

TIMBERG

FIDDLER

OFFERING music, clever lyrics and bright comedy, Herman Timberg comes to the Orpheum this week as one of the headlining attractions. Another stellar offering will be the Ford sisters in the "Ford Revue of 1916." Herman Timberg wrote the music for the "Passing Show of 1916," and also for "Doing Our Bit," and likewise for the musical comedy, "Over The Top." His present act is called "The Viol-Inn." Mabel and Dora Ford, formerly of the Four Fords, present an elaborate dancing act of five numbers, four of which are new. The fifth is a step-dance which unfailingly rouses enthusiastic approval. "Hello, Dixieland" is the first dance, the second is called "The Billposters," and the third is an original waltz, and the fourth is called "The West Point Military March."

All Herman, one of the few black-face comedians who is merely a vaudeville monologist. Snappy songs and stories are to be offered by Sidney Townes, assisted by Otis Spencer at the piano. A voice described as phenomenal and freakish is the chief asset of the effective entertainer, Jean Barrios. His performance is a decided novelty. "The Little Marvel" Ely, has a unique method of being exceptionally entertaining. Two brothers, Los Rodriguez, have a pitch-act. One of them balances a long pole on his shoulder, and the other performs sensational feats on the pole. Once again the Allied War Review will show interesting motion pictures of the American and allied troops. The subject of the films for the Orpheum Travel Weekly will be Chiffa Gorge, in Algiers. Another feature will be Yermak, the largest ice-breaker in Russia.

"The Broken Rosary," a new play by a new author, will be offered today at the Boyd for the week. The Broken Rosary is a new comedy drama of youth dealing with money, marriage and base ball. The heroine of the play, a young girl, is a base ball enthusiast and deeply in love with a base ball pitcher. Their devotion received a rude shock when the girl's mother announces that a millionaire, and a divorced man, has been selected as the bridegroom. The young base ball player appeals to the parish priest who sets himself to the task of preventing the loveless marriage and sacrifice of the young girl. How this is accomplished is brought out most entertainingly as the plot, replete with thrills and comedy is unfolded. Matineses will be given today, Wednesday and Saturday.

The colored scenes in the Pathé special feature, "Infatuation," starring Gaby Deslys, showing at the Brandeis theater four times daily for the entire week beginning today (with the exception of Thursday evening) mark the highest point in the achievement of chromatic screen display, in which the house of Pathé was the pioneer more than 20 years ago. The scene depicted is a performance on the stage of the Casino de Paris at the time of the presentation of the spectacular novelty of the human flag, now produced at the New York Hippodrome.

A company of girls mount a huge frame and the arrangement of their costumes furnishes the colors, first of the French tricolor, and then of Old Glory. The rest of the brilliant performance is shown with its glittering ballets, evolutions and groupings.

When William Faversham was looking about for something to produce after "The Old Country" failed to appeal to the public, he thought of R. C. Carton's sparkling comedy, "Lord and Lady Algy," in which he had made one of his greatest successes while a member of the Empire Theater company. He reread the play and it seemed to him as fresh as when it was first produced. Maxine Elliott was having dinner with the Faversham's her brother-in-law, Sir Johnston Forbes-Robertson, so Faversham asked her if she would return to the stage to play Lady Algy. She replied that she did not intend ever to appear on the stage again, but the idea appealed to her and she eventually promised to join his company.

The result is that William Faversham and Maxine Elliott will be seen at the Boyd, January 23, 24 and 25, matinee Saturday, after one of the most phenomenally successful tours in the east ever scored by two players. "Lord and Lady Algy" was not changed materially for the audience of today beyond the references to taxis instead of cabs, being a well-made play, written in the days when style and manner were considered essentials to all good comedies. "Lord and Lady Algy" is a refreshing entertainment in these days when authors think their task is finished if they give a little punch to a scene with little or no style or technic.

Faversham has brought together many notable casts, not only in Shakespearean but in modern plays, but he has never equalled the organization he has assembled for "Lord and Lady Algy." In addition to Miss Elliott and himself, the company includes Mary Compton, Emily Fitzroy, Maud Hosford, Frederick Lloyd, Philip Leigh, Robert Ayton, Harvey Hayes, Percy Waram, Franklyn Fox, Herbert Belmore, Jess Smith, Frederick Raymond, Eleanor Benedict and others.

There are twenty scenes in the "Hitchy-Koo" meandering of 1918 and the variety and character of the action are indicated by the titles— "The Miller's Daughter," "Amputating the Plot," "The Golden Glades," "The Vendue," "Somewhere in Brooklyn a Flower Shop," "Somewhere in the Wildest West," "The Cabaret Girls," "One Arabian Night," "Oh, What a Beautiful Baby You Have Turned Out to Be," "Dinner at Seven," "Tokio on Broadway," etc., etc. Ned Way-

AT THE
THEATERS"Hitchy" is Coming With His
"Forty Under Twenty"

RAYMOND HITCHCOCK comes to the Brandeis theater January 19, 20 and 21. Also we bring him a salutation—but not for the same reason. Rather because he isn't a great actor and because we enjoy him just about as well as if he were. We imagine that he would be the first to put his hand in front of his face and giggle if anyone intimated that he would some day fit the shoes of Richard Mansfield.

Hitchcock's mission in life isn't to act, but rather to exhibit himself as he really is for our entertainment. Probably the pessimist wishes that he could smile. We all look at Hitchcock and wish that we were as happy as he appears to be. He's a fine tonic because he is assuredly one of the funniest fellows on the stage of our theater.

Aside from all that, he is a good showman. He knows what people like and he gives it to them. He's not only a comedian, but he has the comedic sense that warns him what will be pleasing to all who go up to the theater to see and hear. It has been said that he has as many corners as a Queen Anne cottage. He has. And you never know just which angle will be thrust forth prominently. Usually, however, he will make you giggle as a first consideration, and then he'll not be lax in providing something to please your eyes.

Hitchcock is an adept at the selection of a decorative chorus. Somebody asked him how he did it and he replied that eyes and voice were the best guide. "In them you can best read real human nature," he added. "Of course a good figure is an essential, fine features and the

shape of the head are necessary to what is popularly known as good looks, but although these are points of value, if they are without eyes and voice, it's like a watch without a spring. In other words, the spark of human nature's greatest endowment, the soul, is missing. A chorus girl with little culture of schools, but possessed of this spirit, shows it in a grace of manner and kindness of voice and eyes that I always consider real beauty. She is always respectful and self-respecting and that is an asset of personality that goes farther in pleasing people than the cold clearness of those with experience, which ices feeling and hardness looks and voice.

"My big aim is to have a chorus of 40 under 20. It is the age period of zest and relish, and, with the foundation of good nature, as I have suggested, the way is made easy for a stage performance in a big show that does not offend from too much maturity or bored familiarity."

Last year Mr. Hitchcock was a regular manager, paying about as much attention to the "front of the house" as to the stage. As the year progressed, it seemed necessary for him to choose between the two. The stage won and he decided to keep on spreading the gospel of good cheer from the rooftops. The present "Hitchy-Koo" of 1918 is managed by A. L. Erlanger, Charles Dillingham and Florenz Ziegfeld, all top-notchers in this kind of work. The present offering has about 20 scenes and adheres to the general pattern of entertainment that made Hitchcock popular.

Close-Ups and Cut-Outs
By Gould

THE long felt need for pictures showing the activities of the United States navy afloat as well as the training of our boys in blue at the Great Lakes Naval Training station is at last being met in the great navy picture "The Making of a Sailor," an official government film which will be shown daily this week at the Muse theater. All parents, brothers and sweethearts of boys in Uncle Sam's navy should make it a point not to miss this picture which vividly portrays many incidents of life in the navy about which they have read in the letters of their loved ones.

Behind the appearance of Miss Anita Stewart in "Virtuous Wives," the first production to be made by her own company, is an interesting series of events, which started a year ago when Louis B. Mayer, Boston film magnate, sought to obtain her release from the Vitagraph company and launch her as an independent star in a series of productions based on famous stories.

Mr. Mayer finally concluded his negotiations with the Vitagraph organization by paying them a cash bonus, said to run into five figures, for cancelling the contract they held for Miss Stewart's services.

This is believed to be the first time that a motion picture producer has paid an extravagant sum in addition to the amount involved in the direct contract with the star, for the release of that personage from another agreement.

It is the little things that go to make the big things in the movies as well as elsewhere. Saw a feature film 'tother evening. The film cost a hundred thousand dollars to make. It's up in the bleak northwest in winter, dear heart—up in the cold northwest! Enter the dispr'it villain into the log hut, shaking the snow from his heavy fur coat. He is greeted by the little woman who has been sitting by the fireplace

Mabel and Dora Ford,
Famous Dancers

If you love dancing—and who doesn't?—genuine dancing of a rare sort, inspiring, joyous, living, you get what you want by seeing the Ford Sisters—Mabel and Dora. Vaudeville has presented many dancing teams from time to time, but in the opinion of their thousands of admirers, none has surpassed the graceful gliding Ford Sisters. They represent the modern dance at its best. Originally they were members of the famous Four Fords, perhaps the best known dancing quartet in America until their dissolution a few years ago. Mabel and Dora chose to stand together as a team, to develop into a dancing duo such as the stage has

never seen before. Possessed of a great deal of natural beauty and charm, they have made dancing as much a part of their lives as the process of breathing, eating, drinking and their work shows the effect of it in the most desirable manner. Artistically, their offering is a symphony of color, music and movement. They carry their own pianist and are thus able better to synchronize the music with the dancing.

Wellington Cafe

C. F. REIMER
SPECIAL SUNDAY DINNER\$1.00
Oyster Cocktail Green Olives

Conomino Au Ries

Fillet of Trout, Hollandaise Sauce

Roast Turkey, Giblet Gravy

Roast Capon, Celery Dressing

Roast Goose, Apple Dressing

Potatoes au Gratin

Creamed Cauliflower Wax Beans

Waldorf Salad English Plum Pudding, Hard Sauce

Apple, Pumpkin or Mince Pie

Coffee or Milk

THE TUESDAY
MUSICAL CLUB

Presents

MARIE MIKOVA

Pianist and

WARREN PROCTOR

Tenor at the

Brandeis Theatre

Thursday evening, January 16

8:15 o'clock

Prices 50c to \$1.50

Seats on sale Monday, Jan. 13

No War Tax

EMPRESS

GALL ITIN' OR K.

DUBLIN GIRLS

De Inter. & Rose

IRVING and WARD

"FAN-FAN"

WITH

Fox Kiddies

BILLY EST COMEDY

World film salesmen have been tabulating the kinds of films different cities like. Denver likes them with lots of humor and American stories. St. Louis bars underworld "stuff" and doesn't favor war dramas. Chicago likes love stories with human interest in them. New Orleans likes the ones with thrills. Omaha likes them all.

Florence Reed who is making her debut in motion pictures this month is also appearing in a most successful stage appearance in "The Road to Destiny" in New York.

"Bringing the Boys Back Home," the story of American ships and how they are to return Uncle Sam's army to America, will be the release of Educational on January 31.

Matinee — Every Day 2:15

Orpheum

Phone Doug. 494

Every Night 8:15

WEEK STARTING SUNDAY, JANUARY 12

HERMAN TIMBERG

Dora FORD SISTERS

"The Viol-Inn" in
A Young Musical Comedy by Herman Timberg with Billy Abbott and the Dancing Violin Girls

SIDNEY TOWNES
In Snappy Stories and Songs
Otis Spencer at the Piano

JEAN BARRIOS
Offers a New Version of Melodious Camouflage

"ELLY"
The Little Marvel

LOS RODRIGUEZ
Perchistas

AL HERMAN

The Black Laugh
The Assassin of Grief and Remorse

Official
Weekly Allied War Review

Orpheum Travel Weekly

Matines, 10, 25, 50c; Boxes and Stalls, 50 and 75c.
Night, 10, 25, 50, 75c and \$1.00.

BRANDEIS THEATRE

3 Nights Beg. Next Sun. Jan. 19

Seats Tomorrow—Prices 50c, \$1.00, \$1.50 and \$2.00

WORLD'S BEST LAUGHING SHOW

RAYMOND HITCHCOCK

In His New Revue HITCHY KOO-1918

Company of Pre-eminent Personal Importance.

Chorus of Forty Under Twenty.

RICHER, BIGGER, BETTER, FUNNIER THAN EVER

BOYD ALL WEEK TODAY

Matines Today, Wednesday and Saturday—25c, 50c

THE AFFILIATED PRODUCTION COMPANY
Presents

"THE BROKEN ROSARY"

A Comedy Drama of Youth, Dealing With Marriage, Money and Baseball.

NIGHT PRICES—50c, 75c, \$1.00

Next Sunday, for Four Days. First Time at Popular Prices

"MARY'S ANKLE"

Thursday, Friday and Saturday—Matinee Saturday

January 23, 24, 25

Mail Orders Now—An Extraordinary Engagement

WILLIAM FAVERSHAM

MAXINE ELLIOTT

In "LORD AND LADY ALGY"

Nights, \$2.50 to 50c; Saturday Matinee, \$2.00 to 50c

4-Shows Daily-4 AT...
1-3-7 & 9 p. m.

BRANDEIS THEATRE

TODAY---ALL THIS WEEK,

A Great French Cinema Masterpiece, Featuring the Most Talked of Woman in the World---GABY DESLYS, the Famous French Dancer and Leader of Fashions

GABY DESLYS
Infatuation

BY MARCEL L'HERBIER

Directed by LOUIS MERCANTON

Produced by THE ECLIPSE FILM CO.

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