

PRICE FIXING PLANS FOUGHT BY NRA BOARD

Proposal for Retail and Drug Codes Viewed as Dangerous One.

BY RUTH FINNEY
Times Special Writer

WASHINGTON, Aug. 29.—The consumers' board of the NRA is preparing to throw its whole weight into a fight against price-fixing plans proposed in the general retail code and the retail drug code.

If either of the proposed plans is approved, the board believes the consumer will be left without protection on practically all necessities of life except food. In assembling data and arguments for its fight, it probably will be helped by the research and planning division of NRA, which has opposed price fixing in other codes.

The two retailer price proposals are more far-reaching than any others so far considered. Deputy Administrator A. D. Whiteside, who is in charge of these codes, considers them the most fundamental problem with which NRA has had to deal, and believes that if either plan is approved it will "sweep the country," since price fixing in only a few trades would cause chaos in others.

Profit Is Limited

The retail code proposes that no storekeeper shall sell any article at less than his net invoice delivered cost or current market cost, plus 10 per cent.

The retail drug code at first proposed a cost-plus-5 per cent formula, but has modified this provision to read, instead, that retailers and manufacturers may enter into contracts fixing prices on "trademarked, copyrighted or identified merchandise."

Approval of this clause would mean, according to druggists, that "predatory price-cutting" would be stopped. The consumers' board, viewing it in a different light, believes that contracts might be entered into which would force buyers to pay exorbitant prices, with no means of redress.

Seen as Protection

Druggists argue also that the "right of contract" clause would protect independent merchants from large chains, able to buy for less in large quantities. Manufacturers and wholesalers refusing to enter into price-fixing contracts with the retailers would not handle their greatest Rosalind.

Our association with David Belasco in the production of "Sweet Kitty Bellair," one of Miss Crosmans' most gorgeous performances.

"The Christian Pilgrim" at the Liberty theater which cost a fortune to produce and left us stone broke after its failure.

Bernard Shaw's "Getting Married" at the Booth theater in which Miss Crosmans starred with William Faversham.

And lastly, her appearances in the three productions of the "Merry Wives of Windsor," first with Tom Wise and Viola Allen at the Criterion; then with Beerbohm Tree at the New Amsterdam, and more recently as a co-star with Mrs. Fiske and Otis Skinner at the Knickerbocker.

And now in the autumn of life, Henrietta Crosmans makes her debut on the screen. She has signed a three-year contract with Fox and has just finished her first picture, "Pilgrim."

It is not a part I should ever have thought of casting Miss Crosmans for on the stage and her success in it shows her consummate art.

Out in Hollywood, where probably not one in a hundred ever heard of Henrietta Crosmans, they seem surprised at the result, but I am not. I've seen "Pilgrim" and I know that a new and great star is about to rise over the horizon of the silver screen.

You see we've had our ups and downs—plenty of them. Together we've taken this good with the bad, the rough with the smooth.

But through all our years of married life we have stuck together, respecting one another, giving and taking as the tide turned, and with twice a year.

Husband of Star Writes Final Chapter in Series

Major Campbell Today Brings Splendid Career of Henrietta Crosmans Up to the Time of Her Movie Success.

BY WALTER D. HICKMAN

MAJOR CAMPBELL, husband of Henrietta Crosmans, completes his own story of the career of the great star of "Pilgrim" now at the Apollo.

Preceding chapters traced the many struggles that Miss Crosmans experienced before she became a star on Broadway.

Today in the movie, "Pilgrim," she repeats at the twilight of her career a success as great as any she has had on the legitimate stage.

Major Campbell writes as follows:

"Henrietta Crosmans opened in 'Mistress Nell' at the Bijou theater on Tuesday night, Oct. 7, 1900. It was raining cats and dogs and the gross receipts were exactly \$67. But before the play was over, that small audience which had expected to be bored stood on their seats and waved their hats in the air and shouted 'Bravo.'

We sat up all night waiting for the morning papers to see what the critics said and I have never seen such extravagant praise for a play or an actress. Henrietta Crosmans was made.

Neighborhood theaters today offer:

"Hold Me Tight" and "Be Mine," at the Hamilton and Speaks; at the Irving, "Critic Hour" and "The Bott"; "Destination Unknown," at the Belasco; "The Rose," at the Square; "India Speaks," at the Strand; "I Loved You," at the Oriental; "Murders in the Rue Cyrano," at the Plaza; "The Wrecker," at the Ambassador; "Burlesque at the Mutual and at the Colonial."

Business at the Bijou jumped immediately to capacity and Henrietta Crosmans was the talk of the town.

We stayed at the Bijou three weeks and then moved to the Savoy on 34th street, which was then a music hall.

The story of how the syndicate forced us out of the Savoy after several months of capacity business is too long to be told here. But one Saturday night we closed the Savoy and dismissed a capacity house.

Then we went on the road for a few weeks playing to capacity, but were soon back in New York again at Wallack's theater at Broadway and Thirtieth street where we finished out the season.

In the thirty years since "Mistress Nell" we have produced many plays, and Miss Crosmans has appeared in many parts, but there are a few that we like to look back upon with especial pride and satisfaction; not because of the money they made, but because of their beauty and Henrietta Crosmans' joyous performances.

"As You Like It" at the old Republic theater which still holds the record for the run of a Shakespearean comedy, and in which Miss Crosmans was hailed as our greatest Rosalind.

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On the screen, she has done well, but I am not. I've seen "Pilgrim" and I know that a new and great star is about to rise over the horizon of the silver screen.

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