think of separating from Abe, who has been his partner for twenty-five years. He'd have no one left to scrap with.

"Partners Again" is a significant title. It was common gossip, since the last joint appearance of Carr and Bernard, that they would never play together again. But Archie Selwyn did it, and judging by the success that the production has made the theater-going public appreciates it.

"Archie Selwyn approached us in the right way and it was an easy thing for him to bring us together again. It is hard for me to express my delight in the reunion, not only from the financial standpoint, but also from the pleasure it gives me to get the result with the audiences, which we are getting with the play. Bernard is a past

master, a great artist, and it is a delight to play with him," said Carr. Timing, Carr explains, enables him and Bernard to secure the results to do with the material furnished by Messrs. Glass and Goodman.

"Our team work does it," he says. "It is almost second nature to us to know when to open our mouths, when to look at one another, when to raise an arm, when to do anything, in fact. It is timing that counts, timing that we feel rather than think about. I think we would get laughs if our team work were not so good, but they would be the laughs that cross the footlights and come to us right after sight."

So they say "Partners Again" is the firm of Potash and Perlmuter's again entertaining buyers in its new room in the Selwyn Theater on West 42nd Street, "Madeline and the Movies" without.

Herbert Lomas knows The Type, So Jeffcott Is Easy for Him

Herbert Lomas, who is playing a part of Nathaniel Jeffcott, the small mill owner in "Fanny Hawthorn" ("Hindle Wakes") at the Vanderbilt Theater, is a young man, although he would never imagine it to see him on the stage in the part which he is playing. For the matter of that, he played this same middle-aged part of ten years ago—for he created the role when the Stanley Houghton play was first produced in London by Mr. Horniman and her Manchester Players. A tuff of whiskers under his chin, a few marks with a dark pencil on his eyes and Mr. Lomas can look, at least, the age required for "Fanny Hawthorn."

"You see," said Mr. Lomas in his dressing room after the opening performance at the Vanderbilt Theater, "I am Lancashire born and bred and perhaps that explains why I can do the part of Jeffcott. I'm not sure, mind you, that everything is in me. I sometimes think a good actor doesn't need a make-up box at all; it is the understanding of a part that counts. But from my earliest recollection I've seen day after day just as men as Nathaniel Jeffcott, and it is small wonder that I can play the part. I'd not be much of an actor if I couldn't."

"The Christian" Under Way

Another bathing beauty has spilled into serious drama. Phyllis Haver has been selected for the role of Polly Law in the production of "The Christian" which Maurice Fournier will direct abroad for the Gaiety company. Tourneur already is in England, and Richard Dix and Mae Busch, who will play the leads, now are on their way to join him.

Miss MacDonald at Work

Katherine MacDonald has finished her picture "The Woman God Forgot" and has begun to work on George Kibbe Turner's "White Shadow."

Louis Calvert to Form Shakespeare Company in Fall

There is good news for all lovers of Shakespeare in a bit of stage gossip that has revealed the intention of Louis Calvert to organize his own repertory company for the production of Shakespearean plays. This has been confirmed by Mr. Calvert, who staged the Theater Guild's production of Arnold Bennett's four-act comedy, "What the Public Wants," in which he is appearing at the Garrick in the role of Holt St. John, a crabbed London actor-manager.

"I am organizing this company now," said Mr. Calvert, "and we start in the autumn. There will be some very well known young people in the company and care shall be taken that all of the parts will be well acted. There will be no stars in this company. The first four productions will be 'As You Like It,' 'Romeo and Juliet,' 'Twelfth Night' and 'The Merchant of Venice.'"

There should be more than ordinary interest in the company planned by Mr. Calvert, whose fame as a Shakespearean actor is not confined to America, for with him it will not be an experiment. He learned to act in the repertory companies of Henry Irving, John Dewhurst, Sarah Thorne and Lily Langtry. After that he toured the provinces with his own repertory company, playing Shakespeare, two of Ibsen's plays and Browning's "The Blot on the Scutcheon."

"In 'What the Public Wants' Mr. Calvert's role is one that seems to suit him so perfectly that it is doubtful if he even changes his cigar before walking on, but he declines to admit that he agrees with the character.

"St. John is just half right in his contentions," he said. "He's a crank; too dogmatic. St. John would probably be fond of Ibsen and Strindberg, with all their gloom. I'm not. There's no necessity for gloom on the stage except as it forms a part of some glorious tragedy. No, I can't agree with St. John. He is dissatisfied with the commercialism of the theater and so am I, but beyond that we part company. You will recall that his interest was turned from 'The Merchant of Venice' by something I am sure was less desirable.

"Shakespeare must be brought back to popular favor, but not by the old methods. The star system will not be the system of the future. The man who can produce Shakespeare in such a manner that every part will have a worthy exponent is the man who will fill the theater. There must be no incompetence in the small parts, which are mostly gems in themselves. There must be no cutting down of the parts to destroy the effectiveness of them. I shall replace a good deal of Shakespeare that has been cut by the stars from scenes that did not include them. Another thing I hope to do is to give school matinees with parts played by the understudies so as not to burden my principal performers and at the same time give the younger people a chance at the good parts."

Shadows on the Screen

J. R. Diamond, who is responsible for the splendid photography in Hugo Ballin's "Married People," has been engaged by William Hugh to photograph "Notoriety," starring Maurine Powers. Diamond has only been loaned and is to go back to Mr. Ballin for his next picture.

"The Beautiful and Damned," F. Scott Fitzgerald's novel, will be made into a film by the Warner Brothers. Hobart Henley, who will direct "The Flirt" for Universal, is interviewing hundreds of aspirants to select the dozen stars needed for the picture.

Florence Vidor's next picture will be "The Real Adventure," from the novel by Henry Kitchell Webster. It will be released late this month. It was directed by King Vidor.

Vitaphone is producing a picture adapted from "The Saturday Evening Post" story "The Lawless Godliness of Billy Smoke." William Duncan will play Billy Smoke.

Pyramid Pictures have purchased Eugene Walter's story "The Flapper" for their next picture.

Tony Moreno wears purple silk tights in "The Bitterness of Sweet," and he is said to possess the finest pair of masculine legs seen on the screen since Will Rogers appeared in "Romero."

Gloria Swanson is about to begin work on "The Impossible Mrs. Bellow," a story by David Lisle. Sam Wood will direct.

"Divorce Coupons" is the name of Corinne Griffith's new picture. In the cast are Grace Sturtevant, Holmes Herbert and Vincent Coleman.

Marion Davies will be seen next in "The Young Diana," adapted for the screen from the novel by Marie Corelli.

"Brown of the North" is the title of the next picture for Strongheart, canine star of the Trimble-Murnin picture, "The Silent Call."

Lloyd Hamilton has just concluded an agreement with E. W. Hammons, president of Educational Film Exchange, to produce six comedies under his own name for educational release in the 1922-1923 season. Production will begin in June, and will be ready for release in the early fall. The Hamilton Comedies will be made under the direction of Hamilton and Hugh Fay.

Mary Thurman will be seen opposite Dick Barthelmess in "The Bondage." Paramount is going to film "The Old Homestead" and Theodore Roberts will be seen as Joshua Whitcomb.

Camera work has begun on Richard Walton Tully's second screen offering, with Guy Bates Post as the star. This is "Omur the Tentmaker." James Young will direct.

Stage Actor for Screen Plays

Georges Renavent, who recently appeared on the legitimate stage in the production of "The Pigeon," has been engaged by Selig-Kalen Features, a new motion picture concern, to star in a series of twelve two-reel photoplays. Work on the series is now under way under the supervision of Arthur Maude, and the arrangements have just been concluded whereby Pathe will release the Selig-Kalen output at the rate of one two-reel subject a month. In addition to supervising the direction of the photoplays Mr. Maude will supply the stories, all of which will be based on famous songs and paintings. The initial release has just been completed under the title of "The Song of the Lark."

To Make Pictures Abroad

James A. FitzPatrick, who directed for the Kinetograph Company of America two series of Urban popular classics known as the "Great American Authors" and the "Great American Statesmen," sailed for Europe on the George Washington last Saturday to continue the same ideas with European authors.

Movie Players at Play

A movie players' carnival will be held at Starlight Park, 177th Street, the week of June 5. The proceeds will be used to establish a benevolent fund for the Film Players Club.



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