

# THE STAGE



Ann McDonald

Lucille Cavanaugh, and Marie Nordstrom, (Insert) at the Orpheum

Marie Celestine, in "The Love Pirates," at the Lyric.

Scene From "Upstairs and Down," at the Heilig

Eva Page with Jack Arnold Trio, at Hippodrome.

Edward Everett Horton, in "The Marriage of Kitty," at the Baker.

Daisy Dean, in "The Crisis," at Panjagos.

**BY LEONE CASS BAER.**  
**HAT** promises to become the most important factor in theatricals for the next theatrical season is contained in the recent orders from Director of Railroads McAdoo, declaring an increase in rates to three cents per mile.

Variety, a theatrical magazine, speaking editorially, observes that what the increase really amounts to is a raise in rates of around 23 per cent and unless theatrical interests can effect a modification of the order within the next three months, the increased cost of transportation may reduce the number of road shows to the actual minimum and it may stop tours of the cantonments.

The order not only raises the rate, but eliminates all party rates, and there is an extra 1/2 cent per mile on all traveling in parlor and sleeping cars. Thus where there is attained a 2 1/2-cent per mile rate, the increase amounts to 1 cent per mile more, which for long distances runs up any size (such as musical shows) in the one-nighters.

Eastern theatrical publications are publishing comparisons of imaginary trips, say one taken a year ago from New York to Chicago, and a trip taken now from New York to Chicago. The figures make interesting reading for anyone concerned with the layman there is interest.

According to railroad folk there is no reason to believe "that there will be any variance when the tariffs are published. To make it harder for the traveling organizations the probabilities are that the number of tickets necessary to obtain a baggage car will be 28 to 30. If the ticket limit is thus raised in order to obtain a baggage car, it is hard to figure how road shows will negotiate the one-nighters unless they travel with trunk equipment entirely.

So far as can be seen, the vaudeville man, who rarely is able to avail himself of the party rate scheme, will be the hardest hit of all classes of travelers. And if the ticket limit for baggage cars is increased, it will be impossible for any act to travel with heavy sets, unless paying the prohibitive price of a special baggage car.

Variety is of the opinion that "the Vaudeville Managers' Protective Association and National Vaudeville Artists' Association, following the announcement of Secretary McAdoo's revision of traffic rates, have begun an investigation into the possibilities of advanced prices of transportation. It is believed they will join in sending a commission to confer with Mr. McAdoo toward establishing a professional rate for working artists.

The new rate makes allowances for commuters within a certain mileage and it is believed the Administration may listen favorably to a plan to adopt a scale for the profession as well, since the profession supplies more passenger traffic to the railroads than does any other individual trade, perhaps excepting the salesmen association.

There is a likelihood that the latter will join with the profession in a uniform rate protest against the new mileage rates."

Frederic and Fanny Hatton, whose "Years of Discretion" and "The Great Lover" scored and brought the co-authors to fame, are to have another of their comedies, "Upstairs and Down," presented at the Heilig this week, opening Thursday night. Oliver Morosco is the producer.

Frederic Hatton began his dramatic writings as assistant dramatic editor of the Chicago Evening Post, about 18

years ago, and when Percy Hammond, the then dramatic editor of the Post accepted a similar position on the Chicago Tribune, Mr. Hatton was made the city editor; and when Lyman B. Glover left the Chicago Record-Herald, to look after the Kohl and Castle interests in Chicago, Mr. Hatton became the dramatic editor of that newspaper. After his marriage, Mrs. Hatton invariably accompanied her husband to the theater for "first nights" and the last year of Mr. Hatton's work upon the Record-Herald they produced their first play, "Years of Discretion," the manuscript having been accepted and the play produced by David Belasco, with Effie Shannon and the late Herbert Kelsey and Bruce McRae in the leading roles. Then came a play, "The Call of Youth," which they retired, as they did not approve of the cast provided by the management.

In their collaboration, the Hattons have been particularly successful, for there is no lack of pat, smart dialogue and brilliant epigram in everything they do, and they apparently have the knack of leaving something to the imagination.

Two seasons ago they had another successful comedy in "The Great Lover," with Leo Ditrchstein in the stellar part. Last season "Upstairs and Down" was produced by Oliver Morosco at a Broadway playhouse and ran an entire theatrical year. At the beginning of the present season, their "Lombardi, Ltd." was produced by Mr. Morosco in New York at his own theater and is still running. Then followed productions of "The Indestructible Wife" and "The Squab Farm," which the Hattons' home is on Lake avenue, in Chicago, overlooking Lake Michigan. In the large front room are photographic portraits of all the players who from time to time have appeared in their various plays, all autographed, and they line the walls of the room. The same exists in the library, where they do their work. In the center of

this room is a large flat-top desk, and it is here the authors do their work. It is generally understood that their method of writing is a double one, that is to say, that each writes the scene in question and, after discussing, the two may be welded together or one accepted by itself. They are very fond of the players in their various companies, and, as a matter of fact, pass judgment upon each and every actor in any of their plays before the producing management accepts them. They also attend in person the principal rehearsals of their plays and, when production is finally made, it has to be to their liking.

Both of the Hattons are very hospitable and do a great deal of entertaining. They are fond of society and have a host of friends in society itself and among artists, authors and writers, as well as members of the theatrical profession.

They are the only instance among American dramatists where man and wife appear on the playbills as co-authors. Other men and women who are married write plays, but, as in the instance of Edgar Selwyn and Margaret Mayo, there is no collaboration.

After "Upstairs and Down," which, by the way, is a clever satire on modern social conditions, "Oh, Boy," is to be at the Heilig with the Chicago cast, featuring Joseph Santley.

The Alcazar Players today open in a revival of Max Figman's starring play of several seasons ago, "The Marriage of Kitty." The comedy is modern and the dialogue ultra smart, and with Ruth Gates, as Kitty, and Edward Everett Horton, in the Figman role, the week promises abiding interest.

The story of Kitty has been told often. She is the leading figure in a marriage of convenience, the hero wedding her so he can come into a fortune and wed a Peruvian widow, with whom he is infatuated. He is to divorce the obliging Kitty. Then he changes his

mind. It's a happy little play and has always been popular in stock.

If Lucille Cavanaugh is as attractive as her photographs in the Orpheum lobby seem to warrant, there will be a stir on that theater's bill this week. Assisted by her song and dance specialists, Frank Hurst and Ted Doner, who, by the way, is Little Kitty Doner's brother, Miss Cavanaugh opens as the Orpheum headliner today. Miss Cavanaugh has grace, youth and beauty and is appearing in an act which a few months ago is said to have set New York theater fans agape with delight, during her four weeks' continuous run at the Palace Theater.

The Atlantic Revue, a girly-girly comedy in condensed form, tops Panjagos new bill. The Lyric opening today puts on "The Love Pirates," featuring Dillon and Franks, and the Strand's new headliner is Hazel Leona, billed as the "merry sunshine of vaudeville," a comedienne and vocalist.

The extra attraction is the famous Marie Nordstrom, who, with the assistance of Joseph McCarron, presents "Let's Pretend," an act written by her sister, Frances Nordstrom. "Let's Pretend" consists of bits of acting covering the entire field from the sublime to the ridiculous.

Joveddah, the Rajah, and his company are the third big feature in a mind-reading act proclaimed by reviewers to be the most startling of its kind seen in Orpheum vaudeville this season. Prince Rajah operates on the lower floor and Costa Valina is assigned to the balcony, while Princess Olga, on the stage, reads the minds of members of the audience and answers their questions. The speed with which they work is shown by the fact that between 300 and 400 questions are answered by Princess Olga in 15 minutes. Like Leona Lamar, who scored tremendous success in Portland, Princess Olga is not "stumped" by any question.

Other acts are Whitfield-Ireland and company in a rustic blend of song, dance and mirth entitled, "The Belle of Bingleville"; Jean and Eileen, "The Moonbeam Twins"; Paul Gordon and Ame Rica in a cycle of surprises, and Margot Francois and partner in peculiar doings on stilts.

In the extra performance next Wednesday night the entire Orpheum show will be presented.

ready they have had successfully produced "Years of Discretion," "The Great Lover," "Upstairs and Down," "Lombardi, Ltd." (with Leo Carrillo) and "The Squab Farm." "Upstairs and Down" ran for an entire year in New York City and runs the present season of four months in Chicago, Boston, Philadelphia and other Eastern cities have been equally successful.

In the writing of this comedy the authors are said to have put into the mouths of their characters some exceedingly pat and smart dialogue, for the lines are bright, the epigram brilliant and the situations and complications reported to be provocative of a great deal of laughter. These playwrights apparently have the knack of always leaving something to the imagination, for "Upstairs and Down" is said to appeal to the sophisticated playgoer as well as his unsophisticated brother. There are dual stories in the play, the servants being pictured as well as their masters.

Oliver Morosco will present "Upstairs and Down" with the same excellent cast, in the main, as has been identified with its long record and includes such excellent and well-known players as Robert Ellis, Paul Harvey, Fred Tilden, Louis Christy, Herbert Ashton, and others.

(Continued on Page 5.)

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**ADD WAR TAX:** 10c on \$1 ticket, 8c on 75c ticket, 5c on 50c ticket, 3c on 25c ticket, 1c on 10c ticket.