

NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

NORMA TALMADGE DIVULGES INTERESTING DIVORCE SECRETS

(By NORMA TALMADGE)  
Hollywood April 29—Wives do not tell on husbands.  
Even in divorce court, the public confession of shattered romance, few women reveal the actual cause of disillusionment and disappointment.  
Men, making light of woman's "inability to keep a secret," don't suspect how unutterably far that is from the truth.  
These observations I make after reading thousands of letters recently sent me by divorcing wives from every section of the country in connection with my picture, "Secrets." While preparing this film play my husband, Joseph M. Schenck, suggested that I ask the women of America to tell me their real reasons for marital separation. Their identity, of course, was to be masked. They were to confess to a stranger. Their replies, having every mark of frankness, were amazing. Desire to Shield.  
And out of these admissions this essentially maternal and gallant attitude is disclosed as the cause why so few wives tell the whole truth about discarded mates: The desire to shield even the meanest and most petty of men from public humiliation; the desire to save them from being made a laughing mark.  
Hence the frequent dramatic inventions under the conventional grounds of cruelty, infidelity, non-support, desertion. Pretended reasons, often, which allow men to bear the dreaded stigma of fools or weaklings.  
Here are a few of the confessions, the real secrets, culled from the letters:  
"My husband was getting too feminine. I divorced him because he smoked perfumed cigarettes and rolled his eyes. 'Cruelty' was the charge."—M. W., Dallas, Texas.  
"I deeply loved my husband. The trouble started when he bought one of those trick purses with a combination clasp. It was bad enough when he operated it to give me a tingling money. But when we were out with friends and it was his turn to treat, he never could work the combination until the other fellow had paid the bill. Finally it wrecked our home. I secured my divorce on 'incompatibility.'—B. H., New York City.  
"Tears is the infernal secret behind our divorce. My husband was always blubbering; a six-footer acting like a baby; crying with temper, jealousy unwarranted, at any disappointment. Finally his tears drove me to deliberate aggression in hope he'd strike me or assert his manhood. He did knock me cold once, and I was supremely happy. He apologized—'G. W., Long Beach, Calif."



NORMA TALMADGE.

UNIQUE HAS FINE PICTURE FEATURE

"The Fair Cheat," a Comedy-Drama of Unusual Charm.

"The Fair Cheat," a comedy-drama of unusual charm and distinction, featuring dainty Dorothy Mackall, handsome Wilfred Lytell, and the famous Edmund Breese, and now being shown at the Unique Theatre, is one of the most laugh-provoking pictures that have ever been seen on the screen.  
Burton King, one of the ablest directors in the motion picture industry, has injected generous doses of subtle humor and poignant situations in this delightful story of a daughter of wealth who becomes a cabaret dancer to win the man of her heart. Her venture into the world of tinsel and lights and laughter is the beginning of one stimulating adventure after another, until convincing her father that she is able to earn her own living, he allows her to marry the man she loves.

Queen Square Is Back to Pictures

"You Can't Get Away With It" Draws Big Crowds at Opening.

Gouverneur Morris drew a vivid word picture of life as it sears the girl who tries to defy conventions, when he wrote "You Can't Get Away With It." William Fox has put the picture on the screen, giving it greater realism and wider scope. An audience at the opening performance last night in the Queen Square theatre, appeared to enjoy the drama through every foot of reel.  
Percy Marmont, as the wealthy merchant, unhappily married, who wins the love of a pretty girl employee, performing with a mastery of technique and feeling that marked his notable work as Mark Sabre in "If Winter Comes," a role, by the way, similar in many respects to this one. Betty Bouton appears as the wealthy girl who, forced to earn a living when her family fortune is wrecked, is unable to meet life's demands because of her earlier lack of training. She sells out, accepting love and luxury for her virtue, only to learn that you can't get away with it.  
An able cast consisting of Malcolm McGregor, Barbara Tennant, Grace Morse, Clarissa Selwyn and Charles Crisp, performs its work with remarkable accuracy and a natural ability. The play was well directed by Howard V. Lee, who saw to it that no detail was omitted in scenes or acting, that would weaken the original plot.  
"You Can't Get Away With It" is good entertainment and, moreover, it sends you home with the thought that a lot of people are fools to try anything the world will not condone.

NEW PARAMOUNT PLAYERS

Estelle Taylor, striking brunette with raven-black hair and brown eyes, is now to take her place in the ranks of those who started on the way to stardom in the production of Cecil B. De Mille.  
Mr. De Mille has announced that he has signed Miss Taylor to a long-term contract to replace Leatrice Joy as the principal feminine featured player in his forthcoming productions, the first of which will be "Feet of Clay," adapted from Margaretta Tuttle's best seller.  
Miss Taylor has risen from comparative obscurity to fame in less than four years. She is now appearing on two Boston screens at the Tremont Theatre, as Miriam in "The Ten Commandments" and as Mary, Queen of Scots, in "Dorothy Vernon of Haddon Hall," at the Park Theatre.

BACK TO MIAMI FOR BETTY

Betty Compson, having completed "The Enchanted Girl," under the direction of James Cruze, is now on her way to Miami to begin work on "Ramshackle House," her second Tilford-Hodkinson production. Betty made "Miami" for this company in Miami earlier in the season.

Eddie Cantor, Who Makes Broadway Laugh Can't Get a Chuckle Out of Folk at Home

(By Maxwell Hyde.)

Mount Vernon N. Y. April 29—Eddie Cantor, the famous comedian, likes Broadway, but it isn't his chief interest in life. That interest centres in four rascally daughters, the youngest, two, the oldest, nine.  
That was evident as I sat this Sunday morning in the cozy Cantor living room in this little town. I had often wondered how funny a world-famous comedian was to his own family.  
"Yes," Eddie was saying, "Marjorie—that's the oldest—already is showing signs of following me on the stage as a comedienne. It's born in her."  
"And the others?" I asked.  
"Oh, so far they just eat."  
We talked about radio, movies and other things and finally he learned I recently had been through Philadelphia's famous underworld. At once he was all attention.  
"I'd have liked to have been along on that trip," he said. "I have always felt that had I not gone on the stage, I have been a gangster. You see, I look like one!"  
"I laughed heartily, and looked around, expecting to see his family spitting their sides over the funny turn he had given a serious subject.  
But Mrs. Cantor and her little children were very solemn. They were used to this.  
"And I wondered.  
"Don't you think he's funny?" I asked.  
"Oh, yes," was the reply, "but we don't laugh outwardly any more."  
"I'm not encouraging the children to be funny," Eddie said, and he added quickly, "but I hope they'll get that way. Once I forgot myself and laughed at something Marjorie did, and then promised her she would appear with me in a benefit performance some time. A few minutes later, all excited, she ran to her mother and asked Mrs. Cantor if I had been serious. A father who is never serious to his children is at a disadvantage."  
And he shook his head sadly.  
It was at this moment that the children decided they wanted to jump rope and Marjorie asked her dad for money to buy a rope.  
"But you'll get overboard," he cried in dismay. "Nothing doing!"  
But Marjorie had kissed him, and he quit protesting immediately.  
"But don't jump much," he warned seriously "not more than nine or ten hours!" Marjorie smiled understandingly.  
Cantor's success has brought him every luxury of life, a big limousine, a butler, a cook, and several maids—but he isn't too dignified to roam around the house on Sunday dressed in slippers, pajamas and a bath robe.  
On the particular subject of this writer to the Cantor home, the cook happened to be ill, and Mrs. Cantor scrambled the eggs for Eddie's breakfast, which he proceeded to eat in his slippers—pajamas-bathrobe attire. Even Mrs. Cantor never seems to be sure of what Eddie is about to do or say, or when her serious expression will fade into a smile. He is an ever-vigilant source of fun to her.



INSET SHOWS THE "CANTOR REVUE," TOP TO BOTTOM: EDDIE, MRS. CANTOR, MARJORIE, 9; NATALIE, 6; EDNA, 4, AND MARILYN, 2.

J. M. BARRIE COMEDY IS WELL PRESENTED

"Quality Street" Receives a Fine Portrayal by High School Alumnæ.

A capacity house greeted the High School Alumnæ last evening when they presented Sir James M. Barrie's comedy, "Quality Street," in the High School auditorium with credit. The stage settings, arranged by Henry Morrice, were exquisite and took one out of the present to the pre-Victorian period in England with its blue and white room, its quality beautiful gowns and its gallant soldiers. The costumes were the result of the fertile brain and nimble fingers of Miss Marjorie Thompson and her capable committee of girls. The men's costumes were brought from Montreal. Miss Marjorie Manning was general director. Stanley Clarke was responsible for the scenery. Miss Barbara Denson was business manager. Professor William C. Bowen conducted the excellent music played by the High School orchestra, which received many encores. Gordon Willet was property manager.  
Much credit for the success of the play was given to Miss Marjorie Johnson, who instructed the players. She is a recent graduate of the Mount Allison School of Expression.  
There were four acts in which scenes brought to mind the Napoleonic wars. "Miss Phoebe Throssel," Edie Spence, was exquisitely and comically dressed, and her elder sister, "Miss Susan Throssel," Miss Helen Smith, did excellent work. Their attempts at teaching were pathetically ludicrous. Harold Holder, as Valentine Brown, the dashing young lieutenant, and Edward Walsh, as Ensign Blades, were types true to the time and had somewhat difficult parts to maintain. The latter was very funny as he held himself pompously before the "dashing Mr. Brown." The children did their parts cleverly and the ladies and gentlemen at the ball were a complement of the whole that was very satisfying.  
Those taking part were, besides those mentioned, Misses Kathleen Shaw, Norma Gregory, Dorothy Hickson, Muriel McAllister, Dorothy Sinclair, who was a model maid; Marian Patterson and Messrs. Arnold Keer, Paul Walsh and Travis Cushing. The children were Evelyn Fritz, Marjorie MacPhail, Elizabeth Hamilton, Louis Green, Royden McLean and Stephen Livingston.  
The ladies and gentlemen taking part in the grand ball were Misses Ethel Thompson, Helen McKay, Eileen McAllister and Dorothy Wark and Messrs. Letoi King and Edwin McGowan.  
The play will be repeated tonight. The proceeds are for the High School and the Alumnæ combined.  
FILM FLICKERS.  
Allan Forrest, the handsome Sir John Manners in "Dorothy Vernon of Haddon Hall," has been chosen as leading man for Priscilla Dean in "The Siren of Seville." Stuart Holmes will be the villain.  
Gloria Swanson starts work next week on a new Paramount picture, "The Queen's Love Story," by Mary Roberts Rinehart.  
Lillian and Dorothy Gish and Henry King, director, are expected back in New York from Italy in another month with the finished print of a new inspiration production, "Romola," which has been in the making for six months.

Cherry Sisters Use Anti-Vegetable Net To Stop Fusillade From Audience

Council Bluffs, Ia., April 29—With their trusty anti-vegetable screen speeding to their protection, the Cherry Sisters required most of the local police to guard them against potatoes and turnips at their second "come-back" performance tonight.  
A Tom cat, which occupied a stellar role in the shower of missiles that greeted their first performance the previous night, was found dead at the stage entrance of the theatre.  
Apparently the animal had died of injuries received when thrown from the gallery onto the stage where the Cherry ladies were singing, as they sang of yore.  
Confident that higher prices of vegetables and advancing civilization had lessened the likelihood of attack, the Cherrys sang the first night without the fishnet screen which used to catch the vegetable offerings 25 years ago. They were mistaken, and telegraphed to Cedar Rapids for it immediately after the performance.  
The stage was dotted with eggs, tomatoes, cabbage and other edibles, some of them in fairly useful condition.  
The impression is abroad that if the Sisters Cherry find that American theatre-goers still like to throw things, they will give them a chance, with a small mesh-screen, plenty of market baskets and a long tour.

Baked Potatoes  
Instead of just plain baked potatoes by this: After baking, scoop out the centre, add grated cheese and paprika, and a little onion if you like, and put back into the oven for a little longer.  
Those taking part were, besides those mentioned, Misses Kathleen Shaw, Norma Gregory, Dorothy Hickson, Muriel McAllister, Dorothy Sinclair, who was a model maid; Marian Patterson and Messrs. Arnold Keer, Paul Walsh and Travis Cushing. The children were Evelyn Fritz, Marjorie MacPhail, Elizabeth Hamilton, Louis Green, Royden McLean and Stephen Livingston.  
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SOCIETY DRAMA IS WELL STAGED

"The Other Wife" at Opera House Receives Approval of Large Audience.

"THE OTHER WIFE," a melodrama in three acts by Carl Mason, produced at the Opera House by the F. James Carroll Players, staged and directed by John Gordon, stage manager, Paul Broderick, scenic artist, R. C. Benjamin, orchestra under direction of T. H. Roberts.  
CAST OF CHARACTERS  
James Carroll ..... Myra Marsh  
Grace Vane ..... Dorrit Kelton  
Richard Bender ..... James G. Coats  
Isabelle Bevington ..... Edna Preston  
Jack Stewart ..... Virginia Odeon  
Joan Riley ..... Owen Goff  
Officer Day ..... Paul Broderick  
Frederick Sullivan ..... John Gordon  
Seldom has Clyde Franklin appeared in a role in which he is afforded an opportunity of displaying his artistic ability as that in which he appeared last evening. His part was the central figure about which was built a gripping, powerful drama, and it required all that artistry that was his to justice to the character to which he was assigned. But Mr. Franklin held his audience from start to finish and frequent bursts of applause indicated that his fine acting was appreciated by the large audience which attended.  
The play is a melodrama of modern life, with a dash of good comedy to relieve the sombre strain. Never have the ladies of the company presented a more charming appearance than they did last night and the initial appearance of each was a signal for varied expressions of delight and approval from the people—particularly the ladies—out front.  
Miss Kelton once again demonstrated that character is not her only strong point—here is a "straight" role and she gave a fine impersonation; she also looked the part of the wife of a successful barrister. While the leading people of the company, Mr. Coats and Miss Preston, were forced to portray characters subservient to those of Miss Kelton and Mr. Franklin, their roles demanded much of them, and they gave it in good measure. Miss Odeon and Mr. Swift made a fine happily married couple, the centre of whose world was their little son, and they were not loath to let the rest of the world know about him. They provided some hearty laughs.  
Miss Marsh played the part of the woman of the world, whose actions were the cause of a tragedy which formed the plot of the story, and she played it superbly. While her life on the stage lasted only through the first act, she made every minute of that time count. Messrs. Gordon, Broderick

UNUSUAL FILM IS AT THE IMPERIAL

Elinor Glyn's "Six Days" is an Extraordinary Story, Well Presented.

In "Six Days" the new Goldwyn photoplay which was shown for the first time in the Imperial theatre yesterday, Elinor Glyn, author of the sensational novel, "Three Weeks," tells one of her most original and colorful stories. It has bold drama, swift action, with characters all drawn in bold relief. There are thrilling episodes, and spectacular events in this screen story, which was directed for Goldwyn by Charles Brabin, one of the ablest directors in filmdom. He has made of the Elinor Glyn story a picture that enthralled the interest from start to finish, and is entirely credible in atmosphere and in action, and realistic in characterization. This production furthers his standing as one of the leaders in his profession and also gives a new angle on the literary genius of Elinor Glyn.  
The story is too complicated to be told here in detail, and such a telling would lessen the picturizers' pleasure in seeing it unveiled. It deals with mother's attempt to marry her daughter to a wealthy Englishman for social and financial reasons. The girl meets and falls in love with the man's son. They are married in circumstances that lead them to expect certain death. Rescued separately, the girl is forced to marry the father and is claimed by his son. Suspense is admirably maintained; the photography is clear with many extraordinary beautiful shots, and the story is one sure to appeal to every taste.  
Corinne Griffith, one of the popular screen stars of the day, is seen at her best as Laine Kingston, an American girl engaged to Sir Charles Shetwyn, but who falls in love with the latter's son of whom the father is in ignorance. Frank Mayo, who has been featured in many big productions, is featured, along with Miss Griffith, in the role of the lover. Both give extremely good and appealing performances. The cast contains many other notable names, such as Myrtle Stedman, Claude Rains, George E. Stone, Spottiswoode Aitken, Charles Clay, Evelyn Walsh Hall and others.  
The same picture will be repeated today and tonight, and it is assured that the same heavy volume of business will mark the repeat. Elinor Glyn's stories are very much read in pictorial form they are most certainly done. Tomorrow the well known novel "West of The Water Tower" will be the stage production. This is one of the Paramount Co.'s very best stories this year.

BUSHMAN IN SPAIN.

Francis X. Bushman has cabled friends that he has reached Seville on his way to Rome to enact the role of Messala in "Ben Hur." He said the weather was fine in Spain, although quite cold, and bullfighting is rotten sport. The actor and his sister, Miss Bernadette Bushman, are touring Europe before he begins work.

CHARLIE ON "LOCATION"

Charlie Chaplin and his company are now in Sumatra, Cal., making snow scenes for the new Chaplin comedy of the gold rush of '98. The actual scenes will be filmed about 15 miles, through the snows, away from any habitation, and cabins will be erected to house the members of the company. The comedian's personal chief and house staff will be in charge of the culinary department.  
Bass wood is used almost exclusively for making containers for food.

Loyalist Chapter I. O. E.

Mrs. F. M. ROSS

(formerly Gertrude Toman) will give a recital of

Monologues and Sketches AT THE Pythian Castle

May 2nd, at 8-15 p. m.

Tickets \$1.00 and 50c

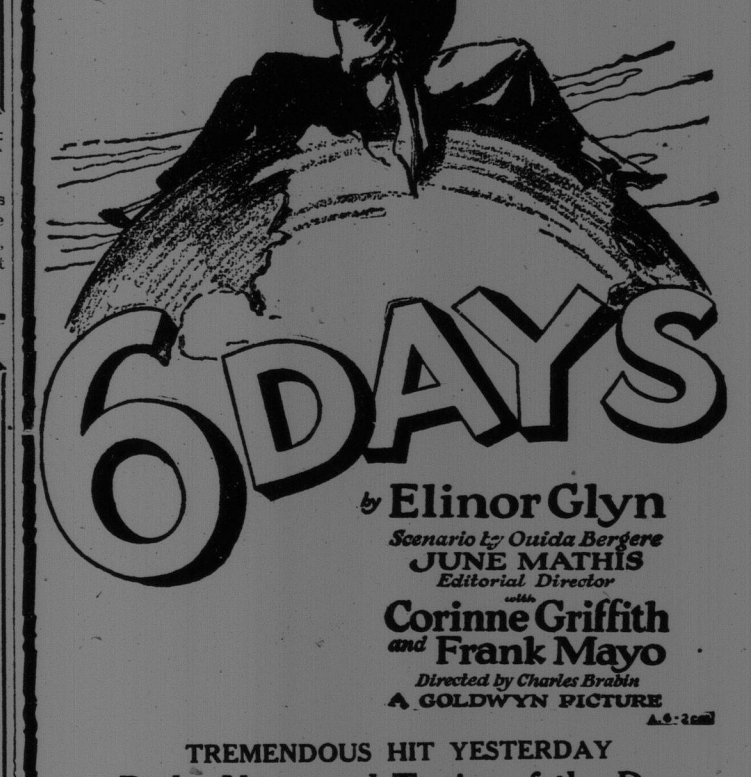
On Sale at Gray & Ritchie, King St., Munro's Drug Store, Main St., opposite Douglas Ave.

Fervid Story of the Old and New Worlds

MONDAY TUESDAY IMPERIAL MONDAY TUESDAY

Goldwyn presents Charles Brabin's production of THEIR EYES MET

—and in that brief moment she knew this man belonged to her!



TREMENDOUS HIT YESTERDAY

Pathe News and Topics of the Day

TOMORROW: "West of The Water Tower"—Paramount's Picturized Novel.

ANOTHER SUPER-PROGRAMME

The Usual Scale of Prices

Queen Square—Today

PERCY MARMONT

"You Can't Get Away With It"

A story of a working girl who defied conventions to gain love and luxury.

"FULL SPEED AHEAD" FOX NEWS

AL ST. JOHN COMEDY USUAL PRICES

WEDNESDAY—JOHN GILBERT in "THE WOLF MAN"

**Buckingham**  
SMOKING TOBACCO  
15¢ PER PACKAGE  
80¢ PER TIN (x 16)  
MEMO: For Cigarettes use Buckingham fine cut  
PHILIP MORRIS & CO LIMITED LONDON, ENG.

DANCING STUDIO TONIGHT

Black's Orchestra. H. F. Black, manager. M. 1314 or M. 8371.

The Other Wife

First Time at Popular Prices

NEXT WEEK MAY 12

"THE BAT"

SEATS ON SALE "NOW"

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