

# NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

## ROSSLEY KIDDIES PLEASE SYDNEY

The "Finest, Cleanest Little Show in Years," Says Reviewer.

(Sydney Record)

"The finest, cleanest little show that has been seen in Sydney for many, many years."

That was the unanimous decision of the Sydney first nighters streaming out of the theatre Monday afternoon and evening.

Everybody was agreeably surprised by the splendid brand of entertainment offered. You know it is so easy for the advertiser to surpass the performance, and theatrical producers have never been backward about coming forward with their claims.

The Rossley Kiddies were frankly advertised very highly—and it can now be stated just as emphatically that their performance more than makes good the proud boasts of their backers and patrons, W. H. Golding, manager of Keith's Imperial, St. John.

The offering on Monday and for tonight was the pantomime "Aladdin," an Arabian Nights tale that is familiar to every child in the land.

There was just barely enough of the Aladdin story, however, to carry the costumes and the dancing specialties well.

Miss Clara Squires, the only adult member of the company, makes a charming prima donna and scored a particularly pleasing hit with her first singing and dancing number.

Miss Dolly Wittern, diminutive announcer of the characters of the pageant, has remarkable stage presence for a girl so young and received thunderous applause, particularly in one of her original numbers, "I Gave You Up Just Before You Threw Me Down."

The headliners of the show, however, are undoubtedly the two baby performers, Baby Gunn, and Marjorie Adams. The extreme excellence of their work, brought the house down every time these agile little performers appeared on the stage.

The Parfait sisters, dancers, and Bryson sisters, singers and dancers, are other features of the attraction.

The costumes are dainty and varied and there are a number of striking spectacular highlights, particularly the Scottish Ballet and the Butterfly Ballet, the latter a very elaborate production.

The members of the company are divided roughly in three classes: the older girls, the younger girls, and the very small children, including Baby Gunn and Marjorie Adams.

The juvenile company is particularly well drilled and in chorus work and dancing has it all over any of the professional "bab" shows which have visited the city in the past few months.

Here is an indication as to what kind of a show it is. Did you ever hear a Sydney audience applaud a professional "bab" worker before the end of his stunt? You did not.

But they did, for the Rossleys at the Strand last night—regular veterans of applause right through the piece.

**GREAT SPECTACLE  
AT QUEEN SQUARE**

"After Six Days" Tells Beautiful Story of the Creation.

"After Six Days" shown last night at the Queen Square, a production of the most lavishly and luxurious sort ever brought to this country from the Italian studios. It is a colorful spectacle which deals with the Old Testament but in a more comprehensive, emphatic and convincing manner than the cinema itself.

The production is not only beautiful in scenic settings, pretentious in its interpretation of the Old Testament, but it reaches out to everybody regardless of religion.

"After Six Days," a seemingly endless series of spectacularly marvelous sets. This reviewer has never seen anything so beautiful, so picturesque as the pretentious palaces, old world streets, etc., as are reproduced in this feature. There has been no exaggeration, no effort made to distort. Briefly, it tells the story embodied in the Old Testament in a more comprehensive, emphatic and convincing manner than the cinema itself.

Cinematographically, it is a masterpiece. The photography represents in its interpretation of the Old Testament, the sun, the moon, the parting of the waters, the floods, the story of Joseph, and countless other episodes in the Old Testament are all convincingly pictorialized.

This picture will run today, Wednesday and Thursday.

**DE MILLE CHASING SHARKS.**  
 Cecil B. De Mille is chasing sharks. Immediately upon the completion of details incident to the 25th performance of "The Ten Commandments" in Hollywood and the opening of his newer production, "Triumph," De Mille set sail from Los Angeles harbor in his yacht, "Seaward," in search of the elusive shark. He carried a cameraman with him whose sole duty was to train his lens for one of the corsairs of the sea whenever they might show their ominous fins. The "shark stuff" is preliminary to scenes of this sort in the next De Mille opus, "Feet of Clay," by Margaretta Tuttle, which is being adapted for the screen by Beulah Marie Dix and Bertram Millhauser.

The greatest depth of the Mediterranean sea is 14,000 feet.

## Mae Tries More Serious Acting

Hollywood, May 3.—To report that the effervescent, decorative Mae Murray is injecting emotional acting into her usual light offerings is to conjure a picture of a frothy mountain brook plunging into a still pool purpled with shadows.

That is how her effectively balanced performance in "Mademoiselle Midnight" at its premiere struck this reviewer, caught in a rhapsodic spring mood. The shadowy simile is further enhanced in that for the first time she wears a jet wig over her amber hair.

The picture, produced by Miss Murray's husband, Robert Z. Leonard, from a story by John Russell and Carl Hargrave, presents the poignant star as a Spanish senorita in Mexico.

"Mademoiselle Midnight" is the granddaughter of the high-spirited Frenchwoman who made life extremely interesting for her associates, and from her the girl inherits a wild impulsive nature which compels her father to keep her under lock and key most of the time; especially at midnight when the beautiful stark wraith of her ancestor takes possession of mademoiselle.

The father is slain by a bandit who covets both the girl and her heritage and she is then adopted by a designing and cruel man, who, supported by his bandit forces, schemes to rule Mexico. He proposes sending her to an insane asylum but is frustrated by an American lover who conducts an acrobatic woo-



MAE MURRAY.

ing through the senorita's grilling balcony in the face of a plot containing all the Latin-American situation is a movie. With her slim dance posturings, her lighter comedy and her genius for pantomimic ethetics—a conjunction in which she stands alone on the screen—Mae Murray manages to invest a stale situation with an aura of high romance. Her new and rather timid venturing into emotional depths give the play a singular appeal. It hints at rich, undeveloped resources of talent.

I believe her audiences will ask for more of this type of offering.

In the effort to enrich the piece with a historic background of the time of the ill-fated Maximilian, too much footage is used at the start, undoubtedly as a sedative to Mexican irritation over recent films of this genre.

Monte Blue, as the American lover, has been better cast but gives an acceptable account of himself. Nigel de Bruiler, and Mme. Nellie Comont (who may be remembered as the "mother" of Mary Pickford in "Roman") give striking characterizations of household aides to the scheming Mexican traitor.

Others in the cast, all excellent, are Robert Edson, Robert McKim, John Seapole, Paul Weigle, Clarissa Selwyn, Earl Schenck and Otis Harlan.

The camera work of Oliver T. Marsh, his fine grasp of dramatic lighting and screen composition, is exceptionally good.

## IMPERIAL CROWDED FOR FILM SENSATION

"Black Oxen" is Well Filled With Excitement and Human Interest.

Ever since Gertrude Atherton's novel, "Black Oxen," established itself as one of the most popular volumes of fiction of 1923, there has been considerable wonderment as to how the book might be visualized.

Yesterday at the Imperial Theatre, when Frank Lloyd's production of "Black Oxen," a First National Picture, has been screened for the first time locally, the curious learned how it was done.

"Black Oxen" is a classical piece of cinema entertainment. In transferring the story to the screen, Mr. Lloyd has snapped up the action, added a touch here, a touch there, and with the assistance of a cast of unusual brilliance, has given the screen a realistic and gripping picture of the life of a woman in the heart of the West.

Corinne Griffith, as Madame Zerkow, the woman of 38 whose life is the story, gives a splendid interpretation to the role. Miss Griffith's costumes are a revelation, and as the rejuvenated woman her beauty is compelling.

Conway Tearle, co-starred with Miss Griffith, plays the part of Clavering, a cynical newspaper columnist. His change of heart regarding the flapperish Janet, is decidedly well played.

One finds difficulty in giving second consideration to Clara Bow, a 17-year-old girl with but little screen experience, who plays Janet, a flippant flapper, but with it all, so sincerely in love with Clavering, and so determined, that one's sympathy goes out to her as she makes one consider her work on the same plane with the featured leads. Miss Bow is vivacious and dynamic and gives to "Black Oxen" an impression of the modern girl not likely to be forgotten very soon.

Thomas Ricketts, as Charles Dinwiddie, Alan Hale, as Prince Hohenbauer, Tom Guise, as Judge Trent, Kate Lester, as Jane Ogilthorpe, Harry Metcalf, as Jim Ogilthorpe, and Claire McDowell, as the pathetic Agnes Trevor, and Lincoln Steadman, the generous young society man, play their parts with complete understanding.

There is one which seems likely to be a topic of discussion for some time.

It was interesting to St. John people to see the Naval Cadets in their flag-raising turnout of Sunday week marching through the streets, as it also was to see Progressive members of Parliament during their visit here to see our winter port. The Pathe News, indeed, was especially entertaining, showing the ceremony of raising the American flag, the Archbishop of Canterbury, and the Cardinal of Rome, the exciting Liverpool sleep-chase with its scores of sensational spills, as well as other big items of photo-news. The same programme will be repeated today.

Tomorrow "Nanook of the North," a delightful Arctic story and a new Larry Semon comedy will be the bill.

**PRESIDENT'S CONGRATULATIONS.**  
 A message of congratulation from President Coolidge to Louis B. Mayer on the merging of the Metro, Goldwyn and Mayer film companies was the big event of the celebration held at the old Goldwyn studios in Culver City Saturday afternoon to mark the taking over of the big plant by the new management.

**DANCING STUDIO TONIGHT**  
 Black's Orchestra. H. F. Black, manager. M. 1314 or M. 8371.

## Future Bright For Popular Authors

Movie Demands For Scenarios Unsatisfied in the Legitimate Stage.

Los Angeles, May 6.—(Special.)—With both the American and English theatres milked dry of picture material, there are happy days ahead for the writers of short stories and novels, according to John Griffith Wray, newly appointed general manager of production for the Thomas H. Ince studios.

Wray, who is just back from New York City, where he spent six weeks intensively studying Broadway offerings, returned with all of them are advance copies of novels and short stories, one of which will be chosen for the next Thomas H. Ince special to go into production forthwith.

"The current theatrical season has offered nothing in the way of picture material to compare with 'Annie Christie' for instance," declares Wray. "After studying all the Broadway offerings we have decided that the next Thomas H. Ince special will be an adaptation of a popular novel. There has been a marked tendency recently for fiction writers to build stories suitable for picture treatment. This is easily understandable in view of the big prices—ranging from \$25,000 to \$100,000—which are paid for a best-seller. But if it continues we are going to find a dearth similar to the present play shortage."

Mrs. Breamer, mother of Sylvia, declares that she is certain her daughter will wear her locks at the completion of the picture.

The Hollywood Mothers' Club is for considering insuring the girls' hair before it is cut. The mother of Helen Ferguson says she does not pass a night without worrying for fear that the hair of her daughter will be cut.

The mother of Helene Johnstone says it will break her heart to see her pet's blonde tresses shorn.

Although not yet the press, hundreds of congratulatory messages have been received by Ernest Frederick Morrison, since the report was published that he had successfully composed a beautiful waltz, "Sunshine Sammy is a Good Old Scout."

**UNIQUE PICTURE IS SCREEN HIT**  
 "A Noise in Newboro" Gives Fine Opportunity for Dainty Star.

"A Noise in Newboro" provides fine opportunities for dainty little star. Aided by the best screen vehicle she has ever had, dainty little Viola Dana provides the most delightful entertainment we have seen in many a day in her new Metro picture, "A Noise in Newboro," now at the Unique Theatre.

This new comedy-drama proves a happy combination of swiftly moving plot, laughs, and excellent acting, with just enough fine paths to spice it.

Miss Dana is more winsome and delightful than ever. She moves through the picture with lovely grace, interpreting each situation with incomparable skill. And she has untold opportunities to reveal her versatility.

This talented little star interprets both paths and light comedy with deep sincerity.

She plays the role of a girl who was neglected in her home town because she was poor. Martha resents the littleness of Newboro and resolves that some day she is going to rouse these worthy citizens from their small-town complacency. After she becomes a famous artist in New York, she goes back to Newboro and she is more successful in making a noise. What a wonderful big noise it is! And Newboro won't forget it soon.

On final settlement the net value of the estate of William Rockefeller was fixed at \$87,649,680.

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## HOLLYWOOD FACES BOBBED HAIR WAR

Mothers' Club Up in Arms After Colleen Moore Sacrifices Locks.

The bobbed hair craze which is maintaining its hold on the fancy of the flappers is meeting spirited resistance in the shape of the Hollywood Mothers' Club. Concerted action is being taken.

Rumor has it that the fair Sylvia Breamer is to follow the edict of fashion set forth by Colleen Moore, who recently bobbed her hair for "Flaming Youth" and now refuses to "unbob" it. Miss Breamer will neither confirm nor deny the rumor.

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## MINSTREL SHOW IS FINE SUCCESS

Excellent Entertainment is Given by St. John the Baptist Society.

A variety entertainment that elicited rounds of applause and much laughter from a large audience in the basement of St. John the Baptist church was given last evening by members of the church society. The show opened with a bang-up minstrel show, having John M. Elmore as intercomedian. The end men, F. L. Barrett, John T. Butler, John F. McDermott, S. J. Melaney, L. A. Murphy and A. J. Devine, cracked several original jokes, while their songs were put over in snappy fashion. Mr. Devine's number, the "Strutters' Ball" was the hit of the show. Songs were given by J. Frank Quinn, W. J. Melody, J. A. Breen, M. P. Furlong and E. P. Butler, each performer being compelled to respond to encores. The orchestra was composed of Joe F. McDermott, piano; G. P. McDermott, violin; and James Mills, Jr., traps. Chorus by the circle were particularly good.

The duo numbers opened with a jig and reel by P. F. Hunt, followed by a rapid-fire monologue by W. J. Melody. Mr. Melody apologized for his jokes previous to relating them, but apparently he wasted his breath for every one took well. This was followed by an accordion solo by B. J. Antle.

One of the outstanding numbers on the entire programme was given by Joe McDermott and M. F. Furlong in a character sketch entitled "Benny and Sue." Mr. Furlong's feminine attire and antics had the house rocking with laughter. The final number was an Ethiopian dance, "Killegie In, or Our Boys at School," the cast being made up of the following: George A. McDermott, J. Barry O'Neill, F. L. Barrett, L. A. Murphy, J. T. Butler, William Doyle, Sydney Melaney, J. F. McDermott, A. J. Devine, R. Furlong, Bart Antle and John Elmore.

Candy was sold at intermissions by young ladies of the church. The show will be repeated this evening and on Wednesday night.

**LAUDS CLAIRE WINDSOR.**  
 Claire Windsor has been added to the list of the fifteen most beautiful women in the world. The list is being compiled by Prof. Ernst Linenham, Viennese portrait painter, who is in America to paint America's fifteen most beautiful women.

Prof. Linenham speaks in glowing terms of the radiant blonde beauty of Miss Windsor, the Goldwyn feature actress. He says: "Artistic beauty of itself in every movement; her deep blue eyes are eloquent and out of them peeps her soul; her figure is perfect; her skin and coloring reveal health and a care-free life."

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## A Week's Roam 'Round Broadway

(By Maurice Henle.)

New York, May 2.—Roaming around Broadway for a week, I renewed my acquaintance with Gloria Swanson, the movie actress, who lives in an East 52nd street hotel, and who has been repeatedly rumored as having died. My faith in survival of the spirit is great, but I find it difficult to believe materialization has reached so fine a point. No, I did not pinch her, as many since have asked me, but I'm convinced she's alive nevertheless....

Saw a thrilling melodrama reminding me of the 10-20-30-cent days. It was "The Dust Heap," getting its name from a saloon in the Yukon, "where the dust heap of humanity" is blown. Just as the villain is about to drag the "gal" away, lightning strikes the places....

Also saw "Cobra," a new drama in which a young sheik makes a rendezvous with his partner's wife which results in her death, and then the question remains should the sheik tell his partner? which he very wisely decides not to do....

Heard that Benny Leonard has started making a series of 12 moving pictures, which probably means the fighting public will not see Benny's lightweight title at stake this summer, though he may defend it....

Read Henry H. Curran's article in The Saturday Evening Post, urging exclusion of all immigrants or cutting the number to a very, very few, and the more I think of it, the more I'm convinced that Curran gets great enjoyment from his own voice....

Saw the world's greatest assemblage of theatrical stars at the annual Equity convention at the Metropolitan Opera House. It is impossible to mention all of them by name as every single one of them has a prominent name in this city park of the programme. But can say that Eddie Cantor was easily the popular favorite. The group of English stars in "Charlot's Revue," including Beatrice Lillie, the comedienne, Gertrude Lawrence and Nelson Keys came second in amount of applause, with John Drew taking third honors.

Noticed that several comedians didn't "get over" with their jokes the way they do in their regular shows and believed it was because they wrote the jokes themselves. It takes more than

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## FARCE AT THE OPERA HOUSE IS ENJOYED

"Some Baby" Brings Hurricane of Laughs—Carroll's 500th Performance.

"SOME BABY," a farce in three acts by Zillah Covington, produced at the Opera House by the F. James Carroll Players; staged and directed by John Gordon; stage manager, Paul Broderick; scenic artist, R. Benjamin; music by Opera House orchestra, under direction of T. M. Roberts.

**Cast of Characters**  
 Mrs. Wellamiller.....Dorrit Kelton  
 Sylvia.....Edna Preston  
 Mr. Viviers.....Virginia Odeon  
 Professor Relyea.....James Sully  
 General Buback.....James Sully  
 Marcella.....Myra Marsh  
 Judge Sanderson.....Clyde Franklin  
 Chief Blanchard.....Carleton Pinckney  
 Officer Jones.....Carleton Pinckney

It doesn't pay to monkey with science; Professor Relyea did, and he got himself into a web of difficulties which dragged in his daughter, his sister, his old friend, several of his neighbors and the entire police force of the town in which they lived.

"Some Baby" is written for laughing purposes only, and through the instrumentality of the Carroll Players, the prime purpose was achieved before a large audience last evening. A twinkle in the eye gave way to a broad grin, which was supplanted by chuckles of delight; hearty laughter followed, and then the house went into an uproar which was sustained spasmodically throughout the entire evening. The audience went through the whole chromatic scale of mirth, as situation after situation, each funnier than the last, developed.