

NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

CHARACTER WORK IS LIFE CHOICE OF MISS KELTON, AND IT'S A GOOD ONE

It was not easy to make out Little Dorrit's face... but it seemed to be a pale, transparent face, pale in expression, though not exactly beautiful in feature, its soft hazel eyes excepted.—From Little Dorrit by Charles Dickens.

Away out in the State of Minnesota there is a tiny town called Halstead—and Halstead claims with pride the honor of being the birthplace of Dorrit Kelton.



MISS DORRIT KELTON.

Her father was an ardent Dickens reader and it is natural that the name of Little Dorrit appealed to his fancy—perhaps even the lines quoted above influenced him. At all events Dorrit was his choice and Dorrit it is.

Do not worry! Miss Kelton doesn't recall the words of a great friend of her in the theatrical profession—she was very frank about it, too—that she was physically adapted to character work, so why should she worry about beauty?

But it takes more than physical attributes to make a successful character actress and it is in these features that Miss Kelton excels—she is versatile, she has the faculty of adapting herself to any impersonation, she takes a real delight in her work, and she has decided that the stage is her life work.

At the age of three, Dorrit was taken by her parents and two sisters to make their home in Minneapolis and there until the age of 19 she craved herself with education, always with the conviction in mind that the stage was her vocation. Even as a child she had a faculty for acting, she played the lines of her schoolmates, creating the lines and business and planning the costumes from her own fertile imagination.

Her inclination was inherited; her parents were both interested in theatricals, her father having engaged in several road productions, including the tour of "Rip Van Winkle" through the western states. He was a great student of Shakespeare and a great natural entertainer. Her mother also achieved much success as both student and teacher of elocution.

Accordingly it was not unnatural that Miss Kelton, as soon as she had graduated from high school, should turn her eyes longingly toward the footlights. She broke into the game by accepting some small bits with a mediocre company in her home town but she thirsted for something better—and to her mind that something was in New York. So, in spite of the fact that she knew not a soul in the metropolis, Miss Kelton ventured into its doubtful throngs to search for her heart's desire.

And she found it. She gladly accepted the job as leading woman in a very inferior company traveling out of New York and playing between frequent jumps through Pennsylvania and on her return home next season she was able to get an engagement with a better company and improve her work.

Tours the South. After a lengthy tour through the southern states with Paul Gilmore in "The Mummy and the Hummingbird," Miss Kelton returned again to her home town, and for the next three years she played almost continuously in the twin cities—Minneapolis and St. Paul—in many of the shows which have been produced in St. John within the last two seasons.

Miss Kelton has added to her fund of knowledge through her travels in many states and provinces and through extensive reading. She can talk on a wide range of topics and is a very entertaining conversationalist. St. John has taken her to its heart, too, and will not let her go without a struggle.

Character Her Preference. While Miss Kelton is willing to play any and every kind of part that is allotted to her, her preference is character work.

"My aim is to be not merely a character woman but a character actress," she said. "I like parts somewhat out of the ordinary, and as I have chosen the theatre as my life work, the character roles will allow me to continue that vocation later in life than perhaps any other branch of the profession."

Quits Stage For Perfume. Mme. Robine, for many years said to be the most beautiful classical actress in Paris, is to forsake the stage to manufacture synthetic perfume that will reflect individuality of the user.

SEE "Bright Lights Of Broadway" With An All Star Cast.

SEE THE CHORUS OF THE N. Y. HIPPODROME; THE 16 TILLER GIRLS FROM ZIEGFELD FOLLIES.

ALSO OUR GANG—Comedy

STAR MONDAY-TUESDAY REX BEACH'S Drama "FAIR LADY"

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The Real Cyrano de Bergerac Story of Seventeenth Century Swashbuckler on Whom Rostand Based His Drama.

Just as there was a real D'Artagnan, a somewhat sordid adventurer whom Dumas built into the magnificent creation who dominates "The Three Musketeers," "Twenty Years After" and "The Vicomte de Bragelonne," so there was a real Cyrano, a long nosed duelist and man of letters, who flourished in 1650 at the time, and who died in 1655 at the age of 35, later to grow into the legendary figure which culminated in the heroic apotheosis of Edmond Rostand's drama, says Arthur Maurice, in the New York Herald.

The story of the real Cyrano is told by Richard Aldington in the introduction of "Cyrano de Bergerac's Voyages to the Moon and the Sun," a volume in the "Broadway Translations" series that is now appearing from the press of E. P. Dutton and Company.

In his brief lifetime and for fifty years after his death Cyrano was a subject of controversy. In the eighteenth century he was all but forgotten. Voltaire merely repeating the accusation of Cyrano's enemies: "a madman." The revival of his fame began early in the nineteenth century, first in England in 1820 with an article that appeared in the Retrospective Review. Seventeen years after that Charles Nodder resuscitated Cyrano in his "Donaventre Desperter et Cyrano Bergerac." Nodder showed the way to Theophile Gautier, who in 1844 published his "Grosques," made up of ten pseudo-biographical sketches of "romantic" personalities in French literature, chiefly in the seventeenth century. Gautier's work was one of Rostand's chief sources.

The Paris of Cyrano. For the purposes of romance the Paris of Louis XIII, the Paris that D'Artagnan knew and Cyrano knew, is one of the most delightful and intriguing of backgrounds. The city in which Cyrano found himself when he went there from his native Beauvais in 1637 may be indicated by saying that it was Paris ten years later than the Paris that the youthful Gascon Jonas D'Artagnan discovered when he entered on his yellow horse Rosinante, and Paris ten years before the city so elaborately pictured in "Twenty Years After."

It was an era of dueling. Men fought for the merest trifles; not so much for honor as for the love of fighting, of prestige and notoriety. Mr. Aldington suggests that Cyrano's talent as a brilliant swordsman gave him a position comparable to that of an aeroplane "ace" during the European war. For excitement the sword wearing adventurer from the provinces naturally turned to the taverns. The famous "Pomme de Pin," the "Croix de Lorraine," the "Boisseliere," the "Pressoir d'Or," and a dozen other inns were filled with heterogeneous sets of courtiers, gentlemen, gossips, poets, athletes, duellists and rogues of all sorts.

As Mr. Aldington sums it up: "Into that society of revelers, unscrupulous, heedless, coarse, irreligious, but brave, witty, chivalrous, talented and merry, came a young man of 18, the owner of a curious nose 'shaped like a parrot's beak,' talented, witty and brave himself, already a brilliant swordsman, scattered-brained, vain with all the vanity of young men in Latin countries, eager for knowledge but filled with hatred for the theology and pedantry of his early masters. Imagine the London of James I's reign so vividly and de-

lightfully sketched in "The Fortunes of Nigel," adding to it that freedom of speech, morals and speculation which Scott largely left out; transfer it to the turbulent Paris of 1637, and throw into the milieu not a sober Scotch laird but a hot headed young Frenchman."

Cyrano's Life. Rostand's Cyrano, the Cyrano of "mon panache," was essentially a being of nobility and gaconades. Yet the family of the real Cyrano was neither Gascon nor noble, the first of the name of whom anything was known in France having been a Paris fish merchant of Sardinian origin. But in time the fishmonger grandfather of the poet acquired wealth, and among other properties came into the possession of the real Cyrano. The genuine old De Bergerac family had disappeared, but their memory lingered on, and no member of the Cyrano family ventured to call himself De Bergerac.

Of Savinien de Cyrano's childhood little is known except that he strongly disliked his tutor and that his grandfather left him 600 livres in 1628. When in 1637, he entered upon the wild career of life it was to incur the displeasure of his father, who threatened to cut off his supplies. So at 19 Cyrano entered the company of guards commanded by the "triple Gascon," M. de Carbon de Casteljaux. He was a good soldier, though given to the vices usual to a seventeenth century military life. The company was ordered for active service in 1639 and was besieged in Mouson by the Croats of the imperial army. Cyrano was wounded during a sortie. The following year he was again wounded by a sword thrust in the throat at the siege of Arras.

But it was not his service as a soldier that won Cyrano notoriety, but his dueling adventures. Despite the quarrel provoking size of his nose, it is recorded that in over a hundred of his duels he fought in his capacity as a second to other men and not on his own account. In his own words: "I have been everybody's second." Cyrano's feats, the battle of the Porte de Nesle, is as astonishing and as hard to accept as Dumas' description of the last fight of Bussy in "Le Drame de Mouson." Single handed he attacked a set of hired braves, said to have numbered a hundred, killed two, wounded seven and put the rest to flight.

When Cyrano turned to philosophy and letters and became serious he did not become entirely serious. He still clung to his sword. It was a necessary adjunct to the literary calling of his days. Where his friends saw in his wings an austere genius his enemies saw a madman. For example, here is the kind of contemporary criticism that the hot headed author had to be able to punish: "A madman named

NEW HOTEL WILL PROVIDE STOP-OVER FOR WORLD TALENT

St. John Should Reap Educational Profit from Presence of Artists.

Old folks still relate interestingly of the "days of Lanegan"—halcyon times theatrically when the flower of American actors and actresses, most of them rivals on the metropolitan stage, played in their own theatre on King Square in this city as a sort of vacationing season. Previous to that, traveling thespians of note used to play in the dining room of the old St. John Hotel at the head of King street, where the shoe shine is now located.

A few days ago some of the Bramsley Williams Dickens players of England passed through St. John en route to England. Hardly a big steamer in the winterport season but either takes away or brings across some noted artist, musical, theatrical or of other of the higher studies. Recently the Sistine Choir of Rome desired dates in this city to facilitate their embarkation at this port. Unseen to the general public and practically unknown until one sees it in the passenger lists as printed in the press, performers and noted personages of the world of culture mingle amongst us and proceed to the large centres where they at once become centres of attraction.

Montreal, Toronto, Ottawa and other cities co-operate with transportation companies in arranging appearances of such notables in their large hotel auditoriums. Chamber concerts, select gatherings of literary folks, art talks, appreciative receptions and functions of this nature are constantly marking the civic life of people enjoying modern hotels in their midst. The new Mount Royal and the Windsor in Montreal are in reality combination hotel, theatre, forum and studio and discriminating people enjoy the privileges thoroughly.

In conversation with one of the inner executive of the United Hotels Co. in Montreal recently it was learned that the auditorium suite included in the plans of the new Admiral Beatty Hotel in this city have been drawn with an Atlantic "art" travel as possible. St. John should therefore be a welcoming eye to capturing as much of this trans-

Cyrano wrote a play called "The Death of Agrippina," where Selanus says the horrible things about the gods. "The play was pure balderdash. Scery, who published it, told Bolsobert that he sold out the edition in a twinkling." "You surprise me," said Bolsobert. "Ah, monsieur," replied the bookseller, "it has such splendid impleties."

Queen Square TONIGHT AND TUESDAY NIGHT ONLY DON'T MISS SEEING The Dokey's Minstrels With All the Latest and Best Musical Numbers and Fun Galore. Doors Open at 7.15 1 Show, Starting at 8.15 Please Note: There will be no Matinee Tuesday. Admission, 50c. to any seat. Tickets sold at box office. Come early and avoid standing in line. NOTE—There will be no pictures shown at these performances.

ARENA 12 BANDS ARENA TONIGHT ADMISSION 25c. TUESDAY NIGHT—FEB. 5—SPORTS A grand night of Racing, including Senior, Junior and Girls, Pollorens, Firemen, Postmen, Mortormen and Band in attendance. Admission 50c. No Reserved Seats.

D. W. GRIFFITH PRESENTS "ORPHANS OF THE STORM" Adapted From "THE TWO ORPHANS" By Arrangement with Kate Claxton WITH LILLIAN AND DOROTHY GISH THE BEAT OF A THOUSAND HOOPS, a thunderbolt of men, horses and dust, as the fearless Danton, fiery leader of an outraged people against an outrageous monarchy, rides to save the honor of France. Through Paris streets he hurls himself, his followers on his heels; a tornado of tossing shapes; naked swords aloft in hands of dare-devils atop plunging steeds. Through scattering populace and hostile hordes, to the glistering axe of the guillotine. Always thrill upon thrill.

STAR MONDAY-TUESDAY REX BEACH'S Drama "FAIR LADY" A mystery melodrama that balks all solution till the very end. A beautiful girl who barbers her kisses to learn the secret by which she saves her sweetheart. Love rules over vengeance and hate loses all power. "One Who Knows" signs the notes that give the clue. BUFFALO BILL Serial Story

BETTY COMPSON'S CHARM MAKES HER GREAT FAVORITE OF SCREEN

Regardless of Artificial Ac-goutrements, She Sways Audiences as Ever.

(By Jack Jungmeyer) Hollywood—if male moviegoers were to ballot on the actress having the most allure—vaguely termed "box office appeal" by exhibitors—Betty Compton would undoubtedly carry the nomination.

Certainly her showing in "Woman to Woman," film above, would not discourage voters. "Showing" will be an obvious pun to those who have seen the picture, adapted from Michael Morton's play about a Parisian dancing girl who almost marries a shell-shocked English soldier. But Miss Compton might be swathed from heels to chin in which she isn't in this film—and still exert her oft demonstrated sway over masculine hearts.

Wives and sweeties are far more perturbed by her screen presence than is the case with film damsels presented as out-and-out sirens. They have a habit of saying, "Why does Betty Compton attract men? I can't see her at all!"

Since the question "Why" seems a fair one, and since the astigmatism is naturally not shared by the worse halves of many families, may I presume for the moment to pose as an authority and attempt to answer, quite in the academic spirit, of course?

In the first place none of Betty Compton's personal charm is diluted by the screen. It flashes out its full vivid measure, irrespective of her acting ability. That is far from the case with many other stars.

Her blue-fire eyes, shifting quickly from petulance and light rebuff to melting candor, hint the susceptible nature. Eyes of mystery just shallow enough for the average man to plumb; not forbiddingly exotic.

She has the wide, drooping mouth, again showing mobility of mood; now pensive, now scintillating, always marked by men while rosy lips go begging in vain.

In addition to these dominant features, there is the unusual looseness of the hair and the faint languor of posture and gesture by which Miss Compton manages to convey a suggestion of temperance, which is always marked by her pictured presentations. A hint of primitive emotions lying close to the surface.

She constitutes a type. More than that, she emphasizes the type. Men presume to read into that type an opulent nature, prodigal of romance, provocatively intimate and clustercreeching that illusion of The Other Woman which Cabell so knowingly alludes to in his "Brogue List."

Men—I adhere to the plural in a determined effort to maintain academic detachment—men do not ask of Betty Compton that she act "the face" her whatever the character or merit of the current vehicle may be.

In "Woman to Woman," even men cannot detect the usual psychology of unwed mother love involved. Her characterization may be caviled at. She dances atrociously. But, vital and alluring, she leads the man who has lily her spell. It isn't wit or guile. It's an essence, integral, prevalent—this charm of the Compton. And the fact that she is at times rather dangerously diverted in this picture, has very little to do with it. The gaze of men rivets on her features.

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IMPERIAL MONDAY-TUESDAY-WEDNESDAY Continuation Of Elaborate Historical Love Stories. Yocande de Brux, haughty aristocrat, the glowing goal of a peasant's hopes. Rupert de Vriac, noble of France, servant of Yocande through a debt of honor. Joseph M. Schenck presents NORMA TALMADGE in "ASHES OF VENGEANCE" A GLOWING ROMANCE OF FRANCE In the sixteenth century, of the age-old feud between the houses of Vriac and La Roche, and of how, out of bondage, came a great love. An intensive love affair set in a maelstrom of strife. Supporting cast of twenty celebrities, including Conway Tearle, Wallace Berry, Courtney Ford, Josephine Crowell, Betty Francisco, Murdoch MacQuarrie. Vast scenes, thousands of players, majestic settings, regal magnificence. TO OUR PATRONS It is with pride and assurance we bring forward this next historical story which is most elaborately presented and artistically re-enacted by a notable cast of stars. A Royal Divorce. SUPERB MUSICAL SCORE, Written For This Feature

CARROLL OPERA PLAYERS MATINEES-TUES, THURS., SAT-2.15. EVENINGS 8.15 THIS WEEK SOMETHING VERY SPECIAL IT WILL MAKE A HIT THIS WEEK GEORGE V. HOBART'S Sentimental Comedy Drama "BUDDIES" Including the Musical Numbers. A delightful humorous peek into the after war life of the Canadian soldier in France. It is one of the most satisfying of the plays that have been Broadway hits during the last decade. MATINEES TUE-THUR-SAT. Doors Open at 3; Performance at 2.15 PLEASE NOTE Subscription Seats and Phone Orders Held Until 7.45 Only SECURE YOUR SEATS IN ADVANCE