

At the Theaters

Gertrude Hoffmann
in *Sumurun*
At the Orpheum

Clare Weldon
in *Twin Beds*
At the Brandeis

Cyril Maude
in *Grumpy*
Coming to the Brandeis

Tiny Turck
At the Orpheum

Gertrude Barker in *The Winning of Barbara Worth*
At the Brandeis

47 Reeves
At the Gayety

AT THE Brandeis four days, beginning next Sunday, with Wednesday matinee, Selwyn and Company will present the three-act farce, "Twin Beds," written by Salisbury Field, newspaper man and novelist, and Margaret Mayo, author of "Baby Mine" and "Polly of the Circus." The story deals with life in New York flat houses and the characters for the most part are young married couples all living in the same big house and a moral is pointed that too much familiarity in such a case is not conducive to marital happiness.

One of the newly-weds is Harry Hawkins, a youthful business man, and his charming wife. He is a believer in peace and quiet in his home, the slippered feet and that sort of thing, while Mrs. H. is of the butterfly type, fond of company and with an ungovernable propensity to make friends of all her neighbors with the consequence that their apartment is the Mecca of all sorts of people, much to the disgust of her husband. Another one of the couples is an excitable Italian tenant with an American wife, very up-to-date, starchy young woman, who has been a vaudeville actress, and who had rescued her son of Italy from a cabaret and turned him into a \$2,000 a night favorite at the Metropolitan opera house. She is exceedingly jealous of her "wop" as she lovingly calls him and becomes perturbed at his innocent attentions to the lovely Mrs. Hawkins. Both she and Mr. Hawkins decide it is better for their peace of minds for their respective spouses to be treated to a change of scene. Unfortunately, however, they again find themselves under the same roof. The complications follow thick and fast, but of course the tangled threads are finally unraveled. In the cast of "Twin Beds" at the Brandeis will be Lois Bolton, John Welch, Clare Weldon, Auguste Aramind, Susanne Morgan, Helen Eddy and Fred Osh.

"The Winning of Barbara Worth," a dramatization by Mark Swan of the novel by Harold Bell Wright, comes to the Brandeis theater next Thursday for an engagement of four days with a matinee Saturday. The dramatization shows a gripping prologue and three acts. The scenes are all laid in the great American desert, the reclamation of which in the hands of the earnest men and faithful women is the theme. The love story intertwined is of the old-fashioned sort, in which a woman of ideals awaits a man of red blood, courage and mastery.

Thurston, the magician, will be the attraction at the Brandeis theater for three days beginning January 19. It is said this celebrated artist brings the largest company of assistants and the most elaborate scenic, electric and mechanical equipment ever employed in the presentation of an entertainment of this character.

Mr. Cyril Maude, the celebrated English actor, will be the attraction at the Brandeis theater for three days, beginning January 12, in "Grumpy," the play that he appeared in for a full season at Wallack's theater, New York, and later took to London, where, at the New theater, it Broadway success was duplicated. "Grumpy" is a comedy, with a good mixture of melodrama and is the work of Horace Hodge and T. Wincy Percival. It has a detective story of a very original type, and it calls for character acting of the very highest order, the central figure being that of an octogenarian criminal lawyer of London, who proves, when the honor of his household is affected, to still retain the astuteness and shrewdness instincts, that a quarter of a century previous had made him the most feared prosecutor of Old Bailey. Three of the scenes picture the life of an English country home, and one glimpses stirring incidents in London. The story is told with quality humorous effect, and the rare characterization of an aged man, contributed by Mr.

Maude, makes the little role a classic of the stage.

Mischa Elman, the youthful violin genius, will be seen at the Brandeis theater in the near future.

Of the many musical comedies produced in New York last season none won greater favor than did "The Only Girl," which is to be presented at the Boyd theater for three nights and Wednesday matinee, commencing Monday, January 19, under the management of Joe Weber. It was this manager who felt assured that the combination of Henry Blossom, librettist, and Victor Herbert, composer, could not possibly fail and that he might in his surmise be evidenced by the fact that "The Only Girl" ran the entire season in New York, for a time at the Thirty-ninth street theater, and later at the Lyric.

Manager Weber promises a splendid production of "The Only Girl," and has engaged a cast of superior excellence, among those who will be seen here being Edna Murray, Cecelia Novasio, Genevieve Houghton, Elsie Baird, Regina Richards, Ann Walker, Nellie De Grasse, Franklin Farnum, Tom Burton, Russell Lennan, Frank Coombs and Alfred Fisher.

"A Pair of Sixes," the laughing hit of the century, will be at the Boyd two nights, January 16 and 17.

One of the most important events of the coming season at the Boyd theater will be the farewell visit of Sir Johnston Forbes-Robertson. For his last American tour his repertoire will include his epoch-making Hamlet, Kipling's "The Light That Failed," and "Fasting of the Third Floor Back," three of his most successful and popular plays. He will appear in this city January 31, February 1 and 2, with matinee Wednesday, February 2.

Gertrude Hoffmann in "Sumurun" holds forth the promise of being the most pretentious act ever sent around the vaudeville circuit. She comes to the Orpheum for the week starting matinee today. The company of pantomimists, musicians and artisans assisting Miss Hoffmann numbers over a hundred. "Sumurun" is a wordless play of life and love in the Orient, taken from "The Tales of the Arabian Nights," in which Miss Hoffmann appears as "The Beautiful Slave of Fatah Enchantment," while Hammed Shrif is the vengeful hunchback of the theater booth. The production is described as diffusing an atmosphere of the charm and mystery that has perpetuated the old stories of the past that are among the everlasting bits of fiction that never fail to arouse the imagination. A runaway is to be built from the foyer to the stage of the Orpheum, and over this runway the players make their exits and entrances. The

action of "Sumurun" is accompanied by music by Victor Hollander.

As it will require more than an hour to present the eight scenes of "Sumurun," the remainder of the week's bill will embrace just four acts. James Kello and Blanche Leighton with a skit called "Here and There in Vaudeville" are scheduled for a versatile bit of entertainment. Galetti's Baboons, one of the best of similar offerings, is called "A Day at the Races" and embraces a large assortment of stunts with hilarious comedy. Mignotto Kolin returns after an absence of several seasons. The vivacity of her personality and her graceful dancing are well established here. Sharp & Turk are neat dancers, have melodious songs and present what they name a southern specialty. The Orpheum Travel Weekly will show the lovely Chenoncaux district of France, and Gary, one of the most charming resorts in the Russian Caucasus will also be presented.

Al Reeves' "Big Beauty Show" is at the popular Gayety this week. Mr. Reeves' company is the best he has ever had, including Al Green and Arthur Thornton, and Margie Demorest, Ruth Wilson and Rene Cooper. As special added attractions Mr. Reeves has engaged the Manton Comedy Four, Ball and Marshall, novelty musical act, and Joe Simon, the piano soloist. Al Reeves is a host in himself, but always has made a point of securing an assemblage of pretty girls for his chorus and dancing ballet. "Blumming" is the title of the burlesque which will be presented. George M. Cohan has given Mr. Reeves permission to include his popular "Amazing Ragtime" in the musical numbers of the show. Today's matinee starts at 2 o'clock.

In announcing "The Lion and the Mouse" as the bill of the North Bros. Stock company for the week starting matinee today, Manager Cole of the Krug theater is confident that this offering will cause more comment than any dramatic event of recent months in this city. The play affords sport North and Genevieve Russell opportunities to bring out their versatility. Mr. North as the lion, in the person of John Ryder, and Miss Russell as the mouse will charm and please their many friends. It will show these stars at their best. Other members of the company will give the support. The policy of respectability which has been inaugurated and maintained at the Krug is bearing fruit and the presentation of high class plays at movie prices has proved something of a revelation. The Chicago Ladies' orchestra will have another program for the week. The seat reservation system at the Krug

Allies' Indecision Causes Roumania To Fear to Fight

(Correspondence of The Associated Press.)
ATHENS, Nov. 25.—One of the last issues of the Balkan Courier, published by the Serbians at their former capital, Nish, contained a long explanation of Roumania's attitude, written by a prominent Roumanian statesman, and published in Serbia with the permission of the Serbian censor.

"When it comes to fighting Germany," writes the Roumanian spokesman, "we are bound to tell you frankly that we are too weak to defend you. I can well understand that you in Serbia are surprised at Roumania's inactivity in the face of Bulgaria's attack on you. But our attitude is dictated by the circumstances which we have to face. If it were a matter of a conflict between Bulgaria and Serbia we should not hesitate to take up arms on your side, as, indeed, we did in 1913. Unhappily, this is not a war with Bulgaria only, but it is a question of participating in the terrific struggle between the Germanic powers and the quadruple entente. Serbia has not been attacked by Bulgaria, but by Germany, with Bulgaria as a subordinate ally.

"None but the great powers of the quadruple entente can face Germany and its allies. But when can we count with certainty on the effective intervention in the Balkan peninsula of England and its allies? Nobody can answer this question. We all know what Germany wants and what Germany will do. But does anyone know what the quadruple entente will do? You know very well that the quadruple entente is not a harmonious whole. The agreement of September 3, 1914, only binds its constituents not to conclude a separate peace; but no provision was made for a common and unified policy in conducting the war. In this respect each of the four powers (England, France, Russia and Italy) has retained its own freedom of action. The result is that in every new situation the quadruple entente is obliged to confer as to what policy shall be adopted, and such negotiation, even though they produce a perfect accord, inevitably means delay.

"You will surely understand that in these circumstances every neutral country, and particularly Roumania (with its dangerous geographical position), must take care not to incur the hostility of Germany in return for the empty friendship of the quadruple entente.

"This is the secret of Roumania's attitude, and probably of that of Greece."

Russia Prosperous During Absence of Dear Little Water

(Correspondence of The Associated Press.)
STOCKHOLM, Nov. 22.—Vodkaless Russia is unbelievably prosperous, even in the midst of war, writes the editor of the Dagens Nyheter after a long trip through the Russian provinces, but there is still a great danger, for the peasant has as yet found nothing to take the place of the saloon as a center of recreation and amusement. Stories are told of cases of suicide owing to the dullness of life now that the "dear little water" has been put out of reach.

"In the towns there has never been so much prosperity as at present," remarks the editor. "Beggars have disappeared from the streets and the masses are better fed and better clad than ever before.

"It is, however, in the villages that the blessings of teetotalism are most apparent. The hundreds of millions formerly spent in the spirit shops now remain in the pockets of the peasants. Millions of working days, formerly wasted in drinking bouts and their after-effects, help to line the pockets.

"The net result is that the Russian villages, so to say, roll in money. Meat, formerly eaten once or twice a year, is becoming part of the daily fare, and dwellings and farming utensils and decent clothes are being purchased out of savings by the agricultural population.

"The one danger with the increase of economic strength is the possibility of a decrease of moral strength. Vodka filled a void in the empty and listless life of the peasant. He wonders now how he shall spend his free time and his superfluous money.

"The teetotalers are alive to this danger, and already, in certain districts of Russia, 'people's houses' are being provided, equipped with libraries, tea, lecture and reading rooms and cinematographs.

Dummy Machine Gun to Scare Off Enemy

(Correspondence of The Associated Press.)
PETROGRAD, Nov. 23.—Dummy machine guns, which make a noise like the real thing and thereby scare off the at-

Attacking enemy are reported to be one of the latest innovations tried by the Austrians on the southern front.

It is a well known fact that infantry, once loosed on a charge upon trenches defended with rapid-fire guns, are apt to swerve instinctively from points where the Maxims seem to be thickest. However dense the roar of heavy artillery during attacks, the short, sharp barking of these little guns is still distinctly audible. In order to increase the psychological effect of machine gun fire, the Austrians therefore hit upon the plan of mounting in their trenches, alternately with real Maxims, a large proportion of dummies. These produce a rattle identical in sound with that of the real gun, and are operated by rapidly turning a handle.

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