

'ARTISTS AND MODELS' WILL OPEN SEASON AT ENGLISH'S

Paris Edition of Shubert Revue With Phil Baker and The Gertrude Hoffmann Girls Comes for One Week, Opening Monday Night, Oct. 11.

"Artists and Models" will open the theatrical season of 1926-27 at English's Monday, Oct. 11.

Contemplating the record-breaking advance mail order sale with its indication of a solvent condition for the entire engagement, the management attempted to have the original week's stay extended.

Since the show is booked to open at the Moulin Rouge, Paris, in December and other American major cities must be given a peep, additional time in Indianapolis was declared impossible.

This the Paris Edition, enjoyed a longer run in New York than any previous revue at the Winter Garden, seventeen weeks, an unusually protracted stay for Chicago, betokened the windy city's approval. The current offering is said to be both larger and faster than any of the previous versions of "Artists and Models." In many ways it is in better taste, Phil Baker and the Gertrude Hoffmann girls head the large cast.

The usual Wednesday and Saturday matinee will be given. Dew is good for the feet. If one would have graceful, beautiful toes one should doff one's pedal ward robe and scamper about the verdant sward of morning while the moist kiss of night still clings to the green carpet.

Not only do such activities favor one's dogs, but sort of tones up the whole system. Seems like some mysterious but potent elixir exists in the dew and when stamped upon enters the pores of the feet and romps all over the rest of the body.

The practice of leaping about moisture-laden pastures is what makes the eighteen members of the Gertrude Hoffmann girls in the Paris edition of "Artists and Models" so beautiful.

Believe it or not, this is the information provided by a Mlle. Florence, premiere danseuse with the big extravaganza. It is her story and she sticks to it.

Coming from the same fount of wisdom are copious sprays of weighty data on the unique method the Hoffmann maids employ to achieve pulchritude and physical perfection.

Some years ago Miss Hoffmann staged a classic ballet in conjunction with a civic celebration of the Mall of New York's Central Park. The event took place early in the morning when the dew was still sparkling on the velvet carpet of green. After an exacting performance the dancers informed their mentor that they felt no fatigue.

Miss Hoffmann made further study dancing in the dew. As a result

"Passing Show"

A. F. Miller announced today that "The Passing Show" will open a week's engagement beginning Monday night, Oct. 18. This is teachers' convention week.

every morning of the year students of the Hoffmann-Hermann School may be seen dancing in Manhattan's mid-town playground. Dancing barefooted in the snows of winter is equally as efficacious albeit less enjoyable.

It is a part of the duties of the advance agent with "Artists and Models" to secure a secluded dell or fen in each city visited on tour. In these sylvan hideaways the Hoffmannians, chaperoned by Mlle. Florence, disport themselves in the eternal quest for health and beauty.

COMEDY NEARING COMPLETION
"Long Pants," Harry Langdon's third feature-length comedy for First National, is nearing completion on the Burbank lot. The cast includes Gladys Brockwell, Al Roscoe and Frankie Darro. The story is an original by Harry and concerns the hilarious incident on adolescence.

ROUNDING ROUND THEATERS

With WALTER D. HICKMAN

Newspaper dramatic criticism just now being discussed and "cussed."

It has been kicked over the lot for years, but now the Theatrical Press Representatives of America, Inc., in the T. P. R. O. A. Quill have opened up the subject again.

In the Quill, the producer and the critic have been invited to answer the question: "Do you favor deferring release of dramatic reviews until same may be written after due deliberation, rather than the present system of rushing reviews to press the morning after premiere?" This is an important question in itself, but a solution of its many problems seem today even miles away.

The current issue of The Billboard has the most sensible suggestion for what is termed the "review evil." The editor of Billboard has this in part to say and suggests as a remedy of the situation:

Now for the system. To defer the report of a premiere is manifestly out of the question. Newspapers simply couldn't afford to be late with such live news. It would be suicidal. But dramatic reviews consist of two parts. One is news, which is urgent. The other is technical criticism, which can be delayed a day or a week. The plan, then, is simply this: Over the first day of a week, defer the critique sufficiently to permit the critic to do a good job of it. A helpful criticism, though it comes along two days or a week after the premiere, is obviously more desirable than a worthless criticism published the day after the opening. Also, an informative news story of the

Our Eddy

Eddy Brown, concert violinist now touring the Keith-Albee circuit, was married to Beth Lydy in California last week. Mrs. Brown will make her appearance with the Metropolitan Opera Company in October and Mr. Brown will continue his tour of the two-a-day. A joint appearance in vaudeville is not unlikely at a later date. Brown is from Indianapolis.

Also, an informative news story of the

opening will serve the immediate purpose much more effectively than a half-baked criticism.

Even under the present system, if there are several openings in one night the regular critic can see and write up only one of them. The others are assigned to more or less unqualified reviewers.

The plan suggested, however, requires the regular critic to see all the new productions in turn and write a formal critique in each case.

There is a difference between news reporting and dramatic criticism.

Any reporter of average intelligence

can attend a premiere and write up a story about it that will fulfill news requirements.

All he needs to do is give the name of the play, where it was presented, the author, producer, cast, etc.; tell what the play is about—direct synopsis, not a parody or a supercilious burlesque of the story—how the audience responded to the play and to individual players; what kind of an audience it was—i. e., unusually friendly, ordinary or "hard-boiled"—and any other observations gathered in the course of the evening.

All this is pure and simple news gathering.

And it means just as much—perhaps a great deal more—to the public than a hasty, snippy, loose and often unclear critical opinion.

It means just as much to the mass of readers—and it would be treating the production with greater fairness—to report how the audience as a whole reacted to the play, rather than how the individual critic or reporter was impressed.

Considering the wide diversity of taste, and the futility of one man trying to prescribe the right kind of entertainment for any number of others, all the "and" and "no" stuff appearing in present-day criticism is very much of a loss.

When a reviewer says, "The audience enjoyed itself tremendously," he indicates that the play appeals to the composite

mind. But when he disdainfully remarks that he had a hard time keeping awake and neglects to mention that the rest of the audience had a good time, he merely misleads the public and does gross injustice to the production.

Hence the advisability of assigning competent reporters to report the news angle and competent critics to do the critical angle.

The test of the suggested system lies in its fulfillment of the demands of the reading public: its fairness to playwrights, producers and actors, and its possibilities in promoting a better understanding of dramatic art.

Even in the smaller cities, where attractions play for only one week, the plan is workable. The news story published the following day will give local playgoers such guidance as they require in deciding whether the play is to their liking. The subsequent critique, even if it appears as late as the following Sunday, will still have interest not only for those who attended the play and can include in pleasant and instructive retrospect, but to anyone who is at all interested in dramatic discussion.

There is, of course, somewhat more than this to the system.

But enough has been outlined to enable anyone to set the idea.

Any critic with real love of the theater and genuine sympathy for theatrical workers in his heart can make much of the plan. As already pointed out, attitude is of prime importance.

Without a sympathetic attitude toward the work, all the qualifications in the world won't help a critic put the idea across.

The system calls for plenty of real mental exertion.

But it is worth-while exertion.

Proper attitude on the part of critics will promote proper attitude on the part of the public.

This in turn will benefit the drama and the theatrical business.

It is in the interests of this welfare that the plan is offered.

And so ends the remarks of the editor of The Billboard in his own magazine.

I am so impressed with his idea that I want readers of this department to think over his remarks and let me know their idea.

It is the public that I want to

hear from and so does the editor of The Billboard.

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