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'Lady In Ermine' Full of Color and Melody Too

Messrs. Shubert Present Miss Wilda Bennett in Vivacious Musical Play.

A feast for the eye and the ear is "The Lady in Ermine," with Miss Wilda Bennett as the singing star, that the Messrs. Shubert brought to the Ambassador Theatre last night to add color, vivacity and melody to the advancing theatrical season. Again have the producers shown the excellent judgment that gave the local stage a musical play now running into its second year.

It was easy for the first night audience to comprehend why London's playing public could keep this offering going in Daly's Theatre in the British capital for more than a year under the title of "The Lady of the Rose." The New York counterpart, with book by Frederick Lonsdale and Cyrus Wood and music by Jean Gilbert and Alfred Goodman, sets a high standard and nearly qualifies as an opera, constructed as it is upon the lines of the best of the musical plays of the past that have had a dramatic story with humorous touches to tell.

In "The Lady in Ermine" one dramatic incident follows closely upon another, reaching a climax in a dance by a swaggering colonel with a lively ghost that stems from a picture frame. The wrath eludes the colonel and returns to her while he rolls down a flight of stairs. It was an old fashioned climax that pleased the audience immensely, accompanied as it was with a perfect swirl of harmony.

It is not melody of the common order that the Messrs. Gilbert and Goodman, with the aid of Harry Graham and Mr. Wood as writers of lyrics, have compiled. There is much lovely music in the lush score, but music that is not melody. There is a waltz, which has been added to the libraries of household records and here is a patriotic song by the swaggering colonel (Walter Woolf), and the chorus that nearly brought the audience to its feet.

As the "Lady" of the story Miss Bennett never had a part that better fitted her vocally and dramatically and she was at all times most fair to look upon. In Mr. Woolf and Harry Fender the star had as her chief associates two excellent barytone singers. Then there is another singer in the cast of more than usual merit—Miss Helen Sherman. It may be that the musical play with good music well sung and played is again coming into its own in Broadway. There was a large chorus that also was vocally efficient and some real old-fashioned ballet numbers with some new music to go with that brightly colored and of a second act. Robert Woolsey headed the humorists with Ignacio Martinez in a close second, while Miss Gladys Walton, Miss Marie Burke, Mlle. Rodriguez, Detmar Poppin and Timothy Daley helped make "The Lady in Ermine" worth while.

The real story that runs through the piece is told in three acts with trimmings in twenty songs, ensembles and topical songs. The settings are of artistic merit and, moreover, are substantial.

"OLD HOMESTEAD" IN FILMS. Arrangements were completed yesterday for a special showing of "The Old Homestead" at the Palace next Thursday. An audience of clerymen only will see the pre-release showing of the feature film version of the famous American drama. The settings are of artistic merit and, moreover, are substantial.

HOTELS AND RESTAURANTS.

Café Boulevard 41st Street, just East of Broadway. Dance To The Strains Of Tommy Tucker's Orchestra At Café Boulevard. Enquire concert selections during dinner—entire taining dance music from 8 to closing. The clever orchestra on Broadway, the tastiest dishes in town, the most enlivening environment anywhere make the Café Boulevard the rendezvous of New York's smart people. Mr. Moderation says our prices are a revelation.

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'THE YANKEE PRINCESS' HAS A 'MERRY WIDOW' SUCCESS

Kalman Operetta Wins With Its Beautiful Score at Knickerbocker.

By LAWRENCE REAMER.

Last autumn the Knickerbocker Theatre, scene of many notably comic operettas of the past, opened its year with "The Merry Widow" of Franz Lehár. Last night the present season was begun with a new operetta by Emmerich Kalman, who won immortality in this field with "Sari."

The old favorite last year was welcomed back with enthusiasm. The new work last night immediately became popular with the audience. It was itself a favorite before the first act ended. By the close of the evening the beautiful score held the audience captive.

"The Yankee Princess," which is the name of the new work, with the uncommonly beautiful music, easily had "A Merry Widow" success. Doesn't everybody know what sort of a success that is?

Kalman's beautiful, richly melodious, ingeniously orchestrated and pliant in its rhythms, reaches its climax just as every good operetta score, in the opinion of some judges, ought to, in a waltz, certainly that ought to be the fashion of every comic opera that comes from Vienna. "The Yankee Princess" meets every demand on the musical side; indeed, few works so charming have been heard in years.

Others than Kalman were naturally concerned in the triumph of the new work apart from the interpreters that A. L. Erlander had engaged. "Die Bajadere" from which the English work was adapted, had Julius Brammer and Alfred Gruesz as creators of its story and verses. They were succeeded in the version heard last night by William LeBaron and B. G. de Sylva. But in both cases the scenes of the operetta were the favor of the Chatelet Theatre in Paris, where the palace of the princely lover and the rooms of the Director's Club were also situated.

The table of "The Yankee Princess" moved along sprightly enough fashion, which could scarcely have been otherwise to the accompaniment of such exhilarating music. The princess was a prima donna with a French name even if she was American. The princely lover was Indian, and especially—and kept on being so—until the end. In both cases the scenes of the operetta were the favor of the Chatelet Theatre in Paris, where the palace of the princely lover and the rooms of the Director's Club were also situated.

John T. Murray is a dry and easy going comedian who seemed to be accomplishing marvels in the way of merriment in view of the material with which he was working. It was largely to the efforts of him and Vivian Oakland that the comedy scenes of "The Yankee Princess" really made the audience laugh. Joseph Urban has designed some showy scenes in his usual manner and the use of a comedy chorus were more than usually lavish. For the first time in years feminine dress on the stage is again growing graceful in outline, and in color the sauciness were rich and tasteful.

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Miss Vivienne Segal.

Of course it was the score of Kalman that proved the soul of the work. The composer shows that he is a master even when he borrows. Else there never could have been the suggestion of "Madame Butterfly" and "Die Fledermaus" in the first act.

'WEBER-FIELDS' IN BROOKLYN

Veteran Comedians Warmly Received at Shubert-Crescent.

Old time friends of the veteran team of comedians, "Weber-Fields" filled the Shubert-Crescent Theatre in Brooklyn yesterday and last night to witness the reunion of this famous pair of entertainers in "It-United." Much of their old humor is sprinkled throughout the revue, in which they had great success at the Central Theatre in Manhattan. The applause was frequent—proof enough that their fire of wit and repartee was still burning strongly within them. It has been a long time since these comedians were seen in Brooklyn.

MILDRED HARRIS BANKRUPT.

LOS ANGELES, Oct. 2.—Mildred Harris, motion picture actress and former wife of Charlie Chaplin, filed a petition in bankruptcy today in which liabilities were listed as \$30,000 and assets \$1,500, which the petition declared was the value of wearing apparel and claimed as exempt. Miss Harris executed the petition at Duluth, Minn., where she was filling a vaudeville engagement, and it was forwarded here for filing.

AMUSEMENTS.

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WINTER GARDEN 1818 Pop. Mat. To-day Greatest Revue Ever Produced In The World! THE PASSING SHOW of 1922. "Most elaborate production ever seen at the Winter Garden."—B. B. Fox, Tribune.

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SELWYN BARNETT ALEXANDER BERNARD & CARR IN "PARTNERS AGAIN" WORLD'S LAUGHING HIT. Ev. 8:30. Mat. Wed. & Sat. 2:30.

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MONTE CRISTO Sensational Triumph "THE WORLD IS MINE"

TYSON & CO. NOW AT 148 W. 42 ST. Formerly 1472 B'way.

Equity Players Start With an Indifferent Play

'Malvaloca' From the Spanish Is Wordy, but Well Acted.

The Equity Players started their season of five plays at the Equity Forty-eighth Street Theatre last night with "Malvaloca," making a fine, earnest effort, but the only striking note in this Spanish drama was struck by the clamoring church bell in the last act.

Francis Wilson, president of the Players and president-emeritus of the Actors Equity Association, in a certain speech for the company referred to this venture as one of great importance in the history of the theater, enabling the actor to come into his own and to produce plays of merit that might not get a hearing if monetary profit alone were taken into account.

But if plays are to merit a hearing, regardless of their commercial aspect, they must gain a hold on the spectator by their dramatic quality, and the drama presented last night lacked that characteristic surprisingly, considering that it was heralded as having turned the heads of the Spanish public with its popularity.

In translating from the original, garbled after the nature of so many Hispanic works, J. Short Fasset, Jr., might better have dropped out whole arid patches of dialogue. Furthermore, the story itself was on the "blind alley" type, leading only to an impasse and yet begging the question with a seemingly happy ending.

An Asturian youth in Andalusia falls in love with one of those "wild flowers" who seem to spring up everywhere throughout Spain. The girl, named after the vine that grows outside her door, finds in him the first true love of a checked career, but the respectable young man is maddened by thoughts of the men with whom she trifled in the past.

Intrinsically such a situation points only to a tragic ending. But when Malvaloca expresses a toful determination to lead

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a new life, Leonardo accepts her at her face value, and the dramatists solve an insoluble problem with the ringing of a church bell. There has been considerable effort at symbolism in drawing the parallel between the remarking of this shattered bell in Leonardo's foundry and the salvaging of Malvaloca, but this and other phases of the story are never pushed to completion. Nothing is made of the apparent threat toward Leonardo by the uncle he discharges, and this rudiment of suspense fades. At one moment toward the end and "class" comes about to grow insane and cast the girl into the molten metal with some fantastic notion of salvation, but that, too, goes by the board.

The company were generally competent, so that the fault, dear Brutus, lies not in the stars, but in the story. Though no stars were actually exploited, Miss Jane Cowl glided away with the honors of the evening. Her presence on the scene made the play vivid and at times convincing, while her lovely appearance, her mellifluous voice and her pleasant, easy-made her moments inexpressibly fragrant. While she is not dramatically dynamic, she has emotional talent and the power of tears, and she played one little love scene toward the last that was a gem of versatility.

Frederic Burt was excellent as the acid yet kindly man of the world who had been a former lover. Rolfe Peters, Miss Louise Closser Hale, Miss Lillian Albertson and Marshall Vincent also deserve mention. But the piece was directed by Augustin Duncan with too little tempo and atmosphere. It was "Spanish Love" done in the key of "John Ferguson."

Notes of the Stage

"That Day" by Louis K. Anspacher, will be etherized into the Hippodrome Theatre by Richard G. Herndon and "Dolly Jordan," by R. Len Payne, will be chaperoned into the new Daly's, formerly the Sixty-third Street Theatre, by John Cort.

Neil Kurland announces the retirement of Miss Myrtle Stryker, dancer, from the Ziegfeld "Kollie" at the New Amsterdam in order to get a toe hold on a career as a solo dancer. Under his management she is now breaking into new dances at the Waldorf Astoria.

The Hippodrome lays claim to the largest theater party of the season to date when the entire orchestra and increasing boxes and boxes will be occupied by the out of town bankers in New York for the bankers' convention, and naturally, atmosphere, as usual, to do things in a large way.

Miss Nora Payne in "Queen of Hearts" will wear other creases than those in her teeth at the George M. Cohan Theatre commencing Tuesday, October 10. Frank Maudsl

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and Oscar Hammerstein 2d assembled the book and lyrics, while the music is a complete part of Lewis Gensler and Dudley Wilton. Miss Spiegel has provided a supporting cast in which Miss Edna Hibbard, Arthur Harty, Frank Woods and Miss Florence Morrison are the leading attractions.

Because of the interest last week in the dancing specialty of Miss Gladys Cassell at Biograph's Theatre, where "The Good Little Bad Girl" is playing, she has been retained for the second week of the engagement.

John Philip Sousa did the largest single day's business in his thirty years as head of Sousa's band when on Saturday, at the new Auditorium in Cleveland, he played 70 a gross of \$17,700 for the two performances, and was only prevented from making it \$20,000 because the designers of the hall had figured on his popularity.

Anatole Bourman, graduate of the Imperial Theater of Petrograd and classmate of Pawlowa, was brought to this country especially to be master of the ballet, for Miss Kounzeoff's impending "Revue Russe," which ought to set many hearts fluttering.

Diana Bourbon, leading woman in Charles Fillingim's production of "Lovelace" at the Gaiety Theatre, has received a call from the faculty of the Royal Academy of Dramatic Art in London congratulating her on her part in the "Gaiety" play and on directly congratulating themselves, since Miss Bourbon, though American, learned her tricks of the trade there.

AMUSEMENTS.

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EMPIRE THEATRE, B'way and 40th St. HENRY MILLER RUTH CHATTERTON In Henry Bataille's Masterly Play "LA TENDRESSE" "A Big Play, a Great Play, its theme the essence of life—way bigger than life itself; for it is love."

NICKERBOCKER 47th St. & 58th St. First Mat. Tomorrow at 2:30 L. ERLANGER'S PRODUCTION THE YANKEE PRINCESS Adapted from Kalman's European "Successful Success." THE "YANKEE PRINCESS"

LEXINGTON 45th St. & 52nd St. THIS WEEK ONLY "THE YANKEE PRINCESS" IN NEW AND OLD SONGS

SIR HARRY LAUDER COLEMAN'S ARCADE OF ARTISTS Direction Wm. Morris. Nibbia & Sat. Matinee 8:25 to 8:50. Other nights 8:15 to 8:45. Tax—SEATS NOW

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LYCEUM 46th St. & 47th St. Ev. 8:30. Mat. Thurs. & Sat. 2:30. THE SEASON'S SEA-GOIN' TRIUMPH DAVID BELASCO Presents

FRANCES STARR IN "SHORE LEAVE" HENRY MILLER'S 124 W. 42 St. at 8:30. Special Price Mat. To-morrow. Mat. Thurs. & Sat. 2:30.

INA CLAIRE AND CO. including BRUCE MCGILL in the "Preposterous Clever" Comedy. ?The Awful Truth &

BELASCO West 44th St. Ev. 8:30. Mat. Thurs. & Sat. 2:30. "Miss Urie Outraged" All Expectations—Even the Wildest.—Times. LENORE ULRIC AS KIKI

LIBERTY 42nd St. & 43rd St. Ev. 8:30. Mat. Thurs. & Sat. 2:30. MOLLY DARLING

BOUNCE THIS BABY ON YOUR KNEE "IT'S A BOY" "Laughter Plentiful.—Evening Telegram.

SAM HARRIS THEATRE WEST 42nd St. & Broadway. Matinee To-morrow and Saturday, 2:15. Old Cap' Applejack Has Anchored for All Season WALLACE EDDINGER—MARY NASH

IN WALTER HACKETT'S "CAPTAIN APPLEJACK" MERRY COMEDY STAGED BY THE AUTHOR AND SAM FOREST WEST 42nd St. & Broadway. Matinee To-morrow and Saturday, 2:30.

EARL CARROLL THEATRE, 7th Ave. 59th St., Tel. Circle 0960. WEST 42nd St. THURSDAY & SATURDAY.

The GINGHAM GIRL "Most Entertaining Show Town Has Seen in Many a Month.—Alan Dale. "Most Entertaining Music Play This Year."—Burt's Mail, Mail.

MARION DAVIES CRITERION WHEN ADMISSION 50c (10c to 15c) MARION DAVIES WAS IN FLOWER HIPPODROME, This Sun. Night at 8:15 Popular Concert by Demand—MUSICA ELMAN

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LYRIC THEATRE TO-DAY 2:30. THE WILLIAM FOX SENSATIONAL \$1,000 Prize Photo Play

RIVOLI MANSLAUGHTERED BY "EVERYBODY" with THOMAS MEIGHAN. A Paramount Picture. "Everybody's going to the Rivoli now."

MARK STRAND George Arliss in "A Man Who Played God" Strand Symphony Orch.

PLAZA D. W. GRIFFITH'S ORPHANS OF THE STORM Mad. Ave. & 60th St. Ev. 8:30. Mat. Thurs. & Sat. 2:30. COLUMBIA Broadway and 47th—Burlesque Pop. Prices. Twice Daily 2:15-8:15 CHUCKLES OF 1923

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