

F. ASKEW

CASH

TABLE OF DAYS BETWEEN TWO DATES.

A TABLE OF THE NUMBER OF DAYS BETWEEN ANY TWO DAYS WITHIN TWO YEARS.

Day Mo.	Jan.	Feb.	March.	April.	May.	June.	July.	August.	Sept.	October.	Nov.	Dec.	Day Mo.	Jan.	Feb.	March.	April.	May.	June.	July.	August.	Sept.	October.	Nov.	Dec.
1	1	32	60	91	121	152	182	213	244	274	305	335	1	366	397	425	456	486	517	547	578	609	639	670	700
2	2	33	61	92	122	153	183	214	245	275	306	336	2	367	398	426	457	487	518	548	579	610	640	671	701
3	3	34	62	93	123	154	184	215	246	276	307	337	3	368	399	427	458	488	519	549	580	611	641	672	702
4	4	35	63	94	124	155	185	216	247	277	308	338	4	369	400	428	459	489	520	550	581	612	642	673	703
5	5	36	64	95	125	156	186	217	248	278	309	339	5	370	401	429	460	490	521	551	582	613	643	674	704
6	6	37	65	96	126	157	187	218	249	279	310	340	6	371	402	430	461	491	522	552	583	614	644	675	705
7	7	38	66	97	127	158	188	219	250	280	311	341	7	372	403	431	462	492	523	553	584	615	645	676	706
8	8	39	67	98	128	159	189	220	251	281	312	342	8	373	404	432	463	493	524	554	585	616	646	677	707
9	9	40	68	99	129	160	190	221	252	282	313	343	9	374	405	433	464	494	525	555	586	617	647	678	708
10	10	41	69	100	130	161	191	222	253	283	314	344	10	375	406	434	465	495	526	556	587	618	648	679	709
11	11	42	70	101	131	162	192	223	254	284	315	345	11	376	407	435	466	496	527	557	588	619	649	680	710
12	12	43	71	102	132	163	193	224	255	285	316	346	12	377	408	436	467	497	528	558	589	620	650	681	711
13	13	44	72	103	133	164	194	225	256	286	317	347	13	378	409	437	468	498	529	559	590	621	651	682	712
14	14	45	73	104	134	165	195	226	257	287	318	348	14	379	410	438	469	499	530	560	591	622	652	683	713
15	15	46	74	105	135	166	196	227	258	288	319	349	15	380	411	439	470	500	531	561	592	623	653	684	714
16	16	47	75	106	136	167	197	228	259	289	320	350	16	381	412	440	471	501	532	562	593	624	654	685	715
17	17	48	76	107	137	168	198	229	260	290	321	351	17	382	413	441	472	502	533	563	594	625	655	686	716
18	18	49	77	108	138	169	199	230	261	291	322	352	18	383	414	442	473	503	534	564	595	626	656	687	717
19	19	50	78	109	139	170	200	231	262	292	323	353	19	384	415	443	474	504	535	565	596	627	657	688	718
20	20	51	79	110	140	171	201	232	263	293	324	354	20	385	416	444	475	505	536	566	597	628	658	689	719
21	21	52	80	111	141	172	202	233	264	294	325	355	21	386	417	445	476	506	537	567	598	629	659	690	720
22	22	53	81	112	142	173	203	234	265	295	326	356	22	387	418	446	477	507	538	568	599	630	660	691	721
23	23	54	82	113	143	174	204	235	266	296	327	357	23	388	419	447	478	508	539	569	600	631	661	692	722
24	24	55	83	114	144	175	205	236	267	297	328	358	24	389	420	448	479	509	540	570	601	632	662	693	723
25	25	56	84	115	145	176	206	237	268	298	329	359	25	390	421	449	480	510	541	571	602	633	663	694	724
26	26	57	85	116	146	177	207	238	269	299	330	360	26	391	422	450	481	511	542	572	603	634	664	695	725
27	27	58	86	117	147	178	208	239	270	300	331	361	27	392	423	451	482	512	543	573	604	635	665	696	726
28	28	59	87	118	148	179	209	240	271	301	332	362	28	393	424	452	483	513	544	574	605	636	666	697	727
29	29	88	119	149	180	210	241	272	302	333	363	29	394	425	453	484	514	545	575	606	637	667	698	728	
30	30	89	120	150	181	211	242	273	303	334	364	30	395	426	454	485	515	546	576	607	638	668	699	729	
31	31	90	151	182	212	243	274	304	335	365	30	396	427	455	486	516	547	577	608	639	669	700	730		

The above table applies to ordinary years only. For leap year, one day must be added to each number of days after February 28. EXAMPLE.—To find the number of days between June 3, 1892, and February 16, 1893. The figures opposite the third day in the first June column are 154; those opposite the sixteenth day in the second February column are 412. Subtract the first from the second product—i. e., 154 from 412, and the result is 258, the number of days between the two dates.

Weight per Bushel of Grain, Etc.

The following Table shows the number of pounds per bushel required, by the law or custom, in the sale of articles specified in the several States of the Union:—

STATES	Barley.	Buckwheat.	Coal.	Corn, Shelled.	Corn Meal.	Onions.	Oats.	Potatoes.	Rye.	Wheat.	Salt.	Turnips.	Beans, wh.	Clover S'd.	Timothy.	
Maine	48	48		56	50	52	30	60		60		50	64			
New Hampshire				56	50		30	60		56	60		60			
Vermont	48	48					32	60		56	60	70	64	60	42	
Massachusetts	48	48		56	50	52	32	60		56	60					
Connecticut		45		56			32	60		56	56					
New York	48	48		58			32	60		56	60		62	60	44	
New Jersey	48	50		56			30	60		56	60		64			
Pennsylvania	47	48		56			30	56		56	60	85	62			
Delaware				56						60						
Maryland	48	48		56		57	32	60		56	60	56	62	64	45	
Dist. Columbia	47	48		56	48	57	32	56		56	60	50	55	62	60	45
Virginia	48	48		56	50		32	60		56	60		55	60	64	45
West Virginia	48	52	80	56	48		32	60		56	60		60	60	45	
North Carolina	48	50		54	46		30			56	60		64			
South Carolina	48	56	80	56	50	57	33	60		56	60	50	60	60		
Georgia	40		80	56	48	57	35	56		60	56		60	45		
Louisiana	32			56			32			60						
Arkansas	48	52	80	56	50	57	32	60		56	60	50	60	60	45	
Tennessee	48	50		56	50	56	32	60		56	60		60	45		
Kentucky	48	52		56	50	57	33	56		56	60	50	60	60	45	
Ohio	48	50		56			32	60		56	60		60	60	45	
Michigan	48	48	80	56		54	32	60		56	60	56	58	60	45	
Indiana	48	50	70	56	50	48	32	60		56	60	50	60	60		
Illinois	48	52		56	48	57	32	60		56	60	50	60	60		
Wisconsin	48	50		56			32	60		56	60		60			
Minnesota	48	42		56			32	60		56	60		60			
Iowa	48	52		56		57	33	60		56	60	50	60	60	45	
Missouri	48	52		56		57	32	60		56	60	50	60	60	45	
Kansas	50	50		56	50	57	32	60		56	60	50	55	60	45	
Nebraska	48	52		56	50	57	34	60		56	60	50	55	60	45	
California	50	40		52			32			54	60					
Oregon	46	42		56			36	60		56	60					

Carrying Capacity of a Freight Car.

This Table is for Ten-Ton Cars.

Whiskey	60	barrels
Salt	70	"
Lime	70	"
Flour	90	"
Eggs	130 to 160	"
Flour	200	sacks
Wood	.6	cords
Cattle	18 to 20	head
Hogs	.50 to 60	"
Sheep	.80 to 100	"
Lumber	.6,000	feet
Barley	300	bushels
Wheat	340	"
Flax Seed	3 0	"
Apples	370	"
Corn	.400	"
Potatoes	.430	"
Oats	.680	"
Bran	1,100	"
Butter	20,000	pounds

Short Method for Calculating Interest.

Multiply the principal by as many hundreds as there are days, and

For 4 per cent.	Divide by 90
" 5 "	" 72
" 6 "	" 60
" 7 "	" 52
" 8 "	" 45
" 9 "	" 40
" 10 "	" 36
" 12 "	" 30

EXAMPLE.—Interest on \$50 for 30 days at four per cent., $50 \times 30 = 1500$, which divided by $90 = 16\frac{2}{3}$ cents—the required result.

Quantity of Seed Required to Plant an Acre.

Kind of Seed.	Quantity.	Kind of Seed.	Quantity.
Asparagus in 12-inch drills	16 qts.	Corn, sugar	10 qts.
Asparagus Plants, 4 by 1/4 feet	8,000	Corn, field	8 qts.
Barley	2 1/2 bush.	Corn, salad, drill 10 inches	25 lbs.
Beans, bush, in drills, 2 1/2 feet	1 1/2 bush.	Cucumber, in hills	3 qts.
Beans, pole Lima, 4 by 4 feet	20 qts.	Flax, broadcast	20 qts.
Beans, Carolina, prolific, etc., 4x3 feet	10 qts.	Grass, timothy with clover	6 qts.
Beets and mangold, drills, 2 1/2 feet	9 lbs.	Grass, timothy without clover	10 qts.
Broom corn, in drills	12 lbs.	Grass, orchard	25 qts.
Cabbage, outside, for transplanting	12 ozs.	Grass, red top or heads	20 qts.
Cabbage, sown in frames	4 ozs.	Grass, blue	28 qts.
Carrot, in drills, 2 1/2 feet	4 lbs.	Grass, rye	20 qts.
Celery, seed	8 ozs.	Lettuce, in rows, 2 1/2 feet	3 lbs.
Celery, plant, 4x2 1/2 feet	25,000	Lawn grass	35 lbs.
Clover, white Dutch	13 lbs.	Melons, water, in hills, 8 by 3 feet	3 lbs.
Clover, Lucerne	10 lbs.	Melons, citrons, in hills, 4 by 4 feet	2 lbs.
Clover, Als			

INTEREST LAWS AND STATUTES OF LIMITATIONS.

STATES AND TERRITORIES.	INTEREST LAWS.		STATUTES OF LIMITATIONS.			STATES AND TERRITORIES.	INTEREST LAWS.		STATUTES OF LIMITATIONS.		
	Legal Rate.	Rate allowed by Contract	Judgments, Years.	Notes, Years.	Open Accounts, Years.		Legal Rate.	Rate allowed by Contract	Judgments, Years.	Notes, Years.	Open Accounts, Years.
	<i>p'ct.</i>	<i>per ct.</i>									
Alabama.....	8	8	20	6	3	Nebraska.....	7	10	5	5	4
Arkansas.....	6	10	10	5	3	Nevada.....	7	Any rate.	6	6	6
Arizona.....	7	Any rate.	5	3	3	New Hampshire.....	6	6	20	6	6
California.....	7	Any rate.	5	4	4	New Jersey.....	6	6	20	6	6
Colorado.....	8	Any rate.	6	6	6	New Mexico.....	6	12	15	6	6
Connecticut.....	6	*	...	6	6	New York.....	6	61	20	6	6
Delaware.....	6	6	20	6	6	North Carolina.....	6	8	10	3	3
District of Columbia.....	6	10	12	3	3	North Dakota.....	7	10	20	6	6
Florida.....	8	10	2	5	5	Ohio.....	6	8	5	15	6
Georgia.....	7	8	7	7	7	Oklahoma.....	7	12
Idaho.....	10	13	6	6	6	Oregon.....	8	10	10	6	6
Illinois.....	5	7	7	10	10	Pennsylvania.....	6	6	5	6	6
Indiana.....	6	8	10	10	10	Rhode Island.....	6	Any rate.	20	6	6
Iowa.....	6	8	10	10	10	South Carolina.....	7	8	10	6	6
Kansas.....	6	10	5	5	5	South Dakota.....	7	12	20	6	6
Kentucky.....	6	8	15	15	15	Tennessee.....	6	6	10	6	6
Louisiana.....	5	8	10	5	5	Texas.....	8	12	10	4	4
Maine.....	6	Any rate.	20	6	6	Utah.....	10	Any rate.	5	4	4
Maryland.....	6	6	12	3	3	Vermont.....	6	6	6	6	6
Massachusetts.....	6	Any rate.	20	6	6	Virginia.....	6	6	10	5	5
Michigan.....	6	8	6	6	6	Washington.....	10	Any rate.	6	6	6
Minnesota.....	7	10	10	6	6	West Virginia.....	6	*	10	10	10
Mississippi.....	6	10	7	6	6	Wisconsin.....	7	10	20	6	6
Missouri.....	6	8	20	10	5	Wyoming.....	12	Any rate.	5	5	4
Montana.....	10	Any rate.	6	6	2						

* No usury, but over 6 per cent. cannot be collected by law. † Not to exceed 10 per cent. ‡ New York has by a recent law legalized any rate of interest on call loans of \$5,000 or upward, on collateral security.

DOMESTIC WEIGHTS AND MEASURES.

Apothecaries' Weight: 20 grains=1 scruple; 3 scruples=1 dram; 8 drams=1 ounce; 12 ounces=1 pound.
Avoirdupois Weight (short ton): 27 11-32 grains=1 dram; 16 drams=1 ounce; 16 ounces=1 pound; 25 pounds=1 quarter; 4 quarters=1 cwt.; 20 cwt.=1 ton.
Avoirdupois Weight (long ton): 27 11-32 grains=1 dram; 16 drams=1 ounce; 16 ounces=1 pound; 112 pounds=1 cwt.; 20 cwt.=1 ton.
Troy Weight: 24 grains=1 pennyweight; 20 pennyweights=1 ounce; 12 ounces=1 pound.
Circular Measure: 60 seconds=1 minute; 60 minutes=1 degree; 30 degrees=1 sign; 12 signs= 1 circle.
Cubic Measure: 1,728 cubic inches=1 cubic foot; 27 cubic feet=1 cubic yard.
Dry Measure: 2 pints=1 quart; 8 quarts=1 peck; 4 pecks=1 bushel.
Liquid Measure: 4 gills=1 pint; 2 pints=1 quart; 4 quarts=1 gallon; 31 1/2 gallons=1 barrel; 2 barrels=1 hogshead.
Long Measure: 12 inches=1 foot; 3 feet=1 yard; 3 1/2 yards=1 rod or pole; 40 rods=1 furlong; 8 furlongs=1 statute mile; 3 miles=1 league.
Mariners' Measure: 6 feet=1 fathom; 120 fathoms=1 cable length; 7 1/2 cable lengths=1 mile; 5,280 feet=1 statute mile; 6,085 feet=1 nautical mile.
Square Measure: 144 square inches=1 square foot; 9 square feet=1 square yard; 30 1/4 square yards=1 square rod or perch; 40 square rods=1 rood; 4 roods=1 acre; 640 acres=1 square mile; 36 square miles (6 miles square)=1 township.
Time Measure: 60 seconds=1 minute; 60 minutes=1 hour; 24 hours=1 day; 7 days=1 week; 365 days=1 year; 366 days=1 leap year.

FOREIGN MONEY.

English Money: 4 farthings=1 penny (*d*); 12 pence=1 shilling (*s*); 20 shillings=1 pound (*£*).
French Money: 10 centimes=1 decime; 10 decimes=1 franc.
German Money: 100 pfennings=1 mark.
Russian Money: 100 copecks=1 rouble.
Austro-Hungarian Money: 100 kreutzer=1 florin.

BUSINESS LAW IN DAILY USE.

The following compilation of business law contains the essence of a large amount of legal verbiage:—
 If a note is lost or stolen, it does not release the maker; he must pay it, if the consideration for which it was given and the amount can be proven.
 Notes bear interest only when so stated.
 Principals are responsible for the acts of their agents.
 Each individual in a partnership is responsible for the whole amount of the debts of the firm, except in cases of special partnership.
 Ignorance of the law excuses no one.
 The law compels no one to do impossibilities.
 An agreement without consideration is void.
 A note made on Sunday is void.
 Contracts made on Sunday cannot be enforced.
 A note by a minor is void.
 A contract made with a minor is void.
 A contract made with a lunatic is void.
 A note obtained by fraud, or from a person in a state of intoxication, cannot be collected.
 It is a fraud to conceal a fraud.
 Signatures made with a lead pencil are good in law.
 A receipt for money is not always conclusive.
 The acts of one partner bind all the rest.
 "Value received" is usually written in a note, and should be, but is not necessary. If not written, it is presumed by the law, or may be supplied by proof.
 The maker of an "accommodation" bill or note (one for which he has received no consideration, having lent his name or credit for the accommodation of the holder) is not bound to the person accommodated, but is bound to all other parties, precisely as if there was a good consideration.
 No consideration is sufficient in law if it be illegal in its nature.
 Checks or drafts must be presented for payment without unreasonable delay.
 Checks or drafts should be presented during business hours, but in this country, except in the case of banks, the time extends through the day and evening.
 If the drawee of a check or draft has changed his residence, the holder must take due or reasonable diligence to find him.
 If one who holds a check as payee or otherwise transfers it to another, he has the right to insist that the check be presented that day, or, at the farthest, on the day following.
 A note indorsed in blank (the name of the endorser only written) is transferable by delivery, the same as if made out to bearer.
 If the time of payment of a note is not inserted, it is held payable on demand.

17

18

19

The Majestic Theatre

Fort Worth, Texas, Week of August 17 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A

Le Brun & Luce

A VAUDEVILLE SURPRISE

B

Northland and Ward

CREIGHTON BROS. & BELMONT

"THE MUDTOWN MINSTRELS"

C

JAMES LEONARD & COMPANY

Presents

"WHEN CAESAR C'S HER"

A Satire on Bernard Shaw's "Caesar & Cleopatra"

CAST

Richard Anderson as Caesar
James Leonard as Mark Antony
Miss Terese Leonard as Cleopatra

D

DIERO

"ORIGINAL MASTER OF THE PIANO
ACCORDEON"

E

NAT NAZARRO COMPANY

"ENVIED, ADMIRER, IMITATED BUT NEVER
EQUALLED"

F

MAE WEST

"IN A STYLE ALL HER OWN"

G

A Rollicking Gala Feature for the
Children

CHAS. PRELLE'S MINIATURE CIRCUS

introducing

"THE ROBBERY OF THE OVERLAND
MAIL"

H

MAJESTOGRAPH

Always the Best in Motion Photography

75

1.00

1.00

1.00

Packed House Welcomes Theater Season's Opening

Amusement-Hungry Crowd Well Satisfied With First Bill at Vaudeville House.

BY C. F. PEKOR JR.

It was a hungry audience that filled the Majestic at the 1914-1915 house warming Monday night. Every seat had been sold early in the afternoon and the box office phone jingled bravely but without effect on the busy man at the window.

Any sort of bill that might have been cooked up would have been relished, but as it was the bill was good enough for any audience settling down in mid-season.

Mae West and the trio in the satire, "When Caesar C's Her," divided headline favors. Miss West, however, did not receive the applause she would get in New York or Chicago. She is of the type that depends entirely on personal magnetism and her brand of magnetism didn't quite get over the footlights at the Majestic Monday night.

Puzzle to Audience.

As the little comedienne herself says, "nevertheless, it isn't what you do but how you do it." She staggered about in "one" like she might do with a playful jag on, prattled and giggled and sang and talked back to a baby in the balcony and finally came out in a sort of

green frog costume. No one ever saw anything like it before. The audience didn't seem quite sure whether it wanted to applaud her or not.

"When Caesar C's Her" is a satire on Bernard Shaw's "Caesar and Cleopatra." It is filled with latter-day slang and acute burlesque. Richard Anderson as Caesar has the most trying part with his raucous voice and jumping-jack motions. Miss Terese Leonard make a beautiful Cleopatra and James Leonard as Marc Antony adds his share to the fun of the act.

Miss LeBrun, star of "Salome" last season, and Geis have a miniature grand opera act colored with elaborate costumery. The make-up makes the deception complete, even to Geis' winning mustachio. Miss LeBrun's soprano voice and Geis' baritone harmonize with a delightful effect.

Stingy With Talent.

Deiro is a skilful piano-acordionist, but he is stingy with his talent. Tumultuous applause forced him back for one encore after an extra long delay, but all the handclapping of the big audience could not bring him back again.

Nat Nazarro Company's four acrobats were stuck into a choice spot on the bill, and they made good with their clean and clever work. The tiny boy of the company is the spirit that moves the act.

Edith Northlane and Jack Ward opened the show. Their long suit is modern dancing and their one best bet is singing and one-stepping "You're Here and I'm Here" at the same time.

Charles Prelle's miniature circus is a feature built especially for children. Dogs with horses' heads and tails and made-up like elephants and humans make entertaining little actors. "The Robbery of the Overland Mail," full of excitement, closes the act.

music on an accordion instead of rag-time is a novelty which was appreciated by the audience.

Charles Prelle's miniature circus showed trained dogs in some new tricks. A few tricks in ventriloquism and the rest of the act was just dogs.

The boxes and loges were all filled with the society of the city. The crowd was appreciative. It went to be pleased and came away well satisfied, for the programme on the whole was a good one. The management of the Majestic promises that the shows will grow better as the season advances, and if this is to be carried out Fort Worth is in for some dandy shows this winter.

Among those in the boxes were: Laura Mae Jahns, A. C. Tisdell, Blanche Abernathy, J. T. Kennelly, J. H. Fitzpatrick, J. C. Clopton, Mr. and Mrs. S. T. Lillard of Decatur, Master Jack Lillard of Decatur, Judge Lindstey M. Brown, Annie Bomer McClendon of Tyler, Texas; Mr. and Mrs. Jack D. Brown Jr., Ruby Scott of Arkadelphia, Ark.; Jack A. Gregory, Vita Brigance, Mrs. Walter Deal, Mrs. F. B. Gentry, Harry Mitchell, T. B. Farbrough, E. H. Cogdell, Mr. and Mrs. C. H. Bencini, Mrs. Clarence Ousley, Lucile Durrett, Florence Durrett, Julia Coffin, Sue Coffin, Blanche McVeigh, Neil Rogers, Clare Ousley, Mr. and Mrs. Joe M. Reynolds, Anne Field, A. L. Shuman, Mrs. Morrow, Robert Harrison, Mrs. Robert Harrison, Mr. and Mrs. Edwin E. Bewley, Mr. and Mrs. Bert K. Smith, Margaret Lary, E. H. Keller Jr., Eulalia McFarland of Weatherford, Bradley Andrews, Miss Bloodworth, Herbert Graves, Marie Logan, E. M. Stinnett, Mr. and Mrs. E. W. Tammel, Mary Davis Tammel, Master Frank B. Fennel, Mr. and Mrs. A. G. Carter, Miss Beatrice Carter, Mr. and Mrs. W. G. Burton, Emily Burton and Louis J. Wortham.

The Majestic Theatre

Fort Worth, Texas, Week of August 24, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Opening—Hunting Rag Julius Lenzburg
Picture Music.
The Midsummer Hit—"Boating With the Girl You Love."
Words and Music by Zack C. Adams. Arr. by Phil. Epstein.
Hesitation—"In Love's Garden You and I" Nat Osborne
Exit March—"By the Beautiful Seas" Harry Carroll
(Published by Shapiro Bernstein & Co., N. Y.)

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A

FRAWLEIGH & HUNT
Comedy Sensational Gymnasts.

1.00

B

Ray Royce
A VAUDEVILLE SURPRISE

C

Lulu—McCONNELL & SIMPSON—Grant

1.00

Present
Their New One-Act Comedy

"BLUFFING."

By H. H. Winslow.

CAST

Jane Welcome Lulu McConnell
Victor Price Grant Simpson
Bobby Ward, a drummer L. S. Albert
Time—Late afternoon of summer day of the present year.
Place—Cliffdale Sanitarium.

D

ANNA MILLER & CO.

In Character Bits of Today.

E

The American Actor
FRANK KEENAN & CO.

In a Reminiscent Episode

"VINDICATION."

By Willard Mack.

CAST

The Governor Mac. M. Barnes
His Secretary Ormonde Graham
Luke Wainwright Mr. Keenan
Scene—Library in the Governor's Mansion.

F

Joe—BURNS & KISSEN—Murray

Songs and Comicalities.

G

THE MILOS

Beautiful Living Poses in Silver Art.

- | | |
|---------------------|---------------------------|
| 1. The Echo | 6. To Prison |
| 2. Hostile Brothers | 7. Atlas Groupe |
| 3. Last Drink | 8. Antic Battle Scene |
| 4. From the Fields | 9. Statue of Hercules |
| 5. Strength | 10. The Victor Comes Home |

50

H

MAJESTOGRAPH

Always the Best in Motion Photography

Frank Keenan Real Actor Takes Honors at Majestic

Other Acts, Despite Overshadowing Character of Lead, Show
Up Well in Strong Bill.

BY F. C. PEKOR, JR.

Monday night was Frank Keenan's first night of all his life in Texas. No doubt the word has been passed to Keenan by more than one vaudeville actor that Fort Worth was unmoved by real art.

But Keenan was given an opportunity to do his own thinking Monday night in the dramatic hush that settled over the audience in the tensest heights of

"Vindication," the perfect little masterpiece of Willard Mack.

"From the bottom of my heart I thank you for your applause," he said in a curtain speech, "but what is far more gratifying to me was your silent attention."

"Vindication" is a sketch that demands silent applause. Now and then the restlessness of the old Confederate soldier that Keenan plays breaks

into an explosion, and the echo comes from over the footlights like a cyclone. Keenan is carrying his audience with him.

Story is Strong.

It is the tale of a broken old man who journeys afar to ask a governor who fought against him in the war between the states to have his son shot like a soldier instead of hanged like a dog. The son killed the man that spat on a tintype of Robert E. Lee.

The whole work simply gives Keenan an unexcelled opportunity to reveal the master of character portrayal by him. Of course the soldier's son is saved. The two old soldiers had fought another kind of fight, and this time the other side had surrendered.

Mac M. Barnes is the governor, and his work is finished. Ormonda Graham as the governor's secretary, cannot be overlooked.

Whole Bill Strong.

With so great a "legitimate" artist topping the bill as Frank Keenan, all other acts must look to their laurels. More credit, then, to Keenan's companion acts at the Majestic this week. The bill is remarkably free from objectionable matter and it is remarkably strong. Those who were disappointed last week have an overpowering entertainment coming to them this week.

The audience Monday night hadn't forgotten Lulu McConnell and Grant Simpson. This pair and L. S. Albert, the third member of the cast in "Bluffing," had a reputation to uphold. If a jab is far fetched, the twinkle in Lulu McConnell's eye or her funny, wheezy laugh communicates the point, and the audience must "let go." "Bluffing" is a comedy act that needs no label.

Joe Burns and Murray Kissen had good control over their audience with a spanking new line of dialogues and song. Their song-story in take-offs on grand opera is good. Kissen is best in Jewish comic song.

Anna Miller overcomes a weak first impression. In her metropolitan character impersonations her acting is far superior to her voice. Miss Miller must have hated Fort Worth's August until she got down to about the fourth layer of clothes. She pulled the applause up from nearly nothing to a good hand at the act's close.

Frawleigh and Hunt are comedy gymnasts, and do not need a surplus of comedy to hide indifferent skill. The feat of one man turning from a flat-footed stand on the floor and hanging his toes on the swinging toes of his partner on the traps above made the audience gasp.

Two men and two women gave Fort Worth its first view of living statues in radio-platinum veneer. The groups posed are: "The Echo," "Hostile Brothers," "The Last Drink," "From the Fields," "Strength," "To Prison," "Atlas Group," "Battle Scene," "Statue of Hercules" and "The Victor Comes Home."

Roy L. Royce in character impersonations is just as entertaining as ever, but Fort Worth vaudeville audiences—and they do not change much from year to year—know his repertoire by heart. He deserves credit, but he would be far better if he tried new impersonations in old towns.

The Majestic Theatre

Fort Worth, Texas, Week of August 31, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Picture Music.

All the Latest Musical Numbers

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A

THE TWO BARTELLIS

Peers of Comedy Acrobats

Mason Miller Jordan Acrobats 50

B

A VAUDEVILLE SURPRISE

C

GEO. W. DAY & CO.

In His Own Comedy Entitled
"IN DUTCH"

1.00

Henry Schiller.....Geo. W. Day
Mary Ann Schiller, his daughter.....Marion A. Day
Phil Daly, Jr., "Plumbers' Supplies".....Jack MacBryde
"Little Fritz".....By Himself

SCENE: Schiller's Shop.
TIME: About Noon, June 21st.

D

YVETTE

"WHIRLWIND VIOLINIST"

Direct from Folies Bergere, Paris
Costumes by Paul Pelret, Paris

1.00

E

The Popular Author of Many Musical Comedies

JOS. E. HOWARD

And the Beautiful Soubrette

MABEL McCANE

In a Timely Skit, Combining Mirth, Melody and
Sartorial Elegance

1.00

ANNOUNCEMENT—At the close of Mr. Howard's act he will be glad to sing any of the following songs—his own compositions—upon request of anyone in the audience: "I Wonder Who's Kissing Her Now," "Hello, My Baby," "What's the Use of Dreaming," "Good-bye, My Lady Love," "Just a Little Smile," "You Look Good to Father," "If All Moons Were Honeymoons," "Thursday Was Always a Jonah Day to Me," "The New Bully," "Don't Forget the Number," "On a Saturday Night," "Waning Honeymoon," "Be Sweet to Me, Kid," "When You First Kiss the Last Girl You Love."

F

Johnny—CANTWELL & WALKER—Reta

"UNDER THE GAY WHITE LIGHTS"

1.00

G

A VAUDEVILLE SURPRISE

Marelas Bros

H

MAJESTOGRAPH

Always the Best in Motion Photography

Star Acts Share Honors on Good Vaudeville Bill

Joseph Howard and Mabel McCane Get Toss-Up With Yvette
at Majestic—Other Good Acts.

BY C. F. PEKOR JR.

The Majestic audience Monday night knew Joseph E. Howard and Mabel McCane and gave them a hand when they were unscreened. Yvette fluttered from the wings like a new and glorious species of butterfly. The audience didn't know her, but she also got a hand.

It was toss-up for the honors. Howard and Miss McCane were called back oftener, especially after the feminine contingent of the audience had been won to Miss McCane's wonderful fashion show, but Yvette stopped the show with a minimum of encores.

Yvette was bound to make some sort of impression on the audience with her frowsy mountain of red hair, her brilliant costume, her agile stepping to the tune of her own violin music and her bright eyes and winning smile. She whirled through many a wild dance and never missed a stroke of her bow. She sang, played her violin and danced all at once and she pranced to and fro like a school-girl without sacrificing her really clever playing. Of course the audience called her cute.

Costumes From Paris.

Yvette's costumes are from Paul Poiret of Paris and they look the part.

In the Howard and McCane act, Miss McCane appears in one of those old-fashioned ruffy dresses of ante-bellum days and you get a sort of start when she turns loose an ultra-modern Broadway quip instead of singing "Annie Laurie." The contrast, though, lends a pleasing tang to the act. Howard is in formal dress even unto the swinging monacle.

They go through a funny run of ingenue-and-old-head dialogue and sing some of Howard's songs. Later in the act, Howard sings some of his big successes like "I Wonder Who's Kissing

Her Now" and lets the audience call out their favorites from his works. Miss McCane joins in the chorus of each chosen song, appearing each time in a wondrous new gown. This is the fashion show and it is worth the price of admission many times over for any woman in Fort Worth, unless she's a suffragette.

Johnny Cantwell and Reta Walker are original, to say the least, in their sketch, "Under the Gay White Lights." Cantwell's is a clownish type of comedian and his fair companion makes a good foil.

Good Character Work.

George W. Day, taking the lead in his own comedy sketch, "In Dutch," furnishes a skillful bit of character work as an old German cobbler, whose ideals are transformed into money worship by the news that he has become rich. The news is disproved and he drops back into his old comfortable station in life like waking from a dream. Marlon A. Day and Jack MacBryde as the shoemaker's daughter and sweetheart give Day good support. The sketch is a good mixture of comedy and philosophy.

Four little boys and one little girl, quite at ease before the footlights, present a wholesome program of singing, childish as it is.

As balancers, the Two Moralles have set a pace of their own. With just a pinch of dry comedy, these two men display remarkably steady nerve and the act ends with the balancing by one man of a regulation billiard table. The table is hoisted on props that meet on the young Hercules' forehead.

Mason, Wilbur and Jordan are keeping up with the times in adapting military post scene and burlesque uniforms in their comedy tumbling act. The comedy work in this act outweighs the skillful tumbling, but it gets over in good order.

The Majestic Theatre

Fort Worth, Texas, Week of Sept. 7, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Opening Music—"That Texas Rag".....Nell Wright Watson
Arr. by Phil Epstein.

Picture Music—Medley Overture—"Town Talk"....W. C. O'Hare

Exit March—"My Crooney Melody".....Irving Berlin
Pub. by Ted Snyder, N. Y.

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A

CHINKO

The Youthful Juggling Genius
from the London
Music Halls.

B

NEWKIRK & EVANS SISTERS

A Delightful Revue of Vaudeville Merriment

C

LOTTIE WILLIAMS

And Her Company, Presenting
Edmund Day's One-Act Play
"ON STONY GROUND" 30

"And some fell on stony ground, where it had not much earth,
and when the sun was up it was scorched, and because it had no
root it withered away."—The Bible, according to St. Mark.

CAST:

Katie, a waitress in "The Fried Egg".....Miss Lottie Williams
Jimmie Driscoll, a plumber.....Mr. W. T. Morgan
Lucille Norvel, Arthur's fiancée.....Clara Fisher
Arthur Forsythe, an artist.....Mr. W. S. Ely

Time—Today.

Place:—New York City.

Scene:—A Pell Street Restaurant.

D

MARIE STODDARD

Charming Singer of Charming Songs

E

ROYAL GWENT WELSH MALE SINGERS

Special Return Engagement by Popular Request
Prize Singers From Wales and Great Britain 100

Geo. F. Davies, Musical Director

Picked Singers from Land of Song

Choruses, Part Songs, Solos.

Dewi Michael	G. B. Lane	Medwyn Williams
J. L. Bebb	Ike Jones	Risca Williams
Ben Davies	J. P. Smith	Geo. Price
G. H. Williams	Gwyn Jones	D. T. Hopkins
David Griffiths		Will Davies
Director, Geo. F. Davies		Pianist, Arthur Smith.

F

FOSTER BALL

Assisted by Fred Stanton
In a Character Study
"SINCE THE DAYS OF '61" 100

G

MISS MINNIE KAUFMANN

The Extraordinary Lady Cyclist

H

MAJESTOGRAPH

Always the Best in Motion Photography

Players' Company Scores Hit; Majestic Music Good

Fort Worth Girl Proves Successful in Ingenue Role—Gwent Singers Offer Real Melody.

A deservedly warm welcome greeted the Players Company Monday night for the opening of the winter stock season at the Savoy theater, as Manager Sport North has gathered together one of the most capable and best balanced stock companies ever seen in the Southwest.

"The Spendthrift" is this week's bill, and gives especial opportunities to Miss Genevieve Russell, leading woman of the company, who is new to theatergoers here, but is well and favorably known as a stock star all through the Middle West. As the selfish, frivolous wife who has driven her husband to bankruptcy by her extravagance, Miss Russell made quite a hit. A touch of comedy added to the part by her refusal to take his business entanglements seriously and the heavy emotional scene in the third act, in which her husband suspects her of unfaithfulness, afford an opportunity to show her great versatility.

The early acts also gave her an opportunity to wear some particularly handsome gowns.

Evelyn Kincaid, a Fort Worth girl, more than made good in an ingenue role and the appreciation shown by the audience gave evidence of her popularity here. Elaborate floral tributes were presented to both Miss Russell and Miss Kincaid.

Frederick Hand, the leading man of the company, carried off a rather difficult part well, showing much force but no hint of stagginess in his acting. McLain Gates played opposite Miss Kincaid in a juvenile role and acquitted himself equally well. Sport North, whose reputation as a character actor is well established, had a very congenial part as Philip Cartwright, a lawyer and friend of Richard Ward, played by Hand. Miss Gertrude Stone also made much of her opportunities in the character part of Aunt Gretchen. Frederick Clarke, the stage director, deserves much credit for the smoothness of the production, and also showed his ability

as an actor in the one short scene in which he appeared.

AT THE MAJESTIC.

It is well that the Royal Gwent Welsh Male Singers top this week's Majestic bill. It is a very ordinary entertainment outside of these young men, although every act on the program is good in widely scattered spots.

The Welsh singers made themselves firm in Fort Worth last season and seem better after their absence. Director George F. Davies is a master, Arthur Smith is a capable accompanist and the fifteen young men of the chorus have perfect harmony and rich volume of voice.

Marie Stoddard is the next best bet, inasmuch as she must be compared with the headliner. Her "vodeville types" are good, but her "Sis Hopkins" work needs planing.

Foster Ball, assisted by Fred Stanton, furnishes an interesting bit of "old man" character work in "Since the Days of '61," but half of the sketch could be dropped without a loss of applause.

Lottie Williams & Co. manage to get by with a line of Pele street slang and maybe the author of the sketch, Edmund Day, ought to be blamed for the heart-rending melodrama of the act. The curtain comes down on an ending so weak that it causes wonderment for enduring so long.

Chinko is a deft young juggler and uses a novel set of properties. Perhaps the audience grew restless Monday night because he had dropped more than the regulation number of juggling things, but at that the audience showed poor taste in rising before his act was finished. The stage was being set for something that looked interesting, but there was nothing for Chinko to do but quit with his work falling flat on a wall of backs.

Newkirk and the two Evans sisters offer a sequence of ragtime songs, society dances and display of costumery, reluctantly accepted by an audience used to better acts of the kind.

Minnie Kaufmann in a bicycle act served as an opener for the show.

AT THE MAJESTIC.

Labor had its innings yesterday, and upon the one day that is set aside each year for its observance, the Majestic came in for a lion's share of the merry-making. Two capacity houses crowded the popular playhouse to the doors and an excellent seven-act bill of metropolitan vaudeville was thoroughly enjoyed.

Marie Stoddard, a "charming singer of charming songs," walked off with the honors, finding three other close contestants for them, however. Miss Stoddard's style is individual, her numbers are original and her style of rendering them altogether away from the hackneyed and sometimes tiresome routine traveled by the average comedienne into the favor of an audience. She was called back again and again last night, and in the parlance of the stage, literally "stopped the show."

The Royal Gwent Welsh Singers, seen here before at the close of last season, were a pronounced hit. These sixteen men possess wonderfully trained and harmonious voices, and their ensemble numbers, as well as the various solos, were splendidly received.

Foster Ball & Company, the act being principally Foster Ball, in the reminiscent "Days of '61" offering, was the same clever character portrayal that has made him foremost as an "old soldier" on the vaudeville stage. New stories, told in his inimitable style, were gleefully received and applauded by the audiences.

Billed as "Chinko," a youthful juggling genius, a personable youth who plainly hales from England's music halls, offered a juggling novelty so different from the usual offering of this kind, and so genuinely meritorious as to hold the audience to the final curtain, even though he was the last act on the bill.

Minnie Kaufmann, extraordinary lady cyclist, Newkirk and Evans Sisters in a singing, dancing and talking act, and Lottie Williams & Company in a dramatic sketch entitled "Stony Ground," completed the bill.

Those in the loges were: Mr. and Mrs. J. D. Davis, Mr. and Mrs. John N. Sparks, E. O. Edwards, M. J. Scannell, H. M. Peterson, W. A. Shields, Mack Hoskins, J. J. Creagan, Miss Robertson, Mr. and Mrs. A. L. Shuman, Mrs. L. A. Rohr, Miss Margaret Lary, E. H. Keller Jr., Miss Marian Mullins, Miss Noni Forbes, L. A. Greene, Raymond C. Gee, George C. Martin, Mrs. Lillian C. West, Harris George, Lenore Long, Richard Drake, Dorothy McBee, Miss Eugenie Wilson of Cleburne, Miss Marian Davis of Alvarado, H. S. Wilson Jr. of Cleburne, H. C. Burke Jr., W. R. Wigley of Waco, R. E. Johnson, R. J. Burke, J. S. Morrow, and wife, John J. Ellington Jr., G. S. Prestridge.

The Majestic Theatre

Fort Worth, Texas, Week of Sept. 14, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Opening Music—One Step, Pepper Pot (a hot number).....
Harold Ivers
 Picture Music—Waltz, Making Love.....Maurice Levi
 Rag March, Humpty Dumpty.....Charley Straight
 Tango, HippodromeChas. Klein
 Exit March—Harmony Bay.....Terry Sherman
 Pub. by Whitmark & Sons, N. Y.

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A

Three Dusty Roads

JOHNSON, HOWARD & LISTETTE

"In a Feat or Two With a Laugh or Two on a Bar or Two."

B

FOUR SOCIETY GIRLS

"They Sing, That's All"

Melanie Miller.....Soprano
 Eleanor Elliott.....Mezzo
 Marie Tyler.....Alto
 Janette Fielding.....Contralto

C

CATHRYN CHALONER

Assisted by WILL H. VEDDER

—in—

"KATE'S PRESS AGENT"

CHARACTERS

The Press Agent.....Will H. Vedder

The Actress.....Cathryn Chaloner

Scene—A fashionable New York apartment.

Time—Eleven o'clock this morning.

D

GORMAN BROS. & LEOPOLD

In Some of Their Own Song Creations.

E

MARGARETT SAWTELLE DUFFY

Presents

"THE BIG SURPRISE"

The Season's Most Unique and Novel Presentation

8 People—Pretty Girls, Clever Boys, Catchy

Songs and Dances

A Laugh in Every Line

F

Vaudeville's Most Brilliant Entertainer

WILLA HOLT WAKEFIELD

"The Lady and the Piano."

"New Songs Sung in Her Own Inimitable Way."

G

Alexander Zol Brown
A VAUDEVILLE SURPRISE

H

MAJESTOGRAPH

Always the Best in Motion Photography

Wonderful Droll of Frank Keenan Was Great Star's Delight

Blanche Bates, in "The Girl of the Golden West," Remembered "The Sheriff" Even Above Her Own Part.

BY JOHN R. ROBINSON.

High in the Canadian Rocky mountains nestles a little town named Kamloops. Snow-capped peaks rise sheer thousands of feet to the east, the west, the north and the south. A mountain lake, clear and cold as rock crystal from the arctic itself, forms a foreground for the town. Five miles to the north, on a winding spur of the Canadian Pacific railroad, mines of enormous wealth furnish the excuse for the location of the little city.

Strolling along the shores of the little lake about thirteen months ago, the memory of a wonderful actor was brought back to me by one of the greatest actresses of the age. As the guest of Blanche Bates and her husband, George Creel, I was traveling from Calgary to Vancouver. A wreck caused us to remain in Kamloops for several hours, and we killed the time by strolling along the banks of the wonderful lake.

"Up in the California Sierras we have lakes and little towns just like this," said Miss Bates. "And every time I think of them they bring back to me the days of 'The Girl of the Golden West.' Somehow or other I can never forget that production. I was started in it, and perhaps it was the only instance of where a star divided her honors with the leading man in the piece and was glad to do so.

"We called it 'The Girl' show. And it was Frank Keenan, with his wonderful acting and drawl, as he brought out the word 'girl' that attached the title to the show. You will remember all the way through the piece Mr. Keenan always addressed me as 'girl.' His intonation was so wonderful, his artistry and stagecraft so masterful, that at all times he sunk his own identity, as the true artist will, and became to us a flesh and blood sheriff, the part he was playing.

"There was that mark of genius around the work of Frank Keenan that creates a part which can never die. Let any man nowadays come on the stage, and say the one word, 'girl,' with a drawl, and instantly the audience says 'Frank Keenan in the Blanche Bates show.'

"I oftentimes wonder if we will ever have another 'Girl' show. Every actress has one particular show in her lifetime that appears to submerge all others. It was that way with the 'Girl' production. I often wish that we could get another like it, and again have Frank Keenan playing that old role of the sheriff. When I retire from the stage I want to do it in a production in which the last word will be 'girl,' and I want it spoken as Mr. Keenan spoke it a thousand times in 'The Girl of the Golden West.'

Later that year I saw Mr. Keenan in Chicago, and the same drawl, with the intonation of the southerner instead of the westerner, entranced his audience. And now we again see him, at the Majestic, in Fort Worth, where his part is thoroughly appreciated. In "Vindication," he plays the old southern veteran—as he lived years after the war—and the soft, well modulated voice, rising to hysterical pitch but once in the act, makes him as well loved here as he was in the West, the North and the East when he flourished in "The Girl of the Golden West."

HARMONY GIRLS RANK FIRST ON MAJESTIC BILL

Many Good Acts Feature Vaudeville Show—Educational Pictures at the Byers.

If all the male singers in the world went to war, there would be distress in the camp of many a musical troupe, but not so with Beatrice Morelle's "Six Parisian Harmony Girls." This group took first honors at the Majestic Monday night with a repertoire deceiving in its variety. Ordinary male parts in such standard numbers as the Sextet from "Lucia" were sung by women with voices elastic enough to fit contrasting parts in the very next selection.

The costumes and the property in this act are as pleasing to the eye as the music is to the ear. The "Harmony Girls" deserve the top place on the bill. They have one of the prettiest acts in vaudeville.

Charles Bachman and company, two men and a woman, crowd a wonderful lot of intensity into the sketch, "Their Getaway," without ruining it with too much melodrama. Willard Mack is author of the sketch and reaches one of the popular tastes with a work of the "Within the Law" type.

Barton and Erdman, men, put a good strong punch in their songs and they are pace-setters for introducing "new stuff." "Those Bells" is a weird piece of work, but it won't do to describe it and give away the secret of its big hit.

Bert Savoy and Jay Brennan furnish a crack burlesque on female impersonation acts.

Spot No. 1 will become more popular with vaudeville folk if it continues to draw the applause that Sammy Watson's farmyard circus drew. A donkey, dogs, a cat, chickens, a goose and a pig make the best animal clowns imaginable. Sammy Watson himself is half the show in his funny familiarities with his trained pets.

A ventriloquist could hardly attain a better degree of skill than Lester, who smokes and drinks while his partner "talks."

Ambler Brothers are equilibrists of daring and steel nerve. Samuel B. Forbes at the piano furnishes "tone" to the act.

The Majestic Theatre

Fort Worth, Texas, Week of Sept. 21, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Opening Music—The Irish Tango.....Ernest Breuer
 Picture Music—Remick's Hits, No. 14.....Bodewalt Lampe
 Exit Music—At the Ball, That's All.....J. Leubrie Hill
 Pub. by Remick & Co., N. Y.

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A

SAMMY WATSON'S FARMYARD CIRCUS

The Most Unique Animal Act in Vaudeville.

B

Benton Birdman
 A VAUDEVILLE SURPRISE
Study in Song.

C

CHAS. BACHMANN & CO.

In

"THEIR GETAWAY,"

Written by Willard Mack.

D

Bert—SAVOY & BRENNAN—Jay

Society's Jesters.

E

BEATRICE MORRELLE AND HER SIX PARISIAN HARMONY GIRLS

"A Study in Royal Blue."

F

LESTER

Ventriloquist of International Fame.

G

America's Foremost Equilibrists,

AMBLER BROS.

One of the Most Sensational Acts in Vaudeville.
 In a Series of Remarkable Equilibrium Demonstrations,
 Assisted by Samuel B. Forbes at the Piano,
 Rendering "Mother McCree."

H

MAJESTOGRAPH

Always the Best in Motion Photography

25

1.00

25

2.00

50

WOMAN IS HIT AT MAJESTIC; SAVOY IS GOOD

Rest of Vaudeville Bill Has
Fair Features—Miss Kin-
caid Wins Honors.

If this were the age of fairies and three wishes of the stage were allowed us, we might hold one in reserve for later use. But one of them would be that Peter Pan might never grow up and the other would be that Willa Holt Wakefield might continue on and on as an entertainer of this generation and future generations to come. For Miss Wakefield is a decided relief in the hurly-burly of vaudeville playlets, slap-stick comedy, pseudo-cabaret and near burlesque.

From the time she appeared Monday night on the Majestic stage until the curtain had rung down, Miss Wakefield had the audience with her. She just seems to reach out and draw the people over the footlights. Her personality is irresistible; her talent marked. There was just a friendly bit of an air imparted when she touched her forehead with her handkerchief, wrinkled her brow and sighed: "Phew! But this is hot work for a woman my size." Then she sang a few simple songs that ran the gamut of human emotions.

The other acts on the bill are average with the exception of Johnson, Howard and Lisette. Their act is slap-stick comedy mixed with some very clever acrobatic work. It's genuine, blown-in-the-bottle, "ruff stuff," but it gets a laugh from start to finish.

Perhaps it was the novelty of the cabaret effect offered by Margaret Sawtell Duffy and her company that caused this act to stop the show. There wasn't a particularly good voice in the number of people introduced. But they popped up in so many unexpected spots—two in one box, one in another, a man in the guise of a vendor through the aisles, a girl in the balcony and a man seated in the pit. Whatever might be said as to the merits of the act made no difference to the audience. They liked it for the giddy whirl it gave them—especially the gallery gods—and the show stopped long enough for the leading woman to explain there was nothing more to it.

Gorman Brothers and Leopold, two singers and an accompanist, made a hit, singing what they termed songs of their own creation.

Janette Fielding was the life of a number furnished by a quartet who dubbed themselves "The Four Society Girls." Janette is the meal ticket for the other three, so far as the audience is concerned. She would probably do better in a single act, as she appears to be a born ragtime singer.

Cathryn Chaloner and Will Vedder appear in a playlet entitled, "Kate's Press Agent."

Max Alexander and Zoe Brown open the bill with a dancing act.

The Majestic Theatre

Fort Worth, Texas, Week of Sept. 28, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Opening Music—The Stage Crew.....Marshall
 Picture Music—DengozaNazareth
 Novelty—Potato Bugs' Parade.....Allen
 One Step—Ger-man-eeWeidt
 Exit Music—He's a Devil In His Own Home Town—Irving Berlin
 Pub. by Ted Snyder, N. Y.

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A

CAVANA DUO

A Skillful and Artistic Combination.

50

B

Herbert—HODGE & LOWELL—Mildred

—In—
"A RURAL FLIRTATION."

1 30

C

Billy—SHARP & TUREK—Tiny

—In—
"THE CHOCOLATE DANDIES."

D

JAMES J. COLLINS & HARRY SEYMOUR

In a Nautical Travesty
"THE BATTLE OF BAY RUM."
By Ed. Gallagher.

50

CAST:

Admiral Dock, Commander of the Battleship Sandy Hook.....Jas. J. Collins
 Shakey Shultz, a sort of a sea dog.....Harry Seymour
 Middies, Jack Tars, Marines, Etc.

SCENE:

Sunrise on Vanilla Bay, aboard the Sandy Hook.
 A Burial at Sea.
 Scenery by Valentine. Uniforms by Russell Uniform Co.

E

Bert—JORDAN & DOHERTY—Lillian

In MANY MIRTHFUL MOMENTS

F ~~Fred Browning~~ Local #174
THE FOUR MARX BROTHERS

1 00

Presenting
 "HOME AGAIN"
 Written and Staged by Al Shean
 CAST

IND

Henry Schneider.....Julius Marx
 Mrs. Schneider.....Margaret LaPonte
 Miss Schneider.....Marigold Gano
 Harold Schneider.....Milton Marx
 Toni Saroni.....Leonard Marx
 The Nondescript.....Arthur Marx
 The Soubrette.....Nellie Capon
 The Policeman.....Al Johnston
 A Young Sport.....Henry G. Rudolph
 Master of Ceremonies.....Jack Laemmle
 A Fashionplate.....Katherine Flemming
 Another Plate.....Marie Davis
 Guests.....Billie DeRex, Roy Ross, Mary Ross

Scene I. Docks and Piers of Cunard Line.
 Scene II. Henry Schneider's Villa on the Hudson. (3 weeks later)

G ~~LENNET & WILSON~~

A VAUDEVILLE SURPRISE

1 00

Fred Boardman Corp Marx Bros Laffette Ind.

Hit at Majestic Affords Crowd 38-Minute Laugh

Marx Brothers' Musical Comedy Decided Success—Annette
Kellerman Pictures at Byers Pleasing.

Editor's Note—Reviews of the initial presentation of theatrical performances are written by The Star-Telegram critic. All other notices are furnished by the management of the various theaters.

Thirty-eight minutes is a long time to laugh without a stopover, but the biggest hit of two years in Fort Worth vaudeville has set that pace at the Majestic this week.

If there is anyone to dispute this daring statement, he was not in the audience Monday night. The Four Marx Brothers are comedians who don't have to depend on a mere Broadway reputation and they deserve a rousing reception twice a day all this week.

But the Marx brothers do not spoil the rest of the bill, for there is not an act of the six others that does not savor of "big time."

11 Others in Cast.

"Home Again" is the title of the headliner. The Marx brothers furnish a show easily, but there are eleven other people in the cast. The act is a musical comedy without any tiresome ballet work, but with plenty of novel individual music and a cataract of fun.

The first scene is a steamship pier in New York with the Schneider family returning from Europe. The second is Henry Schneider's villa on the Hudson. Julius Marx is Henry Schneider, the new-rich with the old world accent. Milton Marx is Harold Schneider, Henry's malted-milk-fed son. Leonard Marx is Tony Saroni, corduroys and all, and Arthur Marx is "The Nondescript"—that's all.

Incidental to the Schneider reception in the second scene, Arthur Marx offers a crooning divertissement on the harp, Leonard Marx plays an "open-face" piano on keys and strings at once and Miss Billie DeRex and Roy Ross interpret the modern dances to the wildest music. Each one of these is a little vaudeville hit itself within the big act. The act's scenic effects are picturesque.

Other Dancing Features.

There are other acts that feature dancing most and they furnish variety enough for Fort Worth's tremendous dancing appetite.

Bert Jordan and Lillian Doherty follow "Home Again" and they more than "stand" the test. Miss Doherty is pretty, her voice is clear and her costumes are dainty. Jordan features a composite of a military drill and a clog dance and he is a happy bird if ever there was one while at work.

Herbert Hodge and Mildred Lowell use a mere shred of comedy plot to introduce a glomerata of song, dance and talk. Their skit is called "A Rural Flirtation." Hodge is "truly rural," thanks largely to his snaggle teeth and the resulting drag of his speech.

"The Battle of Bay Rum," with a battleship deck as a background, is a lively comedy sketch, with James J. Collins and Harry Seymour playing the leading parts. The finale shows a good endurance power without weakening.

Circus Day Scene.

The Cavana Duo, man and woman, deserve credit for starting the show with a punch. Apropos of circus day, the "big top" scene with the lusty ballyhoo at the entrance went well Monday night. The girl sings a sweet Irish melody, dances and thrums her harp all at once. Her partner is a wire walker of merit and the audi-

ence takes his work more seriously than he does.

Billy Sharp and Tiny Turek in "The Chocolate Dandies" are athletes when it comes to dancing and their "tango rag" is a marvel of wild abandon. The cotton-patch-by-moonlight setting goes well with their blackface makeup.

Lennett and Wilson, bar athletes, have the difficult assignment of filling the last spot and the task is well done. Lennett's specialty is comedy work.

The Majestic Theatre

Fort Worth, Texas, Week of October 5, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A *The (Eauclusts) Target:*
Alberte. A VAUDEVILLE SURPRISE

\$
1.00

B *Barrie*
Singer. EDNA BLANCHE SHOWALTER
America's Foremost Coloratura Soprano.

C DORSCH & RUSSELL
In Their Scenic Spectacular Novelty
"THE MUSICAL BAILEADERS."

1.00

CAST:
Station Agent..... Mr. F. A. Russell
Dusty Willie..... Mr. A. Dorsch
SCENE—A Tower Station in California, showing an exact reproduction of Shasta Mountain (Elevation 14,380 feet).

D Herbert—CYRIL & STUART—Austen
"The Original London Chappies."

E The Eccentric Vaudevillians
Clayton—KENNEDY & ROONEY—Mattie
—In—
"THE HAPPY MEDIUM."

F *Ed Bartenbach* # 2 Local.
Corpenter Bob—MATTHEWS & SHAYNE—Al
& COMPANY
—In—
"DREAMLAND."
An Imagination in Three Scenes.

85

G Sensation of the 20th Century
THE ORIGINAL FOUR REGALS
Presenting
"THE KING'S ARMORERS."
A Spectacular Scenic Novelty.

3.0

H MAJESTOGRAPH
Always the Best in Motion Photography

THEATERS

Editor's Note—Reviews of the initial presentation of theatrical performances are written by The Star-Telegram critic. All other notices are furnished by the management of the various theaters.

AT THE MAJESTIC.

Novelty rules the bill at the Majestic this week and the scenic effects get the lion's share of the applause.

Bob Matthews, Al Shane and their company of three women and one man went strongest Monday night in a fantastic representation of a "dope" dream. In the scene that opens and closes the act, the three men present passable vignettes of Bowery types. Shayne as a Yiddish storekeeper, collides with a cushion-footed Chinaman and Matthews as a "dope" fiend separates them.

The fiend gives the Jew a remnant of a cigarette and the two droop, drowse and slip into "Dreamland." In the second scene, they awaken in a weird cavern and a burlesque fairy tale is spun. Whisked back to the Bowery, they are aroused by a policeman. Incidental singing and dancing in all the scenes lends the act a lively touch.

Herbert Cyril, who is a good double of Charles Mussett, former manager of the Majestic here, and Austen Stuart appear as English caricatures in a singing and talking skit. They are well received.

Clayton Kennedy and Mattie Rooney in "The Happy Medium," have a brand of comedy stretched to the breaking point. Kennedy's clownish piano playing is quite good enough to "carry" some of the surplus tomfoolery of the sketch.

Dorsch and Russell are to be credited with arranging an interesting background for their musical act. The scene is a tower station in California with a reproduction of Mount Shasta, a high bridge, woods, with the station in the foreground. The green switch lights, the flashing red and green lights of the semaphore, the tiny yellow square from the switch shanty away off at one end of the bridge and the moon rising over the mountain give a pretty effect.

Dorsch as a tramp and Russell as the station agent find musical instruments in every piece of railroad equipment in sight.

Miss Vinie Bailey is a handsome woman and sings well. Her frivolous song about a Spanish bull fight is a winner.

The Four Regals are big, powerful men whose demonstrations of muscular strength are almost incredible. One

man bends an iron rod over an iron ball held by a strap in his teeth. Albert Roquet & Co., equilibrists, are thrillers in balancing with tables and chairs. The curtain sends a gasp of relief through the nervous audience.

The Majestic Theatre

Fort Worth, Texas, Week of October 12, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A

REED BROTHERS

Present the Eccentric Waiter,
"THE NUTTIEST OF NUTS." 5.0

B

Ray—LARGAY & SNEE—Sue

—In—
"E. F. D. No. 9."

C

Florence—LORRAINE & DUDLEY—Edgar

Present

"THE WAY TO A MAN'S HEART." 1.00

By Jos. A. Mitchell.

CAST OF CHARACTERS.

Robert Manning (a confirmed bachelor)..... Edgar Dudley
Jennie Olson (a Swede cook)..... Florence Lorraine
Mary Stewart (Manning's ex-fiancee)..... Florence Lorraine
Rev. Dr. Jones (a minister)..... Thos. Birchill
TIME—A June Morning.

PLACE—Kitchen of Manning's new house.

Staged by Thos. Grady.

Scenery and Property by Connors and Wood, Brooklyn.

D

Sam Eddleman M.P.O. Local #2. BURTON HOLMES' "WAR-TIME EUROPE"

Intimate Moving Picture portraits of the Kaiser, the Czar and the Emperor of Austria, immediately associated with their fighting forces on land, on sea and in the air.

Down the Danube—Street Life in Vienna, in Peace and in War—Franz Josef of Austria-Hungary, a portrait study—Austrian Infantry, Cavalry and Would-be Recruits—The Czar at the Consecration of Colors of a New Regiment, Reviewing Troops, at High Mass and Face to Face, a Study of the MAN Himself—Russian Nobles, Cossacks, Dragoons, Lancers, Sailors, Siberian Troops and Battleships—Exclusive Motion Portrait of Count Tolstoi in His Own Garden, with His Son, Daughter and Grandchildren—Notable Spots in Berlin—The Kaiser and His Troops on the Tempelhoferfeld, in the Streets and with His Family—Portrait, in motion, of the Kaiser on shipboard, Watching the Evolutions of the German Fleet—Guard-mounting of the Koenigs Wache—The Launching of Torpedoes—Explosion of Mines and Torpedoes—Submarines in Action—The German Fleet in Evolutions—The Kaiser's Dispatch Boat in Heavy Weather—Warfare in the Air, including Evolutions of Zeppelins, French Dirigibles, Military Biplanes and Monoplanes, concluding with the Great White Fleet of Uncle Sam.

In addition to the above Motion Pictures, there will be many finely-colored dissolving views of Vienna, St. Petersburg, Moscow and Berlin, including portraits of personages and glimpses of palaces and other places, prominently associated with war-time Europe.

E

Jack Tague #9 Local Syracuse N.Y. DORA WILSON & COMPANY

in the Singing Surprise
"THROUGH THE LOOKING GLASS"
by Doris Wilson

Star Actress Doris Wilson
Marie Dot Wilson
Chorus Girl Alma Wilson
Props Jack Tague

Scene 1 Stage Entrance.

Scene 2 Star's Dressing Room.

F

KAUFMAN BROTHERS

In "Tuneful Originalities."

G

Henrich Belle Isle School act A VAUDEVILLE SURPRISE 1.50

H

MAJESTOGRAPH

Always the Best in Motion Photography

Soiree Singers at the Majestic



They are said to sing songs that will live all the time, and in their own way.

AT THE MAJESTIC.

Refined Vaudeville.

It was a gay and festive crowd that filled the Majestic last night. They came in a merry mood, to be entertained, and they certainly had their fill of novelty, laughter, and with some moments given to serious thought, the evening passed quickly and delightfully in reviewing a most excellent bill.

The Record critic finds it difficult to award head-line honors, for each of the acts, in its particular class, deserved them; so he will be content with a resume of the acts as the audience seemed to judge them.

The Kauffman Brothers, a team of blackface comedians, were the laughing hit of the show, and to them belongs the honor of blocking proceedings for some moments with the applause which followed their act. The act itself is made up of some new songs and a lot of nonsense, with a plantation shuffle at its termination that brought the house down.

Doris Wilson and company presented a singing surprise, which they termed "Through a Looking Glass," but the surprise was not so much at the singing as at the marvelous deception practiced upon the audience, wherein three beautiful girls seem as one, through an arrangement of "near mirrors" that fooled everybody. Three pretty blondes, good singers and nimble-footed dancers, their act was accorded, and deserved, hearty applause.

"War Time Europe" was shown in a series of motion pictures taken by the famous globe trotter, Burton Holmes, and were made especially interesting by a capable lecture delivered by Mr. Jefferson, a young man of pleasing address and personality. The pictures include close-up views of Czar Nicholas, Franz Josef of Austria, Wilhelm of Germany and the crown prince of that nation, together with views showing aeroplanes, dirigibles, submarines, dreadnoughts and the various paraphernalia of war in maneuvers and action. It was a striking, interesting and educational feature, and was rewarded at its termination by a flattering round of applause.

The Reed Brothers, presenting and featuring Dr. Reed, who, by the way, is a real and regular practicing M. D., as "The Nuttiest of the Nuts," and the comical way in which this supple gentleman handled a pair of eccentric pedal extremities, together with the clever acrobatic feats which his partner performed, made the act the most enjoyable of its type that has been seen here for some time.

Florence Lorraine and Edgar Dudley in a little farce-comedy entitled, "The Way to a Man's Heart," were a distinct hit. Miss Lorraine (now Mrs. Dudley) was greeted with an ovation upon her appearance by her host of Fort Worth friends. She was married here during a former engagement, and her life partner, who divides honors with her in the comedy sketch, seems to have grown fairly "fat and sassy" during the partnership.

Ray Largay and Sue Snee presented a little singing and talking skit entitled "R. F. D. No. 9," with special scenery, which was clean, clever and classy, and appreciated by the audience in no uncertain manner, and besides, the act inspired one of the biggest laughs of the evening.

The Hendrix Belle Isle School Kids act, showing the interior of a village schoolroom with the usual comedy characters, closed the show, doing fairly well in a difficult spot. While the act is just a little heavy on the slapstick, it was laughable and the audience stuck for the finish, which would seem to indicate that they enjoyed it.

Taken all in all, the show makes some appeal to all, and it was the universal verdict expressed in the lobby as the amusement lovers wended their way homeward that it was a "fine bill."

Seen in the boxes and loges were Henry Lassiter, Mary Cannon, Helen Lassiter, Mary Dillon, Charles McFarland, William Gasman, Burke Burnett Jr., George W. Gutzman, Miss Olive Ruth Boaz, Crow Wright, C. B. Andrews, G. S. Lacey, J. W. Little, E. W. Knowles, Miss Nona Forbess, H. T. Bostick, Miss Anne Armstrong, Miss Gladys Medlin, Hugh Scarbrough, R. A. Ellison.

AT THE BYERS.

AT THE MAJESTIC.

For a brand of easy, natural comedy art, Florence Lorraine and Edgar Dudley just about balance the scales with any of their peers in vaudeville.

Three years ago they became Newly-weds in Fort Worth and Monday's audiences at the Majestic gave them the glad hand. By the time the little act, "The Way to a Man's Heart," finished with a gentle bump, the audience was more than satisfied with itself for offering that glad hand.

Lorraine and Dudley are finished comedians and when Miss Lorraine appears without her Swedish cook make-up she is a lovely woman. The sketch is not a whit overdrawn. It is a clean and funny bit of amusement.

Burton Holmes' movies of "War-Time Europe," with an accompanying lecture by a young man with a deep sea voice and given to sentimental and patriotic allusions, are thoroughly interesting. Six months ago they would have bored a nickle show audience, but today they make the unusual arrangement of movies headlining a first-class vaudeville bill and go right to the depths of every patriot's heart. Scenes in city and country of warring countries, intimate views of rulers in conference with their army officers and panoramas of mighty fleets, including our own, make up the series.

Ray Largay and Sue Snee fill their spot with a sparkling flow of song and wit in a little love skit called "R. F. D. No. 9."

The Kaufman Brothers in blackface dialogue and singing were called back again and again for more of their tomfoolery.

The Reed Brothers do their duty toward improving on the opening spot. They are adepts on bars and the monologue of one of the brothers keeps the audience busy applauding and laughing at once.

The Hendrix Belle Isle School Kids have worked an old idea into a new act of rollicking fun. Particularly liberal in his contribution of fun is the red-headed "bad boy."

Dora Wilson and company furnish a three-way mirror illusion in a singing sketch. It fools enough of the audience to make it a go.

The Majestic Theatre

Fort Worth, Texas, Week of October 19, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe Always the Best in Motion Photography

A *Thursdays* **OWER & OWER** *Long Act*
 A Classic in Acrobatic Comedy. *50*

B **Joe—McINTYRE & HARTY—Bob**
 "The Sugar Plum Girlie and Marshmellow Boy."

C **WILLIAM FLEMEN COMPANY**
 In "THE LINE BETWEEN"

CAST
 Thomas Collins, a Politician..... Mr. William Marion Collins
 His Daughter..... Miss Violanta
 Kid Higgins, a Reformed Gambler..... Mr. Flemen
 Prize Fighter.....
 Time: Evening Place: Library, Collins' Home, New York

D **BERTIE HERRON**
 The Minstrel Miss
 Assisted by
MILT ARNSMAN.

E **CECIL LEAN** *100*
 Assisted by
CLEO MAYFIELD and JAMES BILLINGS
 Miss Mayfields' First and Second Gowns and Hats by Joseph, New York; Third
 Gown by Redfern, New York

F **BIG CITY FOUR** *50*
 Rover Bates Emmerson Woods
QUARTETTE STARS 1914-1915

G **BOTTOMLY TROUPE** *50*
 In a New Admixture of Aerialists

H **MAJESTOGRAPH**
 Always the Best in Motion Photography

Theaters

AT THE MAJESTIC.

An audience that packed the Majestic last night paid enthusiastic tribute to the magnificent artistry of Cecil Lean and his beautiful team-mate, Cleo Mayfield, who with an act that was like a breath from Broadway, ran away with the honors on a strong seven-act bill.

A more pleasing personality, a more gifted entertainer than this happy comedian would be hard to imagine; infectiously good-humored, it is difficult to conceive him frowning; his wit is clean, clever and has a "kick" in it that is delightful. His songs, all of his own composition, show clearly the hallmark of a master writer of the popular lyric; the dialogue of the act is bright and refreshing, makes no appeal to the clownish, but is on a high plane throughout, and the offering carries an atmosphere of metropolitan brilliance.

Miss Mayfield is a beauty, and to her personal charm has been added the blessing of a real smile and a pleasing voice. Together the team is irresistible; smiles win friends before a line is spoken or a song sung.

"Tell a Phoney Tale," "At the Ball Game," and a farcical finish burlesquing a pastor's announcements at the conclusion of a sermon, were immensely enjoyed by the audience, and especially by a minister who sat next the writer.

The Big City Four, a quartette of splendidly trained voices in harmony singing; McIntyre and Harty in "The Sugar Plum Girlie and the Marshmallow Boy," a clever little act "in one," William Flemen & Co., in a slang classic entitled, "The Line Between," Bertie Herron, "The Minstrel Miss," in a blackface specialty; the Bottomley Troupe of five aerial gymnasts; and the Theiss Trained Dogs, six little purps in a series of original tricks, complete an excellent programme.

Incidentally, Ford Sterling in a Keystone comedy, was a laugh-getter at the opening of the show.

THEATERS

Editor's Note—Reviews of the initial presentation of theatrical performances are written by The Star-Telegram critic. All other notices are furnished by the management of the various theaters.

AT THE MAJESTIC.

Cecil Lean turns up laughing, laughs through his act and quits the stage laughing. During "office hours" at the Majestic Monday night he was a sort of human bell wether. The audience laughed as much as he did.

One of Lean's songs tells the story. In vaudeville one must keep on trying something new on the audience. Everything Lean does has a distinctive Lean savor.

Miss Cleo Mayfield herself is a big part of the act. She is pretty and so are her gowns. In the telephone song, Miss Mayfield is a suspicious wife at home, asking all sorts of questions of her husband, while Lean, on the other end of the line, is playing poker and answering all these questions in words that serve to carry on the game as well.

James Billings appears with Lean and Miss Mayfield in a burlesque Sunday school service. The baseball song that closes the act is a clever piece of realism.

Miss Bertie Herron nonchalantly smears her face with black grease, clamps down a regulation "nigger" wig, makes a few passes over her clothes and steps to the front a full blown minstrel of the old school.

Then she proceeds to have fun with the amateur mustaches and other amusing sights in the audience. She is assisted by Milt Arnsman in a brisk run of chatter and song.

William Flemen as a prize fighter and reformed gambler in love with the daughter of a politician on whom he "knows something," has a wonderful stock of slang that makes his love affair ludicrous. William Marion Collins and Miss Violanta assist him in the sketch called "The Line Between."

Miss Joe McIntyre and Bob Harty offer an agreeable combination of song and talk styled "The Sugar Plum Girlie and the Marshmallow Boy."

The Big City Four are a quartet with a good variety of songs.

The Theiss Trained Dogs are a company of six smart little animals as adept in comedy as in acrobatic work.

The Bottomly Troupe, three men and one woman, have an aerial act that is worth while.

The Majestic Theatre

Fort Worth, Texas, Week of October 26, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

Chas.—**JETER & ROGERS**—Eddie
Comedy Skaters and Dancers.

B

The Girl With the Golden Voice
EDNA BLANCH SHOWALTER
American Coloratura Soprano.

C

Sterling H. Cheseldine
Presents
"DETECTIVE KEEN"
(By Percival Knight.)
CAST OF CHARACTERS
In order of their appearance:

1.00

Mr. Ridgewell, a jeweler.....	Julien Barton
Martha, a maid.....	Nella Horan
A Visitor.....	Sterling H. Cheseldine
A Crook.....	Ted Clare
An Official.....	John P. Lee

SCENE:—Room in Mr. Ridgewell's Apartments, New York.

D *Madison & Lamb Singing*
A VAUDEVILLE SURPRISE

E

RALPH DUNBARS ROYAL DRAGOONS
"A Singing Band."

1.00

F

Ethel—**KIRK & FOGARTY**—Billy
"Bright Bits of Variety."

G

H. M. ZAZELL COMPANY
In a Comic Mimo-Sketch
"AN ELOPEMENT."
CAST:

1.00

Catherine.....	Miss Katie Hefren
Catherine's Mother.....	Helen Hefren
Catherine's Sweetheart.....	Mr. D. Weldon
An Awkward Companion.....	Mr. H. M. Zazell

Police, Beggars, Peddlers, Etc., Etc.

TIME—Present. PLACE—Laughing Villa.

H

MAJESTOGRAPH
Photos DeLuxe.
Always the Latest Film Flashes.

AT THE MAJESTIC.

Snappy comedy and a variety of good music make a fast and spirited bill at the Majestic this week. Not an act in the group dragged Monday night. The headliner is in company of its kind and the curtain-raiser and the get-away number command attention as easily as any in between.

Ralph Dunbar's Royal Dragoons top the bill in an extraordinary musical act. Eight men in splendid uniforms form a band and a chorus that are equally noteworthy. They responded to encores so often Monday night that it was a wonder how their lungs held so much surplus wind.

Ethel Kirk and Bill Fogarty have the knack of impressing the audience as surprising each other with their funny outbursts. Fogarty is about the easiest going clown that never gave an audience a rest from laughing.

"Detective Keen" is a sketch skillfully fashioned to lead every surprise up to the last and the last is the biggest of them all. A crook, to protect a servant girl who has stolen a precious gem, impersonates Detective Keen and extracts the gem from the heel of the girl's slipper. Another member of the gang impersonating the detective, enters and obtains the gem "for identification at headquarters." The first "Detective Keen" holds him up, takes the gem away from him and sends him and the girl into another room.

"Detective Keen" is announced again and the first "Detective Keen" overpowers him, telling the master of the house he is another imposter. The last "Detective Keen" turns out to be the real one. The crooks throw their guns on the master of the house and leave together.

Julien Barton, Nella Horan, Sterling H. Cheseldine, Ted Clare and John P. Lee, the personnel of this sketch, are actors every one.

Madison and Laird are dress suit clowns in talk and song. Madison is an old favorite in Fort Worth and he is funnier than ever.

Edna Blanche Showalter is a coloratura soprano of real worth and it was not her fault Monday night that her work went over the heads of most of an audience attuned to comedy. She opened with "Quando me'n vo solvetta" from "La Boheme" and roamed around delightfully in bits of grand opera and such old classics as "Believe Me of All Those Endearing Young Charms."

Something new in comedy was offered by the H. M. Zazell Company in a pantomime sketch called "An Elopement." Monday night's audience must be still wondering how a man jumped clear through another.

Charles Jeter and Eddie Rogers opened the show in a comedy roller skating act. They are skilled skaters and their dancing on unlocked skates is undoubtedly the reward only of long and patient practice.

AT THE MAJESTIC.

Eight stalwart men, clad in uniforms of dazzling and spotless white, ranked before a black velvet drop, were presented last night at the Majestic under the name of Dunbar's Royal Dragoons, and right royal was their appearance and their music, both vocal and instrumental. Billed as a "singing band," these eight musicians, looking like a king's guard on parade, were the hit of the bill, and deserved to be, for every offering was a masterpiece, masterfully rendered.

Ethel Kirk and Billy Fogarty, the former a beautiful lady with beautiful clothes and the latter an extemporaneous Irish funmaker, were another hit with their "bright bits of variety;" clean, witty, bright and pleasing, the act sought to inspire no serious thought but just went from laugh to laugh without apparent effort; the more serious Fogarty tries to be the funnier he is, and his "That's a hot one, huh?" was good for constant laughter.

Madison and Laird, a pair of singing comedians, "made good every minute," the former with songs and the latter with genuine comedy and eccentric dancing. A clever team, to see them is to laugh at and with them.

Sterling H. Cheseldine and company presented "Detective Keen," a dramatic playlet in which the theft of a valuable gem from a prominent jeweler, and the subsequent operations of several "would be" and real detectives make up a plot that finishes with an absolutely unanticipated surprise. The parts are well handled, situations at times tense, and the whole story very plausible.

Jeters and Rogers, roller skating experts, were really enjoyed, not alone for the expertness with which they cavorted about the stage upon their skates, but also for the original features they have succeeded in introducing in this art.

Edna Blanche Showalter, billed as "the girl with the golden voice," rendered an excellent solo programme of songs in a beautifully clear coloratura soprano, and H. M. Zazell and company closed the show with an enjoyable pantomime novelty.

William Roelmeyer, Mrs. C. E. Eddy, James Hart, Justin Butterfield, Captain H. Baleziaux, Paris, France; M. L. Oneline, Paris, France; Lefrancois, Paris, France; D. Douget, Paris, France; Y. Darrigan, Paris, France; Mrs. Corry, Ives Nat. Mr. and Mrs. Carl Venth, Miss Myrtle Schadt of Galveston, J. S. Van De Venter of Waco, Miss Verner Wardlaw, E. H. Keller Jr., C. H. Bencini, G. L. Waggoner, J. W. Mitchell, W. K. Gordon, Mrs. C. H. Bencini, Mrs. W. K. Gordon, Mrs. J. W. Mitchell, Miss Anita Laneri, Miss Alice Laneri, Clarence Parker, Mr. and Mrs. J. M. North Jr., A. M. Keen, M. O. King of Sentinel, Okla.

The Majestic Theatre

Fort Worth, Texas, Week of November 2, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

~~A~~ **KENEDY AND MELROSE**
A VAUDEVILLE SURPRISE 50
~~ACROBATS.~~

B Alberta—**MOORE & YOUNG**—Myrtle
Two of Stageland's Cleverest Girls

C **LANCTON-LUCIER COMPANY** 1.00
in
"HEAPS OF HILARITY."

D Bertee—**BEAUMONTE & ARNOLD**—Jack
Late of "Miss Nobody from Starland,"
Presenting
"THE DOCTORINE,"
A Musical Melange of Pills and Puns,
By Jack Arnold.

E Mons. Alfred Drowiskey 1.00
Presents
The Crowning Achievement of His Career as an Animal Trainer,
"ROMEO, THE GREAT"
The Marvelous Chimpanzee, Whose Extraordinary Performances
Have Been a Sensation Both in Europe and America.

F **LEON KIMBERLY & HALSEY MOHR** 1.00
Presenting
Their Own Original Singing Novelty,
"CLUBLAND."
A Story in Rhyme and Song.

G **BERTISH** 1.00
America's Greatest Athlete.

H **MAJESTOGRAPH**
Photos DeLuxe.
Always the Latest Film Flashes.

ROMEO MONKEY ALMOST HUMAN MAJESTIC HIT

Part of Show Missing, but Not
Missed—Week's Bill
Good One.

Technically one-seventh of the show was gouged out of the Majestic bill Monday night, because Bertish, the athlete who was to close the show, was riding toward Fort Worth on a delayed train. The audience didn't seem to mind or even to notice the omission, however, and the bill comes at least within hand-shaking distance of the blinking electric sign in front that proclaims "all-star vaudeville."

It seems coarse to call Romeo, the Great, a monkey. Romeo, in evening dress, dines, opens a cold bottle and drinks it, picks his teeth, uses a finger bowl and a napkin, lights his cigarette and luxuriously stretches his legs on the table while he smokes. Then he undresses, says his prayers, goes to bed, remembers his calisthenics, gets up, exercises and piles into bed again.

Dressed as a Chinese mandarin, he demonstrates his power of legerdemain, gleefully as a school boy he skates madly in circles and in fancy turns. On the skates, he takes hurdles like a human expert and he rides various bicycles with all the skill of a professional troupe, running right alongside a wing and then steering off safely like a flash. Not Romeo's tricks but his mannerisms make him appear uncannily human. You would swear he winks at his master as he joins in the applause of his own feats.

Miss Bertee Beaumonte and Jack Arnold, remembered as bright twinkles in "Miss Nobody from Starland," produce a giddy run of funny patter and topical songs, with a dash of pretty dancing in "The Doctrine." Both have preserved their good looks and are well equipped with personality to fit.

Again and again, Leon Kimberly and Halsey Mohr were encouraged to encore in their skit called "Clubland." In conversational song, they acted the story of a young papa who converted an old club pal with his attractive description of matrimony.

The Lancton-Lucier Company in "Heaps of Hilarity," brought down the house with work that would be called insane off the stage. Miss Lancton in her first costume looks like a school boy drew her on his slate, but Lucier is the blue-ribbon nut of the act. And what do you suppose Lucier finds pleasant in eating live goldfish?

Alberta Moore, brunette, and Myrtle Young, blonde, have assertive voices and supple bodies. In a Paris student jig, with their loose velvet trousers and floppy hats, these girls are quite pretty. Myrtle gets out of breath with so much encoring and doesn't seem to enjoy the extra work the best in the world, but it must be hard work, at that.

Kennedy & Melrose opened the show with a jim-dandy tumbling act. The clown is exceptionally funny and he doesn't seem to care what happens to him in his dizzy falls, just so the audience is having a good time.

The Majestic Theatre

Fort Worth, Texas, Week of November 9, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

PANTZER DUO

The Most Graceful Comedy Contortion Novelty.

B

AUTUMN HALL

Assisted by Edward Fox
"Vaudeville's Premier Violinist."

Clou Hall *Hilda Thomas*
The Substitute **A VAUDEVILLE SURPRISE** *1.00*

D

LOUIS LONDON

In Character Song Studies

Charlie Miller. Carr
Volier III **GEORGE DAMEREL** *local.*
And Company In
"ORDERED HOME"
A Dramatic Sketch by Rudolph Berliner.

Music by Edward C. Moore and Rudolph Berliner.
Lyrics by Raymond Barrett. Staged by Franklyn Underwood.
Musical Numbers Staged by Raymond Midgley.

CAST OF CHARACTERS:

A Native.....Morranda Kalaluhi
Anita (a Mestiza).....Myrtle Vail
Lieut. Lusk, U. S. A.....GEORGE DAMEREL
Capt. Ward, U. S. A.....William Brummell
Natives—Morrara Kalaluhi, Joseph Kealoha, Mekia Kealokia, Pete Coney.
Native Girls—Edna DeGranville, Caroline Cantlon, Mary Murrell, Alice Gillette, Louise Rockwell.
The locale of the story is Malabang, Philippine Islands, in 1900.

EXECUTIVE STAFF:

Eugene Brown.....Musical Director
Charles Miller.....Stage Carpenter
Francis Donovan.....Wardrobe Mistress

Entire act under personal direction of Mr. Damerel. *1.00*

F

Dave—KRAMER & MORTON—George

"The Two Black Dots."

G

Vaudeville's Most Graceful Athletes

DARE BROTHERS

In Athletic Accuracy. *1.00*

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest Film Flashes.

Theaters

AT THE MAJESTIC.

No theater in the world would need to offer apology for such a vaudeville bill as is being presented at the Majestic this week. For all-around merit, almost perfect balance, and genuine entertainment, it is the superior of any bill that has been shown here this season, and last night's audience gave ample evidence of its appreciation by way of hearty applause for each number.

George Damerel, one of the most widely known of the light opera and musical comedy stars, and who was seen here in "The Heart-Breakers" and "The Merry Widow," is headlining the Majestic bill with a tabloid comedy-drama with music, entitled, "Ordered Home." The scene is laid in the Philippines, where a youthful lieutenant of the United States army, wearied with the humdrum of a barracks existence, has become enamoured of a dusky Filipino maid. Garbed in gowns of the jungle's making, "the lady in the case" sinuously dances and gutturally coos herself into the young man's heart to such an extent that he is about to forsake the flag and his country for her favors. Recalled to his duty at the critical moment by the strains of "The Star Spangled Banner," borne to him from a departing transport, he realizes that across the water is "God's country," and is saved from the siren just in time.

Damerel is all that could be expected, and more. He is the same infectiously good humored, winning, magnetic actor that he has always been, clean-cut and pleasing, a good singer and a graceful dancer.

Mr. Damerel received splendid support by Myrtle Vail as "Anita," the native maid, and William Brummell as Captain Ward, as well as a company of sixteen, mostly girls, who were a hit with songs and dances. Especially appreciated was the Filipino quartette of native youths, with their quaint musical instruments, unusual songs and "hula hula" dances.

Carrying its own special scenery, "Ordered Home" is such a production as one sees at an opera house, where elaborated into three acts, the scale of prices ranges from \$2 down.

Miss Autumn Hall, a violinist, with Edward Fox at the piano, was an easy favorite. There have been violinists galore at the Majestic during this and seasons past, but none with the innate charm with which Miss Hall captivates her audiences. A splendidly talented musician, absolute mistress of her instrument; and in spite of a technique that bespeaks a long and careful training, a smiling girl, Miss Hall will go far in her chosen field. Her "Humoresque" was a rare treat; her single popular number, which verged slightly on syncopated tempo, was delightful; and her own arrangement of "On the Road to Mandalay," a revelation.

Dave Kramer and George Morton as "The Two Black Dots," were a riot of laughter. Comedy dancing, soft shoe and clog, gags and songs, and a swift disorder (for nothing is "in order"

with this act) routine, got them over big.

A contortion act generally evokes as many shudders as it does laughs, but the Pantzer Duo succeeded in demonstrating a pair of wonderfully flexible spinal columns in a graceful and pleasing way. Incidentally, Miss Pantzer is the first woman since "Charmion" the writer has seen wear tights with utter freedom from a motion or action that the most fastidious might question.

Hilda Thomas and Lou Hall, in "The Substitute," a comedy vehicle in which the pair ride their way to a laughing success, were splendidly received. Veteran entertainers, this talented couple had things their way for an all too brief ten minutes or so, and gave way to Louis London, a singer of topical songs. Mr. London had no difficulty in establishing himself in the good graces of the audience, and his programme was an original and pleasing one.

The Dare Brothers, in "Athletic Accuracy," closed the show. Peers beyond doubt of any similar act that has been seen here, they suffered somewhat in this spot by reason of the habitual "early goers" rising and leaving the house before they had fairly begun their act. The boys are clever, their work is original, clean cut and commendable.

To sum it up, the show as a whole is an exceptionally good one, and no lover of "the varieties" should miss this programme.

Among those noticed in the boxes and loges were:

Colonel Moncriet, Captain Puget, Messrs. Hart, Eddy, Rominger, C. Rominger, Butterfield, T. R. Meyer, Achelle Max, New York city; Mr. and Mrs. Leon Gross, Miss Rica Freidlander, Aaron Gernsbacher, Mr. and Mrs. E. P. Waggoner, Miss Anita Laneri, Miss Mary Perry, Mr. Leidon Myerson, D. Boaz, R. J. Rhome, Clarence Parker, Mrs. Anna Loebnitz, Thomas Bayne Wilson, Miss Jess Criss, Lieutenant Harry Gantz, Mrs. C. L. Brown, Mrs. W. R. Kyser, W. R. Kyser, C. L. Brown, H. B. Christian and wife, A. B. Case and wife, C. A. Wheeler and wife, Mrs. A. G. Carter, Mrs. C. A. Browning, Mrs. William Heifley, Robert Eagan, Mrs. W. G. Burton, A. G. Carter, W. G. Burton, Mrs. L. H. McKee, Mrs. J. W. Mitchell, L. H. McKee, C. H. Bencini, W. C. Juliff, J. W. Mitchell, Miss Verner Wardlaw, A. J. Doherty, Miss DeBer, E. H. Keller Jr., R. N. Grammer, Norma Rutledge, Miss Pauline Laneri, George Hanna and Hugh Nugent Fitzgerald.

GEO. DAMEREL NOT BEST BET AT MAJESTIC

Burnt Cork Team Prove Favorites of Bill Carrying "Merry Widow" Star.

BY CHARLES F. PEKOR JR.

George Damerel, by divine right of a past as matinee idol in \$2 shows, is and must be the headliner on the Majestic bill this week, but the sketch starring him is not up to Damerel.

To be sure, it is an elaborate little bit of work, combining melodrama and chorus music, but it seemed to disappoint the audience Monday night and through no fault of Damerel.

The sketch is called "Ordered Home." The scene is the environs of an American military post in the Philippines and there is some interesting native dancing, singing and guitar crooning. The native dancing girls are stingly clad. In fact, even the front row was not quite sure whether their legs were really bare or just covered by a fine skein.

The sketch tells the story of an American lieutenant (Damerel) who sacrifices his duty to the wiles of bewitching native belle, but who flings her aside and joins his departing regiment at the sound of the national air and the sight of the fluttering Stars and Stripes. There are at least bona fide natives in the male quartet of musicians.

Without the headliner, though, the bill still would be a spanking good one. Dave Kramer and George Morton, styled "Two Black Dots," utterly routed the audience with their burnt cork comedy. Their dancing is distinctive and their gags are of the rotematootem brand.

Autumn Hall's pretty face contributes quite as much to her act as her violin work—that is, her pretty face and her engaging personality. She simply puts her classic talents into popular melody and the result is that she gathers in the audience from boxes to gallery.

Louis London's character song studies ring true. There is hardly a limit to his work in character studies with his flawless voice and his faithful acting. London is a standard entertainer and an artist in his line.

Hilda Thomas and Lou Hall make every minute count for an explosion of laughter in their sketch, "The Substitute." Hall is one of those easy-going comedians who gets you started and then make you laugh just to look at him.

The Pantzer Duo fill the first spot with almost unhuman contortions; clean, funny and clever from start to finish. They wind up with the woman doing the time-honored "split" with the man wrapped like a limp rag about her body.

To look at the Dare Brothers when they are not in motion would not cause wonderment over their muscular strength, but they are exceptional athletes. One of the brothers, for instance, holds the other aloft with one arm and then lies down and rises again with never a falter of the arm. The Dare Brothers close the show.

The Majestic Theatre

Fort Worth, Texas, Week of November 16, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

J. C.—BOOTH & LEANDER—Happy

Present

"SOMETHING TO TALK ABOUT."

50.

B

Thea—LIGHTNER & JORDAN—Dolly

Two Dainty Girls in Songs.

C

THE EXPOSITION FOUR

Vaudeville's Most Versatile Quartette.

Alexander Bros., Willing and Cooper

1.00

D

LEE BARTH

Dialect Comedian.

E

WM. LAMPE & COMPANY

Including

EDITH REEVES

In Ivy Ashton Root's Comedy with a Serious Touch,

"ONE FLIGHT UP."

CHARACTERS:

1.30

Molly Burnham.....	Edith Reeves
Amy Marshall.....	Hazel Ragland
Joey Brookridge.....	Robt. H. Russell
Andre.....	Carl Kahn
Dan Hartleigh.....	Wm. Lampe

F

EDDIE BORDEN & IRENE SHANNON

Bits of Vaudeville

1.00

G

KLUTING'S ENTERTAINERS

A Group of Trained Cats, Rabbits, Doves and Dogs.

1.00

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest Film Flashes.

ANIMAL ACT AT MAJESTIC MAKES A HIT

It is not often that an animal act contests for headline honors on a vaudeville bill, but such is the situation at the Majestic this week.

Kluting's Entertainers, as they are called, are dogs, cats, doves and a rabbit. Most extraordinary of all is the rabbit's part in the act. One gentle tap of his master's little whip and the slothful looking ball of white fuzz bounces over dogs' backs with the agility of a faun.

Dogs and cats form a pyramid statue group and a snow-white dove flies in place and perches on the head of the topmost animal. Again, cats leap accurately to the basket of a balloon suspended overhead and a whole flock of doves settles among them.

William Lampe & Company held interest Monday night with their sketch, "One Flight Up." The sketch tells the story of how an unsophisticated girl who attends a "party" in a private dining-room engaged by a millionaire with an unsavory reputation discovers to

her dismay how she has been misled. The millionaire remarks that "a pink-cheeked boy is more dangerous than an old rounder," and there is wild applause from scattered sections of the audience. Edith Reeves, Hazel Ragland, Robert H. Russell and Carl Kahn all play their parts well.

Thea Lightner and Dolly Jordan entertain with ease in songs at the piano and are quite clever in character numbers. Because of a delayed train that prevented a rehearsal Monday, they had not learned the Goodfellows' song, but will introduce it to the public the rest of the week.

Lightning costume changing by the Exposition Four is better than their music. The quartet changes with almost incredible speed from blue to red velvet uniforms, from red velvet to full dress and from this to complete minstrel regalia of noisy purple. The costume change on the stage of the black-face member of the quartet with the assistance of his companions is too quick for the eye.

The quartet sings and plays the xylophone, cornets and French horns.

Lee Barth's dialect stories are pointed and the dialect is true. Barth could make a hummer of his act with a little dash of personality.

Booth & Leander open the show with a pleasing bicycle act. Booth's ascent of a steep stairway by jumping his wheels from step to step is a truly difficult feat. Leander in burlesque sailor costume makes fun through the act.

The Majestic Theatre

Fort Worth, Texas, Week of November 23, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A *Williams & Rankin*
A VAUDEVILLE SURPRISE
Comedians

B

SIX STEPPERS

Brothers and Sisters. *30*

1. Military Drill.....By Brothers and Sisters
2. Waltz Clog.....By Denno Sisters
3. Lancashire Clog.....By Denno Brothers
4. American Buck.....By Denno Sisters
5. Routine of Varied Dancing.....By Brothers and Sisters

C

Charlie M. Resolds
INTERSTATE PRODUCING COMPANY
Will B. Friedlander, Gen. Mgr.
Offers
Local \$100,000.00 REWARD *135*
With Will T Kent.

Books and Lyrics by Will M. Hough, author of "The Time, the Place and the Girl," "A Stubborn Cinderella," "A Modern Eve," etc.
Music and Staging by Will B. Friedlander.

CAST:

Johnny Jones, a clerk.....	Will T. Kent
Walter.....	Chas. McReynolds
The Proprietor.....	Russell Frost
The Heiress.....	Evelyn Enmark
Her Father.....	Jas. J. Gallagher
A Guest.....	Elsie Wilson

TIME—12:30 P. M.
PLACE—Roof Garden of the new thirty (30) story Eifel Hotel,
New York, N. Y.
SONG—"Marriage Isn't Such a Gamble Any More," by Will M.
Hough and Will B. Friedlander.

D

LEWIS & KEESLER

In Classy and Popular Songs. *35*

E

CAPTAIN MAXIMILLION GRUBER

And

MISS ADELINA'S EQUESTRIAN REVIEW

Introducing the largest and heaviest trained elephant in existence, performing marvelous feats of almost human understanding, supported by superbly educated horses and dogs, in an act as has never been seen before. *100*

F

BURKE & McDONALD

G

THE LeGROHS

A Real Novelty.

Yvette LeGroh
Jas. H. LeGroh

Allie LeGroh
Eddie LeGroh

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest Film Flashes.

Fine Offering at Majestic; Wonderful Le Grohs a Sensation

Vociferous applause by an enthusiastic audience was the reward granted each act on the programme at the Majestic last night. There isn't a poor act on the bill of seven features and, without awarding headline honors, which the audience did not do, ye critic will content himself with reviewing the acts in the order of their appearance.

First on the programme were the Le Grohs, European pantomimic contortionists and jugglers, in an act so far the superior of any offering of this type that ever has been seen here that those to come will find difficulty in "making good" to what will now be a very critical audience for similar acts. The rather elongated, slender member of the troupe appears to be absolutely spineless; at least his spine is so limber and elastic as to enable him to perform a variety of tricks just about "inside out." Yvette LeGroh, a winsome and charming girl, as limber as a waving palm and as graceful, smiling the while, went the slender gentleman "one better," twisting herself inside out and upside down, while the table juggling by another member of the team was a revelation in dexterous manipulation.

The second number on the programme, Williams and Rankin, a pair of cornists of undoubted ability, rendered some especially enjoyable selections. Ernest Williams, formerly of Sousa's band, and Miss Rankin, America's foremost female cornet player, make a great team. They finish the act with a bugle number that is immense and they left their audience clamoring for more.

The Six Stylish Steppers are a sextet of dancers, four men and two women, and it was a relief to witness a dancing act which did not attempt a tango, a maxixe or a hesitation, but confined itself to military drills, waltz clogs, Lancashire clogs, American buck-and-wing and a routine of varied steps, all executed with precision, snap and vim and in perfect time. The act is a lively one and entertaining every minute. The Denno brothers and their two sisters have raised their style of dancing to the dignity of an art.

Ruth Virginia Lewis and Isabelle Kessler, the former a singer and the latter a pianiste, were next, Miss Lewis rendering a varied programme of songs in an entirely acceptable manner and Miss Kessler a showy version of "The Sestet," with one hand, on the piano.

"One Hundred Thousand Dollars Reward" was the title of an act sent down by Billy Friedlander. Written by

Burke and McDonald presented a character study entitled "My Old Friend," wherein two venerable Irishmen fall out, fall in and incidentally tell a lot of good yarns and sing some good old songs. The act was appreciated, but rather talky. At the close a big comedy "punch" is put in through the smashing of a hat that has been borrowed, as one of the old men waxed wroth at a remark his partner has made.

Closing the bill, the combination of a giant elephant, a high school horse, a Shetland pony and a big St. Bernard dog, in a series of evolutions and tricks, under direction of Captain Max-million Gruber and Miss Adelina, seemed to win the honors for real merit. To see this mammoth pachyderm at his various tricks, which he performs willingly and quickly, and which include walking over, kneeling down over and lifting up the horses, and the horses themselves working with this great animal, is a treat. We doubt if another act of this type exists, certainly the men possessing the infinite patience that must have been necessary to have brought this act to its present high state of perfection, are few.

Among those noticed occupying boxes and loges were: O. S. Jones, Miss Beaupre, Mr. and Mrs. A. Donovan, Mr. and Mrs. D. E. Chipps, R. N. Grammer, Miss Norma Rutledge, E. M. Call, New York; Mr. and Mrs. E. P. Waggoner, Miss Minnie Mugg, R. Leslie, Miss Corine Williams, M. E. Mugg, Mrs. Katherine W. Rose, James A. Weaver of Waxahachie, Mrs. Bess McLean Pollock, Miss Edna Lewis, H. O. Peyton of Boston.

Misses Helen Lassiter, Axie Van Deussen, Henry Lassiter, Victor Stewart, Burke Burnett and Charles McFarland.

The French commission occupied two boxes: Colonel J. A. Eddy, Major J. Mayer, William Rominger, Justin Butterfield, Colonel Moulinet, Major Pougnet, Major Le Francais, Captain L. Aneline.



L. 1458

"\$100,000.00 REWARD"

The Largest
TRAINED ELEPHANT
In Existence.

6 STYLISH STEPPERS
Four Other Star Acts.

he falls, the spectators scream, the lights go out, and come on again to discover the youth falling from his chair at the table, where he has been dreaming.

As "Johnny Jones, a clerk," in the principal role, William T. Kent was all that could be desired. Mr. Kent's comedy was real, his sense of humor not exaggerated; he played the part to just the point that made it exuberantly funny without overdrawing it, and was the recipient of frequent and hearty applause. The supporting company was excellent, and as the victim of "inocuous desuetude," Evelyn Enmark, the heiress, was great. With special scenery, the "\$100,000 Reward" was beyond question the hit of the bill.

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The Majestic Theatre

Fort Worth, Texas, Week of November 30, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

BELLE ONRA

International Gymnast.

B

Dorothy—HOMER & DUBARD—Walt

A Refined Singing and Talking Novelty.

C

ROSA CROUCH & GEORGE WELCH

"That Lively Pair"

D

ADD HOYT'S MINSTRELS

Presenting

ADD HOYT AND HIS FAMOUS SEXTETTE
OF MINSTREL STARS.

Bones
ADD HOYT.

Interlocutor

WM. H. MAXWELL.

Lew Russell, Contra Tenor.
Leo Pelletier, Tenor.

John Thomas, Tenor.
Herbert Clarke, Basso.

Tambo
JOHN FORSMAN.

SONG NUMBERS.

Opening Chorus—"Medley".....	Company
"Play in the Game of Love".....	John Thomas
"Where You Going?".....	John Forsman
"Why Must We Say Goodbye?".....	Leo Pelletier
"Old Fall River Line" (Parody).....	Add Hoyt
"Minstrel Show Parade".....	Company

Note—Songs subject to change—as announced by Interlocutor.

~~BENNY AND WOODS~~

E

A VAUDEVILLE SURPRISE

VIOLIN

PIANO

F

PAUL ARMSTRONG'S

New One-Act Satire

"WOMAN PROPOSES."

CAST:

Kate.....	Ruth Allen
Hal.....	George Kelly
Hazel.....	Phoebe Hunt
Will.....	Robert Armstrong
Grace.....	Dorothy Cameron
George.....	Wm. Weston
Rose.....	Jane Komray
Jack.....	James A. Hagan

SCENE—A Conservatory.

TIME—Present.

PLACE—New York City.

Staged under the personal direction of Paul Armstrong, author of "Alias, Jimmy Valentine," "Deep Purple," "The Escape."

G

Scream Sig. Geo.

WELCH, MEALY & MONTROSE

—In—

"THE UNDERSTANDER."

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

PAUL ARMSTRONG'S CLEVER SATIRE

A BIG HIT AT THE MAJESTIC THEATER

From the topmost tier of gallery seats to those way down in the very front row, a crowded house gave vociferous applause, intermingled at times with hearty laughter, to Paul Armstrong's pungent, one-act satire, "Woman Proposes," at the Majestic last night. The silk-hatted clubman in the box and the gallery god alike rendered to this playlet the tribute that is its due, for it is, beyond question or cavil, an expose of the real inwardness in the life of nearly every man and woman.

The scene is set to show a conservatory, off the ballroom of a mansion, and here in the midst of the sweet-scented flowers with a softly tinkling fountain in the background, is a settee, conveniently placed and somewhat secluded.

Enters Hal, 40 and in the prime of life, twice married and paying alimony to the second, with Kate, 33 and a spinster, upon his arm. During the conversation that ensues Hal asserts that it is woman who proposes, not man, but to this Kate dissents. However, Kate is entertaining that night at her dance three girls of varying ages and has invited, among the other guests, the three men which she knows to be their favorites. To settle the dispute, Hal and Kate take a seat in a dark place in the conservatory and, unobserved themselves, are the observers of three pre-matrimonial propositions. The men and women who come, by twos, to this inviting spot are all cultured, refined society folk, and in a perfectly natural way the three proposals come about, and it is clear that though the actual words are spoken by the men, it is the women who propose.

Admitting defeat, Kate herself is astounded by a proposal from Hal, and though this seems on the surface to be inspired by his actual desire to propose, there runs through the entire plot a thin, fine vein of satire that makes one wonder if, after all, he wasn't trapped, too?

Of the cast, in terms only of highest praise can it be described. The absolute naturalness of the artists who interpreted the parts removed the playlet entirely from the appearance of being a playlet, and made it seem that the events depicted were actually occurring. "Woman Proposes" will live long in our memory as the cleverest, keenest and withal the most pleasing playlet we have ever seen on a local stage.

The bill presents six other good, exceptionally good acts; each deserving in its department of special mention. The audience seemed to enjoy to the utmost Benny & Woods, two youths, in "Ten Minutes of Syncopation," one at the piano and the other with a violin. The boys offered a rathskeller act that was encored to the echo.

Seven men in a minstrel act, headed by Add Hoyt, rendered a number of the popular songs in perfect harmony, flipped out some new gags, danced and cut up as minstrel acts generally do, getting lots of fun out of it themselves and affording a great deal of amusement to their audience.

A dainty and pleasing artiste is Dorothy Homer, mighty good to look upon and mighty good to hear, for she is a songstress of no mean ability and has what is coming to be known as "personality plus." Her partner, Walt DuBard, offers no opportunity for unfavorable criticism.

Welch, Mealy and Montrose, three men in an interlude of nonsense entitled (for no good reason) "The Understander," were a laughing hit; particularly the fat man in the act, whose blustering threats addressed to the other two were comical in the extreme. Incidentally there was some exceptionally clever and swift tumbling and

somersaulting performed by the two slighter men in this act.

Rosa Crouch and George Welch, a pair of knockabout dancers, with the male member of the duo an eccentric dancer and acrobat of decidedly "English" type, were well received, and Belle Onra, a lady who does some really wonderful feats on a trapeze, opened the show creditably and started things off pleasantly.

Taken by and large, the bill is an excellent one and it should attract a great deal of notice, even to a theater where the programmes generally are of such a high quality.

Among those seen occupying boxes and loges were: Blanche August of San Antonio, Herbert Joseph, Mr. and Mrs. Marshall Spoons, Mr. and Mrs. J. W. Mitchell, Miss Margaret Lary, E. H. Keller Jr., and Mr. and Mrs. Herman Church, Miss Carey of Whitesboro, Miss Edna Lewis, Mrs. Katherine W. Rose, James A. Weaver, Mr. and Mrs. A. E. Wharton, Miss Jewel Nail, Will Bomar, Mr. and Mrs. C. H. Bencini, Mrs. Winfield Scott, Winfield Scott Jr., Mr. and Mrs. Warren P. Andrews, J. T. Early, Milton Eppstein, Mr. and Mrs. Alfonso August, R. J. Rhome, Robert H. Woody, Herman S. Woody, Mr. and Mrs. A. M. Keen, Mrs. Hirschfeld, Lucien Bludworth, Herbert Graves, Mr. and Mrs. J. W. Henry, S. O. Lovejoy, Miss Lillian Williams, Mr. and Mrs. Robert Hamilton.

The French commission were entertained by William O. Rominger. The party was composed of Colonel Moulinet, Colonel Malin, Major Pouget, Major Le Francois, Major J. Mayer, Colonel J. A. Eddy, Justin Butterfield, aid to Colonel Eddy; James Hart and William Rominger.

The Majestic Theatre

[Fort Worth, Texas, Week of December 7, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

THREE DIXON SISTERS

Singing and Dancing Banjoists.

B

JIM & BETTY MORGAN

Piano, Violin and Song.

C

Harry Lacy
Milwaukee

Rex Adams & Co. in
"NIGHT-HAWKS"

An Echo from Life's Other Side.
By L. K. Friedman.

Local 18

Miss. 85

CHARACTERS:

Joe, a thief.....	Rex Adams
Pidgy, a cab driver.....	Geo. Serrels
Mix, a saloonkeeper.....	Wilbur Martin
Mulligan, a detective.....	Harry Lester
Kate, Joe's girl.....	Ethel Adamson

SCENE—Wine room in rear of Mix's saloon.
TIME—One-thirty in the morning.

D

EMIL "VON" OESTERREICH

and
Josephine Marjose
"NEXT."

50

E

LINA ABARBANELL

Late Star of "Merry Widow" and "Madam Sherry" Companies.

1.00

F

James T.—DUFFY & LORENZE—Mercedes

In the Miniature Musical Comedy
"SPRINGTIME."
Songs and Patter by Mr. Duffy.

1.00

G

THREE SHELBY BOYS

Athletic Models.

1.00

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

Lina Abarbanell's Brilliant Opening at the Majestic

An artiste from the top of her curly head to the tips of her twinkling toes is Lina Abarbanell, songstress and comedienne, who made her first appearance on a vaudeville stage here last night. Thorough cosmopolite, savoring of Berlin, Vienna and a touch of Rome, one does not wonder at the marvelous run which "Madame Sherry," with this little lady in the leading role, experienced in metropolitan theaters. She has an innate charm that is unlike that of any other actress we have seen, a sort of spontaneous, bubbling good nature, a contagious smile, and a great desire to be "friends with every one." Her songs were too few, we barely became acquainted when she betook herself from our enchanted eyes and ears. A French number, where but few of the audience could understand French, was a hit, due entirely to her inimitable personality and the quaintness of the song, the "Chimes of Nantes," written over 200 years ago. Oscar Strauss's "Topsy," from the "Chocolate Soldier," was another immensely enjoyed bit; "Near the Shadows of the Pyramid," her opening number, a clever one; "A Little Bit More," a piquant and daringly coquettish song, won her applause, and the house came down when "Every Little Movement," varied to the various modern dance measures, came floating over the footlights to an entranced audience. To Miss Abarbanell should be rendered every tribute that is the due of a perfect artiste and a magnificent entertainer.

"Night Hawks," a melodramatic sketch, by I. K. Friedman, presented by Rex Adams, supported by Ethel Adamson, and an excellent company, was hugely enjoyed. The story told is of a youthful crook who for the love of a pure girl has decided to turn "straight," but is unwittingly "particeps criminis" to an apartment house burglary after he has told the girl he has reformed. A jealous cab driver, a zealous detective, a Bowery saloon-keeper, and the beautiful "Kate," are the characters, and the sketch holds all to tense attention through its rapidly developed plot and to a startling and pleasing climax. The characters are splendidly portrayed, situations well handled, and the sketch not overdrawn or tiresome.

Jimmie and Betty Morgan, with a piano, a violin and some new songs, were forced to respond again and again to enthusiastic encores, and we should judge that they went finally way back into some act they have done seasons before, to get something with which to quiet the tumult, for it was only after repeated encores that they were permitted to leave the stage.

Emil "Von" Oesterreich, we almost feel that he should have "Count" before his name, and Josephine Marjose delighted the audience with a lot of nonsense in an act entitled "Next." Some "spooky-comedy" songs opened the act, then some burlesque magic, and then the cleverest eccentric dancing of the season closed their offering. The most wonderful costume of the season is that the lady in this act wore, a positive nightmare of color, and designed for laughing purposes, which it accomplished.

James T. Duffy and Mercedes Lorenze present a delightful little bit which they call "Springtime." With a special drop as a background for their light humor and bright songs, they were easy favorites, and an "auto-elopement" finish took them off to thunderous applause.

The Three Shelvey Boys, a trio of wonderfully acrobatic contortionists, closed the programme, holding the audience in its seats until they had finished, and the opening number, a dancing, singing and banjo playing act by the Three Dixon Sisters, was cleverly presented and favorably received.

A Popular Songstress



Lina Abarbanell, at the Majestic this week.

The bill is one of the season's best, thoroughly enjoyable. In the boxes and loges were: Mr. and Mrs. Harry Berliner, Miss Rose Berliner, Harry Berliner Jr.,

Mr. and Mrs. J. B. Gray, Mr. and Mrs. J. D. Trammell, Mr. and Mrs. W. P. McLean Jr.

Mr. and Mrs. Alfonse August, D. S. Fero, M. A. Williams, Miss Mamie Greenwall of Dallas, Mr. and Mrs. E. B. Spiller, C. H. Fain, Mrs. Ollie Bryant, Mrs. Farrell, Mr. and Mrs. C. H. Benigni, Mr. and Mrs. A. B. Wharton, Mr. and Mrs. J. W. Mitchell.

William O. Rominger gave a theater party to the French commission: Colonel J. A. Eddy, Justin Butterfield, James Hart, Major J. Mayer, Major Pouget, and Captain Moullinet.

The Majestic Theatre

Fort Worth, Texas, Week of December 14, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

COLUMBINE & FOUR HARLEQUINS

A Singing and Dancing Novelty.

B

SYLVESTER & VANCE

In a Satirical Comedy Entitled
"GET OUT OF THIS THEATRE."

.30

C

MASTER GABRIEL & CO.

In a One-Act Comedy

"LITTLE KICK."

1.00

Mr. Adair.....Al Lamar
Jannette.....Vida Perrin
and
Little Kick.....Master Gabriel
SCENE—Mr. Adair's Library. TIME—Now.

D

World's Famous Character Comedians

KELLY & GALVIN

"THE ACTOR AND THE ITALIAN."

E

The Distinguished Actress NINA MORRIS & CO.

—In—

"THE YELLOW PERIL."

A One-Act Drama by Albert Cowles.
Staged by Nina Morris.

CAST:

Yakusha, secret agent of the Japanese Empire.....Mr. Anthony Andre
Yoritoma, a Japanese spy.....Wm. J. Haywood
Tomayo, secretary to Yakusha.....Chas. Clark
Dora Weston, of the U. S. Secret Service.....NINA MORRIS
Bill Deegan.....Mr. Dillon Deasy
Tom Rankin.....Mr. Lambert C. Squire

SCENE—Living Room of Yakusha, New York.

TIME—Present.

The Dictagraph is used by permission of the inventor,
Mr. K. M. Turner.

F

MELVILLE & HIGGINS

G

ELDRIDGE'S COMEDY TRICK PONIES

Featuring

"FLOSSIE"

The pony with the human brain, the only "clown" pony in the world.

1.00

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

ACTORS GUESTS AT LUNCH OF AD MEN'S CLUB

Arrangement of Table Shows
Approach of Christmas.

Burke Vice President.

Polite vaudevillians—pretty ones, and some men—from the Majestic theater were guests of the ad men's weekly luncheon at the Metropolitan hotel at noon Wednesday. Practically every one appearing at the theater this week was present. Short talks were made by each or a funny story was told. Others to talk were Jack Henderson, Tully Bostick, Jack Toy, Hugh Jamieson, Hep Blackman and H. C. Burke, Jr.

John C. Fanning, secretary of the Automobile Club, acted as toastmaster and told three stories.

The luncheon was given over to fun and food. The main table was shaped in a hollow square with a Christmas tree in the center of the square, gaily tinseléd and lighted with colored bulbs.

The only business transacted was the election of H. C. Burke, Jr., to the office of vice president in place of Jack Toy, who resigned because of his removal to Houston, the election of Tully Bostick as second vice president and the election of E. Max Mehl, clothing merchant, and I. J. Newton, advertising manager of the Livestock Reporter, to the club.

Those present at the meeting were J. R. Overstreet, J. F. Henderson, Adams B. Vera, H. P. Agee, R. L. Lowden, Ed P. Byars, Chester Toy, Miss Vida Perrin, H. C. Burke, Jr., Miss Hattie Melville, H. T. Bostick, Miss Mae Melville, Walter Beck, E. A. Larkin, F. W. Brett, A. C. Farmer, M. D. Evans, J. D. Roberts, Paul Junkin, J. Montgomery Brown, R. E. Kerr, C. H. Walton, H. P. Lehman, Leo Potishman, Jack Toy, C. I. Prouty, Hugh Jamieson, Roy Binyon, A. C. Williams, W. J. Binyon, Jr., Paul Stieren, Joe A. Vera, "Master Gabriel," Ray McKinley, R. S. Wakefield, A. L. Shuman, E. C. Mills, S. L. Johnson, Tom Taylor, A. L. Stuebinger, R. I. Waidron, Dallas; John C. Fanning, Hep Blackman, Harold H. Maloney, W. H. Calkins and Jack Purcell.

SKETCH HOLDS LEAD FOR WEEK AT MAJESTIC

Nina Morris in Principal Role
Handles Situations
Delicately.

A sketch strikingly like "The Typhoon" as Walker Whiteside played it, holds the fore on the Majestic bill this week. Nina Morris plays the leading role in the sketch, which is called "The Yellow Peril," and handles the tense situations artistically. It is the story of a Japanese plot to land troops in America after blowing up ships in important American harbors. Miss Morris as a female officer of the United States secret service, feigns to love Yashuka, the Japanese representative, and easily succeeds in untangling the mass of intrigue that Yashuka has woven. Anthony Andre is good as Yashuka.

Master Gabriel won the audience Monday night in his sketch called "Little Kick." Dressed as a tramp, the tiny comedian acts with the ease of a grown up "old time" and his ingenuousness makes him a most lovable little comedian. His "Little Nemo" portrayal was an especial hit.

Mae Melville of Melville and Higgins captivated the house with sparkling chatter. She kept the crowd in continuous laughter. Her act is the best sort of vaudeville.

Sylvester and Vance, too, made the audience merry in their foolish sketch called, "Get Out of This Theater."

Kelly and Galvin are Italian comedians. It is necessary to specify the nationality when you merely hear the names. They made their act short, but it was clever.

Columbine and the Four Harlequins offer a novel act with handsome staging and costuming. There are four men and a woman and "Boys, Boys, Boys" is the song hit of the act. This act opens the show.

Eldridge's trick ponies close the show. There are eight pretty Shetland ponies in this well trained troupe and "Flossie," the clown pony, adds good comedy to their drill work.

The Majestic Theatre

Fort Worth, Texas, Week of December 21, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

ERNETTE ASORIA

With Chevalier DeMar and Miss Eliante
Presenting

A Series of Society and Cyclonic Dances.

- | | | |
|-----|-------------------------------|----------------------------------|
| (a) | Asoria Society Steps..... | Mlle. Asoria and Chevalier DeMar |
| (b) | Dance of the Butterflies..... | Miss Eliante |
| (c) | Waltz Francais..... | Mlle. Asoria and Chevalier DeMar |
| (d) | Cyclonic Rag..... | Entire Company |

1.00

B

JOHNNY MORRIS & EDDIE PARKS

Big and Little Casino

C

WILLARD SIMMS & CO.

1.00

D

JOSEPHINE DUNFEE

(Late Prima Donna of Gilbert & Sullivan's Opera)

E

HARRISON BROCKBANK

—In—

"THE DRUMMER OF THE 76TH."

CHARACTERS:

Frau Wagner.....	Madame E. Aarians
Charles Bonapart.....	Thos. B. Carnahan
Marshal Lannes.....	Marshal Vincent
Aide-de-Camp.....	John Hyde
And	
Napoleon, Emperor of the French.....	Harrison Brockbank
Soldiers, Etc.	Period 1805.
SCENE—Interior of Hut, before Hasslach, near Ulm.	
Incidental Music by Harold Vicars.	

1.00

F

HARRY TATE

Presents His Company of English Comedians, Including

JACK TATE

In the Screamingly Funny Absurdity

"MOTORING."

A Satire on Automobiling.

Owner of the Car.....	MR. JACK TATE
His Son.....	Tom Shannon
The Chauffeur.....	Arthur Rockhill
Small Boy.....	George Hitchings
Coster	Percy Hammond
Policeman }	

G

WARD, BELL & WARD

Under the White Top.

Featuring

ADELAIDE M. BELL.

1.00

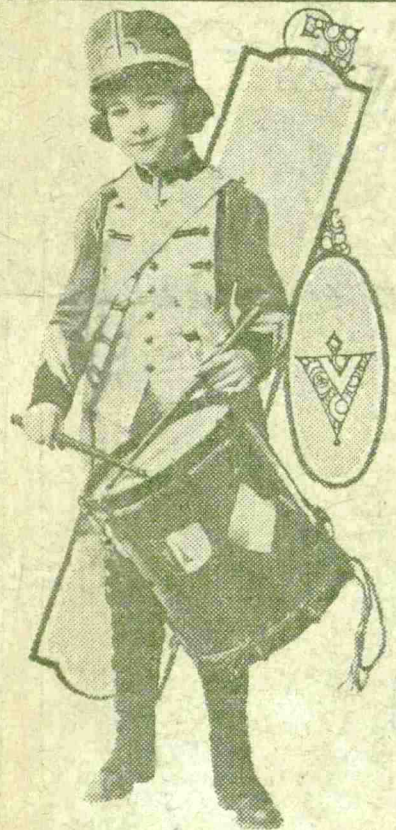
H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

This Boy Actor Has Had A Varied Career



THOMAS B. CARNAHAN.

Has Appeared In Stock, Opera, Movies, Vaudeville.

The youngest actor seen on the Orpheum stage since the law allowing juveniles to appear in dramatic productions was passed is Thomas B. Carnahan, aged 11 years, who plays the leading role in "The Drummer of the 76th." Young Mr. Carnahan, who is accompanied by his mother has had a varied career for one of such a few years, having appeared in stock, opera, motion pictures and vaudeville.

Some of his most prominent engagements were with the Poli stock Company, Mary Emerson, juvenile production of Pinafore, wherein he played the role of "Dick Dead Eye," originally created by De Wolf Hopper. He also played in the productions of Disraeli, Scrooge and Grumpy, impersonating Cyril Maude in the latter. Of course he had been a "Little Lord Fauntelroy" and he is the Kinemacolor "Kiddie" of moving picture fame. In his five years experience on the stage he has played for the Biograph, Vitagraph and Pathé companies.

Master Thomas finds vaudeville easy. He has lessons from 9 to 12 each day from a private tutor, and in the afternoon he appears for twenty minutes and again for the same period at night.

Among those seen occupying boxes and loges were: Marshall Spooner, Mr. and Mrs. J. W. Mitchell, Mr. and Mrs. Harry Bertener, Miss Rose Berdner, Harry Bertener, Jr., Mr. and Mrs. Robert Hamilton, Mr. and Mrs. Alfoase August, Milton T. Eppstein, Mr. and Mrs. A. E. Wharton, Mr. and Mrs. Herbert Church, Mrs. Katherine Weaver

Rose, S. C. Vinsonhale, Miss Virginia Perrine, Wanda Lawrence, Harriet T. George, Roy McNeely, Mrs. Sutherland, Madame Corry, Yves Nat, W. P. Williams, Miss Isabel Gilroy, Mr. and Mrs. A. M. Keen, Mrs. George Criser and Miss Criser. William O. Rominger entertained the French commission; Colonel J. A. Eddy, Justen Butterfield, Major Moulenet and Major Pouget.

of Corsican nativity stood before the footlights. Scenes touching and humorous, follow quickly during the dialogue, and the inspiration for better things, greater things, come with a look into the past through the eyes of the boy who is, perhaps, the own son of the famed warrior. Suffice it to say that the sketch is a masterpiece, masterfully acted. Generously Mr. Brockbank allots to juvenile Thomas E. Carnahan ample opportunity to distinguish himself, and the boy does wonders with his part. All of the parts are well played, and the audience appreciated the act much.

If you own an auto, or if you would like to own one, or if you know some one who owns one, or in any event, Harry Tate's "Motoring," will make you laugh, laugh and laugh again. It has seldom fallen to the lot of a masculine audience to laugh as much and as continually as they did last night, and Harry Tate and Jack Tate keep the crowd in an uproar all the time. A "prop" auto comes on, loaded to the guards, breaks down, and the comedy follows. It is indescribable, must be seen to be laughed at.

Closing the show Ward, Bell & Ward in "Under the White Top," held them until the final curtain, which in this house is unusual, to say the least. The act not only held the audience, but received applause after the curtain had fallen. It is an acrobatic comedy offering, featuring some gymnastic dancing by pretty Adelaide M. Bell, who looks almost too good to be true. The bill is one of the season's best, and good from beginning to end.

wages, and who discovers, somewhat too late, that he is in the wrong room, are ludicrous. Fort Worth welcomes Slims back, and also "Gertie Gumdrop," who supports his efforts.

A beautiful woman, stunningly gowned, Josephine Dumfee made her reputation as an absolute artist in Fort Worth last night. Late prima donna of the Gilbert and Sullivan Opera company, the marvel is that this super-talented singer should be permitted to remain a "single" on the vaudeville stage. Her voice, her artistry, her wonderful stage presence, would all lend themselves so admirably to a great grand opera production "Spring Voices" by Strauss, "Mother Machree" by Ball, an operatic medley arranged by herself, and the popular number, "When It's Nighttime Down in Burghundy," was her programme, splendidly rendered and enthusiastically received.

In the distance is heard the sharp staccato of infantry fire, intermingled with the throaty roar of the cannon; the scene shows the humble home of a German peasant, the locale near Ulm, during the days of the great Napoleon. Comes here, weary, footsore and wounded, the gallant drummer boy of the Seventy-sixth a French regiment—a mere youth of the days when Napoleon fed his monstrous war machine with the boyhood of France and impoverished the nation. His reception by the German peasant woman is hospitable, but she permits him to remain, in the hope that the conquering French will take this as an evidence of her kindness toward them. Napoleon comes, and one could well believe that the living, breathing "Little Corporal"

A delighted audience gave vociferous approval to an all-star bill of refined vaudeville at the Majestic last night. Applause honors were about evenly awarded the acts by the pleased auditors, and though the programme assigns to the headline position, Harrison Brockbank and his company, the Record critic shall follow the lead of the audience and assign the position to each act on the bill. They are mentioned herein in the order of their appearance.

Opening the show Mile, Erneste Asouid, Chevalier DeMar and Miss Eliante charmed the audience with the classiest dancing act of the season. It is not clear which of the two beautiful girls is madoiselle, but she might well be either, and Chevalier DeMar acquitted himself creditably, in a series of cyclonic and ballroom dancing with the two girls. Incidentally we scribe noted that the ladies in the audience very evidently appreciated the dance. Downs the ladies wore, and they were beautiful.

Next on the programme was "Big and Little Casino," yeley Johnny Morids and Madie Parks in a very pleasing comedy act, some good songs and excellent clowning and eccentric dancing. The boys "went big" and observed the liberal applause which the act was accorded.

Followed Willard Simms, and if it is no overdriving of things to say that he was an absolute comedy riot. The act remains unchanged. Thrice it has played the Majestic here, each time an unqualified hit. The antics of the amateur wall-paper artist who is going to paper his own room and save union

Rich Offering at the Majestic; All-Star Refined Vaudeville

The Majestic Theatre

Fort Worth, Texas, Week of December 28, 1914

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A BUCKLEY'S ROLLER SKATING BEARS AND MONKEYS

"Comedy from the Jungleland."

**B The Creative Comedy Couple.
CUNNINGHAM & MARION**

In Their Acrobatic Talk-Fest.

2.00

C PORTER J. WHITE & COMPANY

—In—

"THE VISITOR."

By Oliver White.

CAST:

Clark Martin, Prosecuting Attorney.....Goldwin Patton
Wicks, his servant.....Maud Hackett

And

"The Visitor".....PORTER J. WHITE

SCENE: Mr. Martin's Study, New York.
TIME: Ten O'Clock at Night.

D HARRY J. RICHARDS AND BESSIE KYLE

—In—

"FIFTY-FIFTY."

E THREE STEINDEL BROTHERS

In a Short Recital of the Best of Classical, Operatic and Popular Music.

**F NEPTUNES NYMPHS
A VAUDEVILLE SURPRISE**

EDDIE CAVANAUGH LOCAL #3. 1.00

G Vaudeville's Funniest Knockabout Comedians

MENNETTI & SIDELLI

"AGILE ENVOYS FROM FUNLAND."

1.00

TWO KILLED AND FOUR INJURED WHEN SCAFFOLD IN HOTEL GIVES AWAY

KANSAS CITY, Dec. 28.—Two men were killed and four dangerously injured today when a scaffold on the new Muehlbach hotel collapsed. Two of the injured are not expected to live.

The scaffold which fell was a roof over the sidewalk at the east side of the new building. The accumulation of mortar and building materials on the top is supposed to have caused the collapse.

Five of the men caught were employed in the building. The other was Rube Dickinson, a vaudeville monologist playing here this week. His skull was fractured, but he may recover.

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.



NEPTUNE'S NYMPHS
"Venus Dives and Swims"
RICHARDS & KYLE
"Fifty-Fifty"
3—STEINDEL BROTHERS—3
Musical Festival
A Great Actor in a Great Act
PORTER J. WHITE
"The Visitor"
3—OTHER STARS—3

AT THE MAJESTIC.

It was an appreciative audience at the Majestic last night that encored seven acts to the echo and went home at the conclusion of one of the most pleasing vaudeville programmes that has been seen here. Headline honors would be difficult to allot.

Opening the show Buckley's bears, monkeys and dogs were, without a doubt, the most creditable trained animal act of the season. All kinds and sizes of monkeys, roller skating and skipping about the stage, a great big grouchy Bruin waltzing and "hesitating" on rollers, with a Teddy Bear or a dog in his arms, and a lot of little canine performers jumping about in the performance of unusual tricks, and the entire act free from delays of "stalling," made it go over "big."

The next act to be offered was that of Cunningham and Marion, who called it "An Acrobatic Talkfest," and here was shown some extremely dexterous and swift tumbling and knockabout acrobatics. The act received a great deal of merited applause, and in the parlance of the stage was a "hit."

Followed then Porter J. White in the dramatic sketch, "The Visitor," a tense story of prosecuting attorney, an unwise wife, a wily defendant attorney and a justifiable homicide, with a clear cut plot, splendidly acted by Mr. White as "The Visitor," Mr. Patton as the prosecuting attorney and Maud Hackett as Wicks, a servant.

The Three Steindel Brothers next appeared, and playing a violin, a piano and a cello, rendered a pleasing programme of classic and popular music. An audience usually restive under the influence of the more classical numbers, found itself delighted with the artistry of these talented boys, and loudly applauded every number. Especially enjoyable was "The Blue Danube," greatest of all waltzes, as rendered at the piano by one of the brothers; another number that received much applause was "The Rosary," on the cello, and when the trio broke into a popular "rag" number for a finish, the house came down with applause. "Neptune's Nymphs," four shapely girls in a fancy diving act, were an unqualified success. Great interest was taken in the splendid feats the girls performed; all kinds and styles of dives, backward, forward, somersaults, etc., ad infinitum, and a great comedy finish was accomplished in an unusual way.

Harry J. Richards and Bessie Kyle came next in "Fifty-Fifty," a little skit replete with bright lines, clever "gags" and some new songs, bringing the bill to a fine close. The act of Minetti and Sidell, a pair of "rough-house acrobats," billed as "Two Boys and Six Tables," went over immensely. The programme will be, for many, the best of the season. Among those seen occupying boxes and loges were:

Miss Alice Laneri and Clarence Parker.

Mr. and Mrs. L. L. Hawes, Mr. and Mrs. John P. King.

Charles Rominger gave a theater party to the French commission—Edward Hart, J. Gaisford, Count Leclere, Major Moulenet, Captain Pouget, Justin Butterfield.

Lieutenant W. M. Corry, United States navy; Mme. W. M. Cory and Yves Nat.

Miss Helen Lassiter, Miss Kate Lehane, Burke Burnett Jr., C. B. Capps, Miss Hazelle Hubbard, Miss Mary Hubbard, Rama Prewett, Charles R. Francis, Marshall Moore.

Mrs. J. B. Googins, Miss Thompson, J. B. Googins, John Googins, Dave Googins, B. F. Gilbert, Miss Shake, Mr. and Mrs. Harry Berliner, Miss Rose Berliner.

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Miss Helen Lassiter, Miss Kate Lehane, Burke Burnett Jr., C. B. Capps, Miss Hazelle Hubbard, Miss Mary Hubbard, Rama Prewett, Charles R. Francis, Marshall Moore.

Mrs. J. B. Googins, Miss Thompson, J. B. Googins, John Googins, Dave Googins, B. F. Gilbert, Miss Shake, Mr. and Mrs. Harry Berliner, Miss Rose Berliner.

The Majestic Theatre

Fort Worth, Texas, Week of January 4, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

JERE & DELANEY

1.00

B

ROSDOLL SINGERS

"Vaudeville's Classiest Trio"

C

MISS LOUISE GALLOWAY

\$1.00

Assisted by Johnny Butler
AND HER COMPANY OF PLAYERS

—in—

"LITTLE MOTHER"

A Home Life Comedy by Edgar Allan Woolf.

CAST:

Mrs. Robert Sandford.....Miss Louise Galloway
Robert Sandford, her son.....Johnny Butler
Evelyn Rushworth, of the Churchill Cabaret.....Miss Marie Lewis
Amy Lawton, from Hoosick Falls.....Miss Inez Sebring
Mary, Mrs. Sandford's maid.....Miss Jean Reece

The action occurs in Mrs. Sandford's Living Room.
Staged under direction of Edgar Allan Woolf.

SCENE:—A Combination of Living and Dining Room in
a New York Apartment.

D

AILEEN STANLEY

The Girl with the Personality

E

Johnny—THE RAYS—Emma

1.00

AND COMPANY

—in—

"CASEY'S TAXI"

By Willard Mack

Casey.....John Ray
Sallie LaSalle, an actress.....Emma Ray
Captain Wilson, U. S. A.....Fred Hastings
Lieutenant Darcy.....Eugene Victor
Private Toots.....Harry Schriber

F

Eddie—CANTOR & LEE—Al

.50

Comedians

G

CLOWN ZERTHO'S NOVELTY

\$2.50

Introducing

"Dogs of all Nations"

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

AILEEN STANLEY



The Girl With the Personality, who scored a hit at the Majestic last night.

Theaters

AT THE MAJESTIC.

A better programme of vaudeville than that shown at the Majestic last night never has been presented in Fort Worth. The seven acts "went over" to big and generous applause, not one but was accorded almost headline honors, and each one, in its department, was a pleasing attraction.

The audience awarded "hit of the bill" position to Aileen Stanley, a New York miss, billed as "The Girl With the Personality" and every way justifying the billing. Miss Stanley sings several songs, some new and some old, but every one a hit. The reason was apparent—she puts into her work an individuality that is a gift; she plays alike to the pit and the gallery, and with a fine sense of comedy values and just the right sense of humor. As a character singer she is without a peer on the Majestic circuit and history will justify the prophecy here made that when the season is closed she will be remembered as one of its biggest individual hits.

The Rosdell Singers, one lady and two gentlemen, in a programme of exceptional merit and balance, were another riotous success. Varying their numbers between the classic and the popular and finishing with the quartette from "Rigoletto," they brought down the house with their exquisite harmony.

Johnny Ray will never grow old. As the years roll on this exponent of the droll, dry and witty Irishman seems to remain at the top of the list in his chosen field. Supported by Emma Ray in a comedy skit entitled "Casey's Taxi," he kept the audience rocking with laughter while a lot of funny business was enacted with a "prop" taxicab. The Ray Trio, composed of Messrs. Hastings, Victor and Schriber, introduced some excellent harmony singing during the act, helping it over to a flattering and unqualified success.

As Little Mother, in a sketch of that name, Louise Galloway registers among the successful hits of the season. An errant son, an indulgent and believing little gray-haired mother, in a story as old as time and as new as this year, keep an appreciative audience between laughter and tears. A higher tribute than was paid this clever little actress by last night's audience could not be imagined; and when she let fall from her lips the pronouncement that "That's all we mothers live for, to give our boys another chance," every man in the house was hers. No mother who has a son should miss seeing this little masterpiece. Miss Galloway was ably assisted by John Butler as the errant son, Miss Marie Lewis as Amy Lawton from Hoosick Falls, Miss Marie Lewis as Evelyn Rushworth of the Churchill cabaret and Miss Joan Reece as Mary, a maid.

Cantor and Lee, in a comedy singing and talking act vied with any of the others as to honors. Eddie Cantor as a Nance darkey and Al Lee as a straight keep the laughter going riotously entirely through their act.

Zertho's Novelty, a trained canine act, presented an unbelievable number of different kinds of dogs in different tricks. It closed the show, and due to the impatience of the audience to leave, suffered somewhat through no fault of its own. Those who left missed the cleverest thing of its kind that has been here; a bunch of blue ribbon bench animals in a new stunt.

Gere and Delaney opened the show with a roller skating act, gracefully and expertly presented, with a special north pole setting that was very beautiful, and, on the whole, the entire show, as mentioned in the opening paragraph hereof, is a better one than has ever before been presented here.

Among those seen occupying boxes and loges were Messrs. and Meses. T. B. Yarbrough, Tom Jennings, Herman Gartner, Alfonso August, Mrs. S. Baum, Mrs. C. H. Bencini, Mr. and Mrs. Herman Church, Mrs. Katherine W. Rose, Guy L. Waggoner, B. H. Cogdell of Granbury, Miss Verner Wardlaw, E. H. Keller Jr., Miss Nora Bell Robinson, Arthur J. Doherty, Mr. and Mrs. Robert Hamilton, Miss Minnie Williams, Miss Delany Shropshire, James C. McCuaig of Ottawa, Canada, and Count B. Garsford, New York, N. Y.

\$50,000 DAMAGE BY FIRE, WHICH DESTROYS LONGVIEW OPERA HOUSE

LONGVIEW, Jan. 4.—Fire this afternoon at 4 o'clock destroyed the opera house and badly damaged the Masonic temple, causing a loss of about \$50,000. The origin of the fire is unknown.

The opera house, which was a two-story brick structure, was erected at a cost of \$35,000. In the rear of the building was a rooming house containing forty or fifty rooms, and the occupants of these had barely time to escape, being taken from the windows by the firemen.

Frank Capps, R. H. Averly and Mr. and Mrs. F. J. Phillips and Mrs. Hill were taken from the windows of this building in an unconscious condition.

The loss at the Masonic temple was large, as the lodge rooms were elegantly furnished and the equipment among the finest in the city, the Longview lodge being known as one of the richest in the state.

The Majestic Theatre

Fort Worth, Texas, Week of January 11, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A **MADAME SIPDONE** 1.00
A VAUDEVILLE SURPRISE
DANCER.

B Jane—**BARBER & JACKSON—Jerome** .50
"Nothing Serious—Just Mirth and Melody"

C An International Success
"THE SIX KIRKSMITH SISTERS" 2.00
In a Musical Interlude

D **HICKEY BROS.**
Acrobatic Dancers

E The Celebrated California Naturalist
CHARLES KELLOGG 1.00
The Nature Singer
The First Human Being to Sing Bird Songs
"A Gift of Nature, Not an Accomplishment"

NOTE—The ordinary range of the human voice is 2½ octaves. Tetrzinni's voice, the highest soprano ever known, is only 3½ octaves. Mr. Kellogg's bird voice is 12½ octaves. His lowest note is higher than Madame Tetrzinni's highest note.

Introducing his "Dancing Flame," a blade of fire, indifferent to ordinary speaking or singing voice, which instantly responds to the reproductions of the sound uttered by birds as made by Mr. Kellogg, and the marvelous Indian art, now almost obsolete, of producing fire by rubbing sticks. (The stage setting representing Mr. Kellogg's home in the Californian Sierras, designed and painted by Mr. Joseph Physiod, New York.)

F Joe Jenny and His World Famous
EMPIRE COMEDY FOUR
America's Funniest Quartette
In Songs and Comedy that has made them famous the world over

G **CHAS. McGOODS AND COMPANY**
In Their Novelty Gymnastic Act
"PASTIME IN A BILLIARD PARLOR"

H **MAJESTOGRAPH**
Photos DeLuxe.
Always the Latest in Motion Photography.

MAN WITH BIRD VOICE FEATURE AT MAJESTIC

Charles Kellogg Shows How to
Put Out Fire With Sound.
Other Acts Good.

The thirst for knowledge is a wonderful thing. Charles Kellogg, practical naturalist, gave the Majestic audience a deep draught of it Monday night and the audience applauded earnestly after his scientific demonstrations where it pat-a-caked just politely when he simply amused.

Kellogg has a bird voice in addition to his every-day human voice. At a private performance after the matinee Monday, he explained to scientists among the guests that he virtually has no tonsils. His voice has a range of twelve and a half octaves, while Mme. Tetrizzini's, the highest soprano ever known, is only three and a half octaves.

Kellogg gave a rapid-fire lecture on how to put out fire by "tuning" a sound to the same number of vibrations as the fire and he proceeded then to illustrate.

Joe Jenny's Empire Comedy Four found old friends in the audience to give them a warm welcome and they made new friends laugh and laugh until both quartet and audience were all out of breath. Comedy make-up gives this act a big boost and the singers furnish the fun to make it go.

The Six Kirksmith Sisters are good lookers, good singers and good instrumentalists. The ancient Greek setting and their appropriate costumes are good. The incense they burned was a wee bit choking to the audience, but the sextet won the biggest hand in the show.

Bulky Jane Barber and rangy Jerome Jackson make a physical contrast that is three-fourths of their act, but the other fourth of twaddle and song is full-sized. Jackson looks as tall as our own George Washington Montgomery and much leaner.

The Three Hickey Brothers mix a deal of worthy acrobatic work with lively comedy into a well balanced act of the sort.

Mlle. Sidonie offers the "Chinatown" song with scenery and costumery to match, then a Turkish song-dance with all the trimmings, a little remindful of the forbidden streets of Cairo. The third scene is best of all. The mademoiselle enters in a gondola and there is another dance. The act leads up to a Spanish dance, in the course of which the dancer bares her feet.

Charles McGoods and company, two men and a woman, close the show with a gymnastic act. Their feats are designed to tax the muscles of stronger appearing men than they are.

MUSICIANS ATTEND FUNERAL OF MEMBER

Procession Marches on Main Street.
Dallas Delegation Here to
Be Present.

Sixty musicians in uniform marched at the head of the funeral procession of John F. Eicherley, whose funeral was held Thursday morning. The funeral procession left Robertson's chapel at 10:30 o'clock and marched to Main street and then to the courthouse.

Eicherley was one of the best known members of the musicians' organization.

S. D. Fagin, president, headed a delegation of musicians from the Dallas local, No. 147, which came to Fort Worth to attend the funeral. Other members of this delegation were John F. Sreenan, secretary; C. E. Moore, Sell Cook, L. E. Harris, Frank Tedeschi, C. L. Hartman and R. F. Echols.

The funeral was jointly under the auspices of the musicians' organization and the Order of Eagles. Rev. J. Frank Norris conducted the service.

WORK IS STARTED ON

'JITNEY' AUTO IN COLLISION; ONE MAN HURT

Phil Epstein Is Victim—Other
Car Is Driven by Thomas
Spruance Jr.

Phil Epstein, orchestra leader, was injured in a jitney accident Monday afternoon while returning from the Metropolitan Hotel to his home, 417 West Magnolia avenue. He was riding in a South Main jitney car, seated in front with the driver, and received the full force of the collision when the bus and the automobile of B. B. Spruance, 2124 Edwin avenue, collided at South Main street and Terrell avenue. The driver of the jitney and Thomas Spruance Jr., only occupant of the other car, were uninjured. The jitney was wrecked.

Epstein was confined to his bed Tuesday morning, but apparently no bones were broken. He was cut badly across the nose and has numerous bruises and small cuts. He is happy that his arms and hands escaped serious injury, leaving him still able to play the violin.

The Majestic Theatre

Fort Worth, Texas, Week of January 18, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

PAUL, LEVAN & DOBBS

Acrobatic Comedians in

"TURNS, TWISTS AND FALLS."

B

LEW EARL

Presents

LEX NEAL

In Many Merry Musical Moments.

C

ROBERT FULGORA

"The World's Greatest Transfigurator."

.65

D

Clyde—HAGER & GOODWIN—Walter

Two Comedians and a Piano

Featuring

Their Own Songs and Patter.

.50

E

The Darling of Vaudeville

FRANCES CLARE

With

GUY RAWSON

And

"Their Little Girl Friends"

—In—

"YESTERDAYS."

A Delightful Story of Youth.

Staged by Jack Mason.

Costumes by Youngblood.

CHARACTERS.

MARY.....	FRANCES CLARE
Patience.....	Grace Alton
Hope.....	Maggie Clennell
Emma Jane.....	Olive Stewart
Ruth.....	Janet Valentine
Mischief.....	Cecilia Pink
Sue.....	Edith Jones
Oswald.....	By Himself
WILLIE.....	GUY RAWSON
Musical Director.....	Harry Soper
Stage Director.....	C. A. Carl

The following numbers will be introduced:
 "Surprise Chorus".....By the Little Girl Friends
 "Hide and Seek".....By Mary and Kids
 "One-Horse Shay".....Willie and Romper-Kiddies
 "Down by the Deep Blue Sea".....Frances Clare and Bathing Girls
 "Boyhoodville".....Rawson and Clare and Entire Company

F

James—DIAMOND & BRENNAN—Sibyl

—In—

"NIFTY NONSENSE."

G

Mlle. NANA

Assisted by

MONS. ALEXIS

"The Great Parisian Danseuse."

\$1.00

C.A. CARL
OF
DENVER.

VAUDEVILLE SHOW STARTS OFF WITH RUSH

First Act at Majestic Continuous Laugh—Rest Hardly Up to Standard.

BY CHAS. F. PEKOR JR.

Two things started the show off with a rush of enthusiasm and applause at the Majestic Monday night. One was the peppery opening act, a comedy acrobatic turn by Paul, Levan and Dobbs that ran only five minutes and didn't miss fire for a single second. The other was a man in deep left who cackled so loudly at every little movement that the rest of the audience caught his vibrations and cackled with him.

The acts didn't follow in proper order, though, or else the lively opener made the audience expect too much, for applause came only in spurts after that. The man in deep left had such a running start that he began cackling at things that were not even intended to be funny and the audience wrongly suspected that he was a "plant."

Clyde Hager and Walter Goodwin paid out leagues of nonsense that would make Mother Goose sound like a dignified reading of the Congressional Record. Hager in the role of a burlesque soldier on his way to Mexico got many a laugh and the two in a burlesque imitation of county fair noises, with the ballyhoo uppermost, earned an encore that Hager met with the singing of "Use Your Own Judgment," written for "MISTER" Bert Williams, as he announced.

Robert Fulgora demonstrated a nimble power of quick changing in his character impersonation, aided materially by ingeniously arranged costumes, wigs and masks. All his changing was in view of the audience. From his solemn formal dress, he was transfigured in the wink of an eye to a military bandmaster, an Irish policeman, General Grant, Abraham Lincoln, General Lee, King George, Emperor Franz Josef, Kaiser Wilhelm, George Washington, an old market woman and a jockey. Each pose was accompanied by a few characteristic lines. One of the European rulers was hissed by a few, but for the most part the audience kept strictly neutral and distributed the applause equally.

Frances Clare and Guy Lawson, with six chorus girls, offered tabloid musical comedy of the Mary Jane-in-short-dresses variety, called "Yesterdays." Miss Clare proved herself very apt in "da-da" talk. Lawson was good as an old-fashioned boy.

Lex Neal and his two unannounced partners used the old "plant" stunt in the audience for their best play. Neal's character songs were good.

James Diamond and Sibyl Brennan put over a spirited singing, talking and dancing act labeled "Nifty Nonsense." Miss Brennan is a strikingly handsome young woman.

Mademoiselle Nana, assisted by Monsieur Alexis, closed the show with an artistic offering of modern classic dances.

AT THE MAJESTIC.

A large audience witnessed the new bill at the Majestic Monday night and the favorites were awarded with applause.

Clyde Hager and Walter Goodwin, a pair of comedians, had things their own way from the entrance of fun-maker Hager as an over-weary soldier with a tiny gun who didn't want to fight, to their final encore. The boys present a cleanout act, originality and showmanship evident in every line of it, and they handle their material in a manner that is going to put their names "out front" in electric lights one of these days.

Frances Clare, billed as "The Darling of Vaudeville," with Guy Rawson and a bevy of little girls, made merry in a mixture of song, talk and comedy that was delightful. The act was beautifully staged, and Guy Rawson as the comedian distinguished himself with an easy, sure fire line of "rube" comedy that went over big and earned him liberal applause rewards. A touch of pathos was introduced toward the close of the act, and appreciated by very contrast with the merrymaking that had preceded it.

James Diamond and Sibyl Brennan, Orpheum circuit favorites, made themselves "solid" with the audience in "Niftynonsense," a pleasing little singing, talking and dancing skit, replete with new gags and featuring Mr. Diamond as a comedian of the lanky, gangling type. A thoroughly good number.

Mademoiselle Nana, with her dancing partner, Monsieur Alexis, hails from faraway and wartorn France. They came direct from New York city to their Fort Worth engagement, and though they held the closing spot on the programme, acquitted themselves with credit in a series of beautiful dances, gracefully and nimbly presented.

Paul, LeVan and Dobbs, an entirely unusual acrobatic act, in the opening spot on the programme, proved a revelation. The boys took an unbelievable amount of punishment in a knockabout and knockdown routine and injected into the act enough "pep" to make it one of the applause hits. It is, your critic believes, the best opening act that has appeared at the Majestic this season.

Robert Fulgora, impersonating a number of famous American and European personages, handled his work cleverly, making changes of costume that were almost unbelievably rapid, and Lew Earl presented a surprise in Lex Neal, who sang, danced and had a prearranged quarrel with the leader of the orchestra, substituting his own leader. The day has passed, however, when it is any novelty or surprise for an actor to come from the audience.

The bill on the whole is an excellent one, well balanced, and will afford Majestic patrons many pleasant hours of entertainment during the week.

Among those noticed in the boxes and loges were: Mr. and Mrs. Harry Hurt, Mr. and Mrs. J. H. Earwise, Miss Marguerite Mayer, George E. Hosey, Mr. and Mrs. Albert L. Camp, Mr. and Mrs. W. T. Simmons, Mr. and Mrs. W. W. Campbell, Mr. and Mrs. George E. Simpson, Mr. and Mrs. C. R. Gaines, Miss Mary Dolen, Wallace Boaz, Miss Lillian Little, A. J. Doherty, Miss Nona Forbess, E. H. Keller Jr. and Mr. and Mrs. Steve W. Thornton.

Mr. and Mrs. William C. Rominger entertained the French commission, Colonel J. A. Eddy, Miss Eddy, Captain Mouleuet, Major Pouget, Major Mayer, James Hart and Justin Butterfield.

The Majestic Theatre

Fort Worth, Texas, Week of January 25, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

THE ALCO TRIO

A Novel Novelty.

B

WARNER & WHITE

"THE BOYS WITH THE NIMBLE FEET."

First American Appearance Since Their Return from Australia.

C

PAULINE MORAN

"ECCENTRIC SINGING COMEDIENNE."

Direct from the Principal Music Halls of Europe.

D

HAYWARD STAFFORD COMPANY

—In—

"THE DEVIL OUTWITTED."

A Battle of Wit, by H. R. Hayward.

E

MARIE & BILLY HART

Present Their Own Novel Comedy Skit

"THE CIRCUS GIRL."

A Variety of Originality and Versatility.

\$75

F

Al J.—WHITE & KING—Jack

"The Rathskeller Duo."

G

JOHN C. PEEBLES presents

WILL OAKLAND & CO.

In the Melodious Singing Novelty

"AT THE CLUB"

Written by Jean Havez and Geo. Botsford

CAST

The Villain	Edgar Allyn
The Heroine	Leonard McGarvey
The Banker	Martin Hickey
The Detective	Walter White
The Leading Man	Will Oakland

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

Theaters

At the Majestic.

It was a well pleased audience that filed out of the Majestic last night at the conclusion of the programme.

First came the Alco Trio, a lady and two men, in a balancing and aerial tumbling act. "Minerva the strong" had little if anything on the lady in this act, who handles a heavy man with ease, and the act performed a number of difficult and apparently dangerous leaps through the air from one pair of shoulders to another. It was well received and started the show off nicely.

Warner and White came next, billed as "The Boys With the Nimble Feet," a pair of youngsters in dress suits whose limber legs won them favor. In a programme of eccentric dancing they were a success, one member of the team being especially and unusually limber and eccentric.

Pauline Moran, eccentric singing comedienne, attempted nothing but comedy and made an impression, working along "different" lines, singing some new parodies on the old favorites, with a lot of rapid fire talk to her audience that kept it laughing. Miss Moran is from the Keystone studios, where they make the comedy films, and she is as funny in the films as on the stage.

The Hayward-Stafford company presented an extremely clever little playlet in rhyme, entitled "The Devil Outwitted." It dug deep into the matrimonial question, it stung here and caused a laugh there, and both masculine and feminine sides had a fair and full opportunity to hear and be heard. The lines are clever, the story a little far-fetched but interesting, and the actors capable. The audience seemed to enjoy it and rewarded the playlet with vigorous applause.

Will Oakland, a wonderful tenor singer, and four harmonists in an act entitled, "At the Club," next presented themselves. Mr. Oakland is a rarely gifted singer, the harmony attained by the quintet was perfect, and the only criticism of the act would be that it is too short, too little time devoted to singing and too much to supporting the title of "At the Club." As a straight singing offering the act would be an applause hit. As it was, the audience could not get enough of Mr. Oakland's singing on account of the time consumed in building up a little plot on which the act worked. This organization of truly great voices does not need an act wherewith to make good; it can more than do this in straight singing.

Al J. White and Jack King offered a series of songs, the former several character numbers that were appreciated, and the latter a "Nance" number at the piano that was a hit.

Closing the show, Marie and Billy Hart in "The Circus Girl," held them better than any act has for a long time. Miss Hart is a graceful, clever dancer, singer and all around entertainer. The act is staged to show the outside of a side show tent, and the action introduces Miss Hart in various circus positions—and she is clever at them all. Their burlesqued clairvoyant stunt was laughable.

The following were seen in the boxes and loges: Mr. and Mrs. Robert Hamilton, Miss Mildred Wellington, Mr. and Mrs. Paul Crusemann, Miss Coppinger, Mr. Paul Klewitz, Mr. and Mrs. Will Ward, Mr. and Mrs. H. Lampe, Mr. and Mrs. A. M. Keen, Mr. and Mrs. E. P. Waggoner, Miss Hurley, A. Gernsbacher, Mr. and Mrs. G. E. Ferris, W. P. Williams, Miss Isabel Gilroy, Miss Carolyn Stewart, Wallace Boaz, Miss Mildred Hovenkamp, W. W. Henkel, Miss Annette Nelson, E. H. Keller Jr., Miss Marian Mullins, R. C. Gee.

MAJESTIC THEATER TO BE HOST TO UNION MEN AT SUNDAY MATINEE

The appearance would indicate that organized labor is to have its inning on Sunday, and to be muchly entertained on that day.

E. C. Mills, special representative of the Interstate Amusement company, appeared before the Trades Assembly on Thursday night in connection with the movement in favor of Sunday amusements, and extended an invitation to every member of organized labor in Fort Worth to be present at a special matinee at the Majestic theater on Sunday afternoon at 3 o'clock, as his guests, the only stipulation being that each union man must show his membership card at the door.

The Rev. F. E. Gordon, who was also present at the meeting, then announced as his subject for Sunday evening's sermon "What the Church Has Done for Union Labor" and invited the members to be present at St. Paul's Methodist church.

The Majestic Theatre

Fort Worth, Texas, Week of February 1, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

GENERAL PISANO

The Shooting Star and Company

Presenting

"BOMBARDING TRIPOLI BY THE ITALIAN FLEET."

Time—October 19th, 1912. Place—Bay of Tripoli, Turkey.

NOTE:—The only living person who fires 15 consecutive shots in 15 seconds, hitting the target on each and every shot while changing his rifle from shoulder to shoulder. Right and left shooting.

1.00

B

BRUCE-MORGAN & BETTY

—In—

"Songs and Stories."

C

MISS DOROTHY DeSHELLE & CO.

—In—

A Comedy Playlet by Una Clayton Entitled

"CROOKOLOGY."

A Satire on Modern Crook Plays.

CAST.

Baffling Baffles, a high class crook.....Edward Archer
Bill, a low class crook.....Victor Harvey

Dolly Varden, alias "Queen Lil," some crook.....Miss Dorothy DeShelle
Time—Present. Place—New York Apartment House.

60

D

MR. H. K. GUERRO

Violinist, and

Mlle. OLGA CARMEN

Harpist

In a select program of popular and standard operatic selections.

50

E

A VAUDEVILLE SURPRISE

4 Kings & Children

25

F

Jas. P. Lillian

CONLIN-STEELE TRIO

"Follies of Vaudeville."

G

JUNGMANN FAMILY

In a Breezy Wire Novelty.

75

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

AT THE MAJESTIC.

Clever Vaudeville Bill.

Not an act on the programme at the Majestic last night but must have felt that Fort Worth audiences appreciate the real thing in vaudeville. Seven star offerings were received with enthusiastic applause and not one "fell down."

As there didn't seem to be any disposition on the part of the audience to award headline honors, this review will deal with the acts in the order of their appearance.

General Pisano, late of the Italian army, was the first to appear. Pisano is a sharpshooter. The act opens showing the Bay of Tripoli, with a fleet of Italian warships bombarding the fortifications. The general then makes his appearance and performs a series of sharpshooting feats that are remarkable. Shooting the ashes off a very short cigarette held in the mouth of an assistant; shooting to bits a small clay ball held between the foreheads of two assistants; lighting matches with a bullet fired from the balcony, and extinguishing the matches in the same manner, and firing from all sorts of positions were some of the things he did. The act was a decided and pleasing novelty.

Bruce Morgan and Betty, a refined pair of singers and talkers in a thoroughly up-to-now and pleasing skit, were a hit from the moment of their appearance. Mr. Morgan is a clever eccentric dancer and Miss Morgan, at the piano and assisting him in his songs, is a treat. The act was accorded vociferous applause.

Baffling Baffles is a high-class crook, Bill is a low-class crook, and Dolly Varden is a seminary girl so steeped in the lure of crook stories that she startles the two former by appearing at the headquarters of the gang and declaring she "wants to be a thief." A beautiful, innocent and romantic girl is Dolly and her announcement takes the two fairly off their feet. However, as she has decided she wants to be known as Queen Lil of the gang, they let her in for a few funny moments, and in rehearsing her in the part she is to play as a society thief (if there is such a thing) she "lifts" a "spark" and a "leather" from her tutor. The act winds up by her making an exit with some loot which the thieves find rather embarrassing, and then the question arises as to whether she was so innocent after all. The title of the skit is "Crookology." The actors, who are Dorothy DeShelle as Dolly, Edward Archer as Baffling Baffles and Victor Harvey as Bill, are clever, and the skit itself, which is a satire on such plays as "Within the Law," "Deep Purple," "Kick In," etc., was richly enjoyed.

Ordinarily juveniles are rather tiresome on the stage, but the Four Juvenile Kings came as an agreeable surprise, and were a hit in comedy and harmony singing. Particularly little Loretta King, a diminutive miss of tender years, carried herself with the aplomb of a veteran. This act must be seen to be appreciated. It is extraordinarily clever.

H. K. Guerro and Miss Olga Carmen with a violin and harp were a hit. Their selections were happily chosen and rendered in a masterful way. An artistic and musical treat.

The Conlin-Steele Trio, a lady and two youthful comedians, attempted nothing serious and made a success of a lot of eccentric comedy, singing and dancing.

Closing the show, the Jungmann Family of six slack wire artists were far and away the best act of its kind that has ever been seen here, and that is saying a great deal. They skipped and danced about on a slim and slender wire, and held everyone until the final curtain. Comedy in the act was sure fire and clever.

In the boxes and loges were: Mr. and Mrs. Clyde O. Eastus, Mr. and Mrs. John W. Baskin, Mr. and Mrs. Marshall Spoons, Miss Marie Kavanaugh, W. F. Walker, Katheryn Edgar, Lawrence Thorne, Helen Wilson, Tully Bostick, Marion Mullin, Lansing Thorne, Page Pleasants, Vern Bostick, Nona Forbess, Louis Greene, Miss Mary Allen, Wallace Boaz, Miss Mary Louise Jackson, E. H. Keller Jr., A. J. Doherty, Mrs. J. F. Lehane, Mrs. Thomas Casey and Miss Margaret Casey of Memphis, Tenn., Miss Josephine Lehane, Miss Kate Lehane, Harvey McLean and Eugene Roche.

The Majestic Theatre

Fort Worth, Texas, Week of February 8, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

BERTIE FORD

—In—

An Aerial Tango.

B

CLIPPER TRIO

Christie, Kennedy, Faulkner.
Harmony and Hilarity.

C

Bert—KALMAR & BROWN—Jessie

Presenting

Original Songs and Dances.

1. "The Stolen Kiss."
2. "The Devil."
3. "I Can't Stop Loving You Now."
4. "That's Right, No, That's Wrong."

Songs written by Mr. Kalmar, writer of "Land of Harmony," "Ghost of the Violin," "Where Did You Get That Girl?" "I Want a Ragtime Bungalo," "They Don't Hesitate Any More," etc.

D

Sol—GOLDSMITH & PINARD—Al

—In—

"THE NEW SALESMAN."

E

CLAUD & FANNY USHER

—In—

"THE STRAIGHT PATH."

CAST.

Jerry Kelly.....Mr. Claud Usher
Jack, Jerry's Sister.....Miss Fanny Usher
Place—A room in the house of Jack and Jerry.
Time—Just after school.

F

ELIDA MORRIS

Essence of Song.

G

The 5 of Clubs THE MOWATTS

Last Word in Lightning Juggling.

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

SKETCH TAKES FIRST RANK AT MAJESTIC

That Choky Feeling Divides
Time With Laughter—Ford
Proves Good Opener.

BY CHARLES F. PEKOR JR.

A sketch with a sharp turning point from humor to pathos takes the lead spot in the Majestic bill this week. Just a man, a woman and a dog are in the cast. Any more would be dead weight.

Claude and Fanny Usher take the roles respectively of Jerry Kelly, an unscrupulous young politician, and "Jack," his little sister. They are orphans. Over their cold evening meal they growl and snap at each other until they put the dog to shame. Jack wants Jerry to give up drinking and he scolds her for being a whimpering baby and slams his way out of the house.

When, by chance, Jerry returns to the house for a forgotten manuscript of his speech, he finds little Jack has gone blind and pitifully pleading not to be left alone. That solders their broken love, starts Jerry in the right direction and makes the shaggy dog immensely happy. For half the running time of the sketch, every word draws a laugh, and for the rest of the time a little choky feeling is a common ailment in the audience.

Christie, Kennedy and Faulkner, doing business under the name of the Clipper Trio, make such easy prey of their audience at the start that Faulkner gets a rousing big laugh even with the venerable stunt of blowing out the footlights. The trio's harmony is good.

No act Monday night got a bigger hand than Sol Goldsmith and Al Pinard in "The New Salesman," a comedy act featuring music that is enjoyable in spite of its liberal burlesqueing. Goldsmith's bandmaster impersonation is a screaming farce.

There is an attractive variety of singing and dancing in the act of Bert Kalmar and Jessie Brown. Kalmar's own songs are used. He is the author of "Land of Harmony," but that popular hit was no more tuneful than his newest work. Miss Brown is pretty and her costumes do her justice.

Bertie Ford did her full duty in opening the show with a repertoire of spirited dancing on a tight wire.

Elida Morris had a good song and clever properties at the start of her act. She was done out in costumes that once, no doubt, were dazzlingly modish.

The Mowatts handled Indian clubs in double-quick time at the close of the show, but the best of their work was after half the audience had left.



AT THE MAJESTIC.

Claude and Fannie Usher have come to the Majestic to spend the week. "The Straight Path" is the title of the playlet which this talented couple is presenting. Though the pair are metropolitan stars and have established themselves as artists in the front ranks of vaudeville entertainers, no one anticipated that they would be the unqualified "hit" that they were last night. "The Straight Path" tells a sordid story—a brother who inclines to questionable politics and looks too frequently upon the "cup that cheers," and a sister who lacks the guiding care of a father and mother. The two orphans have been each other's "best friend" until the brother grew away from the associations of home and its influences. The girl remains an untainted and altogether charming child. Blindness, following an attack of illness, unites the pair again and pulls the brother back into "the straight path." Common enough is the story, but it is the infinite artistry of Fannie Usher that brings it high above the level of the usual sketch. With a laugh on the lips, tears start from the eyes of the audience; the "naturalness" of the acting being of such a quality as to remove it from the "land of make believe" and into the realm of reality. To appreciate the playlet, one should see it.

Up to the usual high Majestic standard, the balance of the bill "went over" to enthusiastic applause. Opening the show, Bertie Ford in "The Aerial Tango," done upon a slack wire, earned and deserved the approval that was given. The Clipper trio, three men in a harmony and comedy singing act, gave us the best offering of this kind that has been here this season, and Kalmar and Brown in an original singing and dancing act pleased everyone. The toe dancing of Miss Brown was particularly worthy.

Goldsmith and Pinard offered "The New Salesman," a musical skit which gave both of them an opportunity to demonstrate unusual talent with trombones, clarinets and their comedy instinct; and the five juggling Mowatts closed the show with an exceptionally speedy and dexterous club juggling performance.

Elida Morris, a singing comedienne, registered a hit with her personality, new songs and clever way of offering them. A rich and pleasing contralto voice, into which her whole spirit entered when singing a new number entitled "I'll Make You Love Me," found immediate favor with the audience and her wardrobe—ladies!—"some" wardrobe.

Among those seen in the boxes and loges were:

Edgar Kerr, E. N. Dranett of Houston, Miss Zola Kerr, Jay Kerr, Mr. and Mrs. W. T. Waggoner, Mrs. Paul Waggoner, Mr. and Mrs. C. H. Bencini, Miss Mary Dillin, Miss Mary Louise Jackson, Miss Ruth White, W. W. Henkel, Wallace Boaz, E. H. Keller Jr., Mr. and Mrs. Byron Miller, Mr. and Mrs. J. Paul Henderson, Miss Cleo Redford, Jack Ayers.

A party for Mrs. Horace W. Bennett of Denver included the following: Messrs. and Mmes. Burton, Mitchell, Gray, Spoonts, Wharton, Anderson, Schenecker, Berney, Carter, Yarbrough, Kelley, Hefley, Ward, Tempel, Dr. and Mrs. Chase, Mrs. Phelps, Miss Coppinger, Mr. Jennings.

The Majestic Theatre

Fort Worth, Texas, Week of February 15, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

Fred and Minita

BRAD

"Sunshine Capers."

B

LEWIS & RUSSELL

Musical Wizards.

30

C

Jessie—**KELLAR & WEIR**—Tommy

Featuring

JESSIE KELLAR

"The Venus on Wheels."

1.00

D

George—**MOORE & YATES**—Francis

—In—

"WHO'S WHO AND WHICH."

1.00

E

Augustus Pitou, Jr., Presents

MISS GERTRUDE COGHLAN

—In—

"**FOOD.**"

A Travesty on the High Cost of Living.

By William C. DeMille, Author of "The Woman."

CHARACTERS.

Basil.....J. H. Gilmour
Irene, his wife.....Gertrude Coghlan
Harold, an officer of the Food Trust.....John Osgood

SCENE—Basil's Home in New York City.
TIME—Fifty Years from Now.

"Food" Staged by Mr. Frederick Donaghey.

30

F

"Chuck"—**RIESNER & GORES**—Henrietta

"**IT'S ONLY A SHOW.**"

Dialogue and Lyrics Written by "Chuck" Riesner.

30

G

HARRY DeCOE

"The Man with the Tables and Chairs."

30

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

Theaters

AT THE MAJESTIC.

Fine Vaudeville Bill.

Chuck Reisner and Henrietta Gores in "It's Only a Show" walked off with the headline honors at last night's showing of the new bill at the Majestic, and did it in the midst of enthusiastic applause from an audience which clamored for more of the foolishness of this eccentric and entertaining couple. Songs, talk and dancing—and the patter so swift that only nimble wits could keep pace with its erratic humor; sure-fire fun, clever originality and "personality plus" place Chuck and his pretty teammate in the headline class without difficulty. They qualify.

William C. DeMille's travesty on the high cost of living, not the cost of high living, entitled "Food," was ably presented by Gertrude Coghlan, J. H. Gilmore and John Osgood. Its burlesque is ingenious and its mirth is keen. The year is 1962 and the price of food is the greatest financial problem in the world. The husband, whose salary is \$1,000,000 per annum, comes home to a dinner of half a cracker and three drops of milk, and the wife locks the crumbs up in the burglar-proof safe, to serve for breakfast. The wife, though striving to do her duty, is obsessed by a hideous passion—she yearns for an egg. When a child she was permitted to taste the precious offspring of the sacred hen, which only billionaires can afford, and now she lusts to devour one.

The husband goes off to bed with a touch of indigestion after his unwonted feast of crackers; and Harold, a gorgeously uniformed officer of the food trust, enters. He had loved the wife once, and she had jilted him for the old man, who won her heart with a ham sandwich. Harold is the trusted bearer of an egg, consigned under heavy insurance to a money baron; and when the wife discovers this, her hunger overcomes her. She will elope with Harold if he lets her eat the expensive egg.

The husband enters in the nick of time and saves his wife from disgrace by smashing the seductive egg—a terrible crime against humanity. Harold goes out, a ruined man, prepared to meet death for having betrayed his trust, while the weeping wife clutches to her bosom the rug upon which the priceless egg had been shattered.

Jessie Kellar, a handsomely formed young lady whose specialty is bicycle riding, and whose efforts in this line have not been surpassed on a local stage, assisted by Tommy Weir, a tenor singer, offered an act entitled "Venus on Wheels," refined and pleasing to all.

George Moore and Francis Yates were a hit with their songs and dances, which place the pair of funsters alternately before the audience in the guise of female impersonators. The act was a comedy success, and deserved the enthusiastic applause which rewarded its efforts.

Fred and Minita Brad opened the show with a contortion novelty act which kept the audience laughing, and in which both these artists distinguished themselves by showing some new stuff, and Lewis and Russell with a programme of varied instrumental music on the mandolin, guitar, cello and banjo "went" well with the Majestic audience.

Closing the show Harry DeCoe, "the man with the tables and chairs," performed some balancing tricks that fairly made the hair of the audience tug at its respective roots in the fear of what might happen if things went wrong with Harry. He is an intrepid balancer, and a sure one, otherwise his daring finish would be a mighty risky one. The bill on the whole was an extremely pleasing one, up to the usual Majestic standard, and enjoyed by the large audience which witnessed it. Among those noticed in the boxes and loges were:

R. C. Cantrell, Mr. and Mrs. J. A. Shellberg, Miss Mary Cantrell, Miss Mary Mansker, Mrs. Cullen Douglass, Mr. and Mrs. H. P. Hardwick, Mr. and Mrs. E. P. Waggoner, Mrs. E. A. Cahoon, Mrs. R. L. Pope, Miss Edith Keith, Ben Keith, Miss Lillian Little, Wallace Boaz, Miss Marion Mullens, William Henkel, Miss Virginia Jackson, E. H. Keller Jr., Mr. and Mrs. A. B. Hamm, G. E. Ady of Denver, Jack Katz of Boston, Mrs. E. Katz, Mrs. W. M. Gonsi of Chicago, Tom B. Wood and Guy L. Pemberton.

THIS COUPLE MAKES YOU LIKE THE OLD STUFF

Patchwork of Axiomatic Silly
Stuff Corners Honors
at Majestic.

BY CHAS. F. PEKOR JR.

Phineas T. Barnum said it. The people do like to be humbugged, but "Chuck" Reisner and Henrietta Gores have found out more about the public's amusement taste.

This pair, cornering the honors at the Majestic this week, even with Gertrude Coghlan on the bill, take for their text the newly discovered truism that the people will laugh boisterously if you tell them a lot of silly things they know as a matter of fact.

At least one man a week at the Majestic this winter has made use of a line or lines to the effect that he is merely stalling for time while his teammate changes her dress. Reisner and Gores take that idea, amplify it, add a few more like it and they have an act that exhausts all ideas of that school for all time to come. Of course, a comedian less able than Reisner with a teammate less pretty than Miss Gores might not get by with such stuff, but the dialogue and lyrics are Reisner's own and he knows how to present them.

Lewis and Russell, a whole "string band" by themselves, came second in the award of applause Monday night. They ease up on their audience with a lot of dreamy music on guitar and mandolin, quicken their time on mandolin and 'cello and gather the enemy in with a pair of lowly banjos. They made "neutrals" appreciate how "Tipperary" makes Tommy Atkins enjoy fighting.

There is no chance for Gertrude Coghlan to hold up a desirable "legitimate" reputation in the sketch "Food" that is her present vehicle. "Food" is a travesty on the high cost of living and is original enough to fill the spot that it does, but why waste Gertrude Coghlan on it? The time is fifty years hence and the plot hinges on a wife's craving for an egg, precious as radium.

Jessie Kellar would be a headliner in the kind of exhibition that Anthony Comstock would close, but there is no excuse whatsoever for her bicycle act. If she were frank in her bid for vaudeville favor, she would dissolve partnership with Tommy Weir and take on a simple act of living statue poses. At that she would be a winner.

George Moore and Francis Yates, switching places as female impersonators, have a good comedy turn, with the audience showing a shade of preference for the burlesque impersonation over the one that's more deceptive.

Fred and Minita Brad are worthy openers in a contortion act. Fred's limber legs and his funny make-up and Minnie's graceful work give the act an even balance.

Harry DeCoe sends the audience away with creeping flesh after his risky climbing on a tower he builds of tables and chairs. DeCoe is a balancer with remarkable poise.

The Majestic Theatre

Fort Worth, Texas, Week of February 22, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

MLE. LaCORIO
and
DINUS

—In—

"DANCES UNEXCELLED."

1. Waltz Classique Acrobatique.
2. Preludio D'Amour.
3. Dances Eccentrique.

1.00

B

MARTIN E. JOHNSON'S TRAVELOGUES

Stories and Pictures of the

JACK LONDON

Tour of the South Sea Islands.

The only white man to make the entire trip. Official photographer of the expedition. Showing his own motion pictures and stereopticon views of life in the far-off and little known South Sea Islands.

1.00

C

Hugh—McCORMICK & WALLACE—Grace

In Their Ventriloquial Novelty

"THE THEATRICAL AGENT."

1.00

D

MISS GRACE CAMERON

Vaudeville's Famous Comedienne.

Note:—Miss Cameron will select her program from the following exclusive songs:

- | | |
|----------------------------------------|----------------------------------|
| 1. "It's All the Same to Me." | 6. "Help-Help-Help." |
| 2. "By This Time I've Got Used to It." | 7. "Bet, I'd Be a Riot." |
| 3. "'Cause I'm Pigeon-toed." | 8. "I'm a Reno Orphan." |
| 4. "Lillian DeRuss." | 9. "I Got Eccalectic Fits." |
| 5. "The Love Competition." | 10. "Dolly Dimples." |
| | 11. "If Adam Had Never Met Eve." |

30

E

MR. AND MRS. FREDERIC VOELKER

And Associate Artists

In a Comedietta by Una Clayton.

"MUSIC HATH CHARMS."

CAST.

Mrs. Maurice.....	Mrs. Frederic Voelker
Mrs. Jerry Carrington.....	Miss Emma Carroll
Arthur King.....	Mr. F. Russell Gilbert
Benson.....	Mr. Harry Hearn

"The Wanderers."

Bianca.....	Miss Lovina Smythe
Signor Tosetti.....	Mr. Frederic Voelker

TIME—Early Autumn.

SCENE—The country house of Mrs. Maurice, from designs by Mrs. Voelker, executed by Dodge & Castle.
Gowns by Muldon.

Mr. Voelker will use a Bergonzi Violin dated 1738, and a Tourte Bow formerly owned by Sarasate.

Phil. *Cap. Happy Hearn # 8 Jora?*
80

F

Edgar—BIXLEY & FINK—Henry

"ORIGINAL MELBA AND CARUSO OF VAUDEVILLE."

Mr. Henry Fink is the writer of America's greatest ballad success, "The Curse of An Aching Heart"; also "I Love You More Each Day," "Write Something Sweet to Me, Dear," "Then He Played the Piano," and other popular successes.

G

RALPH-BAYHL & COMPANY

"SURPRISE."

Note:—Mr. F. Ralph, weighing 165 pounds, balances on his feet six men sitting in a completely equipped tea house, the total weight of which is about 1,400 pounds. No mechanical apparatus is used in the lifting.

MISS ANNA BAYHL

"The Girl with the Golden Voice."

1.00

'FAVORITES' FIELD IS BIG AT MAJESTIC

Dancers, Who Open Bill, Set
Fast Pace—"Music Hath
Charm" Scores.

There's such a mixture of raggy dancing and classical dancing, of musical art and ridiculous travesty, of mystical journeys (by proxy) into little known worlds and gyrations of a "I Don't Care" comedienne, and of a double ventriloquist stunt, that you will have to look twice and look hard for your favorite at the Majestic this week.

The opening act, Mlle. LaCorie and Dinus, dancers, have a claim on headline honors, though Grace Cameron and "Music Hath Charms" may well dispute with them, judging from Monday night's division of applause. The dancers' best number undoubtedly was the Spanish. The audience almost danced them to death by their applause and encores.

Of the formidable array of "exclusive songs" of Grace Cameron, "Bet I'd Be a Riot" went as its name implies. None fell flat.

Martin E. Johnson puts interest abundant in his "Travalogues." You will feel like you have returned from a trip into the romantic South Seas, or have been visiting Robert Louis Stevenson or reading Charles Warren Stoddard when he finishes.

Edgar Bixley and Henry Fink, composing the team of Bixley & Fink, and Ralph-Bayhel & Company are somewhat unfortunate in coming at the end of a rather long bill. The highest compliment that can be paid "Surprise" is that it held longer than usual the audience, which generally makes a wild break for the exits as soon as the last act appears before the footlights.

The travesty of Melba and Caruso pulled out the Bixley-Fink act. The climax to "Surprise" is the 1,421-pound lifting feat of F. Ralph.

The audience was apathetic when Hugh McCormick started his ventriloquist, act but Grace Wallace soon appeared and the two together managed to finish in splendid fashion.

R

FOR THAT TIRED FEELING

PLACE THIS SLIP WITH THE PRICE OF A TICKET, AT THE WINDOW OF THE BOX OFFICE OF THE

MAJESTIC THEATRE

ANY DAY NEXT WEEK (WEEK COMMENCING FEBRUARY 22) AND HEAR

MISS GRACE CAMERON

IN HER LATEST REPERTOIRE OF ORIGINAL SONGS.

OFFICE HOURS
AFTER NOONS—2.30 TO 4.30
NIGHTS—8.30 TO 10.30

DR. INTERSTATE,
AMUSEMENT SPECIALIST

Grace
Cameron
in
Help!
Help!
Help!



Please don't
turn this over.

The Majestic Theatre

Fort Worth, Texas, Week of March 1, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

Ethyl and Arnold

GRAZER

Musical and Terpsichorean Novelty

B

Dan—MALEY & WOODS—Mildred

"VAUDEVILLE'S DAINTIEST PAIR"

Songs written by Thos. J. Gray

Produced by Harry Delf

Miss Woods' gowns made by Mlle. Clarice, New York, N. Y.

C

HARRY BROOKS

Assisted by Katherine Clinton & Co.,

—in—

"THE OLD MINSTREL MAN"

CAST

Madge, who loves Grandpa.....Katherine Clinton
Ezra Kirby, a new member of the church.....Frank MacMunn
Grandpa, the old Minstrel Man.....HARRY BROOKS

SCENE: Parlor in Ezra Kirby's home.
TIME: Present.

D

SIX AMERICAN DANCERS

"A SEKTETTE OF STYLISH STEPPERS" = 1.00

1. The Demure Demoiselles
2. The Little Wooden Soldier
3. The Dancing Hussars
4. Six Periods of American History
5. Challenge Dance.....Company
 - a Indian.....Estelle Lovenberg
 - b First White Man.....Chas. Connor
 - c Dutch.....Adelaide Lovenberg
 - d English.....Wm. Purcella
 - e 1850.....Evelyn Ramsay
 - f 1915.....Thos. Neary

Costumes designed by Will R. Barnes. Ladies' dresses by Mme. Lubin. Men's suits by the Russell Uniform Company. Shoe by Cammeyer.

E

The International Favorites = 75

Arthur—McWATERS & TYSON—Grace

(Late Stars Ziegfeld Follies)

In Their

"1915 REVUE"

SOME OF THE THINGS THEY DO.

1. "Love Me in the Old Fashioned Way"
2. "The Purple Thief," Burlesque in the latest style
3. "Yodling Rag," in a Holland way.
4. "Bill," one touch of Nature
5. "Tango Tea," a satire on the latest craze
6. "Smother Me With Kisses," in Tigress fashion, etc.

F

Ed—CORELLI & GILLETTE—Chas.

"THE ODD PAIR"

G

THE NAMBA FAMILY = 35

—In—

"JAPANESE PASTIMES"

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

'1915 REVUE' HEADLINER OF MAJESTIC BILL

"The Old Minstrel Man" Is Put
Over by Harry Brooks
Without Effort.

Curtain oratory ebbed and flowed at the Majestic Monday night until it began to seem like a ward club meeting when all the candidates for everything within the gift of the people have been invited to speak.

The difference was that no candidate for public office ever had all the audience with him. At that, it probably wasn't speeches the audience was calling for Monday night. Arthur McWatters and Grace Tyson, late stars of the Ziegfeld Follies, have the best rounded act on the bill in their "1915 Revue." Of the numbers, "The Purple Thief," an acute burlesque, and "Bill," a character song by McWatters alone, were received with most enthusiasm. The two numbers are widely different. The song is a tough's little private address to his baby in the cradle that makes the heart fill. Other numbers of this act, all measuring up to standard, are: "Love Me in the Old-Fashioned Way," "Yodling Rag" in Dutch costume and dialect, "Tango Tea" a la satire, and "Smother Me With Kisses," an example of stone-age love brought up to date.

Three modern graces and three men to match make up the company of "Six American Dancers" that offers a varied program for all tastes. The challenge dance, preceded by a parade of six periods in American history, is the winning card. It is an interesting and pretty spectacle when the last of the periods joins the ranks. First comes the Indian girl, followed by the first white man, then the Dutch girl and the

Englishman in powdered wig and silk stockings, the lovely girl of 1850 with poke bonnet and hoop-skirt and finally the male creation of 1915 fashion. Costumes and steps fit the idea.

Corelli and Gillette are entertainers to the manner born. They got many a big laugh.

Harry Brooks in the role of a lovable old "Grandma" with a trace of the devil in his veins pushes "The Old Minstrel Man" over without effort. This is a pleasing little sketch with three people. Its melodramatic passages are well seasoned with humor.

Dan Maley and Mildred Woods, in the second position, give an original opening to their act. The curtain is raised about twelve inches (pun side-stepped) and four feet appear. Two are dainty and two are otherwise. There is a dance and then the curtain shows how Mildred fooled you with a pair of artificial trousered legs. Dan is on hand, though, and he and his partner do their duty in song and dialogue. Miss Woods' gowns are a side-show in themselves for the women.

The gorgeous native settings of the Japanese athletic act of the Namba Family and the rich costumes of the five members of the house of Namba are more striking than even the clever tumbling. Nobody walked out on this closing act.

At the risk of appearing ridiculous in the eyes of those who inform themselves on every day's new dances, it is stated that Ethyl and Arnold Grazer, opening the show, have some steps that are the latest thing. A little worthy

music is mixed into this act and Arnold Grazer is an interesting toe-dancer.

Today on your
Fish—

Lea's
Kitchen

Headliners on the Bill.

Two large audiences Monday welcomed Manager Gould's very meritorious bill for the week. It consists of seven acts and at least four of these are entitled to headliner positions.

This home of refined vaudeville at the night performance contained a truly representative audience of the play-goers of Fort Worth. It is a well balanced bill with plenty of fun and singers and dancers galore.

Ethyl and Arnold Grazer opened the bill in their musical and terpsichorean novelty. Their work is clever.

Dan Maley and Mildred Woods, who are advertised as "vaudeville's daintiest pair," won many admirers. Miss Woods' gowns caught the feminine eye and the songs written for "the daintiest pair" are out of the ordinary.

Harry Brooks, assisted by Katherine Clinton and Frank MacMunn, presented a playlet, "The Old Minstrel Man." Harry Brooks is a character actor of ability and a banjo picker worthy of the name. It is the story of a deacon who is a hypocrite, of a grandfather who is the old minstrel man, and of a niece who loves the aged showman, a dependent upon the cold charity of his very pious nephew. This playlet is a stage sermon and a caustic rebuke to hypocrites as well as a stinging denunciation of cant and religious hypocrisy. It is one of the best skits seen on the boards of the Majestic this season.

"A Sextet of Stylish Steppers" is all and more than the advance notices promised. The six American dancers, three men and three women, appear in costume and introduce six periods of American history, beginning with the Indian and coming down to date. The

challenge dance by the company is very artistic and the fancy and eccentric dances among the best offerings of the year.

Arthur McWatters and Grace Tyson are known in vaudeville circles throughout the English-speaking world. They were stars in Zeigfeld's "Follies," and on their southern tour they are presenting their "1915 Revue." This is a talented pair of funmakers. Their act is beautifully staged and their costumes rich and elaborate. They have a repertory of songs, some satirical, some pathetic and others exhilarating. They were given a most enthusiastic reception and in response to a curtain call, Mr. McWatters made a very appropriate speech.

Ed Corelli and Charles Gillette, introduced on the programme as "the old pair," gave an excellent account of themselves, and the Namba family in "Japanese Pastimes," closed the big show.

There is something for all on the bill and Manager Gould is confident that large audiences of lovers of refined vaudeville will be the rule rather than the exception during the entire week.

In the loges were F. C. Burge, Charles H. Yates, J. B. Schoeweiler, R. W. Hamm, Miss Rose Berliner, Miss Hester Littleton, Mr. Breuster, J. A. Mayer, Mr. and Mrs. Sam Levy, Mr. and Mrs. Jake Mayer, M. Kramer, Dan Levy, Mrs. A. W. Moore, Mr. and Mrs. W. N. Moore, Miss Lillian Little, Miss Ruth White, Mrs. Katie Weaver Rose, Mrs. John Sparks, Dr. J. W. Irion, Mrs. J. L. Prince of Corpus Christi, Mr. and Mrs. James B. Gray, Mrs. C. H. Bencini, Miss Pauline Stripling, Warren V. Galbreath, Mr. and Mrs. Alfonse August and Milton L. Eppstein.

Fort Worth, Texas, Week of March 8, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

The Scientific Cartoonist

EARL VANCE

Showing How Comic Cartoons are Made for Moving Pictures.

1.00

B

PARKE—ROME & FRANCIS

—In—

"Songs, Smiles and Stuff."

C

MISS FREMONT BENTON & CO.

Assisted by

BILLY GAXTON

In Their Laughable One-Act Comedy

"HANDKERCHIEF NO. 15."

Rosie St. Regis, of the Music Hall.....	Miss Benton
Jack Cook.....	Richard Carroll
Mrs. Calker.....	Emma Haynor
Marpessa.....	C. Wallace
Arthur Pitts, the Caliph, who "sallied" forth into the night.....	BILLY GAXTON

SCENE—House of Pitts, at about noon, and apartment of Rosie St. Regis.

D

MALETA BONCONI

"And Her Talking Violin."

.50

E

JESSE L. LASKY

Presents

"THE RED HEADS"

With

JAMES B. CARSON.

A Vividly Colored Musical Comedy.

Book by William Le Baron. Music by Robert Hood Bowers.

Production Staged by Lewis Hooper.

Direction of Jesse L. Lasky.

CAST.

Jacob Kaufman, proprietor of the Kaufman Cloak and Suit Co., New York.....	JAS. B. CARSON
Ted Morgan, buyer for the San Francisco firm of Marshall Taylor & Co.....	HARRY MEYER
Ruth Crane, a runaway heiress from San Francisco.....	Eleanor Sutter
Lucille Francis, Jacob's head designer and creator of gowns.....	Helen DuBois

Shirley Burns, a lady sleuth from San Francisco.....	Dorothea Sadler
------------------------------------------------------	-----------------

1. Chorus Girl.....	Ada Baldwin
2. Lispering Girl.....	Alice Murray
3. Suffragette Girl.....	Phyllis King
4. Giggling Girl.....	Grace Locker
5. Bashful Girl.....	Frankie Wade
6. Sad Girl.....	Bessie Cottrell
7. Show Girl.....	Myrtle Marsh
8. Flirt.....	Mabel Sparks

Later Models in Kaufman Establishment.

SCENE—The show rooms of the Kaufman Cloak and Suit Co., New York City.

MUSICAL NUMBERS.

Orchestra Conducted by Marie Moosier.

1. "Dat's a Business".....Jacob and Girls
2. Duet—"I Just Dropped In to Say Hello, Now I Hate to Say Good-Bye".....(By Leo Edwards)
3. "I've Got Everything I Want But You".....Ted and Models
4. "The Female Detective".....Jacob, Ted, Lucille and Shirley
5. "My Latest Creations".....Jacob, Ted, Lucille, Ruth and Models
6. a.—Turkey Trot.....Grace Locker
- b.—The Boston.....Mabel Sparks
- c.—The Tango.....Myrtle Marsh
7. a.—"What an Awful Disgrace".....} Finale
- b.—"Who is Ruth Crane?".....} Company

EXECUTIVE STAFF FOR MR. LASKY.

James B. Carson.....	Stage Director
Marie Moosier.....	Musical Directress
Robert Jersey.....	Business Manager
W. Howard.....	Master Mechanic
Mrs. McDevitt.....	Wardrobe Mistress

F

STAN STANLEY

"The Bouncing Fellow Assisted by His Relatives."

.50

BOB
Camp

Jersey
local #30

'RED HEADS' WIN FAVOR AT THE MAJESTIC

Bill Hasn't Athletic Act, but
Is Good From Start
to Finish.

BY CHAS. F. PEKOR JR.

This week's bill at the Majestic is the most uncircus-like performance of the season up to date, and yet it runs as true as a new engine, without an athletic act to balance it at either end.

There is just a wee bit of incidental athletic work in the closing act and it is bang-up, but even that is the smallest part of the act. Stan Stanley is a bouncing piece of furniture and a girl in the act shows "quite a little talent," as Stan says, but it's Stan's rag-chewing from an orchestra seat that tickles the audience.

Jesse L. Lasky's "Red Heads" deserve the top position in which they are advertised, and James B. Carson, the leading man, is the very comedian for the conspicuous role he plays. As Jacob Kaufman, dealer in ladies' cloaks and suits, he is a perfect fun-maker of the Potash & Perlmutter type. Every shade of red hair in the human spectrum is displayed by the eleven girls of this company and the "style show" that they present as models proved highly attractive for the feminine element of Monday night's audience.

"Handkerchief No. 15," registered strongly at the Majestic last year, but those who viewed the sketch the second time Monday night justified its repetition. Bill Gaxton, "assisting" Miss Fremont Benton, incited a riot of laughter that wasn't quelled until the act was over.

Maleta Bonconi took charge of the audience with a handicap. Her violin act followed the handkerchief sketch, but she drew her audience on until she had it begging for more of her exquisite music. With such favorites as "Humoresque" and "Traumerie," she completed her conquest.

Parke, Rome & Francis furnished some good three-way harmony and got over with a rush in their burlesque grand opera.

Earl Vance provided a novel opener for the show in his demonstration of how comic cartoons are made for moving pictures. Seated at a table in the center of the stage as he draw on a piece of glass he showed every stroke of the pen on a screen behind him and his characters from the funny papers were received with joy.

The Majestic Theatre

Fort Worth, Texas, Week of March 15, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

WILLIE HALE & BROTHER

—In—

"Bits of Vaudeville"

B

OLIVE VAIL

Prima Donna

Late Star "Miss Nobody From Starland"

Assisted by

P. HANS FLATH

At the Piano

50

C

ROBERT E. O'CONNOR & CO.

—In—

"THE STICK UP MAN"

By Homer Miles

CAST

Dan Costello, the Stick Up Man.....Wm. Marble
 Kate Costello, His Sister.....Edna Bothner
 A Man.....Albert Livingston
 Sergt. Con. Golden.....ROBERT E. O'CONNOR
 TIME: Christmas Eve.
 PLACE: Tenement, Hell's Kitchen, New York.

D

Eunice—BURNHAM & IRWIN—Charles

In a

"Song Sketch at the Piano"

E

First Appearance of the Famous Composer and Conductor

THEODORE BENDIX

And His Symphony Players

"In Beauty's Bower" (an Idyle).....Theo. Bendix
 Cello Solo (Serenade), "Chanson Napolitaine".....Cassella
 Mr. Leo Sachs
 Violin Solo, Fantasie on "Faust".....Gounod-Wieniawski
 Mr. Arthur Lichstein
 "Mighty Lak a Rose".....Nevin
 A Quaint Scotch Potpourri (special arrangement).....Bendix
 a. "Within a Mile o' Edinboro Town"
 b. "Loch Lomond"
 c. "Comin' Through the Rye"
 Mr. Bendix at the Piano

F

CAMERON & O'CONNOR

Presenting Their Comedy Skit

"HIRED & FIRED"

G

PAULINE

Humorous and Scientific Demonstration of
 Hypnotic Suggestions

"Some call it Science, some call it Fake; whatever you call it,
 that's what it is."

1.00

Theaters

AT THE MAJESTIC.

It has seldom fallen to the lot of a Fort Worth audience to rock with laughter as last night's crowd at the Majestic did, when a number of subjects under the hypnotic control of Pauline believed with great sincerity and intensity that the stage was covered with small Japanese mice. And they believed it—to have simulated the belief as these men did would have been impossible.

But, to begin at the beginning, Pauline commenced his remarkable act with a statement of the ever-increasing attention being paid to the study of psychology in the scientific and medical world, stated that much of his offering would be intended to amuse, and a little to instruct. His first act was to call for volunteers from the audience, and some twenty men were finally persuaded to come upon the stage. Seated in a semi-circle facing the footlights, Pauline first placed them all under control, one by one, with a simple little feat—and their actions were slightly laughable. He then demonstrated his cataleptic test by placing a subject, a slender youth, under hypnosis. The lad was then placed as a bridge upon two chairs, his head on one and feet on the other, while four heavy men stood upon his body. The shudder that ran over the audience, which seemed to fear that the body would break under such a strain, was perceptible.

Pauline's next demonstration was that of the celebrated "blood control" test, in which a subject was placed in a semi-conscious state, and through catalepsy a rigidity of the muscular system in one arm obtained; this done Pauline caused the blood slowly to recede from the rigid arm until it grew ghastly white—the other arm of the subject remaining a natural pink. The arm was then placed across the backs of two chairs, as a bridge, while Pauline, weighing a hundred and sixty-odd stood upon this bridge at the elbow—again the audience shuddered. It was wonderful to witness Pauline call the blood back into the arm, which at his spoken command turned pink slowly, and finally resumed its natural hue and appearance. The balance of his demonstrations, as he stated in his remarks, were in the nature of humorous ones, and they kept the audience literally shrieking with laughter. Pauline is either an advanced scientist or a clever fakir—one inclines to believe the former rather than advance the latter. As he himself announces, "Some call it science, some call it fake; whatever you call it, that's what it is." The man is wonderful, and only in superlative terms can his feats be described. The last act on the excellent seven-act programme, he held the audience spellbound until the final curtain and it was even then loath to go.

The Majestic has been responsible for the presentation of many great artists, but it has topped a previous splendid record in bringing here the internationally famous conductor and composer, Theodore Bendix, and his string quartette of symphony players. A musical repast such as is rarely heard even on the concert stage was served Majestic patrons last night; two things especially commended Prof. Bendix to his audience—he had the bravery not to accede a single "rag-time" number, and to depend only upon his own players, the house orchestra remaining "tacit" during his entire performance. "In Beauty's Power," an idyll by Bendix, by the entire organization; "Chanson Neapolitaine" as a cello solo by Mr. Leo Sachs; a fantasia from "Faust" as a violin solo by Mr. Arthur Lichenstein; "Mighty Lak a Rose," by the entire quartette, and a medley of Scotch airs was the programme. The musical world may justly lay at the feet of this great instrumental organization the tribute of genius and accord to Bendix a high place among the musicmasters of the age.

In lighter vein Tudor Cameron and Johnny O'Connor, offered "Hired and Fired," which opened, continued, and closed, a ridiculous farce at which everyone laughed. They didn't fish for laughs, either; the boys just have the talent and get them naturally.

Olive Vail has lost none of the charm which made her a favorite on the "legitimate" stage, as the star of "Miss Nobody From Starland." Perhaps the most pleasing number in her repertoire of songs last night was "The Jingaboo Man," from the comedy of that name. She sang as well "My Italian Rose," "I Gave My Heart," and finished with "Tipperary" in differing versions, winding up in an unqualified hit. Mr. P. Hans Flath, who assists Miss Vail at the piano, is an artist, and his one number, a spirited solo, won him enthusiastic applause.

Wille Hale and Brother offer a juggling act to open the show and the best juggling act that has ever played here. None of the usual tiresome "stalling," but continuous and clever action; none of the fatiguing "misses," but clean and sure fire tricks of the more difficult sort, and through it all a line of comedy talk and action that was great.

Eunice Burnham and Charles Irwin "got over" nicely; Miss Burnham poking fun at her own corpulency, a thing that's been done rather too often on the Majestic stage this season to bear the hallmark of much originality—though she did do it entertainingly—an Charles Irwin scored the comedy hit in the act in his delineation of an inebriated Scotchman.

Robert E. O'Connor and company presented "The Stick Up Man," a comedy drama in which an errant brother, conscientious sister, lovesick policeman and wealthy "clubman" participate, with a little human-interest plot and a cast of capable actors.

COMING NEXT WEEK

AN "ALL GIRL" SHOW

Seven Acts of Advanced Vaudeville
Presented by Girls exclusively

NOTHING BUT GIRLS ON THIS BILL.
NOT A MAN ON THE STAGE.

Songs, Dances, Playlets
Acrobatics and Nonsense

The Majestic Theatre

Fort Worth, Texas, Week of March 22, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

MLLE. MARTHA & SISTER

Offering an Extreme Novelty
"WHILE THE BOYS ARE AWAY."

\$1.00

B

CLAUDIE TRACY

"That Eminent Comedienne."

C

Vivian—MURRAY & STORM—Elizabeth

—In—

"BROADWAY LOVE."

A Comedy Dramatic Sketch of Stage Life.

CAST.

Clara Maynard, chorus girl.....Joan Storm
Stella Blake, same.....Vivian Murray

SCENE—Girls' Apartment in New York City.
TIME—6:30 p. m.

D

MINNIE ALLEN

"The Little Volcano of Mirth."

E

THE INTERSTATE AMUSEMENT COMPANY
Presents

1915 MINSTREL REVUE

"A Seething Blast of Frivolity."

COLONIAL MINSTREL MAIDS

An All Girl Minstrel First Part

And

6—ROYAL HUSSARS—6.

Opening Medley.....Entire Company
Selections.....Royal Hussars

Introduction of Comediennes
Cecil Jefferson and Nettie DeCoursey.

Way Down South.....Cecil Jefferson
Selections.....6 Royal Hussars

Kill That Bear.....Nettie DeCoursey

Selections.....Colonial Trio

Tamborine Dance.....Grey Sisters

Minstrel Band and Finale.....Cecil Jefferson and Ensemble

\$1.00

F

Florence—COURTNEY SISTERS—Fay

Features of Many Musical Shows.

Miss Mary Gray \$1.00

Singing & Dancing = \$1.00

G

NICK'S ROLLER SKATING GIRLS

A Sextette of Beauties on Rollers.

\$1.00

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

Theaters

AT THE MAJESTIC.

"Feminist" vaudeville made a hit at the Majestic last night. Each of the six acts presented "made good"—one programmed did not put in an appearance—the Courtney sisters—on account of illness, but the bill without them was a big time winner.

In order to avoid any seeming partiality, the acts will be herein reviewed in the order of their appearance.

Opening the show Mlle. Martha and sister presented a prettily staged acrobatic and singing number entitled "When the Boys Are Away." Besides distinguishing herself as a trapeziste, Mlle. Martha proved exceptional ability as a whirling rope-climber, and the lady is extremely good to look upon. Her teammate pleased the audience with some good songs.

The second number was that of Claude Tracy, a comedienne who puts individuality and original style into her work. Her "Rube" and eccentric songs brought storms of applause, and she undoubtedly registered as the big individual hit of the bill. As an entertainer, Miss Tracy has few equals that we know of on the vaudeville stage.

Vivian Murray and Elizabeth Storm then presented their little skit entitled "Broadway Love," in which two chorus girls talk over their love affairs, and the "wiser" one of the two puts the ingenue onto the schemes which the men generally work to "make a hit" with the girls. The act winds up by the ingenue discovering that her fiance is the ex-husband of her wise roommate—tears and a slow curtain. Misses Murray and Storm handled their lines cleverly, held the attention of the audience, and won into a liberal share of applause.

Minnie Allen, billed as "The Little Volcano of Mirth," made good on her billing. Opening the act, she did a few tricks in magic to show her versatility, the while singing a song, and then went into a series of quick costume changes, suiting songs to each change and finishing with a clever modern vaudeville number. Miss Allen possesses charm, personality and good looks, and it was only after repeated encores that the audience permitted her to leave the stage.

The 1915 Minstrel Revue presented by the Colonial Minstrel Maids and the Six Royal Hussar Girls in conjunction, was indeed a festival of songs, dances, music and fun, in which Cecil Jefferson and Nettie DeCoursey of the minstrels, and a soloist of the Hussars, and the Dixie trio distinguished themselves. A miniature minstrel first part was produced, with the conventional end "men" and all the humorous jollity incident to a regular minstrel show.

Nick's Roller Skating Girls, six in number, closed the show with a series of evolutions en masse and in pairs, on roller skates. The girls are clever skaters, capable performers, and offer an extremely attractive and pleasing act.

The Courtney sisters might have added to the bill—but that they were missing on the excellent programme as presented is a tribute to the genius and talent that the six acts appearing possessed.

The management announces that Mary Gray, "The Waltz Girl" in "Miles of Smiles," left Chicago Sunday night, and will be here for today's matinee, and finish the week with the "All Girl" show, which, it is no trouble to predict, will prove a huge success at the Majestic this week.

Majestic Theater.

Mademoiselle Martha opens the All-Girl Show at the Majestic this week and reaches the highest point of the performance in a very few minutes; in fact, she kicks the ceiling from a swing, and a few minutes later literally rolls up a garden hose for some twenty feet. At that height above the stage she displays in a dizzy whirl a perfection of figure and a wealth of personally produced hair.

The glory and joy of the Jitney Line and the troubles of the commuters who ride the 5:15 form the basis of singing comedy for Claudie Tracy.

In "A Broadway Love" Vivian Murray and Joan Storm depict the anguish of two chorus girls who picked the same lemon in the garden of love. Minnie Allen is the mistress of black magic; she does many seemingly impossible things, such as changing water into wine and back to water at will. But, most wonderful of all, she proves she can change her clothes in one minute of time, thereby bringing doubt to the minds of the men of the audience as to whether she is really a woman.

Three splendid voices are heard in the Colonial Minstrel Maids. Miss Courtney sings the "Kiss Waltz" and Cecil Jefferson and Nettie DeCoursey appear in burnt cork as end men, giving realistic characterization of negro dialect and song rendition. Minstrel managers usually boast they have something different. If the Colonial Minstrels make such claims the work of their two black-face artists is likely to convince the doubtful that there are occasional truthful theatrical agents. The Six Royal Hussars render drum, saxophone and other numbers. The Gray sisters are worthy of special mention for their tambourine dance.

Then Mary Gray trips out on the stage. She says never a word, but looks over the audience. She smiles, the audience smiles. She nods, the audience laughs. Mary is given to confusing German dialect, in which she sings of her love for the butcher or the baker. Her courtship progresses in a lovely if sudden sort of way to where the ceremony is about to take place; but it did not, because his wife wouldn't let him. Mary decides to sue him for promise of breaches, but, unable to remember either the promise or the breaches, gives it up, to the hilarious joy of the audience, which doesn't want Mary to marry anybody, but insists on her singing again and again.

Nick's Roller-Skating Sextet is a novelty on the Majestic stage, when half a dozen girls circle, turn, swing and sweep across the stage. Then they dance and waltz the performance to a close.

In all, it is a well-balanced bill. They are all girls, some below 20 years of age and some weighing less than a hundred pounds. All sorts appear in the bill. And the venture of an all-girl show is already a proven success.

**'ALL-GIRL' NOT
ALL-STAR BILL
AT MAJESTIC**

**Novelty, More Than Anything
Else, Recommends Acts—Not
a Man on the Bill.**

The Majestic Theatre

Fort Worth, Texas, Week of March 29, 1915

A

THE DANCING TYRRELLS

Australia's Leading Juvenile Artists.

B

Thos. B.—HANDERS & MILLIS—Arthur G.

Comedians with Hats, Eccentric Dancing, Singing and Piano.

C

CARTER, THE MYSTERIOUS

In a Bouquet of Mysteries.

1. A weird seance from Silma, or the Mysteries of the Yogi, in which the pet theories of the Theosophists and Spiritualists are exploited. "Can such things be and o'ercome us like a summer cloud?"

2. A crystal casket of creation, or a Magician's Incubator.

3. The Magical Divorce, which is literally and metaphorically "out of sight." A novel conceit in which a human being is made to instantly vanish.

D

Original Four Fours

A VAUDEVILLE SURPRISE

E

EDMOND HAYES & COMPANY

In Mr. Hayes' Latest Satire

"THE PIANO MOVERS."

Written by Mr. Hayes.

CAST.

The Superintendent.....Mr. Edmond Hayes
Bozo, His Assistant.....Mr. Thomas Snyder
The Maid.....Miss Marie Jansen

F

Geo.—McKAY & ARDINE—Ottie

"ON BROADWAY."

Late Features of Ziegfeld's Follies.

G

World's Greatest Spectacular Feature

"THE LION'S BRIDE"

OR

"THE BEAUTY AND THE LION."

In Which a Ferocious Forest-Bred Lion is Mysteriously Utilized.
THE STORY (In Pantomime)—The scene is laid in India, on the River Jumna, in Agra. The time is during the reign of the great Moguls. Shah Jann, being enamored of a pretty maiden, by name Selli Benum, determines to make her his bride by fair means or foul, and upon being repulsed by the comely Indian belle, forcibly takes her from her father's house, and the scene opens showing a tent of the Shah, with attendant slaves awaiting the return of the royal party with the prisoner. A bugle is heard in the distance, and, at a gong sounding, the slaves are awakened to greet the Shah. Upon his entrance the attendants salaam, and he is brought wine and tobacco. The Precious Idol of Conquest is also brought to the Shah to be placed back on the mystic table, where it remains until the Shah departs for new battles or hunts. A guard brings the Death Warrant for the Shah to sign, condemning to death in the cage of the Royal Lion, Selli Benum, for refusing to be the bride of the Maharajah. The mighty potentate takes the pen to sign the warrant, hesitates, appears undecided, and at length decides to give the young maiden a last chance to either marry him or become the bride of the lion. He sends his guards to fetch the girl, and she presently appears with the guards, her hands pinioned behind her back. The Shah tells her again of his undying love; she refuses his suit; he promises her all the wealth of his kingdom if she will consent; she is still obdurate. The Shah thinks a moment and then decides to place her in the cage of death with his lion. The maiden appeals for her life, but in vain. The Shah sounds the alarm gong; the maiden is seized, when the royal bugle is sounded, and Prince Sahib, a powerful potentate from the Punjaub, and a mystic Mahatma, appears. He has been entreated by the maiden's father to save her life. The Prince greets the Shah and asks the meaning of his having taken the young lady prisoner. The Shah, guilty, answers by hanging his head. The Prince asks permission to take the young lady home to her father; the Shah refuses. The Prince reminds the Shah that he (the Prince) is a powerful Mahatma, and could magically take the young lady if he wished, and shows the Shah the insignia of the mystic Order of Yogi. The Shah still refuses, and the Prince takes his leave, threatening to return and claim the young maiden. The Shah incarcerates the young lady in the ante-cage, preparatory to her execution, charges a female slave to guard her and repairs to his palace to rest. The Prince enters here, bribes the female attendant to help him, disguises himself as a priest, and prepares to save the fair prisoner. How the Prince saves the girl and punishes the Rajah is shown by the action of the story.

CHARACTERS.

The Lion.....Himself
Slave Girl.....Evelyn Maxwell
Sajale.....Abali Johan
The Bride.....Miss Anne Walters
The Prince.....CARTER
Punka Wallalis—Garray Wallalis.....Guards

TIME: Of the Great Moguls.

PLACE: India.

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

Theaters

AT THE MAJESTIC.

A Splendid Vaudeville Bill.

There is a splendid bill at the Majestic this week. It is an offering of headliners. Carter, the great, is a magician. This is a spectacular feature act, the biggest in vaudeville today. He lets loose a bag full of startling tricks.

The management promises an enormous Nubian lion in connection with this act. Carter, the great, has a wonderfully staged feature. The lion act alone is worth the price of admission. Carter does all sorts of impossible things. "A Magical Divorce" is one of these.

Carter impersonates a Chinese musician and introduces several feats known to East Indian fakirs and the funmakers of the Orient. This is considered a banner event of the season. It is a high-class production and magnificently presented.

There is another headliner. Edmond Hayes and his company in "The Piano Movers," introduces the most laughable farce comedy of the year. It is more than that, it is a riot of fun, and the audience goes wild over it. Mr. Hayes and his people have appeared in every big vaudeville house in the United States. "The Piano Movers" is a drawing card. It provokes roars of laughter.

"The Lion's Bride" is very spectacular. A lion and a beautiful Persian maiden do a number of thrilling stunts. This act is oriental in its coloring and setting, and one of the best of its kind ever introduced on the Majestic stage.

George McKay and Oattie Ardine in "On Broadway," are seen in a pleasing medley of patter and song. They are excellent entertainers and in the northern cities they are featured on the big programmes.

Handers and Millis are young comedians with a lot of nonsense which is relished by the patrons of this home of refined vaudeville.

There are two Australian entertainers who are dancers extraordinary. The Tyrells certainly do something sensational in the dance line. They first appeared at the Majestic at Chicago, where they became warm favorites. Now they are introducing their specialties before southern audiences for the first time.

Do not overlook "The Dancing Fords." They are well named, as they are among the best in the vaudeville world.

It is a stunning offering and every act is well staged and produced. Two of these acts take down the largest money in vaudeville.

It is a bill worth the time and money of all who love breezy life and laughter, mirth and melody and the footwork of Terpsichorean artists.

Manager Gould promised something good this week. Two large and appreciative audiences Monday afternoon and night by their manifestation of delight demonstrated that Manager Gould made good his promise. In the boxes and loges were the following:

S. T. Bibb Jr., Hugh L. Calhoun Jr., Mrs. Mary Meister, Miss Laura Meister, Mr. and Mrs. George E. Best and child, Miss Mary Trigg, Edwin Gunkle, C. H. Hertig, Miss Gladys Medlin, A. J. Doherty, Mrs. Edwina Tewksbury, E. H. Keller Jr., Nat Grammer, Miss Nonna Rutledge, L. D. Riny, Chandler hotel; Mr. and Mrs. Bert K. Smith, Mr. and Mrs. John N. Sparks, Mr. and Mrs. Edwin Bewley, Mrs. Katherine Weaver Rose, Mr. Edwin Flynn, Brinkley Evans, Mr. and Mrs. Zeno C. Ross.

The Majestic Theatre

Fort Worth, Texas, Week of April 5, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

FREAR, BAGGETT & FREAR
in
"THE ACME OF VELOCITY" 100

B

ALFRED WALLENSTEIN
The Wonderful Boy Cellist
and
GRACE ADELE FREEBEY
Composer and Pianiste

C

LEWIS & GORDON
Present
ARTHUR SULLIVAN & CO.
in
"STRAIGHT."

A Comedy Dramatic Tale of a Crook,
By Aaron Hoffman, author of
"Toplitzky," "The New Leader," "Son of Solomon."
Staged by Arthur Sullivan.

CAST OF CHARACTERS:

Slim Arthur Sullivan
Babe Mercedes Clark
Monk Lew Krouse
Scene: Room in an East Side Tenement, New York, N. Y.

D

LYDELL, ROGERS & LYDELL
in
"A NATIVE OF ARKANSAS."

E **DEVILS BALL:** EP DUTTON
Ralph Dunbar's
SALON SINGERS LOCAL # 2
"IN MOMENT'S MUSICAL."

Dena Caryll, Soprano Walter Hockman, Tenor
Blanch Baxter, Contralto Herbert Bailey, Baritone
Herbert Johnson, Pianist

Carmena Quartette
"A Little Love, a Little Kiss" Miss Caryll
"On the Road to Mandalay" Mr. Bailey
"O, Promise Me" Miss Baxter
Liszt's Second Hungarian Rhapsodie Mr. Johnson
Quartette from "Rigoletto" Quartette

F

Herbert—WILLIAMS & WOLFUS—Hilda
In Their Original Travesty on Present Day Piano Acts,
Entitled
"ALMOST A PIANIST." 100

G

9—BONOMOR ARABS—9
Featuring a Day on the Desert.
"DAREDEVILS FROM DUSTY DESERTS."

H

MAJESTOGRAPH
Photos DeLuxe.
Always the Latest in Motion Photography.

Majestic Theater.

Billie Friedlander's startling novelty, "At the Devil's Ball," and Herbert Williams' unusually clever comedy are the two bright spots in this week's bill at the Majestic Theater.

There are five other acts, some of them good and some of them mediocre, but after seeing the show it is the Friedlander and Williams acts which linger in one's memory.

"At the Devil's Ball" is a satire on courtship, marriage and the modern dances. His Satanic Majesty is pictured in his den as well as at work in homes and ballrooms. Considerable catchy music and lots of clever dancing go with the act. The sketch teaches no great moral lesson, but it is a mighty interesting head-liner nevertheless and gives the audience a lot to think and talk about.

Herbert Williams and Hilda Wolfus in "Almost a Pianist" share the honors of the bill with the Friedlander act. Williams is one of the few comedians who can cause merriment with very little effort, such an incident as dropping his hat causing an outburst of laughter where the same stunt performed by almost anyone else would seem dull and uninteresting. Williams gets a lot of funnyisms off his chest while Miss Wolfus is looking pretty and singing a couple of tuneful songs. "Almost a Pianist" took so well yesterday afternoon that Williams was compelled to make a little speech after his curtain-calls had failed to satisfy the audience.

Frear, Baggott and Frear, three jugglers, open the bill. They are good if one likes jugglers, their Panama hat throwing exhibition being especially clever.

Alfred Wallenstein, billed as "The Wonderful Boy Cellist," and Grace Adele Freebey, pianiste, follow the jugglers. Their act is highly appreciated by all lovers of classical music. This is one of the few vaudeville musical acts which does not mix in a bit of ragtime for applause-procuring purposes.

"Straight," by Arthur Sullivan and company, is a strong sketch with a good moral. The Sullivan players allow honesty to win a great victory over dishonesty and a refreshing feature of the act is that the plot closes in a different way than any one in the audience had suspected. Sullivan and Miss Clark are very good in their parts, but Lew Krouse would be better if he articulated more plainly.

Lydell, Rogers and Lydell have the stage for a few minutes with "A Native of Arkansas." Some of their jokes are new.

Nine Bonamor Arabs close the bill with a whirlwind acrobatic act in which one of their number displays unusual strength. The tumbling of the Arabs is above par. No better act could be found to close a bill where the audience has the unfortunate habit of starting home about five minutes before the final curtain is rung down.

Taken as a whole, this week's Majestic bill is better than the average, the extensive variety of acts offered being an assurance that every one will find something in the show of unusual interest.

The Majestic Theatre

Fort Worth, Texas, Week of April 12, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

ERNIE POTTS & CO.

Foremost Athletes,

Introducing Club Swinging, Bag Punching, Boxing and Wrestling

B

RICHARD — CLIFFORD — ARTHUR

FIELDS, WINEHILL & GREEN

"Three Nuts"

C

FROSINI

The Man Who First Dignified the Accordion in America

D

Jack W.—CONNELLY & WEBB—Margaret

In Their Musical Absurdity

"THE STORM"

CAST

Singer Miss Margaret Webb
Pianist Mr. Jack W. Connelly

E

DEELY & WAYNE

Assisted by Emmet Brisco, in

"THE NEW BELLBOY"

CHARACTERS.

Telephone Girl Marie Wayne
Hotel Clerk Emmet Brisco
Bellboy, first night on duty BEN DEELY
Mr. Deely is the writer of several song hits, including "The Alamo Rag," "We've Kept the Golden Rule," "I May Look Foolish, But I've Got Common Sense," "Kleptomaniac Rag" and many others.

F

BOYLE WOOLFOLK (Inc.)

Presents

MAX BLOOM

In the Miniature Musical Review,

"THAT'S MY HORSE"

Cast of Characters

Gamble, Sr., Prop. Gamble Bros. Department Store. *(O. F. Rockafeld)*
George, his son *(Gates Austin)*
Denny, his office boy *(Johnny Gilmore)*
Argentina, a dancer *(Alice Sher)*
Flossie, from Dunmore *(Emily Ruth Clark)*
Margaret, from New York *(Ella Hinesly)*
Shoplifter *(Ethel Kennedy)*
The Horse *(George Browning and Louis L. Swan)*
Abey, "That's My Horse" *(MAX BLOOM)*
The Original Dancing Pippins—Misses Ella Hinesly, Irene Gordon,
Minnie Black, Fay Hazelton, Thelma Felin, Gladys Hill, Lola
Simon, Maude Majestic.

Musical Numbers

- 1—"Opening Chorus" Broadway Girls
- 2—"Love's Roses" Miss Clarke
- 3—"Blarney" Mr. Gilmore and Irish Girls
- 4—"I Want a Real, Live Dolly" Miss Clarke and Baby Dolls
- 5—"Burlesque Trio" Messrs. Gilmore, Austin and Bloom
- 6—"Everybody Rag" Miss Sher
- 7—"Follow the Crowd" Miss Clarke
- 8—"Society Dancing Specialty" Mr. Browning and Miss Sher
- 9—"Things You See on the Stage" Mr. Bloom and Company
- 10—"Finale" Entire Company

Scenes

1. Exterior of Gamble Bros. Department Store.
2. Campus at Dunmore College.
3. Another view of Campus.

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

The Majestic Theatre

Fort Worth, Texas, Week of April 19, 1915

Program Subject to Change Without Notice

PROGRAM

MUSICAL

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A

THREE MORI BROTHERS

—In—

Japanese Pastimes.

B

The "Slim Princess" of Song

MARION HARRIS

Assisted by

PHIL GOLD

At the Piano

C

3—TRAVILLA BROTHERS—3

Present

THE DIVING SEALS

SCENE:—Avalon Bay, Catalina Islands.

D

ED MORTON

Popular Singing Comedian

E

Mlle. MARYON VADIE & CO.

In a Series of

LYRIC DANCES

Direction Hans S. Linnie

- | | |
|-----------------------------------------------|---------------------------------|
| 1.—"Blue Danube," Waltz (Strauss) | Corps de Ballet |
| 2.—"Spring Song" (Mendelson) | Mlle. Vadie |
| 3.—"Renaissance Gavotte," Air Louis XIII..... | Corps de Ballet |
| 4.—"Pierette" (Chaminade)..... | Mlle. Vadie |
| 5.—"Moment Musical" (Schubert)..... | Corps de Ballet |
| 6.—"Autumn" (Linne)..... | Mlle. Vadie |
| 7.—"acchaal" (Glazounov)..... | Mlle. Vadie and Corps de Ballet |

CORPS de BALLET: Misses Jean Broglie, Arline Chase, Gladys James, Eileen Kreimeir,
Balleaux Elliott and Clella Van Pelt
Director of Music, Hans S. Linnie

F

KENNEY & HOLLIS

The Original College Boys

In a New Act, Entitled

"FRESHIE'S INITIATION"

G

Late of New York Hippodrome

VAN & BELLE

Australian Boomerang Throwers

Featuring

MISS BELLE

Only Lady Boomerang Thrower in the World

H

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest in Motion Photography.

Program Subject to Change Without Notice

PROGRAM**MUSICAL**

Majestic Theatre Orchestra

MAJESTOGRAPH

Photos DeLuxe.

Always the Latest and Newest Subjects.

A**AMOROS SISTERS****"THOSE FRENCH GIRLS."**

In Song, Dance, Mirth and Physical Culture Demonstrations.

B**JOHN GEIGER**

And His Talking Violin.

C**WILL H. ARMSTRONG & COMPANY**

Presenting

"THE BAGGAGEMAN."

An Actress.....	Miss Maudie Smith
A Show Girl.....	Geraldine Field
Baggageman.....	Will H. Armstrong

D**ERNIE & ERNIE****"The Merry Monopede and the German Girl."****"THREE FEET OF COMEDY."**

First Appearance in the South.

E**GUS EDWARDS**

(Himself)

And His

NEW SONG REVUE

Comprising a Company of Thirty Girls and Boys (Girls in the Majority), Including

"Little Georgie" and Cute "Cuddles."

Mr. Edwards' Latest Vocal Discovery

SALLEY SEELEY, Dual-Voiced Songster.

"THE FAMOUS BOY HARMONISTS."

A Fresh Crop of Peaches—1915 HARVEST.

THE GIRLIES**"Medium Maids"**—Alice Furness, Mignon McVay, Emily Morrison, Hazel Furness, Janet McVay, Ethel Edmonds, Dorothy Allen, Rosemary Dean.**"Cuteys"**—Stella Callan, Jennie Callan, Elsie Frank, Alta Young, Bettie Pierce, Effie Allen, Alice Harty, Helen Witty.**BOY HARMONISTS.**

Jack Wiener, Victor Cole, Meyer Gordon, Tony Bocelli, Sidney Palmer, Morris Brown, Arthur Fried, Robt. Slattery.

Presenting

"THE FOUNTAIN OF YOUTH IN SIX SPOUTS."

Conceived, Composed and Staged by Mr. Edwards.

Lyrics by Blanche Merrill.

Additional Lyrics by Edward Madden, Will D. Cobb, Jean Havez, Frank L. Stanton.

SCENES.

- Spout 1. "The Song Farm."
 Spout 2. "Salley Seeley's Phenomenal Vocalization."
 Spout 3. "Library. Gus Edwards at Home."
 Spout 4. "According to the Billboards."
 Spout 6. "Panama-Pacific Exposition, San Francisco."

MUSICAL NUMBERS.

Arranged by and under the direction of Louis Silvers.

1. Opening Ensemble—"The Song Farm."
2. "You Gotta Stop Pickin' on My Little Pickaninny," Sung by "Gus" and his Blue Jean Boys.
3. "Bohemian Rag," by "Gus" and Entire Company. Dance by Marguerite Dana.
4. "Oh, Promise Me," by Miss..... or Mr.....
5. "I'm Going to Let the Whole World Know I Love You," by Salley Seeley.
6. "There's a Little Spark of Love Still Burning," by Salley Seeley and "Boy Harmonists."
7. "Shadowland," by "Gus" and Skardey Kids.
8. "Gus' Little Bill Posters," introducing Little Georgie in various impersonations of leading Broadway constellations.
 - (a) Raymond Hitchcock, "All Dressed Up and No Place to Go," from the "Beauty Shop."
 - (b) Fannie Brice, Vaudeville.
 - (c) Al Jolson, Wintergarden.
 - (d) Eddie Foy and the Seven Big Little Foys, "Life is No Garden of Roses."
 - (e) "Mother Hubbard Was a Wise Old Dame," assisted by "Cuddles" and the Eight Mother Hubbard Girls: Helen Hubbard, Alberta Hubbard, Stella Hubbard, Jennie Hubbard, Elsie Hubbard, Alta Hubbard, Effie Hubbard.
9. "Charlie Chaplin Through Juvenile Eyes," by "Gus," Hazel Furness and Broadway Boys.
10. "I Love You, California" (by Silverwood & Frankenstein), Art Freed and American Sailor Boys.
11. "Panamala," by "Gus" with Panama Boys and American Girls. "Panama Dance" by "Gus" and Miss Dana. "High Chair Maxixe," by "Cuddles and Georgie."
12. Finale by Entire Company.

Louis Silvers.....	General Musical Director
Wm. Palmer.....	Master Carpenter
Harry Little.....	Master Electrician
Lillian Henry.....	Wardrobe Mistress
Minnie Jewell.....	Assistant Wardrobe Mistress
Jack Wiener.....	Overseer and Tutor for Cuddles and Georgie

Up to here

'Fatty' Arbuckle's 'Ringer' to Get Trial in Movies

DEE LAMPTON.

Dee Lampton, 16, who tips the scales at 260 pounds, left Tuesday for California, where he will be given a try-out as a movie actor by the Keystone company. Young Lampton's personal appearance, which makes him almost a "ringer" for "Fatty" Arbuckle, has caused some of his friends to suggest the possibility of his making good in the movies. He has been in correspondence with several producing companies on the Pacific Coast but could not get a definite contract from any on account of his lack of experience.

He is the son of W. W. Lampton, a North Side grocer, and has lived here since he was 2. His father's place of business is next door to one of the North Side picture shows and he has spent much of his time there for several years past.



CIRCUS CHILDREN HAVE THEIR REGULAR SCHOOL



Kiddies of the Barnum & Bailey show at their daily lessons.

A temporary kindergarten, that few boys and girls of St. Joseph know anything about, will be in session here next Wednesday. It is the school of the Barnum & Bailey circus. The youngsters of school age, as commonly accepted, who are connected with the great traveling social aggregation that makes the human element of "The Greatest Show on Earth" attend daily school exercises and learn daily lessons, just as do the other kiddies who live in houses and don't wear tights and spangles.

There are half a hundred boys and girls, actual or adopted sons and daughters

of the men and women performers, or attendants of the circus. Mrs. Emma Talbot, "mother" of the big institution, is their school mistress. She organizes her class at the beginning of the season in Madison Square Garden, New York, and gathers her pupils about her every afternoon when the crowds have left the "big top." Mrs. Talbot has been with the Barnum & Bailey circus for twenty-seven years, and has been its school mistress most of that period. The circus boys and girls—most of them—have another kind of training on their daily schedules. They take their daily physical lesson, for most of them, if not already performing with

some one of the numerous "families" of the rings, stages or trapezes, aspire to be heroes, aground or aloft, some day, and most of the best riders and gymnasts and acrobats and equilibrists have been reared with the smell of the sawdust continually in their nostrils.

The circus school is the most democratic institution in the canvas colossus. The little son of the boss menagerie man who may be trying out for a position on some acrobatic team is just as important a factor as the flaxen-haired daughter of the lady who dives from the dizzy dome of the tent and catches her breath on a splinter near the ground.



CHUNG HWA COMEDY 4, CHINESE HUMORISTS
MAJESTIC

MAJESTIC
 vaudeville
 of quality
 Phone Lamar 1456

Johnnie *She Rays* Emma
 And Company (in
 "CASEY'S TAXI"
AILEEN STANLEY
 THE GIRL with the PERSONALITY
 LOUISE GALLOWAY & Co.
 'LITTLE MOTHER'
CANTOR AND LEE
 COMEDIANS
7 ALWAYS SEVEN STAR ACTS **7**

Fun for the Thousands



MAJESTIC—"Casey's Taxi," a screamingly funny act, with Johnnie and Emma Ray, heads the bill.

The "eternal vigilance" is the watchword in the booking offices of the Interstate circuit is attested by still another great bill of star vaudeville which comes to the Majestic for this week, containing the names of acts that one frequently sees emblazoned forth in big type in the metropolitan theatrical publications.

Headlining the new bill is "Casey's Taxi," presented by Johnny and Emma Ray and their company of laughmakers. Johnny Ray has done more to perpetuate the name of "Casey" than any other comedian, not excluding DeWolf Hopper. He has made the exaggerated type of Irishman almost a classic, yet he burlesques the character with such good humor that the most exacting son of Erin could find no fault. Johnny and Emma Ray have been before the public so many years that they need no introduction; the new act is a continuous laugh and King Mirth rules throughout the offering.

Almost an exact opposite is the touching little comedy which will be offered by Louise Galloway, assisted by Johnny Butler and a capable company, entitled "Little Mother." Edgar Allan Wolf, the author, has written an ideal little sketch, and in the title part Miss Galloway finds herself ideally cast. Dealing with the eternal question of the wayward son and the sacrificing parent, the playlet teaches an admirable lesson, and the quaint touches of comedy brighten it up without detracting from the continuity or interest of the story unfolded.

Alleen Stanley, billed as "The Girl With the Personality," is a comedienne, and "some" comedienne at that. A dainty, petite and charming girl, dimpling smiles and exuding mirthful nonsense in song and patter, clever little Alleen is, in the big cities of the North and East, a prime favorite, and always during her engagement is the "toast of the town." As bright and breezy as any Broadway entertainer ever was, she makes her bow in the Southland secure in her confidence that the Southland will accord her the royal welcome that has always been hers.

Vaudeville's classiest singing three, the Rosdells, in a programme of pop-

ular and operatic numbers, will prove another delightful number. Two men and a woman, with rarely pleasing and perfectly harmonized voices, a beautiful wardrobe and the skill of finished entertainers, the Rosdell singers will prove popular favorites ere the week is over.

Eddie Cantor and Al Lee bill themselves as "Comedians," and they are just that. Making good to such billing is no light task, but these two boys have solved the problem. They are natural funmakers, and the material in the act lends itself to the inspiration of laughter, and when Cantor and Lee "put it over" its humor becomes irresistible.

What is undoubtedly the greatest comedy dog act in vaudeville will be seen on the new programme when Zertho's novelty is shown. Here are seen dogs of all nations, and each of them a blue-ribbon bench animal. Fan- ciers will appreciate the pedigreed animals which Mons. Zertho brings with him, and everyone will appreciate the wonderful training which they have had. The act has been headlined, unusual as it is for an animal act to do this, on many big programmes, and is without question the peer of all acts of this kind on the stage.

Jare and Delaney, a pair of skillful and picturesque roller skaters, complete the list of seven star acts. They have a cleverly original act, with special settings, and are accredited with a great many "big town" successes.

EVEN 'CHASER' AT MAJESTIC HOLDS CROWD

Vaudeville Bill Good Almost
From Start to Finish—Aileen
Stanley Gets First Mention.

When half of a big audience that has started out from a theater looks back, marks time and then sits down again, it is something more than courtesy that is holding it back.

The head of a troupe of acrobats once said: "For twelve years, we have done nothing but watch people put on their wraps and study their backs. We have closed vaudeville shows that long."

So it is nothing new for an audience to walk out on the last act. The wonder of it at the Majestic Monday night though, was that all the audience not out of the doors stayed—and stayed to applaud. It was a trained dog act, and those who stayed imagined the little animals actually began their smartest tricks just to save their reputation when the crowd started moving out.

Of course, no vaudeville manager is

going to put a headliner in the good-night spot unless it is physically impossible to give it any other position, and so this little incident of Monday night was simply proof of the general "class" of the whole bill.

Aileen Stanley, blessed with beauty, grace, personality, a good voice and a repertoire that is new and popular, gave a good account of herself against all other acts in the measure of applause. Her song about the "little old Ford" was a riot.

Johnny and Emma Ray, assisted by Fred Hastings, Eugene Victor and Harry Schriber, have an act that for novelty alone is of "big time" class. It is "Casey's Taxi," a comedy sketch bristling with funny lines and incidents. Part of the novelty of the act is the singing of Hastings, Victor and Schriber, in khaki soldier uniforms. Monday night's audience thanked them with loud applause for the British fighting song, "It's a Long Way to Tipperary."

A sketch of a different sort is "Little Mother," featuring Miss Louise Galloway in the title role. There is a master's touch in the dear little mother's discovery that her "conscientious darling" boy is a drunkard, rake and thief. The touch is only the stronger when the jolt the little mother gets as the boy tries to kill himself is softened by the little frivolity of her own words as the innocent girl cousin who doesn't know breaks in on the scene. The sketch is almost evenly divided—the first half is comedy, the last half tragedy. The blend is skilful. Johnny Butler as the son, Marie Lewis as the cabaret girl, Inez Sebring as the cousin and Jean Reece as the maid are good.

Eddie Cantor in blackface and Al Lee as his foil acquit themselves as comedians of the first water. Cantor seems all the funnier in that he is little like a real "nigger" except for his make-up, and this pair has fairly cornered the market of vaudeville gags.

The setting that Jere and Delaney use in their roller skating act, opening the show, is a pretty picture. It is a scene in the land of the midnight sun, with ice-bound shiv and igloos artistically placed. A little bobk bundled in arctic furs sits in an igloo door—a very good little baby to sit there watching its parents in an act it sees from eight to fourteen times a week. Jere and Delaney, in Eskimo dress, are master skaters.

The Rosdell Singers, two men and a woman, went big in a mixed repertoire of popular and classic songs. They were encored time and again.

It was Clown Zertho's dogs that held the audience at the finish. This act is typically foreign with its eccentric surprises and unique stage properties.

Fort Worth 'Movie' Actor May Lose His Leg From 'Hold-Up'

Lawrence Jossenberger Thinks Hoodoo Pursues Him in His Colorado Film Work.

Word was received in Fort Worth Monday that Lawrence Jossenberger, former Fort Worth actor, will lose a leg as the result of an accidental shooting while he was assisting in staging a "wild West" moving picture drama near Austin Bluffs, Colo., recently.

The scene in "The White Trail" showed a battle between bandits and mail drivers and a rescue by cowboys in which revolvers were brought into play freely. It is presumed that the bullet that struck Jossenberger had been mixed with blank cartridges by accident.

Jossenberger fainted as soon as he was shot and was rushed to the St. Francis Hospital in Colorado Springs. He had just been dismissed from the hospital only a short time before after having gone there as the result of a previous accident.

"It seems to me that a hoodoo is after me," Jossenberger wrote to a Fort Worth friend. "They say a 'movie' actor runs no risks."

Jossenberger is 23 years old. He was born in Fort Worth and attended the First Ward School.

When his father, Victor Jossenberger, went East to follow his calling as a stage carpenter, the boy accompanied



LAWRENCE JOSSENBARGER

him. He played with James Powers in "Havana" and made good easily as "Steve" in "The Virginian."

Jossenberger was one of the most popular members of the Frank North Stock Company that played at the Savoy here. He has been playing in the "movies" recently with the Pikes Peak Films Company.

Girl Ushers at Theater Latest Metropolitan Innovation Here

Something new has crept into Fort Worth unannounced. Ask one of the regular patrons of the Majestic! It's a metropolitan innovation that gives the visiting New Yorker a sense of having read "Welcome" on the mat, it's so reminiscent of the regular gay White Way that it gratifies the returned traveler into thinking he is once more at the Hippodrome or one of the Schubert houses. It's an innovation, but it works like a comfortable charm.

Girl ushers! That's it. At the entrance the searcher after amusement is met by a trim young person in a black gown with white collar and a frothy jabot, who hands out programmes and directs the crowd to its various aisles and loges. Inside the theater proper another trim young person takes the coupons and seats the waiting theater-goers with feminine ease and deftness that puts to shame the memory of the boys who went a-sliding down the aisles and placed the seats down with a loud bang.

The corps of girl ushers was initiated at the Majestic late last week and is now efficiently but quietly mak-

ing itself indispensable. Manager Musset fairly beams when he talks about the successful working out of his idea.

Miss Alice Collins, former superintendent of the night operators in the Bell telephone office, is the young woman who heads the usher force, who marshals the girls every afternoon and evening and has the organization in hand. Miss Collins said yesterday:

"It's a perfectly delightful thing to do; the work isn't hard and it's interesting, too. When Mr. Musset engaged me he told me my duties and then asked me to assemble the kind of girls he wanted in the places, and I didn't have a bit of trouble, either. Most of us have been telephone girls and this sort of thing has lots easier hours, besides being entertaining and not a bit taxing."

The suitability of girls for such positions is evident at a glance. They are quick and quiet and tactful, three things that boys can't be all at once to save their lives. And they are wonderfully obliging. Already the girl ushers are an established institution in Fort Worth.

If You Doubt That Woman Proposes, See This Sketch

Paul Armstrong's Clever Satire at Majestic Shows Female of the Species Pops the Question and Then Makes Man Admit It.

BY CHAS. F. PEKOR JR.

Yes, woman proposes. Perhaps she didn't in the stone age, but, mind you, Paul Armstrong uses the present tense in the title of his satire. For some few years there has been a growing doubt about who proposes, but there was no doubt in the minds of the married men in the Majestic audience Monday night at the close of Armstrong's sketch.

"Woman Proposes" is one of the most skillfully fashioned bits of satire ever driven home to everyday lovers. It's worth a trip to the Majestic to see this sketch alone. Incidentally, Paul Armstrong compliments Fort Worth by sending it directly to Fort Worth for its first performance outside of New York, where it had a successful run of nearly a year. It was in Fort Worth, while visiting Dr. I. C. Chase a year ago, that Armstrong conceived the satire.

Hal, 40, twice married, tells Kate, 30, spinster, conventional minded, that it is the woman who proposes, that she skillfully coaxes the desired one into saying the actual words of the proposal and then makes him admit he has proposed. He furthermore remarks that he is not a bit aggressive, but that women are "batting 1,000" with him. Kate scoffs. He draws her into the shadows as one of three favorite young couples of hers steals into the conservatory. Hal and Kate listen—Hal patient, Kate excited. The spider delicately spins her web and Mr. Fly gleefully buzzes in. The two other couples speed through the same

process in turn and Kate says she is convinced.

"Well?" asks Hal.

"Well?" repeats Kate.

"I'm waiting," says Hal.

Business of artistic surprise. Hal says he wants Kate to be his wife. Kate does not even pause before the plunge into the waiting arms.

"If you had waited a minute, dear Hal," she confides, "I would have proposed to you on my knees."

Every man and woman of the eight in the cast is a finished player. Ruth Allen is Kate and George Kelly is Hal. The other combinations are Phoebe Hunt and Robert Armstrong, Dorothy Cameron and William Weston and Jane Komray and James A. Hogan.

From pictures to out-march, this week's bill is lively. Add Hoyt and his six other black-face minstrels furnish a pleasing program of solo and chorus songs and gags.

Rosa Crouch and George Welsh are not adequately described by the phrase, "That Lively Pair." They do a crazy medley of dancing, contortions, singing and persiflage in costumes to match the ensemble of tomfoolery.

Benny and Woods offer "Ten Minutes of Syncopation." Benny is a boyish violinist who just gives a hint of his real capability as a musician and lets his personality do the rest. Woods is at the piano.

Welch, Mealy and Montrose, featuring fat, clownish Welch, held the audience in the seats in the goodnight act with comedy tumbling, sprinkled with merry banter. Montrose is an agile tumbler and Mealy is a tireless buck and wing dancer.

Dorothy Homer and Walt Dubard won a big hand with their bright singing and talking skit. Miss Homer has a good voice that she gives a thorough testing in plain and fancy pitching.

Belle Onra opens the bill in a gymnastic act. On the trapeze there seems to be no limit to the various ways she twists the muscles of her arms.

GEORGE EVANS DEAD

Famous Minstrel Succumbs to Attack of Stomach Trouble in Baltimore.

BALTIMORE, March 6.—George (Honey Boy) Evans, famous as a minstrel, died at a Baltimore hospital yesterday. Evans has been suffering from stomach trouble for some months.

Until about three weeks ago he was touring the South with his company.

"Honey Boy" Evans has played in Fort Worth each season for the past ten years. He always was a favorite with Fort Worth audiences and had quite a large number of personal friends in Fort Worth as well. His last appearance here was about a month ago.

Stage Driver in 'Wild West' Days Is Still Living Here

**George Graham Held Up But
Once—Had Many Nar-
row Escapes.**

Uncle George Graham is the only one still living here of the stage drivers who made Fort Worth their headquarters, some thirty years ago, when Fort Worth was the western terminus of the railroads that have since crossed the plains to the West and Southwest. In those days the stage was the only means of transporting passengers far toward the Mexican border and even into the territory now included in the states of Arizona and New Mexico.

The stage carried the mails, which robbers were careful not to molest, brought the news from other places along the route and often played the part of the present parcel post system when small articles were needed in a hurry. The driver, because of his ability to relate what he had seen and heard enjoyed a popularity that would make a matinee idol blush with envy.

Driver Graham first took the lines in 1873, when he was quite a young man, and drove over the route between Fort Worth and Cleburne, making a trip each way every day. He spent four years in the work, the latter part of that time driving on the line to Waco and that to the southwest. Granbury, Stephenville, Brownwood and Coleman City and often to old Fort Cadman in what was then Tom Green territory.

Frontier Town Then.

That was in the day when Fort Worth was the typical frontier town, mecca of cattlemen and the heart of the "wild and wooly West." The city proper was perched on the south bank of the Trinity river, around the courthouse square. Passengers coming over the stage line from the Johnson county seat got their first view of the city from a point about where the Baptist Seminary now stands. That, however, was some distance from the city and it was some time before the driver drew rein and called his horses to a halt before the El Paso hotel at Fourth and Main streets, where the Westbrook now stands.

In speaking of his experiences, Graham stopped at the mention of the El Paso.

"Yes," he said, "and Tillman Bibb, the coal dealer, was clerk at the El Paso and agent for the stage lines."

Held Up by Old Playmate.

While on the line between Cleburne and Fort Worth Graham experienced his first and only hold-up. The robbery occurred about three miles this side of what is now Joshua. One of Graham's old boyhood playmates back in Johnson county played the part of



—Photo by Bryant.
GEORGE GRAHAM.

the bandit. Graham had three passengers at the time, but none of these was carrying anything of value and the job proved to be almost fruitless. This same bandit proved to be a terror to stage drivers and freighters in this section for three years, but was finally killed by a freighter at Dutch branch, west of the city.

Many times after this Graham just missed the hold-up men and they often made attempts on his stage, but in all his four years' service as a driver this was the only time he ever had a passenger robbed, and for this reason his stage became very popular among travelers bound for the Southwest.

Many are the experiences that the old driver can relate of his experiences over the plains into the Southwest country, which was then practically uninhabited except for scattering settlements. The territory was without government and was the paradise of mauraders from across the Mexican line and they were a constant terror to the ranchers.

"In 1877 when the Comanches made their last raid I was out on a trip to the Southwest," related Graham. "Along between Coleman City and Brownwood we caught sight of the Indians. But they were moving away from us and I didn't try to catch them."

When asked how close he was to the savages, he replied: "Oh, just close enough to see them through field glasses, but that was close enough."

Graham now lives at 1208 West Fifth street. He is a carpenter, but says he would enjoy another trip overland.

CIRCUS NEEDS NEW BARNUM; ACTS GET OLD

Sells-Floto Good as Any Other
Show, but "Stuff"
Is Stale.

People who watched Sells-Floto performances in Fort Worth Wednesday came to the conclusion that the circus world needs a new P. T. Barnum. There was no particular complaint to make against Sells-Floto, because it was just like all the rest—being made up of stuff which Fort Worth folks have been seeing for the past fifteen or twenty years. Barnum gave the circuses practically everything they've got now, but what Fort Worth would like to see would be something entirely new. Barnum revolutionized the old circus, and now it is up to somebody to revolutionize the Barnum idea, according to opinion expressed Wednesday night.

Buffalo Bill made his bow to the audience, of course, riding around a couple of times on his easy-galloping snow-white mount. He drew up in the center ring and made one long bow as his mount backed a dozen steps, a trick of courtesy which Buffalo Bill himself taught him. Then Buffalo Bill spoke, bowing right to left:

"Texas-s-s," he shouted, and then paused. "Texas-s; what a thrill-l-l (emphasis) th' name has-s. But who ever-r hear-rd th' name-e Texas-s-s (emphasis) without-t thinking of Fort Worth-h?" The audience cheered. Bill

continued: "Good-d old Fort Worth-h; I've-bee-een coming-g hee-r-re for the paws-s-st thir-r-tyee ye-e-ars-s."

The Wild West feature was a small part of the circus. The management reserved most of the Wild West stuff for the grand-d concer-r-rt—one dime, ten cents.

The circus ran largely to trained horses, and in this respect it showed the biggest galaxy of intelligent equines Fort Worth has ever seen. They were in charge of the famous Rhoda Royal. He presented a troupe of tangoing horses, which brought loud applause from the audience. A two-stepping horse, ridden by Mrs. Rhoda Royal, was equally well applauded.

A trained elephant in the center ring made a hit with the audience.

The performance was shy on aerial feats and stage acts. The troop of clowns had nothing new to speak of. Before the performance started the woman impersonator walked around, accosting young men who were escorting girls and bringing yells from the audience.

MAJESTIC.

A \$27,000 diamond is stolen. The owner calls for a detective. Shortly the maid announces the arrival of "Detective Keen." While the owner is relating how the jewel disappeared the doorbell rings, and the maid announces the arrival of "Detective Keen." The first caller quickly tells the owner to admit the second and to answer all his questions. The second visitor calls the maid and forces her to give him her shoes, in the heel of one of which he finds the missing stone. As he is leaving the room with the maid in his custody the first caller gets the drop on him saying: "You're a clever crook, but I've got you this time." Again the doorbell rings. The first caller commands the maid to admit the visitor, warning her not to give him any signs, and forces the second caller, handcuffed, into an adjoining room. Then the maid announces "Detective Keen." The first caller exclaims: "This is my lucky night; I'm rounding up the whole gang." Playing the role of the owner, the first caller invites the third caller into an adjoining room.

Now, which is the real Detective Keen?

Such is the novel plot of "Detective Keen," presented at the Majestic Theater this week by Sterling H. Cheseldine and a capable company. It is perhaps the best playlet ever offered in Majestic vaudeville. With swift action and unexpected developments, it holds the interest of the spectator at high tension from first to last, and so cleverly is the plot wrought that not until the very last, when the crooks make away with the diamond, is the identity of the real detective established. In cleverness of plot and swiftness of action the playlet is comparable with "Stop Thief." "Detective Keen" is easily the headliner of this week's bill.

Two other acts deserve commendation. Besides presenting an imposing appearance in their military costumes, Ralph Dunbar's Royal Dragoons make beautiful instrumental and vocal music. There is a pleasing novelty in the combination, the dragoons forming one of the few "singing bands" in vaudeville. It is difficult to decide which is the more effective, their singing or their band music. Now the band executes a crashing charge which keeps the drummer veritably "fighting the air." Then the eight voices are joined in the softest melody that ever fell upon human ear. The contrast itself is most effective.

Ethel Kirk and Bill Fogarty, in "Bright Bits of Variety," fairly scintillate with ingenuity. Fogarty proves himself to be a first-rate comedian, but he takes great license. If this act was thoroughly refined—as it might easily be without loss to comedy—it could be rated as a headliner.

Edna Blanch Showalter has a beautiful soprano voice, and she plays her own accompaniment with an artistic touch, but her music is not the kind that wins applause in vaudeville. She would be more highly appreciated in concert.

Other acts are presented by Charles Jeter and Eddie Rogers, comedy skaters and dancers; Harry Madison and Ross Laird, in "Nonsensical Tomfoolery," and H. M. Zazel Company in a comical sketch "An Elopement."

Harry Steinfeldt's Career

BY JOHN GRUBER.

Among the baseball players of the twentieth century there was no more popular third baseman than Harry Steinfeldt, who was a piece of that brilliant Cub machine from 1906 to 1910. During that period of five years the team won the National league championship twice. Steinfeldt was a wonderful thrower, accurate fielder and a hard and timely batter.

He was born Sept. 27, 1876, at St. Louis, but when a boy his parents moved to Fort Worth, Texas, where he learned to play the game. His first professional engagement was with the Fort Worth team of the Texas league in 1895, for which he covered second base. He remained with the team in 1896, and was regarded as the king of second basemen in the league. It was no surprise, therefore, when, in 1897, he was secured by the Detroit club, then a member of the Western league. Bob Allen was the manager of the team, and among the players who, like Steinfeldt, gained fame later, were Frank Hahn, Lew Whistler, Arthur Clarkson and Lefty Davis. Steinfeldt was placed at second base for a few games at the start, and then placed on third, where he began his splendid career. He was the first and probably the only third baseman to wear shin guards.

In 1898 Steinfeldt and Pitcher Frank Hahn were drafted by the Cincinnati club. Hahn, who came to Detroit from Mobile, refused to go to Cincinnati, and the Reds allowed him to remain with Detroit. The Michiganders did not want him and turned him over to the St. Paul club of the same league. The Saints also failed to see any worth in Hahn, and sent him back to Detroit as incompetent. But in 1899 the Cincinnati club exercised its right of ownership and Hahn willingly joined the Reds. With them he became an instant success. In his second year as a Red-leg pitcher he gained fame by shutting out the Philadelphia team without a hit or run. This occurred July 12, 1900, at Cincinnati, his opponent on the rubber being Bill Hernhart, and the score was 4 to 0.

Steinfeldt did not at once become a luminary with the Reds. Buck Ewing was at the head of the team, and declined to break up his infield for the sake of giving the rookie from Detroit a place. So Steinfeldt subbed, when occasion required, for such stars as Biddy McPhee at second, Tommy Corcoran at short, and especially for Charles Irwin at third. The Reds were a pretty strong aggregation that year, 1898, and finished the race in third place. From that year to this they never finished higher, though in 1904 they also landed third in the scuffle, at one time looking like real winners.

It was not until the latter part of the season of 1901 that Steinfeldt became a permanent fixture at third base for the Reds. Irwin, the regular third

baseman, was released to the Brooklyn club, and now Steinfeldt had the field to himself. For four years he served the team well at third base. During Steinfeldt's eight years' stay at Cincinnati the Reds had no less than four managers—Buck Ewing, Biddy McPhee, Bob Allen and Joe Kelley.

In 1906 Joe Kelley, after four years of service, was succeeded in the management by Ed Hanlon. In the same year Frank Chance assumed the managerial togs for the first time, succeeding Frank Selee as leader of the Chicago Cubs. These two managers indulged in trade by the wholesale. Hanlon gave Steinfeldt and Outfielder Jimmy Sebring to Chance for Pitcher Jake Welmer and Pitcher Charles W. (Jack) Harper for Third Baseman Hans Lobert. Later in the season Orville Overall went to Chicago in exchange for Pitcher Bob Wicker.

At Chicago Steinfeldt found third base ready for his sole possession. Dr. James P. Casey, the Cubs' third baseman for the previous three years, was traded to the Brooklyn club, along with Herbert Briggs, Jack McCarthy and William Maloney, for Jimmy Sheekard, and so left the bag without an occupant. Steinfeldt at once became an important cog in the grand Chicago machine, bequeathed to Chance by Selee and made smooth by the new manager, who, because of the success of his team, was universally given the cognomen of "Peerless Leader." Steinfeldt's place at third base for Cincinnati was filled by Mike Mowrey, and, when he was temporarily released to Brooklyn, by Hans Lobert.

The Cubs won the National league championship in 1906, 1907 and 1908, missed it in 1909, finishing second to Pittsburg, and recaptured it in 1910. In 1907 and 1908 they also won the world's championship, beating Detroit in both years. But in 1906 they were beaten by the White Sox, and in 1910 by the Athletics.

Steinfeldt did his full share toward winning so many flags in a bunch. In 1911, however, he showed signs of going back, and when Jimmy Doyle, obtained from the Louisville club, gave indications of developing into a top-notch, Steinfeldt was released to the St. Paul club of the American association. He refused to join the Saints, who let him go, to the Boston National league team, for which he now and again showed flashes of his former brilliancy. Doyle, who succeeded him at Chicago, became the sensation of the year. But his career was out short. He died early in 1912, and his demise was mourned by all lovers of the game on the National league circuit.

Steinfeldt did his last work on the diamond in 1911. In 1912 he was given his release by the Boston club. He joined the St. Louis National league team, but was sent adrift before the season opened. He went to his home and to bed with an illness that ended his life Aug. 17, 1914.

First Telegraph Message Sent Here 40 Years Ago

Operator Who Received It Gives Recollections of Early-Day
Period in Fort Worth.

Just forty years ago yesterday Fort Worth, formerly cut off from the world except through the medium of mail, established wire communication with the outside world. It came in the form of a telegraph message from the mayor of Dallas in response to a message sent by Dr. W. P. Burts, then mayor of Fort Worth. It flashed across the wire at 7:45 o'clock, a few minutes after Max Elser and C. L. Frost had completed the telegraph line from Dallas to Fort Worth. Elser was at the key when the messages were exchanged.

"In those days," said Elser, reminiscingly, "Fort Worth had about 1,000 inhabitants and Dallas about 2,500. Up to the time that message was sent, the most exciting thing we knew was to go over to the postoffice at 4 p. m. and watch for the stage coach from Dallas. Railroad? We didn't have a railroad until the Texas & Pacific came here in 1876. Dallas had the Houston & Texas Central in 1872 and the Texas and Pacific in 1874. We didn't get the telephone until 1879. I supervised the building of the Fort Worth exchange for the Pan-Electric companies, which furnished strong competition to the Bell company. W. B. Wheeler was one of the owners.

"During these forty years that one little telegraph wire has expanded to a spidery web of over 200 circuits and more than 15,000 miles of wire for testing purposes. We get the news of the other continents almost as speedily now as we did that first message of thirty odd miles.

Telephone Expansion Great.

"In 1883 there were less than 500 telephones in service. Now we have 15,000."

Zane Cetti, president of the Texas Brewing Company, Elser said, was in the real estate business at First and Main streets when that first message was sent over the telegraph wire from here. The little click-click instrument occupied one of Cetti's front office windows until the fall of 1875, when it was moved to the Sandidge brick building occupied by the postoffice at the corner of Third and Main streets. J. P. Alexander, dead these many years, was then postmaster. He had suc-

ceeded P. J. Bowdry, who has been in the employ of the city water department for a long period.

Rates Then High.

"It cost something to telegraph in those days," continued Elser. "The rate to New York from Dallas was about \$3 and from Fort Worth to Dallas, 50 cents for 10 words. A message from Fort Worth to New York took all of the courage out of a \$5 bill. Until the railroad came, the telegraph line barely paid expenses. The telegraph poles were cut from red cedar trees along the banks of the Trinity river and lasted twenty years. One day in the summer of 1874 road agents held up the east and west stages on an open prairie near where Dalworth and Grand Prairie are now located. The construction gang was at work a mile away, but knew nothing of the holdup.

"In 1874, Mike W. Connolly, well known editorial writer and famed as an after dinner and Elks' memorial speaker and now managing editor of the Memphis News-Schmitz, was telegraph repair man at Dallas. Mike was so tall the boys used to say he could repair wires from the ground and never had to climb a pole.

"The first Western Union office was opened in Fort Worth in 1876. The operator used the old 'paper' system of reading dots and dashes, although the sound system had been in use for fifteen years.

"In 1879 I built the telegraph line from Fort Worth to Cleburne. The stockholders were Fort Worth and Cleburne people. Up to that time Cleburne was without telegraph or railroad connections. As I now recollect the Santa Fe railroad reached Cleburne from the south in 1880.

Extension Was Swift.

"During 1880-1881-1882 and 1883 I built under contract about 1,500 miles of telegraph lines as follows: Fort Worth to El Paso for the Texas & Pacific railroad; Shreveport to New Orleans for the Texas & Pacific railroad; Denison to Taylor, Greenville to Mincola and Greenville to McKinney, for the Missouri, Kansas & Texas railroad; Fort Worth to Wichita Falls, for the Fort Worth & Denver railroad, the latter in 1883. I sent first messages from Cleburne and Weatherford.

"The line from Fort Worth to El Paso required over 15,000 red cedar poles, which were furnished by J. E. Henderson of Dallas. These poles came from what is now Southeastern Oklahoma.

"From memory I give the names of some who were in business here in September, 1874: B. C. Evans, D. C. Bennett, K. M. Van Zandt, Hartsfield & Evers, J. Samuels, Joseph H. Brown,

W. A. Huffman, Dahiman Brothers, J. N. Manuel, George Pendery, Crawford Furniture Co., I. Carb, W. A. Orgain, George Jackson, J. T. Shelton. The last two kept drug stores. Tom Witten and Walter Maddox conducted livery stables. Burk Burnett was then as now in the cattle business.

"The leading physicians were Burts & Field, E. I. Beall, J. L. Van Zandt and C. M. Peak.

"Fort Worth had two banks, Tidball & Wilson (afterwards Tidball and Van Zandt Company) and the California and Texas Bank, conducted by Boaz-Marklee & Co.

"It may surprise some of the present generation to learn that money sometimes brought as much as 5 per cent per month.

"In 1875 there were neither railroads nor telegraphs west of Fort Worth. In that year General Mackenzie's troops had a considerable fight with the Indians near El Paso, a message to the New York Herald giving the particulars was sent by courier from El Paso to Fort Worth and from here telegraphed on to the Herald."

Play Houses and Managers; Story of the Busy Three

BY HUGH NUGENT FITZGERALD.

Colonel Phil Greenwall has moved to Dallas and is employing his managerial ability in directing the staff of employes of the Dallas opera house, George Anzey, for a quarter of a century manager of the Greenwall interests in that city, has been transferred to New Orleans, where he will officiate as manager of one of the Crescent City playhouses. Colonel Greenwall spent many years of his life in Fort Worth and has been in the show business for forty years, and has enjoyed a personal acquaintance with all the stars of the stage who have come and gone since the close of the civil war.



Mr. Anzey is another veteran. He was a drummer boy in the Confederate army, entering the service in the city of Mobile. The late Henry Greenwall sent him to Galveston first, and later transferred him to the headwaters of Trinity navigation.

Mitchell Greenwall succeeds his father as manager of Byers in this city. He is thoroughly trained in the business and well known to the people of Fort Worth.

George Robinson, for forty years a theatrical bill poster in Texas and known to the theatrical fraternity everywhere, died in Dallas last week. He was a Louisianian by birth. As a boy he wore the gray and had an army of friends and acquaintances extending from ocean to ocean. Robinson was an old-timer. He knew the theatrical history of Texas from beginning to end. He flitted from Texas city to Texas city in the wild as well as the good old days. He knew the show people from star to property man. He was a generous chap and in his time he had assisted many a stranded member of the profession.

The Greenwalls have booked many attractions for their North Texas houses for the season of 1914-15. They were in the market for the best, and they won the bookings. Now it is up to the playgoers of the two cities. They are the people who swell the box office receipts.

* * *

John F. Eicherly.

John F. Eicherly, 53, died suddenly Sunday night about 10 o'clock at his residence, 606 West Tenth street. Death was due to heart failure. Decedent is survived by his father, J. B. Eicherly, Baxter, Pa.; his wife; two sons, Earl Eicherly, Baxter, Pa., and Milton Eicherly, and a daughter, Miss Margaret Eicherly. The body was taken in charge by L. P. Robertson & Co., undertakers. Funeral arrangements have been deferred pending arrival of relatives. Mr. Eicherly for several years conducted a restaurant on Sixth street.

George Damerel in Vaudeville; to Be Seen Here Soon

GEORGE DAMEREL.



From the legitimate stage another great actor has turned to vaudeville.

George Damerel, star of "The Heartbreakers" and of that greatest of recent musical comedy successes, "The Merry Widow," shortly will be seen at the Majestic theatre in a military drama from the pen of Rudolph Berlioz, ex-bandmaster of the First United States cavalry, entitled "Ordered Home."

"Ordered Home" had its premier at the Palace music hall in Chicago a few weeks ago and proved an immediate success.

As Lieutenant Lusk in this playlet, George Damerel has full opportunity for playing the role he particularly fits, that of an ardent lover.

A quartette of native Filipinos with their quaint and queer musical instruments, a chorus of ten singers, are carried in Damerel's act.

HARRY STEINFELDT



HARRY STEINFELDT, GREATEST OF THIRD BASEMEN, IS DEAD

Man Who Brought Glory to
Himself and the Old Cub Ma-
chine Dies at His Home at
Bellevue, Ky.

Harry Steinfeldt, the greatest third baseman of all time, died at his home at Bellevue, Ky., early Monday morning. Harry was one of the martyrs of baseball. After he had played the greatest game for the Cubs that any third baseman has ever played in the history of baseball, Charles Webb Murphy drove him from the game. Murphy's excuse was that he was unfit for play because of an injury received in one of the many great games he helped Chicago win.

Some three years ago Harry received additional injuries in a hotel fire in Cincinnati when he rescued several people. The building had been burning for some time when Harry reached the scene of the fire, and was in a very dangerous condition. Knowing that there were many people within the building whose lives were endangered, Harry, like the hero that he was at all times, rushed through the fire lines, entered the hotel and saved several people. In the performance of this daring deed he was severely injured. Harry has been in bad health for the past few years, and it is possible that his humiliation over his dismissal by Murphy together with the injuries received at Cincinnati hastened his death.

Harry Steinfeldt was born in St. Louis Sept. 20, 1876. A few years after Harry's birth, his people moved to Cleburne, Texas, where Harry was reared. Harry developed into a wonderful amateur ball player and his ability soon attracted attention.

His first professional engagement was with Houston in 1895. Later in the same year he was bought by Fort Worth. At that time the Panthers were owned by W. H. Ward and the team was one of the greatest that has ever represented this city. Among Harry's teammates of 1895 were "Kid" Nance in the outfield, "Kid" Elberfeld at short, Lew McAllister behind the plate, and Pat O'Connor at first base. In 1896 Steinfeldt was sold to Galveston and at the end of that season he was drafted by Detroit. He failed to impress the manager of the Tigers and he was sold to Cincinnati. Buck Ewing was manager of the Reds and played first base during Harry's stay in Cincinnati. Harry was placed at short, Bid McPhee was at second and Arlie Latham at third. These men had been great ball players but had seen their day and young Steinfeldt was forced to cover almost all of the infield. With such a task on his shoulders, naturally he failed to make a very strong impression on the baseball public while with the Reds.

Chance needed a third baseman for the Cubs and realizing that Harry was a good man he was purchased from Cincinnati. At Chicago Harry was playing with an infield composed of men who could play their own positions, and with nothing to do but handle the balls that belonged to him. Harry developed into the greatest third basemen of all time. His throwing and fielding were marvelous, and he was one of the leading hitters of the National league for many years. Harry was a great "money hitter." But few times did he ever fail to deliver a hit when one was needed to bring in a score.

To Steinfeldt's work, as much as that of any other one man, can be attributed the great success of the old Cub machine. He was injured in a game and immediately afterward Murphy, heartlessly forgetting what Harry had done for him, sold the great third baseman to Boston. Harry's health failed shortly after going to Boston and he took part in but few games.

Harry is survived by his wife, one brother, Fred; two sisters and his mother of this city.

BURNING FILM PUTS SHOW OUT OF BUSINESS

Fire Door Automatically Closes and
Audience Doesn't Know of Acci-
dent Until Announced.

The second reel of the drama, "The Scrap of Paper" was being shown at Phillips' Main street theater Tuesday night. The patrons heard a click, and then the pictures suddenly ceased and the screen was darkened.

The patrons did not know that little "click" they heard was a fire door as it slammed itself to in the operator's den at the rear of the theater. They did not realize that a fire was raging in the operator's cabin. They sat still for five minutes, waiting for the pictures to come back, until Phillips announced that a fire would force the show to close for the night.

In handling a reel of film, an operator had allowed part of it to touch a live wire in the cabin and it flared up. The fire trap door closed automatically. The operator fought the fire with an extinguisher for three minutes before he left the cabin.

Joe and Mabel Carry House by Storm at the Majestic This Week

Composer and Charming Sou-
brette Have the Time of Their
Lives in Fort Worth; Balance
of Bill Forms Best Show of
Season at Vaudeville House.

BY JOHN R. ROBINSON.

When they appeared on the stage of the Majestic last night they were Mr. Joseph E. Howard and Miss Mabel McCane. When they left they were "Joe and Mabel."

They gave a practical, artistic and convincing demonstration of the complete possession of the faculty of intimately reaching an audience. Give a man everything in the world as far as personal looks are concerned; give him appearance, great songs, brilliant dialogue; give a woman the beauty of Cleopatra and the figure of Diana; the gowns of a Paul Pieret; the hats of a Parisian master—and then take from the pair the art of getting acquainted with the folks on the other side of the footlights, and they never will cause a ripple.

Joe and Mabel were on the stage only a minute when everybody out in front were calling them by their first names. That is the real goal of the vaudevillian.

Joe's Inimitable Songs.

The offering of the Joe and Mabel combination this year is a bright dialogue, inimitable Howard songs, melody and Mabel's clothes. The act opens with the pair in front of a piano; they sing a rattling song, then go into dialogue which is sent over the footlights by Mabel with a degree of efficiency and completeness forming a revelation in this artistic young comedienne's work. Everything is so free and easy; there is no effort; the couple act naturally; the jokes are clean and draw applause on their merit and the excellent manner in which they are brought to a climax. Then they sing a new Howard song—I will not mention the name of it, because that does not matter. Go hear it for yourself. The usual connected story of a Howard song, and the crooning melodies which Joe writes around the words, are in evidence. That is enough for any man or woman. The act, even without the usual Howard after piece of singing the old melodies which made him famous, would stand by itself. But the melodies which never will die in the annals of popular songs are yet to come. It seemed as though the big audience of last night could not get enough of them. They even called for Howard songs that were not included in the list at the end of the programme.

Sings as Only Composer Can.

Howard sings his songs as only a composer can sing the creations of his own brains and his nimble fingers. After he sings the verse of each one, with a chorus, Mabel appears in a new dress, and the pair join in a duo, injecting proper stage business. Joe's rendition of "What's the Use of Dreaming" last night was a classic. With one sweep of his hand he arranged his hair a la Raymond Hitchcock; then a dull spotlight was thrown on him; then came the cigarette, and he tunelessly dreamed through the verse and chorus.

As the applause grew for each one of the old songs Mabel appeared in new and wonderful dresses. Some were gems of creations; some were riotous-ly crazy; the ladies in the audience started applause when Mabel appeared in the fourth row down and broke into whirlwinds when the ninth was shown. If we were married wed leave our wife home this week, or else give her a heart to heart talk on economy before she went to the Majestic. Then wed make sure by going into bankruptcy when she was at the theater.

Yvette and Howard and McCane acts, and the people were worn out from applauding.

But Cantwell and Walker were not to be denied. They gave a new brand of comedy, Cantwell being a second Dave Montgomery in many of his movements, but showing more comedy ability than Dave ever possessed. He also did straight for Miss Walker and aided her in putting over her own gags.

The pair easily cleaned up, and gave a grand comedy finish to a bill already filled with laughter.

The Morales Brothers, with a comedy juggling act, closed, and held the audience to the last. They were clean in their work and effective in their methods, and are worthy of a better place on any Majestic bill.

Best Bill of Season.

There is no doubt that the bill this week is the best of the bills presented at the Majestic this season. It is cohesive and quick, with comedy, skill, pathos, music and songs all set in their proper places. Last week three acts carried the show; this week every act gets over. The crowd last night, attracted, doubtless, by Howard and McCane, was the biggest opening night audience yet seen, and from present indications, the record for the season, for this time of the year at least, should be easily broken before Friday night.

Seen in the boxes and loges at the Majestic Monday night:

Mr. and Mrs. G. E. Cowden Jr., Miss Lillian C. West, George C. Martin, Mr. and Mrs. Harry Berliner, Miss Berliner, Miss Marguerite Christian, E. H. Keller Jr., B. A. De Croix, Mr. and Mrs. A. L. Shuman, Mrs. Lillian A. Rohrer, Mr. and Mrs. G. D. Wright, Mr. and Mrs. Joe M. Dawson, Mr. and Mrs. E. E. Bewley, E. K. Smith, B. H. Moohn, Mr. and Mrs. John Sparks, Dr. and Mrs. Mitchell.

All in all, it is the best act Joe Howard and Mabel McCane have yet produced. Their work is smoother than of yore; they seem to have broadened out into their legitimate field, and they should work for the next year without a break if merit counts anything in vaudeville.

Entire Bill Is Excellent.

The entire bill is good—the best of the year at the Majestic. It fits well together, being an easy bill to stage, and lacking the long waits which killed the chances of the artists last week.

Mason, Wilbur and Jordan opened with an excellent comedy acrobatic act. It takes you back to the days of the Brothers Byrnes in "Eight Bells." They do all manner of funny stunts, diving through doors, and combine their comedy with a really excellent brand of acrobatics. Following comes five youngsters, billed as the "Five Songsters." Four boys and a girl—a shy little group of five, plainly nervous when the curtain goes up, but swinging into their work with a view near the finish, and getting over by an offering of excellent songs.

George W. Day and company, in "In Dutch," a pretty little comedy, get round after round of applause on even the serious speeches. The transition of an old German from poverty to wealth, and his sudden return to poverty, carries all the humor of a good heart-interest tale, and also shows a ridiculous property of some people of allowing their views to be swayed by money. All ends happily, of course, both for the act and the audience.

Yvette Stops Show.

Then comes Yvette, a violinist who plays excellently, dances at the same time and sings when going through the other two operations. Her best number is "He's a Devil," which she puts over in cyclonic style. She stopped the show last night, and only after repeated bows was she allowed to leave the stage.

Then came Joe and Mabel and they would be there yet if the supply of orchestrations for Howard's song had held out.

Johnny Cantwell and Reta Walker followed, in one of the toughest spots ever accorded a vaudeville team. They followed the big clean-ups of the

SHIP AFIRE WINS RACE WITH DEATH

Burning Lake Vessel Crashes
Into Chicago Pier.

300 LIVES SAVED

Boat Becomes Ablaze While
Twelve Miles From
the Shore.

WIRELESS GOES WRONG

Panic Averted by Keeping
Passengers Uninformed
of Predicament.

By Associated Press.

CHICAGO, Sept. 1.—The lives of 300 passengers of the excursion boat City of Chicago, which caught fire about twelve miles out from this harbor in Lake Michigan at 5 o'clock this morning, were saved by the resourcefulness of Captain Oscar Bjork.

The wireless failing to work, Captain Bjork ordered the engines full speed ahead and forty-five minutes later the big boat, with a carrying capacity of 2,600 passengers sank her bow in the government pier and was wedged fast. The stern sank a few feet owing to the water which had accumulated in the hold.

All through the ordeal the captain and crew stuck to their posts, although the stokers and enginemen were choking with the smoke and flames were bursting from the upper works.

To avoid panic, the passengers, nearly all of whom were asleep in their cabins, were not notified to come on deck until the pier was dimly visible.

"Women and children first," ordered Captain Bjork and the male passengers, as well as the crew stood back. Most of them were thrown from their feet when the boat struck the pier. The plight of the ship had been seen from shore and seven tugs and two fire tugs and two excursion steamers were on the scene almost as soon as the City of Chicago struck.

Passengers descended to the pier, which forms a long breakwater at the entrance to the harbor, and were later brought into the city on the rescuing craft.

The flames were subdued after a three-hour fight by the fire tugs and excursion boats.

The City of Chicago left Benton Harbor, Mich., eighty-five miles from Chicago, shortly before midnight. The fire started in an air shaft leading into the cook's galley amidships. The boat carried a full cargo of fruit in baskets. The baskets, made of flimsy wood, caught fire and spread the flames with great rapidity.

OLD MILL OPENS SEASON BEFORE CROWDED HOUSE

Pantages Vaudeville Proves Ex-
ceptionally Pleasing to Dallas
Theater-Goers.

Long before time for the curtain to rise the Old Mill Theater yesterday afternoon and last night was packed to its capacity with eager spectators who had gathered to see the opening bill in this city and to estimate the value of the latest entry in Texas vaudeville—the Pantages circuit.

And there was not a disappointing feature. The press agents had not over-estimated the classic productions of the Pantages circuit and seven clever acts were received with enthusiastic applause. The verdict was that Pantages vaudeville is high-class and clean.

Miss Martha Russell, former motion picture star, appeared as the headliner in the one-act skit, "The First Law of Nature." The playlet is a strong one and ends in the dramatic shooting of an ex-convict who had come to the home of Miss Russell (Mrs. Hammond) to expose her. Miss Russell was loudly applauded.

Raymond Paine and Inez Nesbitt in a comedy skit entitled "Just Dropped In" furnish much fun and amusement. Their jokes are new and good and the act can easily be classed as first-class vaudeville.

Larry Comer, vaudeville's "Baritone Beau Brummell," Kalalumi's Hawaiians, Kumbry, Bush and Robertson in "Fun in a Music Store" and the Two Tommy Atkins in a thrilling acrobatic act complete the bill which will be repeated each afternoon and night.

Happy Hour.

How to cure a husband of playing practical jokes is taught in "The Joker" being played this week at the Happy Hour Theater. From the time the curtain rises until it falls there is nothing but laughter. "The Joker" is a play with a moral and the practical joker will appreciate the results of his jokes if he sees it. Its presentation is in very capable hands.

Majestic Theater.

The bill at the Majestic this week is mediocre and has little to commend it to the public.

New Launch at Waco Formally Christened

Special to The Evening Journal.

Waco, Tex., Sept. 7.—Yesterday afternoon a new stern wheeler launch, built by the Allesandro Brothers of Waco, was formally christened by former Mayor James B. Baker. "Blue Bonnet" is the name given the boat, it being suggested by Mrs. T. A. Pankey. The boat will make trips to the Bosque and to the local dam.

Mabel McCane, Majestic Star, Member of Famed Old Newspaper Family

Charming Comedienne Once
Had Ambition to Become a
Newspaper Woman Herself,
but Could Not Stand Serious
Side of the Work.

Newspaper circles in the South have received with open arms the charming soubrette playing at the Majestic theater this week—Miss Mabel McCane. Miss McCane herself is a member of one of the best known newspaper families in the world, and has had considerable experience in the woman's end of the newspaper work.

Miss McCane is the adopted daughter of Mr. Alexander Ray, who controls the St. Louis Globe-Democrat, and a cousin of Lansing Ray, the secretary of the Globe-Democrat corporation. The Globe-Democrat for years has been a Ray property, and even as a little girl, Miss McCane was familiar with every department of the newspaper, and knew almost every employe of the corporation by his or her first name.

Miss McCane's stage ambitions are the only thing on earth that can draw her foster father away from his St. Louis home. Year after year he closes his desk, and starts off to cities where his handsome young daughter is playing vaudeville or musical comedy engagements. At times he has been financially interested in productions in which she and her stage partner, Joseph E. Howard, have starred, and during these times Mr. Ray has acquired a thorough knowledge of the theatrical business.

Last year, when Miss McCane was playing in the Howard production, "A Broadway Honeymoon," in Chicago, Mr. Ray abandoned his business entirely for three months and spent the fall and early winter in Chicago. Instead of wishing Miss McCane to abandon stage work, and settle down to a quiet life in St. Louis, Mr. Ray is very ambitious for her future, and does everything in his power to further her ambitions for greatness on the stage.

"I always wanted to be a dramatic actress," says Miss McCane. "Mr. Ray disagreed with me, and declared my proper place was light musical comedy. But he helped me in the dramatic line, and even went so far as to offer to back a melodrama in which I was to star. I read the part written for me, and then started reciting the lines to Mr. Ray and Mr. Howard.

"Right there I killed my own chances. The lines were so bombastic that I burlesqued them. When the heroine would scream for help, I'd give a large laugh—it all was so funny to me, and then I realized that nature didn't give



Mabel McCane,

me enough seriousness to ever make me a dramatic star.

"I love fun too much myself to ever become serious, either on or off the stage. I believe that the profession you really like is the one in which you will succeed. I love fun—so there you are—let me make fun on the stage, and I am happy, and should succeed. Once I wanted to become a newspaper woman, and could, of course, had the chance on the Globe-Democrat. But I couldn't get the job in my work that the city editor demanded. He wanted heart-interest stories written by a woman, and instead, I wanted to write comedies.

"But now I'm happy—I make fun on the stage, cause people to laugh, and off the stage I lead a carefree life, and can see a laugh in everything everybody does. So sans seriousness, sans newspaper work, and vive la stage."

Frank Keenan Tells of an Actor's Living When Away From Stage

Dancing Is the Real Joy in Life for the Famous Character Actor Heading the Bill at the Majestic This Week; Baseball and Poker His Favorite Games, but the Home Life in His Bungalow on Long Island Overshadows Everything Else.

"Contradictory as such a statement may seem to many people, actors are sincere in everything they say, whether spoken on the stage or in private life, where they spend their vacation hours," said Frank Keenan, the famous dramatic actor who is heading the bill at the Majestic this week.

"Although we people very often indulge in frivolities during the relaxation following a strenuous performance, we are in reality serious minded people with ambitions to reach a goal toward which we are always striving. During vacation hours we plan and study persistently; and nothing is simpler and more regular than the life which most great actors live at home."

Out of the dazzling brilliance of the limelights, Mr. Keenan retires at the completion of each season's engagement to the quiet and simplicity of his snug family bungalow in Laurelton, L. I. There he has discovered the model vacation life for the actor. Among the cool retreats of his suburban domicile he finds recreation; studying in the mornings; teasing "Gugusse," his pet French bull terrier, during short idle moments; saddling "Sport," his saddle pony, for a ride through the parked highways of Long Island, and talking to his wife and his daughter Hilda on the bungalow veranda in the noiseless hours of twilight as the northern sun sinks into the old harbor of New York.

No Life Like the Home One.

"I have been abroad and seen all the wonders of the old world," mused the actor, "but there is no life to be found over there to compare with the days I spend at Laurelton. There I can live like I often longed to live while I was laboring earnestly to make a reputation for myself as an actor thirty-four years ago."

Although Mr. Keenan is one of America's foremost actors, and has been on the stage thirty-four years, this week was the first that he ever spent in Texas. This is his first visit to the Lone Star state. The first Texas audience that ever greeted Frank Keenan witnessed his performance in "Vindication" at the Majestic last Monday. He is a member of the old school of actors, and first appeared on the stage in the role of an Indian character in a play in which Joseph Proctor took the leading part, given in the Lawrence opera house in Lawrence, Mass., in 1880. Later he took the part of Shakespearean characters, and one of his chief delights during vacation days is to read the plays of Shakespeare.

Priceless Library in Den.

In his private den, which occupies the entire upper story of his cottage at Laurelton, is a library consisting of many rare collections. The works of all great dramatists are to be found on the shelves of this library. Productions by modern authors are ranged alongside of priceless volumes of original editions by old Elizabethan playwrights. The collection of which he

is especially proud is one in the original form—Variorum edition of Malone's Shakespeare—which cannot be found in more than a few other private collections in the world.

On the walls above the book shelves are the portraits and photographs of world renowned actors and actresses who have long since responded to their last curtain call. Many of them are now forgotten by the once admiring public; actors of tragedy with severe and threatening countenances; actors of comedy, posing in characteristic attitudes for the amusement of enthusiastic beholders; singers, dancers, musicians, all kinds and varieties of former stage stars which fell from their orbit long ago. In this den Mr. Keenan does his research work under the watchful scrutiny of the famous ones who have gone before. A desk and stenographer's table are there for business convenience. But this kind of work is not business, in the sense of being difficult to carry on, to Mr. Keenan, for he says:

"Every moment I spend at reading and practicing roles in my study is like a moment of recreation to me."

The work of an actor is both business and play to him.

Fruit Trees on Grounds.

Tiring of confinement, he has the rolling lawns about his cottage for his rambles. He can go on a ride with Sport and Gugusse, or stroll along the flower-bordered walks of his garden. He has the days all to himself and family to ride in a big seven-passenger touring car for a visit to the city.

"Mrs. Keenan, Hilda and I go for many long rides in our touring car," he said.

About the place are many trees, and they are all fruit trees.

"I will never allow a tree on my place that will not bear fruit," he continued. "From my bedroom window I can reach out every morning during the fruit season and pluck a ripe pear off a tree that grows close to the house. The climate in the fall months is fine, but I am never there to enjoy all of it because I am always away on a circuit of plays. The winters at Long Island are severe, and I miss these, too."

"Of all the things I am crazy about, modern dances affect me most. Oh, I had rather jump into my car and run down to Long Beach to the dancing pavilion than to cruise in the President's private launch. There I find a place where people are actually getting joy out of life. Girls and boys from the smoky city are whirling and gliding around in one eternal round of merriment. Yes, I am crazy about the modern dances, but I take to it as a means of diversion only, and it never interferes with my studies at home. I leave the bright pavilion with a keener sense of what life really is, and go home to my little cot to be lulled to sleep listening to the frogs and crickets. Why should the world be puzzled that actors prefer this to traversing

the overrun pleasure resorts of Germany and France?

The Two Greatest Games.


"The two American games that I think the most of are baseball and poker. Of course, I like all the pastimes which afford a fellow a good sport, but of all American games these two appeal to me the most. Of all outdoor games which I can play and enjoy, golf is my favorite entertainment. There is hardly anything, though, in which I become so enthused as in impersonating a character before an audience.

"It was with some disinclination that I agreed to come to this state and play, for I had many preconceived prejudices about the climate here. To my surprise I find that it is on the whole agreeable. But of greater surprise to me is the intellectuality of the audiences which have greeted my performances in Fort Worth. They always appreciate the fine points, and never fail to applaud at the right time. It means something when an audience is able to catch everything that is said and done just as it is meant for them to catch. Nothing so perfectly conveys to an experienced actor the intellectual training of the people of a community as the manner in which they receive what is produced on the stage.

The Essence of Appreciation.

"Applause is not requisite for an actor to be assured that the audience feels the meaning of what is acted. He can detect whether or not they are following him from the way they behave during the performance; whether or not they are breathlessly still when a heavy plot is about to be solved, or whether or not they laugh when a comical situation arises. To my surprise I find that the people who attend the theater here are able to understand fully every act that is put on."

Frank Keenan was born in Dubuque, Iowa, how long ago he refuses to tell. He says that he will never grow old, because he will always appreciate the joys of living. He is a college graduate, but never studied for the stage, having learned all he knows about dramatism in the school of experience.



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New 511

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in "Vindication"

McCONNELL & SIMPSON
"Bluffing"

RAY L. ROYCE
"Character delineator"

BURNES & KISSEN
"Songs and Comicalities"

ANNA MILLER & CO.
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