

CHAT AND GOSSIP; PLAYS AND PLAYERS

BY LEONE CASS BAER.

VALESKA SURATT has had another row and quit the stage again.

Which is a habit of Valeska's. But the row and quitting assume larger proportions to us this year for the reason that they started in our midst and have seethed and cooked and simmered beautifully ever since her vaudeville engagement of several weeks ago.

Another day in San Francisco it reached boiling point and now the violently voluptuous Valeska is on her way to New York by way of a stop over of a day or so in Los Angeles, and the Orpheum circuit is minus one "Black Craps and Diamond" act.

To quote hearsay, it seems that George Baldwin, Valeska's dancing partner of several seasons in vaudeville and musical comedy has been at outs with Miss Suratt for some time. There is a little love scene in their act in which the two clasp each other in their arms and are supposed to whisper sweet nothings.

Saturday the two had a violent quarrel. Saturday night, when the time came in their act to say nice things to each other, Valeska took occasion to vent her anger upon her partner.

According to Baldwin, she said him various uncomplimentary names. When the audience thought she was telling Baldwin how much she loved him, it appears as Baldwin tells the tale, she was upbraiding him in a way that was shocking.

The result was that Baldwin quit the act in Oakland last Monday. Valeska followed suit. John Higgins, the tango expert accompanying them, announced that he had sprained his ankle, and the management took the number off its bill.

Dances may come and dances may go but names for them go on forever. The latest is the Grand Old Man and Mrs. Douglas Crane originated it and in New York it has just been put on at the Jardin de Danse at the New York Theater. Mrs. Crane is assisted by her husband who makes more money than she does at his regular job of painting-pictures not houses.

The Cranes have been dancing in San Francisco for more than a year and the dances they have introduced in New York have the flavor of old Californian and Spanish steps. One of them is called "Machachitos" a one-step set to Chinese music, and another called "Danza" calls for only six feet square of floor space.

Mrs. Crane started for one week in Louis Chloster Hales' play "Her Soul and Her Body" which Fred Belasco put on in San Francisco. Then it went on the road and didn't make enough money to keep her soul and her body together.

Adelle Blood once took a footbath in a public fountain sells a headache. Well, Adelle is being sued for divorce now and when she is foot loose she can go wading again if she likes.

Izetta Jewel has returned to Poll's stock in Washington, D. C. Louise Kent is second woman. About a month ago Miss Kent, whose real name is Daisey L. Whipple, filed a petition in involuntary bankruptcy in the District Court, listing her liabilities at \$1062.88 and her assets as nothing, except wearing apparel, which, she claims, is exempt.

At a rival stock theater of Poles in Washington, the Columbia, A. H. Van Buren and his wife, Dorothy Bernard, are playing leads for Summer stock.

Mrs. Leslie Carter, who has been a year in England, is on her way now to Australia to fill an engagement there.

Baker Moore, last season with the Baker Players, has been promoted or transformed from a juvenile into a leading man. He is with the Denham Stock Company at Denver, Colo.

to the Heilig Theater tomorrow night in "The Road to Happiness," figures. About six years ago a play was submitted to Mr. Hodge by Miss Jean Webster, entitled "Daddy Long-Legs." Miss Webster had written the play with Mr. Hodge in mind for the chief character. Hodge read the manuscript and returned it to Miss Webster with a note telling her that, although he considered the play contained the elements of a great success, he did not think the character exactly suited to him. Miss Webster then made a novelization of her play. The novel was read by Henry Miller, who saw in the character of the girl, which, in her novelization, Miss Webster had made the chief character, a role that would fit, he thought, the talents of Ruth Chatterton, who was then playing with

rural fire-ladder in Weber's production of "Dream City."

Melville Winstock met an old school friend the other day, one he hadn't seen in years.

"Hello, Mel," said the old school friend, "ain't seen you in some time. What are you workin' at now?"

"Moving pictures," replied Winstock. "That so? I'm in much the same line myself."

"What line is that?"

"Movin' pictures," said the O. S. F. Eugene and Willie Howard, as they are known in theatrical circles, were given their surnames by the first theatrical manager for whom they worked. Perhaps they might have become as

popular under any other name, but this particular manager didn't think so.

Eugene, who has always been the business end of the book, applied for the joint position.

"What is your name?" asked the manager.

"Leokowitz—Eugene and Willie Leokowitz," answered the boy soprano.

"Not in my show it isn't," curtly rejoined the manager. "Your name with me will be Howard. I'll make you a present of the other."

Roshanara, who has created a sensation with her dances over the Orpheum circuit, has gone over for a visit to India and to rest in preparation for the coming season. Roshanara's father holds an important government position in India. They are English folk, but Roshanara was born in India.

Zoe Barnett announces that she will not go into vaudeville for the Summer, as has been reported, but will enjoy a Summer vacation in Los Angeles, Cal. Early in the coming season Miss Barnett will be seen in "The Debutante," the new musical comedy in which Hazel Dawn will star.

Olga Netherole, having finished her vaudeville tour, went abroad on Saturday's steamer, but will return in the Fall. Her famous suit against the Shuberts and the Lieber Company is to come up before the Court of Appeals in August.

Catherine Counties, who replaced Etta Lane, victim of appendicitis, as leading woman of the Denham Players

characters. Chance sent the play to George C. Tyler for reading, and that manager, always a devout believer in the talents of William Hodge, saw in it a part that exactly fitted Hodge's peculiar talents. He sent for Hodge; the play was immediately produced, and the theatrical annals of American dramas are in rubrics where they record Hodge's six years in the Tarkington-Wilson piece.

Hodge, at the time, was in the closing stages of a deal with Joseph Weber, to form a partnership, both professional and business, in the form of Weber and Hodge, the idea being to perpetuate the Weber and Fields' school of travesty and extravagance, and grew out of Hodge's success as a

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