

"THE YOUNG VISITORS" WITH ITS 16 SCENES MAKES NEW YORK FAILURE PROPHETS SIT UP

Young Prince Eating Ice Cream in Buckingham Palace Goes Across With Smash When Great First-Night Army Gathers to Receive Its Big Surprise of 1920 Season.

NEW YORK, Dec. 13.—(Special.)—The American production of "The Young Visitors" came to New York the other night and proved to have some unlooked for dramatic values. Those who predicted failure, were greatly surprised to find out what a mighty good little play it is. There are 16 scenes and the one in Buckingham Palace, where the young prince eats ice cream in a new and original manner, is perhaps the funniest of all. Several incidents from the book are used, but there is enough new material introduced to make it all of incidents from beginning to end. Marie Gott, the Washington girl, who appeared recently in London in "The Man Who Came Back" and was captured earlier in the season in a series of special matinees by Mr. Brady, plays the role of Ethel. Herbert Yost is Mr. Salteena, Leslie Palmer, the prince, and there is a long supporting cast, mainly of actors from across the water.

New Play by Goddard and Dickey.
C. W. Goddard and Paul Dickey are authors of another new play that came to town the same night as "The Young Visitors." It is called "The Broken Wing" and is suggestive of "The Bad Man" in spots. The play takes its name from the fall of an airplane with an ace in it. A very realistic scene and well handled, by the way. The aviator loses his memory and then follows a series of complicated situations. The hand that appears on the scene decides to hold the aviator for ransom and, in consequence, loses his sweetheart. While the aviator is in captivity he and the girl fall in love and slip off to be married. Another funny scene is where the two get the license. He has, of course, forgotten his identity and the only marks upon his clothes are R. V. D. so they are married as Mr. B. V. D. and Senator Villard. Alphonse Ether is splendid as the "bad man" and acts with his usual good style. Inex Plummer makes an attractive heroine. Charles Fawcett is the ace. The play is well mounted and the supporting cast excellent.

Judge Kennedy's Opening Next Week.
Madge Kennedy, having completed preliminary season, comes to town in "Cornered," a new comedy drama by Dodson Mitchell. It is three years since she has appeared upon the "spot" stage, her last appearance having been in "Pearl and Warrick" (original company). Miss Kennedy was also featured by the Selwyns in "Twin Beds." The new play differs from these two and it is described as a drama with comedy with scenes changing from a Chinese restaurant in the underworld to the Fifth Avenue home of an heiress. Miss Kennedy will appear first as a shop girl whose associates are crooks and later as a society girl. Mr. Savage is presenting "Cornered." The cast includes several well-known names: Leslie Austen who appeared last season with Ethel Barrymore in "Declasse"; Amelia Gardner, Morgan Coman, Edward Fielding, Tom Walse, Robert Forythe, Natalie Manning, Nettie Bourne, Teresa Quadri, Joseph Tuller, Thomas Dunn, Frank Patton and Elmer Cornell.

Coburns to Revive "Yellow Jacket."
The news that a number of special matinees will be given by the Coburns of their great success "Yellow Jacket" was made the other day. It will be given at the Cort, where the play was originally produced, and will be in association with Marc Klaw, Inc. "French Kiss" will continue to play as usual at the Belmont, which is not adapted to the Chinese play. "Jim Jam Jams" promises to stay a long time at the Cort. It was announced yesterday from John Cort's office that the producer had come to an understanding regarding the use of the title which originally adorned his musical play. The piece, it will be remembered, opened as "Jim Jam Jams," but was changed to "Hello, Easter." Now that differences have been settled, the play will continue under the original title. Mr. Cort's next production will be "Transplanting Jean," a comedy that has been played on the road for several weeks. It is a comedy from the French and has Arthur Byron and Martha Hedman as featured players. Recently "Martha Hedman" decided to go into pictures and the leading lady's role will be filled by another actress when the Broadway production is made.

Irene Fenwick, who has not had a really good play since "The Song of Songs," is one of the three-star combination who will play in "Paganini." Helen Ware and Joseph Schildkraut are appearing with her and the out-of-town opening is scheduled for December 16.

Nora Baye's appearance at a concert at the Century the other Sunday night came as a surprise to her many friends who knew that she was trying out a new play on the road. So she was (and is!) just came to town for the week end and decided to make a little extra and, incidentally, delight many friends and admirers. "Her Family Tree" is due to strike New York early in the new year and is said to be a fine show.

John Golden will bring "Just Me" to town some time (he hopes) before the new year. The stars are Hale Ham-



Flurence Best.

ton and Grace La Rue and the piece has made good out of town. Just now Mr. Golden has two productions in town—"Lightnin'," which seems destined to go on forever! and "The First Year," with Frank Craven in the lead. Frank is once more author, star and part producer of the play. As in the past, he has made good with all three. Another favorite will "come back" next week after a long absence from town. This is "Mitt," who will be featured in "Lady Billy." The play will come to the Liberty, succeeding "The Hot Moon," in which Joseph Cawthorne is being starred.

Great Success of "The Bat" Proves That Melodrama Is Liked.

"The Bat" is one of the record-breakers of the season. It is a real mystery and until the fall of the curtain no one can guess the identity of the master criminal. One reason for this is the cleverness of the producers in securing two well-known "heavy-

trump bid under certain conditions is another of the points on which Miss Irwin and Mr. Work have divergent views. Miss Irwin contends, and she is by no means alone in her contention, that the major suit overcall should be made on five to an honor or six with out without an honor, regardless of the make up otherwise of the hand; that is, whether or not it be a helping no-trump hand. The theory of the theory that a major suit make up contains the majority of trumps entails less risk, and generally scores as high, if not higher, than would the no-trump unless there was unusual protection in every suit.

After an overcall, the no-trump bidder rarely goes back to his hand. He has made his partner's hand named, unless his hand is exceptionally strong, holding perhaps a hundred aces. Holding fewer than two the situation becomes materially changed, as it could easily develop the adversary's hand. The majority of trumps; in such case he must use his judgment as to whether to allow his partner's bid to stand, to go back to his hand, or to substitute some other bid which his hand may seem to justify.

More than ever at a major suit overcall should be realized the importance of letting the trump bid stand, provided, as explained, he holds two or more of the suit. All of course, that he knows definitely in regard to his partner's hand. He cannot tell. However, if he holds two or more of the suit, thus insuring the majority, he should realize that there is generally greater safety in the suit bid, and that after the adverse trumps are drawn the good cards he held in order to justify the no-trump bid will make the same number of tricks they would have done at the no-trump bid. Should it develop his partner had good cards for the no-trump bid an excellent score would be assured.

As stated above about the only time a player would be justified in going back to his no-trump hand after his partner has made an overcall, provided he holds at least two of the suit, is when he holds a hundred aces, and even so it is better to concede the bid. A case of this kind came up recently. The dealer bid no trumps on a hundred aces. Second player passed, and third player, the dealer's partner, made the overcall of "two hearts." Fourth player passed, and the dealer, though having two hearts, went back to no trumps on the theory that if he lost, which might or might not be the case, the 100-point score would likely more than offset the loss, while if he won the honor score would add materially in giving him a high score.

The hand, therefore, was played at "two no trumps," and declarer went down two tricks, coming out exactly even. Y had no help whatever for the no-trump. Had the hand been

played at hearts they would have gone game.

Miss Irwin gives the rules regarding overcalls as follows:

"Take-outs in the minor suits are made from weakness only. They may be made on an excellent diamond honor, or club suit, and nothing else; or they may be made on a long weak club or diamond suit five to an honor or six to anything.

"In the major suit the take-outs are made from either weakness or strength. They may mean a perfectly good suit of hearts or spades and nothing else, or five spades or hearts to an honor or six to anything, and nothing else; or five or six spades or hearts and a strong side hand; or an entirely good general hand with a good suit of spades or hearts."

Mr. Work, on the other hand, contends that the minor suit overcall should be made only when the suit is absolutely weak and the hand otherwise lacks assistance for no trump; that if the suit be headed by ace, or king and queen, or king and jack, it may be of material help to the no-trump bid, and should not be bid, notwithstanding that the rest of the hand may be absolutely weak.

He argues with regard to the major suits as follows: The no-trump bidder, being uncertain whether the partner's hand is strong or weak, is often placed in an embarrassing position, and while he does in the matter generally wishes he had done the other thing. In his estimation the major suit overcall from strength should be made only when the hand contains six or more of the suit and the major suit overcall be made from strength only. It should contain five or more cards to four or five honors the overcall should be a bid of three rather than simply two.

It is not, he states, that he disapproves of the overcall, but that he thinks it should be given a definite meaning. He says that if the overcall is made in a minor suit it should mean absolute weakness, not alone in the three remaining suits, but in the suit named. It should, of course, contain five cards—the overcall should never be made on four cards—but it should not contain king and queen, or king and jack, or king and queen and jack, or king and queen and jack and ace, or king and queen and jack and ace and ten, or king and queen and jack and ace and ten and nine, or king and queen and jack and ace and ten and nine and eight, or king and queen and jack and ace and ten and nine and eight and seven, or king and queen and jack and ace and ten and nine and eight and seven and six, or king and queen and jack and ace and ten and nine and eight and seven and six and five, or king and queen and jack and ace and ten and nine and eight and seven and six and five and four, or king and queen and jack and ace and ten and nine and eight and seven and six and five and four and three, or king and queen and jack and ace and ten and nine and eight and seven and six and five and four and three and two, or king and queen and jack and ace and ten and nine and eight and seven and six and five and four and three and two and one, or king and queen and jack and ace and ten and nine and eight and seven and six and five and four and three and two and one and aces.

Regarding the major suit overcall, he speaks as follows:

"Players who adopt this method when they hold a bust with some such major suit as queen, jack and ten, or king, queen and jack, or king, queen and jack and ten, or king, queen and jack and ten and nine, or king, queen and jack and ten and nine and eight, or king, queen and jack and ten and nine and eight and seven, or king, queen and jack and ten and nine and eight and seven and six, or king, queen and jack and ten and nine and eight and seven and six and five, or king, queen and jack and ten and nine and eight and seven and six and five and four, or king, queen and jack and ten and nine and eight and seven and six and five and four and three, or king, queen and jack and ten and nine and eight and seven and six and five and four and three and two, or king, queen and jack and ten and nine and eight and seven and six and five and four and three and two and one, or king, queen and jack and ten and nine and eight and seven and six and five and four and three and two and one and aces."

At the present time, I think, most players use the system as outlined by Miss Irwin. Which will win out in the long run remains to be seen.

TWO DISTINGUISHED ACTORS WILL BE HERE CHRISTMAS

Harry Davenport and Howard Gould Are Coming to Heilig Theater in "Three Wise Fools" for Yuletide Engagement.

HARRY DAVENPORT, who originated and still plays the doctor in John Golden's production of Austin Strong's comedy, "Three Wise Fools," and Howard Gould, who appears in the role of the judge in the same production, have had interesting stage careers.

Gould began his stage experience as a call boy at the famous old Boston Museum and Davenport, though not exactly born in a dressing room, played his first part when he was five years old, and has since had some production, have had interesting stage careers.

Both these actors will be seen in the Christmas production of the comedy, which will be on the bill at the Heilig theater, on three nights, beginning next Thursday, with a special matinee Christmas day.

"I was proud as a peacock when I got that first job," said Gould, referring to his first position with the Boston Museum. "My weekly pay of \$2 looked to me like the income of a Rockefeller."

It was in an old play called "The World" that Gould made his debut at the Boston theater. In that piece he played three or four parts. They were minor parts, but it kept him busy making up. First he appeared as a boy of 12, then as an aged man of 90 and the next time as a butler in his prime of life.

"It was great fun and I never tired of it," said Gould.

Gould then began touring with James O'Neill and remained with him nine years, progressing from small parts until he was leading man in Shakespeare and the classics.

Davenport comes from an old theatrical family, the famous Davenports, well-known in England and America. E. L. Davenport, and his sister Fanny had a world-wide reputation.

He played his first part as the boy in "Damon and Pythias" with his father at the famous old Boston theater. Since that day he has not been far away from the small of great paint. At 14 he was elected to play

the admiral in the juvenile cast of "Pinafore" in Philadelphia. After that he was with Frank Mayo for a few seasons in the classic plays of Shakespeare and Schiller and later in "The Streets of New York" and in the original production of his sister's "La Tosca."

From there he went to the Alcazar theater in San Francisco and remained there four years. On his return east he played with Joseph Grismer's "The New South," "The Voyage of Susette," and in "The Bell of New York," both in New York and London.

New Bills at the Movies.

(Continued From Page 2.)

household. After Jensen had promised his laundry to him, Mr. Yandys called at the office and repeated the conversation, declaring that it was he who had impersonated the Chinese. His engagement at the Star resulted.

FOUR STARS ARE FEATURED

"The Hope" Will Be Screen Program.

Jack Mulhall, Marguerite de la Motte and Ruth Stonehouse have the



Harry Davenport.



Howard Gould.

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Oxfords At \$9.85

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WARWICK COMES TO CIRCLE

**Role Is That of Twentieth Century
Knight of Adventure.**

Robert Warwick has the role of a 20th century knight of adventure in

Whitburn, dearest friend of Lady Brenda in "The Hope," was a dancer before she was lured from the vaudeville stage to play in George Ade's "The Slim Princess."

"The Fourteenth Man," the picture in which he is being featured at the Circle theater today and Monday, the story provides a goodly mixture of romance and adventure, punctuated with a few thrills.

The central figure in "The Fourteenth Man" is a certain Captain Gordon who, in his zeal to protect the innocent underdog, has an encounter with a superior officer that forces him to flee England and come to America. In New York's art colony he encounters Marjory Seaton, a student of art and an heiress incognito. She is the cause of inducing Gordon into new adventures, among the most exciting of which is a prize ring battle with a professional.

Bobbe Daniels is piquant as ever as the leading woman and Kid McCoy, the ex-lightweight pugilist, Walter Hiers, and Sylvia Ashton are included in the cast. Joseph Henaberry directed the picture.

Hotel rates in Peking are from \$8 to \$18 a day for rooms and meals.

AN ACTION BRIDGE

BY ANNIE BLANCHÉ SHELLEY

THE following hand, which recently came up in the course of play, furnishes a good example of the value of the overcall of a no-trump bid with a major suit when having the strength justifying the overcall, five to an honor, or six with or without an honor:

Trick	A	Y	B	Z
1.....	8♠	2♠	AA♠	J♠
2.....	K♠	3♠	4♠	Q♠
3.....	10♠	3♥	5♥	4♥
4.....	4♥	7♥	2♥	K♥
5.....	5♥	9♥	6♥	A♥
6.....	2♠	4♠	Q♠	A♠
7.....	2♠	7♠	3♠	A♠
8.....	6♠	3♠	4♠	8♠
9.....	10♥	Q♥	5♥	3♥
10.....	9♠	5♠	6♠	J♠
11.....	7♠	6♠	9♠	K♠
12.....	5♠	4♠	3♠	K♥
13.....	10♠	10♠	Q♠	7♠

*Denotes winner of trick.

Trick 1—B, the player to lead, led the ace of spades, and his partner, playing the 8, an encouragement card, at

Trick 2 followed with a small spade, which trick A won with king. As the dummy hand was strong in both diamonds and clubs, A could not observe the principle of a lead up to weakness, and so, rather than enable the dummy to win with a suit card, at

Trick 3 he had a third spade round, leading the 10, the command, in the hope it would force one of dummy's two commanding trumps. Under usual conditions the adversary should refrain from giving the dummy hand

a ruff, but the objection to doing so to a great extent disappears when such play compels a master trump. A reasoned in this case that unless the dummy held both the queen and the jack of trumps (as it turned out he did) he certainly would not want to put up one of dummy's two commanding trumps to the trick, yet it looked as if he would have to do so or yield it. To his surprise, Y ruffed. Declarer saw, therefore, he must get the lead in his own hand in order to lead another trump, and as there was but one way of doing this he adopted this way, and at

Trick 7 led dummy's ace of diamonds, following at

Trick 8 with a small diamond, which he (declarer) trumped.

Trick 9—The only hope now lay in the two trumps dropping together, so he naturally led his last trump. He had two trumps dropped, declarer could bring in his clubs. If they did not, the remaining adverse spades would make two by cards only, and they both fell, so it was an easy matter to make the remaining tricks.

Had not Y made the overcall or the picture, declarer would have secured a lead. The side would have made two by cards only, falling short of game, or 30 plus a 30-point honor score—in all 60.

The overall of the partner's no-

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