

BEFORE THE CURTAIN GOES UP

Three Important New Shows Come Next Week and Three Good Ones Hold Over—"The Bat" Mystifies Everybody

NEXT week offers another important change in the bill of fare for the theatre-goer. On Monday the diversified menu will be two musical comedies, one corking mystery play, two serious dramas and a comedy.

Out of that there ought to be something to suit everybody's taste, except the short-haired women and long-haired men who are happy only with the erratic and erotic.

WE ARE likely to get two very widely connected schools of acting in the dramas. Down at the South Broad we have had

Two Dramas all week that quiet. Shows Different represented English Schools of Acting

own instincts, becomes doubly powerful through the strength that it takes to overcome the ranting and uncontrolled passions.

There is a little noticeable as possible usually are and, where the orchestra used to be, there is a part of the promenade, with steps leading down through the boxes on each side so that the characters can come down and walk along on a level with the audience while others sit on the wall above and talk down to them and still others come through the house and join them.

I TOLD you a week ago that "The Bat" would make a hit, didn't I? You can look learned and horn-rimmed and talk disparagingly of "hokum" and that sort of stuff all you please. The fact remains that, if you've got any

they do their dresses, anyway. Oftener, in fact.

AT NEXT Wednesday's matinee of "Two Little Girls in Blue," at the Forrest, they are going to repeat a stunt that proved most

popular when they first tried it in New York. As you know, there are two pairs of twins in this show—Madeleine and Marion Fairbanks, the leads, and the two Tomson boys, who play the parts of stewards on the ship.

So, on Wednesday they are going to give a "twin matinee" and every duly authenticated pair of twins eight years old or older will be admitted free.

A ten-dollar gold piece will be given to the oldest pair of twins in the audience and they will be taken on the stage to be photographed with the other pairs.

When this stunt was tried in New York it was almost a riot. One hundred and nine pairs of twins presented their credentials at the box-office and had to be accommodated with seats.

They came from almost all over the country—one pair coming from Halifax, N. S., and another from what N. S. stands for, but Halifax is there, wherever it is.

There was only one pair of claimants who had any difficulty in getting seats. A very blonde boy, weighing something over 200 pounds, and a very dark slip of a girl, tipping the scales at barely ninety pounds, demanded seats. It seemed impossible to believe that they were twins, but their proofs established their claim and they got their seats.

The \$10 gold piece went to a pair of twins eighty-seven years old.

I WENT back-stage Tuesday night to renew a movie-studio acquaintance with the Fairbanks Twins. They're a most comely and wholesome pair of kids—those two little girls—and their mother told me that even she can tell them apart only by certain inflections of the voice and certain mannerisms.

"And one other thing," she said. "Madeline smiles, but Marion only grins." After more or less practice, I'm able to tell 'em apart when they're together in front of me, but when they're separated I'm still helpless.

I was particularly impressed with the engineering feat that is necessary in the production of "Two Little Girls in Blue." The curtain rises half-dressed; that's all. But there's nothing unusual in that. The "Tillies of Bloomsbury" change their names as often as

above with all the passengers leaning over it.

The thing is such a surprise that the average person in the audience forgets to compute how strong this set must be to hold some fifty husky people. Ever got back-stage just as they were shifting the scenery. The railing of the ship is carried on a long platform made of two 1-inch steel I-beams sixteen planks across it. It is lowered by eight steel wire ropes from above and lifted again after the matinee or so it is in use.

The girls and platform, without ropes or supports, weigh 2400 pounds. Every time the show jumps from one city to another they have to send ahead an expert engineer to install a spare set of ropes and pulleys and do whatever bracing is necessary over the proscenium arch to bear this unusual additional weight.

They tell me that they have five tons of duplicate machinery in case he didn't have to run any more. And, on the Sunday of their arrival, they were married in the Hotel Lenox.

Pat and Mrs. Pat have been separated since, so "Love Birds," in which they come to the Shubert next week, seems a good name for a show starting them. Pat and Mrs. Pat are proud of their success, but they say there is another Rooney who is going to be the really famous one of the family. He is Pat, the Third, at present twelve years old and attending a military school on the Hudson.

SHUBERT vaudeville this week spotted a perfectly good sale of an electrical attachment for my players that I was considering. Saw and heard one of the Althea sisters play the sextet from "Lucia" all with one hand—and not miss a note. Well, see I, "if she can do that all with one hand, I can quite realize why I feel poetical again."

WELL all feel sad to say good-by to "Irene" tonight. She hasn't lost any of her freshness or her melodious charm since we made her acquaintance year ago and evidently she won't last it for some time to come. Excuse me; I feel poetical again.

Here once was a girl named "Irene" whose Alice-blue gown made 'em green with envy—and why— Can quite realize why— (From a box-office standpoint, I mean.)

PAT ROONEY, the Second, must have been a precocious kid, for he made a wise and business-like selection of a father. It enabled him to come into the world the inheritor of a famous name and a genius for dancing and entertaining.

Pat, the First, received the highest salary ever paid to a vaudeville performer up to the time of his death. He was the leading Irish comedian, monologist and step-dancer of his day.

Pat, the Second, was a child doing a dancing specialty in his daddy's starring tour in "Lord Rooney" when, during the first weeks, the elder Rooney became suddenly ill and died. The show stranded and little Pat went out dancing on his own and managed to provide for his mother and small sisters, who lived in Baltimore.

Pat, the Second, again showed his good judgment in his selection of a wife. There was a girl named Marion Bent, who had a small part in the company with him—used to tie a big Scotch scarf around his neck at every performance. Pat became interested in her. One night he asked if he could see her home and she said he had better not come all the way, as she was engaged to a husky, two-fisted police captain. So Pat took her to the nearest corner and then ran.

When the show was sent to Boston Pat was the happiest man in America. For he didn't have to run any more. And, on the Sunday of their arrival, they were married in the Hotel Lenox.

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that are written and never get—or are very slow in getting—legitimate stage trials? How about the plays of foreign masters which managers refuse to risk? Ever hear of Stuart Walker and his Indianapolis experiment? Did you know that Indianapolis has had a stock company for a number of seasons which has produced plays which have never seen the light of Broadway—Maeterlinck's "Monna Vanna," Ibsen, new plays by Tarkington, Sam Merwin and the "first-lovers" of dozens of other young writers? Last summer there were two such stock companies in Indianapolis and BOTH OF THEM MADE MONEY.

Frank Fielder and Miss Desmond and their associate players are hard-working and sincere. They have the immense Metropolitan which could stage most anything imaginable.

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