

ROAD TO CAIRO TURNS OUT ROCKY ONE FOR "ARTISTES"

Athens, Greece.—The card which the doorman took in to the first secretary of the American legation here was that of the French minister. On it was written:

"Mme. B—, the bearer of this card, is the widow of a French citizen. I shall appreciate any courtesies you may be able to extend to her."

There was even a signature purporting to be that of his excellency the minister.

Has His Doubts

The American first secretary knew the French minister and he seriously doubted that that gentleman had either written the note or signed it or even given it to "Mme. B—" in the first place. It is always better to take no chances of offending a colleague, however, and he had "Mme. B—" shown in.

He knew the minute he saw her that his advance suspicions of her had been justified. But it was too late to interrupt the opening lines of the little comedy which she had rehearsed for his benefit.

She was wearing a long cloak. As she entered the office, she threw it open in the best three-a-day melodrama manner.

"Regard me!" she commanded. "It is this extremity to which fate has reduced me!"

Under the long cloak, she wore only the two nethermost and least adequate of feminine garments.

It was an old, old game—so old that even a young first secretary of legation had no difficulty in ridding himself of the lady without any complications.

How It's Done.

The "note" and signature of the French minister had of course been forged. The card itself had been filched from the hallway card tray of a perfectly respectable friend of the minister's on whom he had called. "Mme. B—" had gotten it by ringing the friend's doorbell, asking to see the lady of the house, and taking the cards in the tray when the servant left her alone for a moment. Then she had slipped out without waiting to be confronted by her "hostess."

"Mme. B—" was an "artiste" with ambitions to get ahead in life. She had sung and danced in cabarets in the towns along "The Road to Cairo" and wheedled "champagne" out of the suckers (she got a commission on all the drinks she could force onto the customers) but she wanted to get into the big money. So she went into the "calling card and cloak" racket. She got to be very annoying before she finally left the country—by invitation.

Sooner or later, all "artistes" try to break into the big money. It's no wonder, considering the life and rank and file lead.

An "artiste" sings or dances three or four times a night between 11.30 and 4.30. She must also try to get suckers to sit at her table and buy her drinks, on all of which she gets a commission. Her responsibilities to the management of the cabaret are to sell as much "champagne" as possible. If a customer buys her a drink, she must dance with him between acts.

Many Races Represented

There appears to be more Hungarians than girls of any other nationality among the girls who travel "the Road to Cairo," or at least there are more who call themselves Hungarians. American girls get the most attention but are very few. French "artistes" are second most popular in most towns.

Most of the girls speak enough words of French, German, Italian or English—all with abominable accents—to talk with patrons as much as the

patrons want them to talk. The favorite cabaret songs are American jazz and to hear "artistes" sing them, a casual listener would suppose the girls understood English. Most of them have memorized the words of the songs parrot-like, however. They know no others and don't even understand the meaning of those they sing.

Since the girls' looks are at least as important as their ability to sing or dance, their photographs are one of their most important "properties."

For several years most "artistes" in this part of the world had their pictures for distribution to "impresarios" taken by M—, a photographer in Vienna. M—'s skill now threatens to be his own undoing, however. His pictures are too flattering and "impresarios" have been disappointed by some of the girls they signed up on the strength of M—'s pictures of them.

The "impresarios" now assume that any "artiste" who mails them an M— photograph can't possibly be very pretty or she wouldn't have to go to M—. The "artistes" have learned this, and M—'s business is suffering accordingly.

CHAS. E. MACK, "BLACK CROW," PASSES AWAY

Mesa, Ariz., Jan. 13 — Charles E. Mack, 46, originator of the comedy team of Moran and Mack, known as the "Two Black Crows," was fatally injured in an automobile accident six miles from Mesa, Thursday night.

Others in the automobile who escaped serious injury were Mack Sennett, well-known Canadian producer of former "bathing beauty" motion pictures, the comedian's wife and daughter, Mary Jane, and his partner, George Moran.

Mack was crushed under the machine, but was still alive when a passing motorist helped to free him and bring him to a hospital. He died a short time later.

Moran, who said he had been associated with Mack for 18 years, declared the dying comedian, whose Negro dialect phrases were once bywords of the country, kept muttering: "The end is here, pal."

Born in Kansas

Mack, born in White Cloud, Kans., on November 22, 1887, obtained his first vaudeville chance from Alexander Pantages in Seattle more than 25 years ago. He had previously been a baseball player, street car conductor and electrician.

Several "Morans" were associated with him in the "Black Crows" combination. L. A. Young, publicity man for the Educational Pictures at Los Angeles, said the partner, who was in the accident, had his name changed last summer from George Searcy to Moran.

The automobile party, Moran said, was en route from New York to Hollywood where he and Mack were planning to engage in motion pictures. Moran said that he, his partner and Miss Mack were in the back seat of the machine when a rear tire blew out and it turned over.

Mrs. Mack was kept under observation at the hospital for an injured back which physicians said were not serious. The others in the party went to a hotel after receiving emergency treatment.

Mack, whose first vaudeville act brought him \$14 a week, capitalized on the popularity of the "Two Black Crows" and advanced the comedy combination to fame on Broadway. He appeared in Ziegfeld's "Follies," George White's "Scandals," Earl Carroll's "Vaniities," and the Greenwich Village "Follies."

Trouble with most of us is that we don't try to understand if we're not interested and we don't try to be interested.

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TITLES HAVE AROUSSED AN OLD CONTROVERSY

The Times-Journal of St. Thomas, Ontario, says: Prime Minister Bennett's submission of names for recognition by His Majesty the King in the New Year's honors list has aroused an old controversy, although for the most part it is along party lines. Mr. Bennett, who is a lawyer, and no doubt a very able one, holds that the parliamentary decision asking the King not to confer honors on Canadians, was binding only on the Parliament of that year—1919—and, therefore, he is free to act as he has done.

The Rt. Hon. W. L. Mackenzie King, C.M.G., P.C., condemns the step that has been taken. He holds that this is not a time to create new social distinctions, and in this respect, he lines up with Mr. James Woodsworth, M.P., leader of the C.C.F. We fail to see how the conferring of a knighthood here and there, or a handful of O.B.E.'s will impair our social relations and add to our economic difficulties. It is not titles or other honors that distract social relations, but the unequal distribution of wealth. A man does not need to be wealthy in order to receive a title. Many peers and knights are quite

poor, far more so than some of those who criticize these honors. Neither do they automatically become snobs and autocrats. Many titled people are good mixers in any company, and practice a fine spirit of social responsibility.

To be consistent, Mr. King should offer to renounce that C.M.G. which was conferred upon him by King Edward for distinguished service—Companion of the Order of St. Michael and St. George. There are four C.M.G.'s in the present list. How can Mr. King reconcile the continuation of his own decoration and condemn others for accepting it?

Hostility to titles arose from the political taint which detracted from so many recommended by governments prior to 1919. We join in deprecating titles to party men whose chief contributions have been to party treasures. If that sort of thing could be eliminated there could be no reasonable objection to honors being given men and women who make a real contribution to the rebuilding of the country. And whatever criticism is leveled at the Prime Minister there can be no charge that in submitting the names of two chief justices there is any political taint about them.

Whoever invented New Year's Day made a mistake in not locating it in August when a holiday would be more acceptable.

INSURANCE MONEY FREE FROM BANKS

(Montreal Star)

A wife's rights in insurance policies on her husband's life may not legally be transferred to a third party in payment of her husband's debts. Mr. Justice McDougall ruled in the Superior Court yesterday in a judgment in favor of Mrs. Isidore Jacobs.

Evidence in the case showed that two insurance policies on Jacobs' life were assigned to the Provincial Bank and a load of \$1,625 was secured on the policies to pay a debt of the husband to the bank. In suing for the return of the amount of the loan the wife declared that the bank had threatened to take the cash surrender value of the policies if the parties did not agree to the loan.

As regards the bank, His Lordship declared that in view of the fact that the wife was named beneficiary of the policies, the bank could not have forced the surrender of the policies at their cash value, for the purpose of paying a debt of the husband. The rights of the wife in the policies, however, depended on her surviving her husband and her claim for the return of the loan would only be enforceable at

her husband's death, if she then survived. The court ordered that the bank retain the amount they had received from the policies and pay it back to the woman should she survive her husband.

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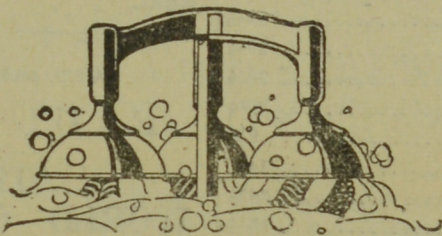
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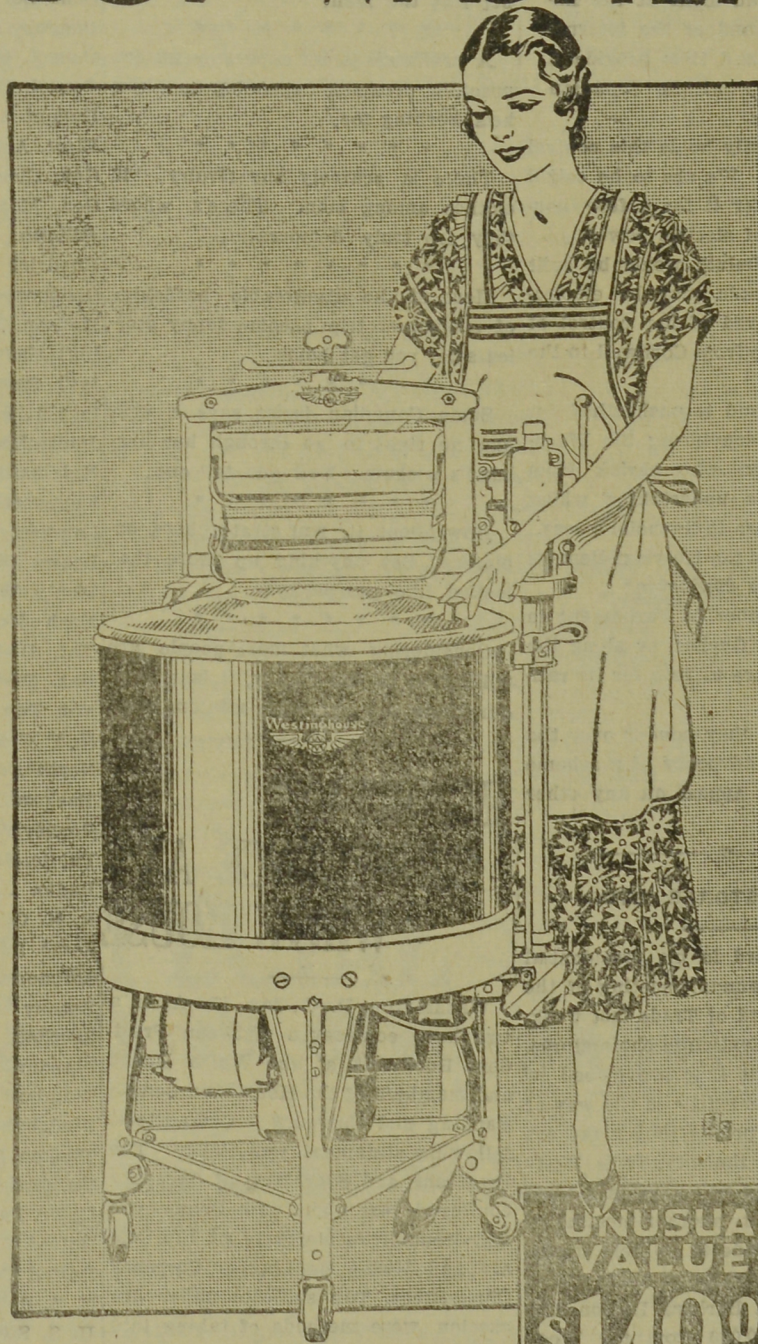
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