

THE ACTOR MEN, MAY THEY NOT BE HEARD?



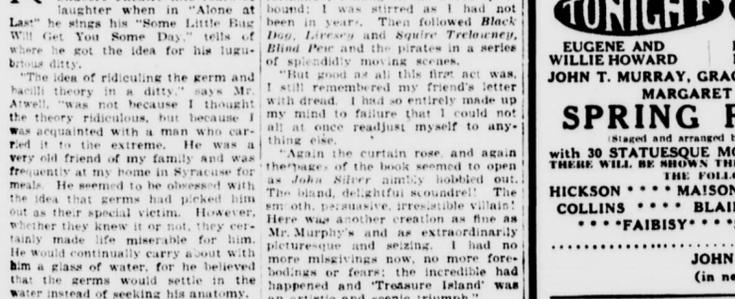
Three Magazine Girls



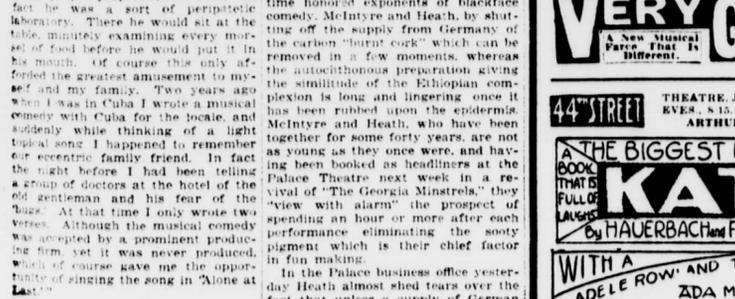
Vivienne Segal in 'THE BLUE PARADISE'



Eleanor Painter in 'THE PRINCESS PAT'



Ada Lewis in 'VERY GOOD EDDIE'



Two Beauties in 'ALONE AT LAST'

ROY ATWELL, who never fails to send the audience of the Shubert Theatre into roars of laughter when in "Alone at Last" he sings his "Some Little Girl Will Get You Some Day," tells of where he got the idea for his lugubrious ditty.

"The idea of ridiculing the germ and bacilli theory in a ditty," says Mr. Atwell, "was not because I thought the theory ridiculous, but because I was acquainted with a man who carried it to the extreme. He was a very old friend of my family and was frequently at my home in Syracuse for meals. He seemed to be obsessed with the idea that germs had picked him out as their special victim. However, whether they knew it or not, they certainly made life miserable for him. He would continually carry about with him a glass of water, for he believed that the germs would settle in the water instead of seeking his anatomy.

"At meal time he would come to the table prepared with small glass retorts, tubes and even a small scale to weigh proper proportions of food. In fact he was a sort of peripatetic laboratory. There he would sit at the table, minutely examining every morsel of food before he would permit it to his mouth. Of course this only afforded the greatest amusement to myself and my family. Two years ago when I was in Cuba I wrote a musical comedy with Cuba for the locale, and suddenly while thinking of a light topical song I happened to remember our eccentric family friend. In fact the night before I had been telling a group of doctors at the hotel of the old gentleman and his fear of the bugs. At that time I only wrote two verses. Although the musical comedy was accepted by a prominent producer, which of course gave me the opportunity of singing the song in "Alone at Last."

Charles Hopkins, producer of "Treasure Island," received the following interesting letter from Lloyd Colbourne, for whose pleasure the play was written by Robert Louis Stevenson:

"Now that 'Treasure Island' is an established success I can venture to tell you for the first time of the heart-breaking misgivings with which I attended the premiere of the play. I went to the little Punch and Judy Theatre in the part of a guest. My friend Henry Blossom, who made the death scene to witness an election, I must explain that a friend of mine, for whose judgment I had profound respect, had seen the play on the road and had written me a scathing eight page letter in regard to it. No words were drastic enough to express his dislike, his scorn, his indignation, his sense of outrage at this unwelcome surprise. My first shock was the sight of Mr. Hopkins as Jim; she seemed, to my prejudiced eyes, exceedingly pretty and most charmingly and engagingly my second was the sight of Miss Egels, who has taken the place of Elsie Ferguson in the play. It will be seen at the Montauk Theatre. Miss Egels has made a great success in this part and has Harold West with her. Others to be seen in Hubert Henry Davies's play are Mildred Cottell, May Edson, Stanley Harrison, Vernon Kelso, C. A. Rolfe and others.

the face in handkerchiefs, into the ears and even up into the hair. It gives a wonderful Senegambian coloring, but it is almost impossible to remove. The early minutes of the play never repeat their natural complexion during the season and both McIntyre and Heath remember a period when they were burnt cork both on and off.

On the other hand, the German carbon preparation is rubbed on the face like cold cream and can be shaded by fine lines drawn with a pencil thus indicating facial expressions—something which could not be done with the old burnt cork. Heath says that he can wash up in four minutes, but the best McIntyre claims is five minutes for a complete removal of the dark makeup. It will be seen that no one, not even the careless singers of the plantation songs, is immune from the terrors of the great war.

James McIntyre yesterday told THE STAR reporter several interesting facts in connection with his long partnership with Tom Heath. He said:

"Tom Heath and I joined forces in 1874—just forty-two years ago—and we have worked together ever since. This, I think, is a record in the theatrical world. People now say Mr. Heath and myself earn our money easily, but with a few hours' work over in the old days we did not figure the length of our working time on the stage by minutes, as is the custom to-day. We were with a minstrel show and the things we had to do would make an actor of this generation faint with awe. We appeared as end men in the first part and contributed a few dances. Then Mr. Heath would do a Dutch turn, after which we presented a negro act, something like the one we will do at the Palace next week. Next we appeared in white face as a song and dance team, and finished up by taking parts in a little drama. Whenever we got a chance we appeared at private entertainments, for which we received the magnificent reward of \$2. Our joint weekly salary at that time was \$20. We made our first important hit in Chicago, where we introduced back and wing dancing. Nothing was known then of genuine negro dancing. We were a long time in the South and we made a real study of the dance steps of the 8-uthern negro. After we introduced them for the first time in Chicago they struck the public fancy and we sprang into favor and our salary went up from \$20 to \$100 a week. In 1876 we introduced our

back and wing dancing in New York at Tony Pastor's. Our dance was a novelty and a change from the Jigs, cloveys and reels of the old minstrels, men such as Fridge, Wambold, Harward and Backus. Then we gradually dropped dancing and took up the comedy side of the stage. Our success in negro character impersonation is undoubtedly due to the fact that we used the pure Southern dialect. We had years of schooling in the South before we ever thought of going on the stage. Every day we came in contact with the Southern darkey and used to enjoy studying his characteristics, manners and dialect. We have a dozen coon dialects all entirely different, as any one who is familiar with Southern negroes knows, so you see it is not difficult to figure out why we last longer than the average blackface actor, who may have no more knowledge of the negro and his ways than he has learned from the comic papers. Our old act, "The Georgia Minstrel," which we will revive at the Palace, has undoubtedly survived hundreds of other negro turns because of the fact of our fidelity to the real negro type."

Maeterlinck has a devout follower in the person of Orrin Johnson, who probably was in pursuit of happiness when he deserted the flesh and blood stage for the screen drama. The interviewer who seeks out this Triangle star will have an easy assignment, for he has some pronounced ideas in advance as to the nature of the completed interview.

"Do you know what is the most splendid thing in the world?" Johnson is likely to say before the other fellow can get in a word. And then, with scarcely any hesitation, the reply: "I will tell you what is the greatest thing in the world. It is just happiness."

"Isn't it funny how all men know that this is all there is to seek, yet how few find it? Why, I am fascinated with this idea of acting in pictures because the photo plays give so much happiness to so many people. I never try to explain pictures or apologize for them. They are too well established as one of our greatest modern industries. But I do like to find the deeper reason for their being, and I think it lies in the happiness men seek and in the fact that pictures seem to help them on their way. You have only to turn aside from the work world into any little theatre and watch the bright story of somebody's happiness unfold before your eyes. Pictures will never stop so long as they bring joy."

Johnson said this and more just after he had completed the film version of the Dumas classic, "The Three Musketeers," which will be shown at the Knickerbocker Theatre as "D'Artagnan." Thomas H. Ince, one of the Triangle directors, believes that the time is ripe for a revival of the swash-buckling tales which were so popular not so very long ago. Orrin Johnson thinks D'Artagnan the finest character of them all, because he had the courage, the invention and the freedom of gladness.

VARIETY IN BROOKLYN

BUSHWICK THEATRE—Elsie Janis continues her vaudeville tour here this week in impersonations of well known stage folk. Others will be Ruby Norton and Sammy Lee, Charles Mack and company, the Werner Amoros Troupe, Maurice and Burkhardt, Lew Madden and Gene Ford and company in "Monday Morning Society" and Antoinette Mortimer, Tyrrell and Holt and the Oxford Trio.

ORPHEUM THEATRE—Marie Tempest with Melville Ellis at the piano is the particular attraction of the week. Others on the programme include George MacFarlane, Sam and Kitty Morton, Milo, Harrison Brockbank and company, Claire Vincent and company, Wright and Dietrich and the Schmetzians.

PROSPECT THEATRE—Cressy and Dayne Dorothy Toye, Gruber and Adelina's Equestrian Review, Gallagher and Martin, Julia Blanc and company, Palfrey, Hall and Brown, Romer and Mitchell, White and Clayton and William Ferry.

STAR THEATRE—"The Tango Queens" is the name of the burlesque organization which comes to the Star this week, presenting a two act burlesque which is said to be of much merit. Harry Harvey and Tom Coyne are the principals in the company.

AMERICA'S FOREMOST THEATRES AND HITS UNDER THE DIRECTION OF SAM S. & LEE SHUBERT, Inc.

WINTER GARDEN 23rd St. Phone 2330-Circ. Eves. at 8:30, \$1.12, \$2.30. Mat. \$1.30 to \$1.50.

SECOND EDITION TOWN TOPICS New Songs, New Scenes and Great Cast including **TRIXIE FRIGANZA**, **BERT LESLIE**, **WELLINGTON CROSS** AND **LOIS JOSEPHINE**, **LEW HEARN** AND **BONITA**. **ELIAN HEHLIN**, **ARTIE MEHLINGER**, **MADE CARREY BROTHERS**, **MARIE LAVARRE**, **JOHNNY JOHNSON**, **MADE**, **BESSIE GRAY**. **THE CREOLE BAND**.

TONIGHT SUNDAY CONCERT TONIGHT **EUGENE AND WILLIE HOWARD**, **FANNIE BRICE**, **RALPH RALPH**, **ADELE ROWLAND**, **JOHN T. MURRAY**, **GRACE HOFFMAN**, **LEW HOLTZ**, **CHATHAM**, **MARGARET EDWARDS**, **LEO KORNAU**. **SPRING FASHION SHOW** (Staged and arranged by Philip Vernon, late of Madison Hotel, Paris). **WITH 30 STATUESQUE MODELS NOTED FOR THEIR BEAUTY. THERE WILL BE SHOWN THE LATEST CREATIONS OF THE SPRING FROM THE FOLLOWING EXCLUSIVE HOUSES: HICKSON * * * MAISON MAURICE * * * HERTZ * * * HARRY COLLINS * * * BLAINE * * * MAISON BERNARD * * * * * FAIBISY * * * STEIN & BLAIN * * * AND GUNTHER.** **AND JOHN CHARLES THOMAS** (in new repertoire of songs).

PRINCESS 109 St. B'way. Phone Greeley 219 Eves. 8:20 M. Wed. & Sat. 2:30. **The Musical Comedy Success of the Season**

VERY GOOD EDDIE A New Musical Farce That Is Different. By Bartholomae, Bolton and Kern. This new musical comedy is a delight from start to finish in which there is not a dull moment. Eves. Sun.

44th STREET THEATRE JUST WEST OF B'WAY. PHONE 7292-BRYANT. EVES. 8:15. MATS. WED. & SAT. 2:15. WED. MAT. \$1.50. **ARTHUR HAMMERSTEIN** Presents

THE BIGGEST MUSICAL HIT IN A DECADE **KATINKA** A BOOK THAT IS FULL OF LAUGHS. BY HAUERBACH AND FRIML. Authors of "HIGH JINKS" and "PIRELY".

WITH ADELE ROWLAND AND TROY BARNES, NOTABLE CAST **ZDA MEADE**, **A ROBINST**, **COUNT GRIMALDI**, **MAY THOMPSON**, **BORCEY**, **EDMUND MAKALIF**, **CHORUS OF 70**.

LYRIC 42nd St. W. of B'way. Phone 5216 Bryant. Eves. 8:20. Mat. Saturday 2:20. **A. H. WOODS** Presents

ABE MAWRUSS POTASH & PERLMITTER IN SOCIETY "ABE AND MAWRUSS' FUNNIER THAN POTASH AND PERLMITTER."—Charles Harmon, Eves. World.

MANHATTAN 31th Ave. **TO-MORROW NIGHT** **ABERC** **BIGGEST EVENT OF THE SEASON. A CONTEST TO A FINISH.** **ZBYSZKO** This contest starts at 9 sharp. No return match under any circumstances.

BOOTH 4th W. of Ry. Phone 600-Bryant. Eves. 8:15. Mat. Wed. 2:15. **FIRST WEDNESDAY EVE. JAN. 11** Harrison Gray Blake & George Mosser present

48th STREET Theatre 48th St. Eves. 8:15. Mat. Thurs. & Sat. 2:15. **MESSRS SHUBERT Present** **JUST A WOMAN** BY EUGENE WALTER. **LOUIS DE FOE** IN THE WORLD: Thrills and thrills trim new Walter play. Proceeded rapidly and to increasing excitement. Has vivid, swiftly moving scenes.

CASINO B'way & 59th St. Phone 346-Greeley. Eves. 8:15. Mat. Wed. & Sat. 2:15. **200th Time Tuesday** **THE BLUE PARADISE** **CECIL LEAN** The most exciting of all vaudeville.

39th STREET Theatre 39th St. Eves. 8:15. Mat. Wed. & Sat. 2:15. **EMILY STEVENS** **THE UNCHASTEN WOMEN** By Louis K. Anspacher. "WITH STAGE PLAY AND WITH REALLY WORTH WHILE."

SHUBERT Theatre 41th St. W. of B'way. Phone 543-Bryant. Eves. 8:15. Mat. Wed. & Sat. 2:15. **ALONE AT LAST** The most popular play of the season. It has remained for Miss George to produce what is far and away the most amusing, the most important, the most gripping play of the season. I emphasize the amusement in order not to frighten away timid souls by mentioning too prominently the fact that it is a comedy. It is a play that is not only more the audience to laugh, but to the finest heights of human feeling. Of course.

From Louis Shubert's review in the Globe of "Major Barbara."

GRACE GEORGE and her Playhouse Company in **BERNARD SHAW'S MAJOR BARBARA**

HIP-HOP DROME

MANAGEMENT TO-NIGHT SUNDAY AT 8:20. **SOUSA AND HIS BAND** AND GALA LAST NIGHT APPEARANCE **FAREWELL TO MR. & MRS. VERNON CASTLE** in a series of Dancing creations they made famous. Together with Two Distinguished Guest Stars **JULIA CULP** and **MRS. KATHLEEN PARLOW** BOX OFFICE OPEN TO-DAY FROM 10:30 A. M.

CHARLES DILLINGHAM TWICE EVERY WEEKDAY AT 2:15 AND 8:15— **BEATS ALL KNOWN RECORDS ANYWHERE IN THE WORLD** **HIP-HIP HOORAY** 1000 PEOPLE HUNDREDS OF DANCERS. **THE RENOWNED ICEBALLET** That Started the Whole Universe A-Shaking. Staged by R. H. BURNSIDE. **EVERY EVENING & SAT. MATINEE** Best Seats, \$1.00. **EVERY EVENING & SAT. MATINEE** Best Seats, \$1.50. **FOUR BOX OFFICES** ONE OPEN ALL NIGHT. Mail orders with remittance filled as received.

F.F. PROCTOR'S 233 ST. N. 4th Ave. N. E. 4th Ave. N. E. 4th Ave. N. E. **TOMORROW AFTERNOON** **THE BIRTH OF A NATION** D. W. Griffith's Massive spectacle. **Cost \$500,000** **8 Months to Produce** **18,000 PEOPLE** **3,000 HORSES** PRESENTED PRECISELY AS DURING ITS RECORD-BREAKING RUN OF 10 MONTHS AT THE LIBERTY THEATRE. **23rd St. 1st Nat. Feature Film Plays 10c** **Week of Legal Vaudeville** **Mat. 2:15, 4:15, 1:15 12:15 P.M.** **Jan. 31** **Nights 8:15 with Rev. 10:15**

B.F. KEITH'S **PALACE** BROADWAY AND 47th STREET **EVERY NIGHT 25, 50, 75c, \$1, \$1.50** **1,000 ORCH.** **SEATS, \$1.00** **TWO BIG CONCERTS SUNDAY** BEGINNING MON. MAT. JAN. 21ST. **SPECIAL ENGAGEMENT** FIRST METROPOLITAN APPEARANCE IN YEARS. **M'INTYRE & HEATH** **BLACK FACE KINGS OF COMEDY** IN A REVIVAL OF THEIR CLASSIC DARKY SKIT "THE GEORGIA MINSTRELS." IMMORTAL MIRTH OF THE SOUTH LAND. **WILBUR MACK** AND **NELLA WALKER** AND CO. in An Elaborate New Production. "A PAIR OF TICKETS" **MORRISSEY & HACKETT** **THE NEW PRODUCER** ORIGINAL SONGS AND DANCES. **JOE COOK** **FLORENCE HARDEMAN** THE ONE MAN VAUDEVILLE SHOW. VIOLIN SOLOIST WITH SOUSA'S BAND. **MERIAN'S CAN'VE NO CRY** **REPTORAL** ENGAGEMENT EXTRAORDINARY. THE GREAT CHARACTER ACTOR. **HENRI de VRIES** A SPECTACULAR MELODRAMA MORE THRILLING THAN A MODERN TRIAL. IN WHICH HE PORTAYS A MAN SEPARATE AND DISTINCT CHARACTER, SUPPORTING HIMSELF AS STAR.

COLONIAL B'way & 62nd St. **THEATRE FRANCAIS** 19 W. Theatre Bryant 19th. Eves. 8:20. Mat. Thurs. & Sat. 2:20. **LE POISSON** **MORTON & BELLE MOORE** **AMETA** **STAR** JAY near Fulton St. Telephone Main 1893. **WEEK STARTING JAN. 24** **Brooklyn's Own Show** **HARRY HASTINGS' TANGO QUEENS** With Tom Coyne, Lena Davies and a Dozen of Dainty, Dimpled Beauties, Six Applauding Scotch Flashes of High Life Entirely Smothered With Girls, the Greatest Fun Burlesque in BROADWAY. **DON'T MISS IT** EVERY NIGHT. **TWO BIG WRESTLING BOUTS** **TODAY & TOMORROW** **10 VAUDEVILLE ACTS** **MAJESTIC** Starting Mon. Jan. 21. Eves. & Sat. Mat. 2:20. **Henry E. Losson's & Victor Herbert's** **B.F. KEITH'S ORPHEUM** Matinee Daily. **WEEK STARTING MONDAY JAN. 21** **CONCERTS** **MARIE TEMPEST** **GEORGE SAM & KITTY MACFARLANE** **MORTICE** **CLAIRE VINCENT** **CLAIRE VINCENT & DIETRICH** **THE SCHMETZIAN** **MONTAUK** Eves. and Sat. Mat. 2:15, 4:15, 7:15, 9:15. **IF H. DAVIES' ORPHEUM PLAY** **"OUTCAST"** Next Week. **FISKE O'HARA**

COLUMBIA B'way & 47th St. **BILLY WATSON AND HIS BEEF TRUST** **PARK THEATRE** 20th St. & Ave. C. Col. Circ. **SEE THIS WONDERFUL WAR FILM** **Europe's Reign of Terror** **WASHINGTON SQUARE PLAYERS** **"Clod"**, **Roosthouse**, **"The Teur"**, **Red Cloak**.