

In Bageland

THE Baker Players this week, beginning at the musical performance today, will offer Israel Zangwill's great drama, "The Melting Pot."

The play involves a young Jew exiled from Russia and incidentally brings in the harsh treatment accorded the unfortunate Hebrews in Russia. The story begins in Russia before the play starts. The play itself is all located in New York. In brief, this is the story:

David Quixano, a young Jewish student of the violin, is exiled and comes to America, after a massacre of Jews at Kishineff, ordered by Baron Ravendall, governor. About the time of the massacre, the baron's daughter, Vera, incurs her father's wrath to such an extent that he casts her out and has her sentenced to Siberia. The girl escapes this fate and flies to America, and becomes a settlement worker in New York. David has secured a job in a music hall in that city, and he and Vera become acquainted. Their mutual liking for music binds them by ties stronger than friendship, and she interests a music master in David, who has begun the composition of a great symphony, which shall rival the "Melting Pot" of all races of the earth. At this juncture David's uncle, with whom he lives, learns that David and Vera are in love and throws David and his fiddle from the Quixano household. A bodyguard has been hired by the baron to protect his daughter in New York. In a scene fraught with dramatic intensity, David recognizes the master of the mansion in Ravendall and turns from Vera with the words: "No! No! There is a river of blood between us!" The great symphony finished, David conducts the playing of it before a brilliant audience, and is proclaimed a genius. Overcome, he seeks the solitude of the night on the roof above the concert hall. There Vera finds him, and both move to the balcony, where, looking across the bay, they see something New York spread below them. David takes her in his arms and indicates with his violin the great "Melting Pot" of the world.

The play gives innumerable chances for fine acting, and the Baker company will have a splendid opportunity to show its abilities.

"It Pays to Advertise," the famous comedy by Roi Cooper Megrue and Walter Hackett, comes to the Heilig next week for three nights beginning Monday, February 21. The play had a 33 weeks' run at the Cohan theatre, New York.

In announcing the piece, the management makes the modest claim on the playbill that "Cohan & Harris think 'It Pays to Advertise' a farcical fact in three acts."

In the company are Adele Rolland, Eliza Frederic, Chauncey Causland, Elmer Grandin, Frank Allworth, Marion Barrie, H. E. Farnham, Celeste Kirt, Harold Vermilye, Robert Watt, Cliff Worman and Kenneth Loane.

Sir Johnstone Forbes-Robertson has just celebrated his sixty-third birthday. "I may go," he said, "to Australia next year, as I have never played there, and I should like to appear before all the English-speaking peoples before I retire; but under present conditions it is impossible to make any definite plans. I should like to say that the theatre I am leaving is in far better condition than the theatre I entered 40 years ago. The tremendous volume of the motion picture has done the legitimate theatre good, if only in the effect it had and is having on producing managers. It is also creating a new public for the first-class theatre. The motion picture has come to stay. It has its own field, which it is rapidly claiming, but it will never compete with the spoken drama."

The circus ring in which Fred Stone, as "Mime Fallowfield," does his equine specialty in the second act of "Chin-Chin," incloses a riding mat which is a trifling property, weighing 2400 pounds. It is impossible to clear the stage of such an item in any of the ordinary ways, so at the end of the act an army of attendants is required to roll the mat into the form of a huge cylinder and then to deposit it in a specially constructed stage trap.

The Viennese musical comedy, "Princess Tra-La-La," will be produced in English at the Colonial theatre, in Boston, this month by Andreas Dippel. The comedy has enjoyed great success in Europe, and is said to be delightfully amusing and charmingly tuneful. It has been given many performances in German at the Irving Place theatre, New York. The story deals with gay life in Vienna 60 years ago, when the alluring waltz first came into popularity.

Fair Anna's Canine Does Not Like Films

Actress With Naughty Eyes Took Pekinese Dog to View One of Her Own Acts; "Pup" Bailed Trouble.

While Anna Held approves of herself on the screen, declaring that she has facial expressions she never knew she possessed until the camera told her, the \$3000 pet Pekinese dog of the celebrated French actress, who makes her screen debut today in "Madame President," is not in sympathy with Miss Held's leap from the footlights to the canvas, and is not backward in voicing the protest. From the screen test of Miss Held was projected at the Morocco studio, the petite comedienne was on hand to view it; so was her dog. At the first sight of his mistress on the screen, the dog whined, then growled, and then broke into a frenzied barking. It rushed from the side of its mistress up and down the projecting room, finally trying to bite the flickering picture as it jumped at the screen. An affectionate "Come, Bab-by," from the "naughty eyes" quieted the expensive little bow-wow.

Worth-While Plays Will Make Money

Clarton Hamilton, in his stage reviews for "Vogue," in February, contends that American managers can make money by producing worth-while plays. He says: "It might, perhaps, take a manager two years to convince the really cultured public of New York that he had inaugurated a theatre, that was worth attending; but, after that, he would find his public always ready to support him. He did Austin Dale not so very long ago.

To sum the matter up—the contention is that at the present time there are not enough good plays to occupy the 50 first class theatres in New York. It is utter nonsense. This complaint was heard before 20 years ago. George Fawcett, "Major Barbara," and revived "The Idler" and "The New York Idea"; put her theatre in how crowded any night.

ATTRACTIVE FLORENCE REED



Florence Reed, who plays the lead in the photoplay, "New York," adapted from A. H. Woods' Broadway success.

Cooperative Acting Latest Innovation In Theatrical Circles in New York

Washington Square Players Have Demonstrated Success of the Scheme and Now Emanuel Reicher Players Will Try It.

New York, Feb. 12.—Co-operative acting is the latest fad of the theatrical season. The Washington Square players have already demonstrated its success, and now the Emanuel Reicher players have arranged to continue their performance under the pro-rata system, since Emanuel Reicher has resigned from the cast, to prepare his own's Roemerholm for early production. In addition, there are rumors of the formation of an all star company on the same basis, to give a series of plays in the early spring.

Amelia Rives, as she prefers being called, in a recent interview, speaks of herself as being working girl first and Princess Troubetzkoy after. She works on an average of 17 hours a day, and is busy with half a dozen plays and plays at the same time, going from one to another as the spirit moves her. At present she is collaborating with Mr. Benrimo, of the Schubert staff, on play "The Peacock Lady," which A. H. Woods will give an early production.

Two members of the Selwyn "Rolling Stone" company, Charles Ruggles, who is featured, and Harry Bradley, were formerly with the Columbia stock company, at the old Belasco theatre in New York.

Maurice Samuels, a young Californian, is the author of "The Wanderer," a biblical story to which Mr. Belasco will give a very elaborate production, either late this season or the beginning of next. Another play of Mr. Samuels, "The Florentines," which has been published, is likewise being considered by Mr. Belasco.

A. H. Woods' production of "King, Queen and Jack," has been postponed until the early fall, on account of the difficulty of securing the proper people for the cast.

Miss Elsie Ferguson, as the heroine in Hall Caine's "Margaret Schillee," a personal success, is rather a two maledramatic role. Miss Ferguson appears as a pseudo-governess (a German in the home of a British prime minister), bent on his destruction, but gradually weaned from her purpose by his kindness, and finally saving his life by forfeiting her own.

The Cohan Revue of 1916 opened on February 9 at the Astor theatre. Those in the cast include Yvonne Vaill, Richard Carle, Elizabeth Murray, Lila Rhodes, Juliet, Harry Delf, Frederick Santley, Harry Bulger and Boyle and Brazil.

"God and Company," by Austin Adams, which was presented by the Stage society, is the story of an amoral, critical minister who wants only a wealthy, fashionable flock, and cares nothing for their souls, or his own—and also of the different members of that lip serving congregation with all their faults and vices. The play was well done by W. Graham Browne and a complete company, but failed to create the stir predicted for it.

"Jane O'Day of Broadway," the new Willard Mack comedy with Blanche Ring in the principal role, was tried out in Atlantic City. Other members of the company are Helen Lowell, Ruth Barry, John Webster, Sydney Booth and George Backus.

"Hit the Trail Holiday," an American farce by George Cohan, which was moved from the Astor to the Harris to make room for the "Revue," is one of the laughing successes of the season, largely given over to farces.

A play which has been somewhat severely criticised, but which I found truly delightful, is Henry Arthur Jones' "Cook of the Walk," with Otis Skinner. Perhaps its failure to please may lie in the fact that Otis Skinner as Anthony Belchamber is compelled to scold his audience and all American and English audiences—for the fact remains that it's a well written play, with a nicely balanced cast and a star, than whom there is none finer.

"The Masked Model," a comic opera by a new composer, Carl Woess, has just been produced, with T. Daniel Farley at the helm, and is said to have scored a hit. Thomas Conkey is leading man, Katherine Galloway the prima donna, Donald MacDonald, who was in Portland with the "Hon-

HEILIG —Broadway at Taylor

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The Smashing Big Hit of the Year!

Selig's Mammoth Production of Max Baer's Famous Novel

"THE NE'ER DO WELL"

FIRST TIME IN PICTURES

KATHLYN WILLIAMS and WHEELER OAKMAN

and the same cast that made "The Spoilers" famous the world over

Produced upon Exact Spots Alluded to by Author.

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HEILIG FEB. 21-22-23

SPECIAL MATS. (WASHINGTON'S) TUESDAY ALSO WEDNESDAY

COHAN AND HARRIS ARE CONVINCED

"It Pays to Advertise"

THE GEORGE M. COHEN THEATRE, NEW YORK

COMPANY AND PRODUCTION OF THE FARLICAL SENSATION OF THE AGE

Tuesday and Wednesday Nights—Floor, 11 rows, \$2.00; 7 rows, \$1.50.

Balcony 5 rows, \$1.00; 4 rows, 75c; in rear, 50c. Gallery, 50c. Special

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Balcony 5 rows, \$1.00; 4 rows, 75c; in rear, 50c. Gallery, 50c.

FRIDAY NIGHTS BENEFIT CRITTENTON HOME

CALENDAR OF THIS WEEK'S ATTRACTIONS

HEILIG—Broadway at Taylor. "The Ne'er-Do-Well," motion picture.

BAKER—Broadway, near Morrison. Drama, Baker Players in "The Melting Pot."

ORPHEUM—Broadway, at Yamhill. Vaudeville. Feature, Dorothy Jardon, musical comedy star.

NATIONALS—Broadway at Alder. Feature, "The Office Girls," musical comedy.

EMPERESS—Broadway, near Stark. Vaudeville. Feature, "Conscience," morality playlet.

LYRIC—Fourth at Stark. Musical comedy. Feature, "COLUMBIA—Sixth, between Washington and Stark. Motion picture.

MAJESTIC—Washington and Park. Motion picture.

CIRCLE—Fourth, near Washington. Motion picture.

GLOBE—Washington at Eleventh—Motion picture.

NATIONALS—Park, Stark and West Park. Motion picture.

***** symoon Express," is the juvenile, and "Frank Doane and John Young comedians. The song hit is a waltz tune—"When Fortune Smiles on You."

"The Idler," by C. Haddon Chambers, will be revived and given an all star setting by Joseph Brooks. Members of the company include Marie Tempest, Phyllis Nelson Terry, Jeanne Eagels, Cynthia Brooks, Bruce McRae, Charles Cherry, H. Graham Browne and Herbert Druce. In the original company when the play was first produced, were Georgia Cayvan, Effie Shannon, Henrietta Crozman, Herbert Kelsey, Eugene Ormonde and Nelson Wheatcroft.

"Hearts of the Heather," a new Scotch play, is now in rehearsal. George MacFarlane, who will have the leading role, will sing several of Raymond Hubbell's songs, based on native melodies and old Scotch folk songs.

Sir Henry Alexander is to come here from England in the spring in a comedy entitled "The Baskers." He may also present Sir Arthur Wing Pinero's latest drama, "The Big Drum."

The final appearance of Mr. and Mrs. Vernon Castle, before Mr. Castle goes to England to join the aviation corps, was held at the Hippodrome on Sunday. Mrs. Castle rejoined the "Watch Your Step" company the first of the week, in Cincinnati.

Academy of Music Reported Sold to Bok

Philadelphia, Feb. 12.—Persistent rumors are in circulation in real estate circles that the historic Academy of Music has been sold to Edward Bok, vice president of the Curtis Publishing company, of this city. One report states that Mr. Bok has bought the property in his own behalf, and other reports have it that he is the prime mover in a syndicate.

The main purpose of the purchase is to make the Academy of Music serve as a permanent home for the Philadelphia orchestra, in which the reported owner is vitally interested and of whose board of directors he is a member.

The largest owner of stock in the Academy of Music is Dr. George Pales Baker and the estate which is represented by Doctor Baker, and it is these holdings which represent the majority of the stock that are now reported to be sold.

The purchase price of the Academy is not disclosed in the reports. But it has been rumored for some time that some of the stockholders, receiving 50 percent of their investment, have been anxious to sell their holdings in the property and that these holdings have been bought by the reported owner.

By the time the purchase has been offered to owners, Dr. Baker said he could not at this time discuss any reported transfer.

Vaudeville

THERE is a fascination about morality plays, such as have been making such remarkable successes during the past few years. And that during the production is achieving a like degree of success in its vaudeville form of presentation. One of the chief offerings to be presented at the Empress theatre this afternoon is "Conscience," a delightfully constructed playlet of the morality type, charmingly enacted by three mighty clever artists, with Rodney Ramous playing the stranger, Marie Nelson, his wife, and Clayton Macklem, the husband. "The Four La Delia Comiques" will be a special feature in good comedy acrobatic action, with many astonishing feats. There is one young man in the troupe who is a tumbler of extraordinary ability, and accomplishes some almost impossible feats. Gray and Graham offer one of the funniest comedy musical turns in vaudeville, called "At the Fort." Fred Gray is a comedian, who is really funny, and Miss Nellie Graham is an accomplished instrumentalist. Miss Lily Lenora and company are continental dancers. Mile. Lenora is assisted by Mile. Irma Komlosay. They demonstrate three distinct styles of artistic dancing, the "Colonial Minuet," the interpretative, such as the "Humoresque," which Mile. Komlosay dances, and the classical. The Aerial Melis will offer a routine of gymnastic feats of strength and skill upon the Spanish flying rings. Davenport and Kerr will present a singing and comedy skit, called "At the Dairy Farm." Hyman Meyer will present a clever character pianologue act.

Who is Jones, and who is Kasper? These are the chief questions that will be asked at the Lyric theatre this evening, when Dillon and King put on the musical comedy "The Mix-Up." It is a jolly farce, with many musical number selections, good stage settings and gorgeous costumes.

The plot is of the dizzy variety, and the story deals chiefly with the matrimonial squabbles of Mike, who has just quite recently married against the wishes of his bachelor brother. Mike's rival was like, and like turn up up of the scene, enters into the mix up, by trying to make love to Mike's wife, not knowing she is already married.

The characters get so mixed up in a plot that the entire cast have to get themselves out of a tangle at the final. Some one starts confessing, when

every one joins in, and the skit ends up with a happy conclusion.

The Ginger Girls, the daily collection of dancing maidens, have several fine ensemble numbers. The show will in every way be up to the high standard set by Dillon and King at the Lyric theatre. Tuesday night the management will really pay you for seeing a good show, as all the patrons attending will receive a share of the profits of that evening. Friday evening the popular chorus girls' contest will be held after each performance, and a daily feature of the Lyric is the daily bargain matinee.

Business life, set to music, is the novel innovation presented in the lively musical comedy, "The Office Girls," which is featured on the program at Pantages for the week commencing with the matinee tomorrow.

Belshazzur Dixie Harris and funny Billy Craig are the principals in a comedy that teems with a clever plot, catchy music, and pretty girls who can sing and dance.

Alexander Pantages had so many feature acts on the bill that he crowded two into second place. Rucker & Winnifred, noted colored funmakers, will offer their original song and dance hits in their own inimitable way. The second special number will be a stunner by Carl in their success, "Before the Mast," which is reputed to offer more laughs a minute than any other sketch in vaudeville.

Beautiful Bessie Harvey, the singing equestrienne, will sing such charming numbers as "Aloha" and "Mother Machree," on which she has a white horse. Harvey's pigeons are an incidental feature of the act.

The two melody girls, Harris & Nolin, have a piano act that is an admirable entertainer, their work being original. Keegan & Ellsworth have a bright comedy satirizing suburban life, entitled "The Week Enders."

Chapter Five of "The Girl and the Game," the exclusive and exciting motion picture serial with wonderful Helen Holmes in the cast, will be another attraction of merit.

"From Coney Island to the North Pole," in which Arthur LaVine & Co. appear, will be seen for the last time at this afternoon. She will sing a series of character songs, and is accompanied by her own pianist. Miss Jardon formerly was a member of the Metropolitan Grand Opera company, and was recruited for Vaudeville from "Oh! Oh! Delphine," a musical comedy, which scored tremendous success in London, and in which Miss Jardon was the only American. She also has been starred in "Madame Sherry" and "The Pleasure Seekers." Miss Jardon is extolled as being one of the most handsome women in vaudeville. She wears magnificent gowns and has a change of costume for every song in her Orpheum repertoire.

"The Passion Play of Washington Square," a novelty playlet, presented under the personal direction of Martin Beck, is the added attraction of the new show. This playlet is notable especially for the surprise in the finale. It is staged by a company of five, of which Mary Servosa, former leading woman at the Pine Arts theatre, in Chicago, is the star. Remaining acts of the new Orpheum show are: "Mirano Brothers, in their flying topiades; James H. Cullen, "The Man From the West," in his sixteenth tour of the Orpheum circuit; McCormack and Wallace, in "The Theatrical Agent," a ventriloquist novelty; Sam Barton, pantomimist; Sharp and Turk, "The Chocolate Dandies," and the Orpheum Travel Weekly, showing interesting moving picture views of foreign lands.

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