

FRED LOVES SUSIE AND SHE LOVES HIM

Dorothy Stone Will Keep the Family Name in a Commanding Position for Many Years to Come on American Stage, Because She Is Wonderful.

By WALTER D. HICKMAN

You must come over and see Fred Stone and his trick stage-camel in "Criss-Cross."

The camel's name is "Susie" and what a gal of the desert is this Susie.

This female "lizzie" of the hot sands is composed of Joseph Schroeder and Thomas Bell and when it comes to cute tricks, well, "Susie" has more of 'em than Jackie Coogan had when he wore short pants. "Susie" is an important critter in "Criss-Cross."

and Stone sings his warmest love ballad to her. This happens when Stone gets steamed up over a little ditty called "I Love My Little Susie." And "Susie" is right there with her many tricks to hear the Romeo expressions of Stone done to melody. You have guessed it by now that "Criss-Cross" is just the type of a clean, beautiful and funny show that would come from the Stone workshop. This man has never contributed a dirty or a questionable moment to the theater and that is one of the highest compliments that I can pay any actor. Stone has not allowed himself to grow old. This is proven in many instances. His first entrance is by "airplane" when he comes swinging out of the "sky" onto the stage. And he makes his exit by flying through the air with his daughter, Miss Dorothy Stone. And if I start talking about Miss Dorothy just now I will rave about her charm and ability for hours.

Stone is a man of many costumes and characters in this show. He can



Fred Stone

mimic anything and anybody in his own way. And his dancing feet are still mighty young, as proven by his military dance with Dorothy near the close of the show. This dance is one of the many knockouts of "Criss-Cross." It presents both father and daughter at their best. Stone has stuck to his sort of a fairy story musical play for years and in the prologue we see Cinderella, the Fairy Queen, Puss-in-Boots, Cowboy, Raggedy Andy, Scarecrow and many other characters in his former shows holding an indignation meeting.

They are "indigning" because they hear that Stone is going to discard his old characters and is planning to do "Abbie's Irish Rose" in modern dress next season (dines from the play, not original with me.) But the characters win and they all take part in the play that follows.

Stone always does the unexpected in his shows. This is shown by the finale of both acts. In the first act ending we see Stone and Dorothy staging a dance travelogue, and how these two do travel in steps. Here is fine comedy fun of the dance and good dancing, too. Then near the close of the second act we see the two stars do a military step dance which is one of the finest things of the show.

Dorothy Stone is one of the very few young women on the stage today who actually guarantees her future because of her own ability.

Of course, she is the daughter of Fred Stone, but she has real dancing ability, and above all that Stone personality, which she has developed by most careful study and thought. It takes work, tons of hard work, to master the dance as she has. She is no accident. She has come to stay on the stage, and she will keep the family name of Stone fresh and prominent on the stage for many years to come.

She is always charming, whether she is singing or dancing or just talking. She has youth and the marvelous good looks that go with healthy, honest youth. She is a compliment to the stage.

When she is not dancing or clowning with her father, Miss Stone is dancing and singing with Roy Hoyer, a corking good masculine dancer, a pleasing singer, but a much better dancer.

Oh, there are so many things I should tell you about. First, of course, there are the Tiller Sunshine Girls and you know as well as I do that any crowd of girls having the name of Tiller are perfect. Their dancing often stops the show and it should. Then there are the acrobats. Good. Then George Herman, an eccentric dancer who has steps that I have never seen attempted upon the stage. In this "All Baba Babies" number he is a sensation.

And above all, the girls are always completely and beautifully dressed. No nakedness here and what a glorious relief. Many of the scenes are beautiful.

I am sure that you will never have a more safe or more satisfactory chance to spend your money this season than this week for "Criss-Cross." Stone is sure giving you your money's worth. Should be seen by the entire family.

Such shows as this renew ones faith in the theater.

At English's all week.

NICK LUCAS IS NOW THE ARTIST

Nick Lucas has now become the big artist and still growing. That was my thought as I left the theater yesterday afternoon after hearing him tease his guitar as well as his voice into a positive sensation.

I have had an opportunity to study this man and to follow him through various stages of his rapid growth to popularity and fame both on the stage as well as on Brunswick records.

Lucas has been to my house, some seasons ago, and he sat in a corner and played his guitar for hours. He is the sort of a man who is not too busy to greet you. I know that because he had both eyes to see me and time to

Nick Lucas

greet me one night when I was walking down Broadway.

As a man he has not changed—as the artist, yes. Today we are hearing the man sing songs with a fine regard to the beauty of the English language. He has not lost his natural love to play the guitar, but he has placed the guitar toward the front ranks of musical instruments. In other words, he has become the master of his instrument.

Lucas has carefully studied his public and he now knows just how to build his programs. He often varies his selections because he invites his audience to help him decide what numbers to play.

He is sticking to the hits and that is wise because he is speaking the musical language of the hour. But he takes these hits, dresses them up with the melody of his guitar as well as his voice.

Yes, he will play for you "Dreamer and Dreamer" and it is an old number. He will play "Brokenhearted" if you want it and he makes a soothing masterpiece out of "A Night in June." Lucas belongs to that class of men who will never become too big to try and please his audience. He is on top now and he will stay there because he has those qualities which make for enduring success.

Frank Rose and Olive Thorne have a dialect sketch, "Sold," which is known on the stage as "The Swede act." Miss Thorne is a splendid dumb Dora of a special type. Mighty funny act well done.

Johnny Sully and Muriel Thomas have an eccentric comedy offering. Strong in spots and weak in others. This man can dance and should do more of it. The Edna White Quartette is a pleasing musical offering. The Three Armys are equilibristas. The movie feature is "The Cohens and the Kellys in Paris," with George Sydney and what I saw of it, it is funny.

At Keiths today and Wednesday.

GOOD RADIO STARS AT LYRIC

They are called just plain Charlotte and Mary from W.L.W., Cincinnati. And they are good. These two radio stars have a complete selection of songs, some of them duets and some of them solos. Most of them are comic in nature, and they are all pleasing.

Their best number is "Bridget O'Flynn" and it is done most enjoyably. Mary is the pianist and Charlotte furnishes most of the comedy.

There is a comedy skit that is very slangy and full of life. I was most agreeably surprised at the naturalness of the speech. There was nothing stilted about it, as is generally the rule. Some very fair dancing in this skit of Kerr and Watson.

Charles Diamond is a good harpist. This young lady plays some numbers that take rapid execution, but as far as I was able to determine there was no uncertainty on her part. She gives an impression of her father, Charles Diamond, who was a dancer and harpist. This is a tap dance and harp number together.

And then there is Sid Lewis and his hat. Sid had a lot of fun clowning around and even got some people in the audience to help him with the stories that he told. He had a plant in the audience that had a fair voice and afforded some amusement. Sid has a good line of patter and is quite amusing, but hard on hats.

McDivitt, Kelly and Quinn have a novel dance act. It is introduced by the woman buying a piano and having it delivered. It develops that she wants some men for her act that she is to put on the stage and the two movers volunteer for the job. One of them is tall and lanky and the other short, but what a combination. This is a good skit.

Jutta Valey and company have an acrobatic turn that ends with a unique twist to an old idea. All the work is done on a trapeze and the finale comes with the three members of the company turning in the air suspended by their teeth.

A good bill at the Lyric. (By the Observer.)

DALEY SHOW NOW AT MUTUAL

"Bare Facts," Lena Daley's show this season, has tried to break away from the conventional in burlesque and put on a higher class of entertainment than this stage demands.

There are spots where the old trend creeps through and brings back the realization that "Bare Facts" is burlesque. Miss Daley has a better show than she has had previously. In the company is a tall girl that does some solos. This girl is not a dancer, and for some time I wondered why she was in the company. But then I had heard her sing. She has a dramatic voice; I still wonder why she is in burlesque.

Miss Daley has not changed much. She still romps through the show with a dance here and a song there and lives things up generally. The main comedian with the company is Harry Fieldman. As I remember this man he has changed his line of comedy. But he is still slap stick.

This show has more scenic quality than any I have seen so far this season. As burlesque it is only fair. At the Mutual. (By the Observer.)

Other theaters today offer: "The College Widow" at the Indiana; "The Showdown" at the Apollo; "The Harvester" at the Ohio, and "When a Man Loves" at the Circle.

Poison by Error Fatal
By Times Special
NEW ALBANY, Ind., Feb. 28.—Joseph G. Finger, 48, coal dealer, is dead from the effects of poison taken by mistake for medicine.

Gerhardt Again Is a Winner

Noted Lieder Singer Has New and Glorious Program.

To hear Elena Gerhardt, with her exhilarating voice of power and enthusiasm, is to be thrilled most charmingly by the lieder singing which she does.

Her appearance with the Indianapolis Maennerchor last night added another link to her chain of friendship with Indianapolis music lovers, for her numerous appearances here before have made her repeatedly popular. She pleased more than ever last night, if such is possible.

A happy artist, a well chosen program and an enraptured audience, made a most enjoyable evening for all who attended the concert. Her lieder program was varied and with it all each number was more pleasing than the last.

Mrs. Gerhardt's first group was four numbers of Franz Schubert's, the last of which "Abschied," Departure or Farewell brought out the power and emotion of her voice. As an encore to the first group she sang Schubert's "Erkonia" and with this popular number brought her accompanist, Coenraad V. Bos, to the fore. This most difficult accompaniment was mastered completely by Bos in a most excellent manner.

Bos, by the way, with Dr. Franz Wuehler, has as much to do as anyone with popularizing the lieder singing in America. In such a concert as the one last night the accompanist is really an assisting artist and must be given much credit.

The second group given by Mrs. Gerhardt was four folkslieder by Brahms. Particularly was one impressed with her interpretation of "Wie komm ich denn zur Tuer herein."

Volume and range, noticeable throughout the concert, came to the front particularly in the second group of Brahms' numbers, the second of which "Sapphische Ode," was extremely impressive.

The Maennerchor, Karl Reckzeh directing, enjoyed itself immensely during the entire program and gave excellent account of its work in the three groups of two numbers each and two encores which it presented. The first group included "Trost," "Gut Nacht" and the second "Morgen im Walde" and "Heimat." The encore, "S Kimmst a Vogel geflogen," a Saxon folk song, one of the most familiar of the entire program, was welcomed because of that familiarity.

The happiest point during their own program, judging from the faces of members of the Maennerchor, was when they sang Juengst's "Tik e Tik e Tok" and repeated it for an encore.

Mrs. Gerhardt's last group, last

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but by no means least, was made up of six short numbers and Richard Strauss's "Ständchen," for the final encore. "Morgen," by Strauss, opened the group and the artist gave it with much emotion. The second Strauss number was "Schlagende Herzen."—(Reviewed by Mary Farmer).

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