Weekly Theatrical Letter

Written for The Advertiser by Brett Page, of the Newspaper Feature Service, Inc.

NEW YORK, Jan. 18 .- The Cohen Revue, 1918," has come to town That sentence sounds as if the minstress were being heralded, doesn't it? Well, let it stand, for a Cohan Revue is a minstrel show whose jokes are plays and whose fun is poking fun at them. As disclosed at the New Amsterdam Theatre, it is a joyous, jingly, rag time resume of some of the season's When the curtain rises Belasco is seen coming up through a trap-door -those who've seen "Tiger Rose" recognize that trap-door-with a scuttle of coal which he carefully empties through a funnel into his safe. Then there are introduced the crystal-gazing Hindu from "The Byes of Youth" and Polly from "Polly With a Past." Belazoo makes some canny observations about the audience being a bit tired of straight drama and down somes a wonderful curtain before which "work" an effective chorus only to rise on a scene showing the theatres slong Broadway. With all their signs blazing, and a regular Cohan chorus sipping through some effective songs. That's the way "The Cohan Revue" foss. There's a sparkle and a dash about it that seldom dims and never lags. Constructed on the principle of a vaudeville show, opening full stage then going into "one" and back into stage egain for some eye-satisfying speciaole, it hurries its way with music, song and laughter—but one intermission—from 3:15 to 11 o'chook.

Besides the stage characters already memed, there are "Miss Maytime," "Diss 18:15," "Jack O'Lantern," Bessie McCoy, Zeigreid, "Potash and Perimutaer," personages from "The Land of loy," John Paul Bart from the "Tallor-Made Man," "Hitchy Koo," "The King," Frank Thiney, Jim Corbett, Buch the funny clown of the Hippodrome, Jack and Lionel Barrymore-Indexed, Man," "Hitchy Koo," "The King," Frank Thiney, Jim Corbett, Buch the funny clown of the Hippodrome, Jack and Lionel Barrymore-Indexed, which Charles Winninger gives a most remarkable imitation of—no, he doesn't imitate, he seems really to be—Leo Ditrichstein. There is the Slave Market scene from "Chu Chin Chow," inely and funnily done. And then, perhaps the best of all, a rag time version of the scene in "The Tailor-Made Man," during which John Paul Bart twists his employer azound his finger said wins the labor agitators with breath-taking sease.

Mora Bayes is chief "among those who entertain." She is almost overything during the rown of the program. Though some of the players play many parts, during the ansembles the stage is filled to overlowing.

This first Cohan Revue we have seen in two years is called "a musical constitution of humorar to nounless ideas of just what happiness really is, so will there be diverging di

moments when some of the heartlest explosions of laughter heard in a theatre in many a day great the sallies. For once, let's permit the audience itself to review the play:
"Ilook at this crowd—and they say the theatres are having a hard time!"
"Itself to review the play:
"Ilook at this crowd—and they say the theatres are having a hard time!"
"Itself an afternoon's talk wasn't it"!
"Delightful — charming! Why, I isughed nearly every minute, and once aimost wept."
"Look here, if you get me into an inside seat again where i can't get out."

finside soat again where I can't got out."

"Isn't Laurette Taylor a darling! Why, she's even better in this than the was in 'Peg o' My Heart."

"Oh, I loved it!"

There you are—real expressions of samest opinion heard in the crowd as we slowly walked and smaled our way out.

The pist? Well, it'll sound as bothing at all in the telling. Jenny—Miss Taylor—delivers a dress to a lady who is very rich and very, very bored. Jenny believes in herself implicitly, and battles for her beliefs, all the while dreaming of a dressmaking shop on Fifth Avenue. The bored lady becomes interested—indeed, she's bored no long-are

freaming of a dissense. Sifth Avenue. The bored lady becomes interested—indeed, she's bored no long-structured indeed, she's bored no long-structured indeed, she's bored no long-structured indeed, she's bored gentleman the four dine. Then the outtain falls and rises to disclose Jenny bored, fearful her ambitions are alipping beyond her grasp while she idles. But Jenny meets an electrician come to repair a broken connection, and romance shines in Jenny's eyes. Next we see Jenny established in a house in Brooklyn, making dresses for the fairy godmotiner and her friend—and what dresses! The mother diss.

The izet act shows Jenny in her realized dream, a successful Fifth Avenue modists with a country house, and with something to ride in, not big, but still an automobile. Married to her electrician, whose shop—when they have a girl and a boy—for the first time pays as much as his wife's, Jenny brings together in a most casual way her benefactress and the man who had been bored at first but now had sa grasp on things." and the curtain fails—on Jenny engaging an errand girl who seems to promise much that Jenny did.

In three acts and an epilogue, "Happiness." is played by a cast of twelve who have been most successfully chosen for their various parts. Violet Kemble Cooper is the bored lady, O. P. Heggia is Jenny's Irish lover-husband, and Catherine Proctor is her mother. The success of "Happiness" is chiefly due to Laurette Taylor's positive genius for this sort of acting. Yet we must remember that while everyone praised Miss Taylor's work in Mr. Manners' previous play, it lasted only three weeks. As Laurette Taylor, herself, said the welcome accorded 'Happiness' proves what has been said before that "the play's the thing." It doesn't matter a breath of air on a perfect day whether or not "Happiness" is a play—it's a most delicious bit of art.

While the stage has many revivals, the mothen pictures until recently

While the stage has many revivals, the motion pictures until recently hadn't quite "grown up" to such events. But now the first, real, simon-pure revival of a motion picture of which I know has at last appeared. Let's see, it was six years ago, wasn't it, that you and I first saw "Cleopatra" on the screen?

and I first saw Cleopatts
screen?

The version, as I recall it, was a most exact and painstaking reproduction of the scenes in which the ancient enchantress walked, and the events were a combination of the versions of Shakespears and Sardou. Made by Charles Gaskill, who must have spent many months in study, especially for he work, adding to his already wide mowledge of Egyptology, it achieved a big success. But those were the daye, when the familiar "close-up" wasn't understood as it is now, and so it is that we have the revival of "Cleepatta."

With Wales Gardner in the title cole.

patra."
With Helen Gardner in the title role, and with close-ups especially made for insertion into the already effective story and perfect scenic settings, we have a new "Cleopatra" that promises to win in its revival an even greater success than it achieved before. "The world



That Son-In-Law of Pais!

Cedric's Sensitiveness Makes
Pa Yearn for Vengeance.



