At the Theaters

Carolyn Thomson in "MAYTIME" – (BOYD'S)

Fanchon and Marco in "Let's Go" (BRANDEIS)

(GAYETY) Evelyn Cunningham

Margaret Anglin Coming to the Brandeis

(ORPHEUM) Gertrude Hoffman

Belle Hawley (ORPHEUM)

Miss Hewitt (EMPRESS)

"MAY TIME" CLOSES BOYD'S

AT the Boyd theater for the farewell week of its career Messrs. Shubert will present their great company of the long New York run in "Maytime." William Norris, Carolyn Thomson and Melvin Stokes are the featured artists. "Maytime" is so far removed from the tough and tumble, jazz-jangle of conventional musical comedy that the announcement of its re-advent in this city is calculated to bring a wave of genuine joy to all who love that which is best in both music and drama. Its sweet and often serious comedy of sentiment, with the dainty and tuneful melodies running through it, its splendid company of presenting artists and the exquisite series of scenes and costumes with which the Messrs. Shubert have dressed it, make of this an altogether ideal attraction for an evening at the theater.

The action of "Maytime" covers over 60 years of time in "little old New York." The piece is played in four acts or episodes, which start in 1840 in Washington Square, and end in a fetching scene in a dress-making establishment of the present time. P. T. Barnum is one of the characters in the play and "Jump, Jim Crew," the famous dance which your grandparents indulged in during the days of crinoline, is only one of a score of unique and altogether charming dances. Then there is the lovely song "Will You Remember, Sweetheart," which has sung its way into the heart and memory the world over. Miss Carolyn Thomson will again be seen as the heroine, Ottillo Van Zandt. Miss Thomson sang this role for a year in New York and was also the original Otille of the Chicago cast, with John Charles Thomas playing opposite her. William Norris, comedian of many memories, will be seen as Matthew Van Zandt, of which role he was the originator on Broadway, while Melvin Stokes, the possessor of a fine tenor voice, will be the Richard Wayne, and singer of the lovely song, "Will You Remember." There are many more of the original New York cast, including Douglas Wood, Arthur Albro, Tebby Webb, and Edna and Genevie Temple, Amy Leicester, Edward F. Nannary and Nina Valieri, Ruth Watson, Iseth Munro and William Blaisdell are newer members. There is the same large ensemble of beautiful singing and dancing girls and the same opulent array of costumes of the four periods through which the romance takes its course.

Fanchon and Marco, the dancing artists and stars of "Let's Go!", the revue which held forth in San Francisco for 10 capacity weeks, will be seen at the Brandeis for the entire week, starting tonight, with matinees on Wednesday and Saturday. "Let's Go!" makes no claims to a plot, for it is a merry hodge-podge of comedy, music, "pep" and girls. Comedy scenes of the uproarious sort follow the bright vaudeville turns; dancing is interspersed throughout and one novelty follows another with rapidity. Fanchon and Marco scored effectively in their tours of the Orpheum circuit, but they are seen at their best in "Let's Go!" But Fanchon and Marco have seen to it that the supporting cast is the best that could be secured. Among others in the company are Arthur West, blackface comedian; Madame Ida Gold, prima donna; Dave Lerner, Eileen Miller, Nelson and Chain and Mildred Mayo, not foregetting the chorus, composed of the "30 most beautiful girls in the world."

Mitzi will be seen at the Brandeis soon, having been rebooked again after losing the first engagement in Omaha due to the fuel order, in the new role of a little foreign acrobat who turns a handspring into smart American society. The vehicle for her display of comedy and physical gymnastics is the new Henry W. Savage musical comedy called "Head Over Heels." The cast to be seen here is praised as being one of the most satisfactory in even its richest parts of the theatrical year.

Gertrude Hoffman comes to the Orpheum this week with a production lavishly staged, and with an augmented orchestra, she is to offer scenes of dances and impersonations. A special stage crew is required to handle the accessories of the handsomely mounted offering. The new offering she has but one assistant, her musical director, Max Hagan. One of the most popular features of the bill will be contributed by Ralph Dunbar's "Salon Singers," a mixed quartet and accompanist. The feature is distinctly a concert one. Frank Jerome and "Big" Herbert, comedians, offer 14 minutes of fun, some of the "nut" variety, and some eccentric dancing. "Laughs Coated With Melodies" is to be presented by George Watts and Belle Hawley. For over half a century Fox and Ward have been a vaudeville minstrel team. Their partnership began in Cincinnati in January 1867. Although each of them is 68 years of age, they are still extremely agile. Mr. Teuber is the only producer of optics-chemical stage effects. His process not only opens a new method of scenic art and illusion, but gives to vaudeville a decided novelty. The offering is called "Beginning of the World." It is an act described as a trevesty play performed by living colors and featuring Mlle Laluce as the spirit of color. Comedy as well as skill is combined in the act to be offered by Van Cellos. His pedal extremities are quicker and more nimble and dexterous than those of any Jap in feats of foot-jugglery. Entertaining paragraphs from newspapers will be a screen feature displayed in "Topics of the Day." News events will be pictured by Kinograms.

Maude Lambert, musical comedy star, and Ernest R. Ball, popular song composer, come as the stellar feature at the Orpheum for the week of February 15. Miss Lambert has grace, charm and ability to put a song over, something only a limited number of even those with very fine voices can do. Ernest Ball's "Mother Machree," "Love Me and the World Is Mine," "Till the Sands of the Desert Grow Cold," "A Little Bit of Heaven Called Ireland," "Dear Little Boy of Mine" and many other of his songs are popular standard ballads here and in England. Another popular team is Cartmell and Harris, and another special will be the Rigoletto brothers, assisted by the Swanson sisters.

"Business Before Pleasure" will be offered at the Brandeis theater for four days, beginning Sunday, February 1 under the direction of A. H. Woods, who founded the theatrical firm of Potash & Perlmutter. It is the work of Montague Glass, who created the characters and Jules Eckert Goodman, the noted playwright. "Business Before Pleasure" is in three acts and four scenes, most of the action taking place in the office and projecting room of the newly organized Potash and Perlmutter Film Co. Jules Jordan and Harry First will be seen in the principal roles.

Howard Hull will present here for three nights starting Thursday, February 5, at the Brandeis theater Margaret Anglin in her play, "The Woman of Bronze," by Henry Kistemaecker and Eugene Delard. This play has proved to be the greatest success of its kind produced in years.

"Flo-Flo," John Cort's latest musical comedy delight, will be a February attraction at the Brandeis.

Barney Gerard's 1919 version of "Follies of the Day" is at the Gayety for the current week. The book Mr. Gerard has written for the current season has been given the title of "Polly's Going Up." The fun starts in a combination photo gallery and pawn shop in which Henry Welsh appears as the pawnbroker's clerk. There are a score or more of musical numbers and dances introduced during the action of the burlesque which is in two parts, all participated in by a large chorus and gowned in a manner that would make the Shah of Persia green with envy, particularly is this so of the Oriental scene from "East is West" which is a replica of the original. Ladies' matinee at 2:15 daily. Today's matinee starts at 3:00.

Willa Holt Wakefield comes to the Empress theater for an engagement of four days starting today, as the headline attraction. "The Musical Blacksmiths," as presented by Staley and Birbeck, is to be another of the featured acts. Billy Broad, comedian, who presented his blackface offering to more than a million men in England, France, Belgium, Italy and Germany, will be seen in a new version of the "High Cost of Living." Two graceful dancers are Lasova & Gilmore, who cannot fail to meet the heartiest approval.

Walter "Fatty" Hiers has signed a five-year contract with Lasky. "Fatty" has been freelancing for a long time. In joining the Lasky forces, Walter is adding one more to that company's great galaxy of players.

Irene Castle's forthcoming picture, "Miss Antique," boasts a real Indian girl in the person of Mabel Love Cloud, whose grandparents were of the Osage tribe. Miss Cloud saw a flicker of Broadway lights two years ago and came to New York, starting in a musical comedy. This is her first venture before the camera.

In "The Miracle of Love," presented at the Rialto theater, New York, last week, the second cosmopolitan production by the Famous Players-Lasky corporation, the wardrobe of Ida Darling, known widely for her portrayal of grandes dames, is said to be worth the study of women who have reached the years of experience and dignity, as well as those who haven't. Among Miss Darling's gowns are a silver tissue tea gown on mediaeval lines, a black velvet dinner dress, with a chemisette of jet, and a beige taffeta cut bouffant.

Vaudeville Volleys

MADAME OLGA PETROVA, who returned to vaudeville a few months ago after a lapse of four years, has been engaged for a tour of the Orpheum circuit. For her Orpheum appearance Mme. Petrova will present an act in which she is given full opportunity to display her varied talents.

Alexander Carr, the kell known character comedian, is again appearing in "An April Shower," the one-act playlet in which he was seen over the Orpheum circuit two seasons ago.

Elsa Ruegger, the cellist, who delighted Orpheumites, has just started on a return trip over the Orpheum circuit.

Franklyn Ardell has discarded "The Wife Saver," the one-act comedy that served him so well, and will shortly be seen in a playlet that Samuel Shipman is writing for him.

Closely following the arrival in this country of Wilkie Bard, Alice Lloyd and Wish Wynne, Ella Shields, another English artist, reached our shores last week and made her initial American appearance in vaudeville in New York on Monday.

Wellington Cross is now busily engaged producing an elaborate song and dance revue in which he will be featured.

Beauty Also Needs Brains When Ambition Spurs

"IF YOU'RE not pretty, you've got to be smart," is a bit of feminine philosophy which homely daughters of Eve have evolved for their own consolation. But Carolyn Thomson, one of the featured members of "Maytime," coming to the Boyd theater tonight goes a bit further with her theory.

"If you're pretty you've got to be twice as intelligent as you would otherwise," she says. "Of course that doesn't apply to the girl who is willing to be the pretty-girl type for the rest of her life—or as long as she keeps her good looks."

Being one of the most exquisite studies in pink and white which ever bloomed on Broadway, Carolyn ought to know. And according to her, her peach-bdown complexion has been a drawback to ambition rather than a spur.

"A stage beauty, if she has real brains, needs every ounce of them," said Carolyn recently. "If she wants to be known as an actress as well as a mere beauty she finds that her most difficult task is 'living down' her appearance. Managers insist upon her appearing in productions in which she doesn't have a thing to do except make a pleasing stage picture. The public refuses to believe that she has brains. Her friends compliment her on her gowns—and forget to mention her acting.

"But people insist upon thinking that when a girl has beauty, she can have no more than a teaspoonful of brains. A homely girl can cultivate an owlish expression and talk about her 'career' and her friends think she is going to be a writer or something. But let a pretty girl intimate that her acquaintance with Freud embraces more than the correct pronuciation of his name, and people look at her with a pained expression. She has no right to think. Her vocation is merely being beautiful.

"That's why, sometimes, I almost wish for a snub nose, a grin and freckles!"

"Is Celebrity Worth While?" Asks Gertrude Hoffmann

GLORY? What does it amount to? Nothing. I've accomplished everything in the world that I wanted to accomplish. I've done all the things that I planned to do. They are material things. Now that I have them I'm as unsatisfied as before. I want something bigger. What? I don't know. Perhaps I should like to live in a country where all the people are interested only in the arts—music, dancing, sculpture, literature. I'm content to do just what I want in the future. On the other hand, I'll never be satisfied until I dance in the ballet at the Metropolitan."

Gertrude Hoffman, wrapped in a corduroy dressing gown, her hair swathed in a towel, sat in her dressing room and expounded her views on life and art.

"In a way I'm content. I have the things I wanted most in the world. When I was a girl I wanted to be George Cohan's leading woman. I've had that position. When I was a girl I wanted a home. I have the home, just as I planned it in those days. I wanted celebrity. I have it. None of these things amount to anything, however. I want something more. Yet I feel content now to drift. I don't have to work any more. I'll never be happy unless I work. There are the opposite viewpoints. From now on, however, I'm going to do just the things I want to do. I have no plans. I feel as young as I did when I was 7 years old. But I know in my heart I'm not as young. Perhaps you'll see me coming around here playing character roles soon." She laughed.

"Nineteen years ago I started in the chorus in San Francisco with a stock company," said Miss Hoffman. "We put on all the better light operas and musical comedies. I got real experience in staging and in direction in that company. Soon I went to a dramatic stock company there. The stars were Florence Roberts and Lewis Morrison. I was a protege of Miss Robert's and it was through her that I got my first chance. She sent me east to St. Paul, and I appeared there in a musical comedy.

"Then I went into a musical stock company in Richmond, Va. I was pieces for a year and a half. After that I went to New York and stage-stage manager and I put on all the managed pieces for Hammerstein. I put on Elsie Janis' first success. Then I went into vaudeville.

"Later I played opposite George Cohan in 'The Governor's Son,' that was afterward renamed 'The Honeymooners.' I then went to Europe and studied dancing in Paris. While abroad I was engaged to appear in America in 'Salome,' and I did.

"I've always been glad that I brought the first Russian ballet to this country. I had seen it abroad and I longed to have it done here. It cost me $65,000. The public didn't want it; it came before its time. No one knew what it was about. In the east they couldn't write intelligently about the ballet; it was only when we came in this direction that reviewers didn't treat it as a sort of 'Follies.' I'm glad that I did 'Sumurun' also. I don't think the general public cared much for that. But it satisfied me—do you understand?—it gave me a feeling that I personally achieved something bigger, that I had grown by producing these things."

Barber's Bay Rum Makes Way for Perfumed Water

Boston, Jan. 25.—No more haircuts will be sprinkled with bay rum at barber shops.

It will be perfumed water instead. This rule is enforced at the barber shop in Tremont temple, where nearly all the patrons have been strong prohibitionsts.

It has also been discovered that in many other barber shops since the ban upon alcohol, bay rum is sidetracked from haircuts.

New Teachers to Demand At Least $1,000 a Year

Syracuse, Jan. 25.—Co-eds of Syracuse University, determined to raise the standard of teachers' wages, have pledged themselves to accept no post that does not pay at least $1,000 a year.

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TOPICS OF THE DAY
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The Most Successful Musical Play in the Annals of the American Stage, With the Big New York Cast, Including
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PRICES: Every night except Sat., 50c to $2.00
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OF THE PAULIST FATHERS OF NEW YORK
The purpose of these lectures is to explain the doctrines of the Catholic Church to all seekers of the truth, and to answer in a kindly manner all their difficulties.
Question Box: Questions deposited in the Question Box at the door of the church will be answered the following evening.
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Sunday, January 25, 11 A. M.—"The Church's Divine Mission."
Sunday, January 25, 8 P. M.—"What Think You of Christ?"
Monday, January 26, 8 P. M.—"Reason and Faith."
Tuesday, January 27, 8 P. M.—"Is One Church as Good as Another?"
Wednesday, January 28, 8 P. M.—"The Kingdom of God."
Thursday, January 29, 8 P. M.—"The Church and the Bible."
Friday, January 30, 8 P. M.—"The Papacy."
Sunday, February 1, 11 A. M.—"Church Unity."
Sunday, February 1, 8 P. M.—"Religion in Spirit and in Truth."
Monday, February 2, 8 P. M.—"Confession of Sins to a Priest."
Tuesday, February 3, 8 P. M.—"The Holy Eucharist."
Wednesday, February 4, 8 P. M.—"After Death—What?"
Thursday, February 5, 8 P. M.—"Marriage and Divorce."
Friday, February 6, 8 P. M.—"The Church and Intellectual Progress."
Sunday, February 8, 11 A. M.—"It Is the Mass that Matters."
Sunday, February 8, 8 P. M.—"Why I Am a Catholic."
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