

CASH

EASKEY

PARCEL POST OR FOURTH-CLASS MAIL.

RATES OF POSTAGE, CLASSIFICATION, INSURANCE AND C. O. D. FEATURES, WRAPPING, ET

Fourth-class Matter Embraces that known as domestic parcel post mail, and includes merchandise, farm and farm products, seeds, cuttings, bulbs, roots, scions, and plants, books (including catalogs), miscellaneous printed matter weighing more than 4 pounds, and all other mailable matter not embraced in the first, second, and third classes.

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1	\$0.05	\$0.05	\$0.05	\$0.06	\$0.07	\$0.08	\$0.09	\$0.11	\$0.12
2	.06	.06	.06	.08	.11	.14	.17	.21	.24
3	.06	.07	.07	.10	.15	.20	.25	.31	.36
4	.07	.08	.08	.12	.19	.26	.33	.41	.48
5	.07	.09	.09	.14	.23	.32	.41	.51	.60
6	.08	.10	.10	.16	.27	.38	.49	.61	.72
7	.08	.11	.11	.18	.31	.44	.57	.71	.84
8	.09	.12	.12	.20	.35	.50	.65	.81	.96
9	.09	.13	.13	.22	.39	.56	.73	.91	1.08
10	.10	.14	.14	.24	.43	.62	.81	1.01	1.20
11	.10	.15	.15	.26	.47	.68	.89	1.11	1.33
12	.11	.16	.16	.28	.51	.74	.97	1.21	1.44
13	.11	.17	.17	.30	.55	.80	1.05	1.31	1.56
14	.12	.18	.18	.32	.59	.86	1.13	1.41	1.68
15	.12	.19	.19	.34	.63	.92	1.21	1.51	1.80
16	.13	.20	.20	.36	.67	.98	1.29	1.61	1.92
17	.13	.21	.21	.38	.71	1.04	1.37	1.71	2.04
18	.14	.22	.22	.40	.75	1.10	1.45	1.81	2.16
19	.14	.23	.23	.42	.79	1.16	1.53	1.91	2.28
20	.15	.24	.24	.44	.83	1.22	1.61	2.01	2.40
21	.15	.25	.25						
22	.16	.26	.26						
23	.16	.27	.27						
24	.17	.28	.28						
25	.17	.29	.29						
26	.18	.30	.30						
27	.18	.31	.31						
28	.19	.32	.32						
29	.19	.33	.33						
30	.20	.34	.34						
31	.20	.35	.35						
32	.21	.36	.36						
33	.21	.37	.37						
34	.22	.38	.38						
35	.22	.39	.39						
36	.23	.40	.40						
37	.23	.41	.41						
38	.24	.42	.42						
39	.24	.43	.43						
40	.25	.44	.44						
41	.25	.45	.45						
42	.26	.46	.46						
43	.26	.47	.47						
44	.27	.48	.48						
45	.27	.49	.49						
46	.28	.50	.50						
47	.28	.51	.51						
48	.29	.52	.52						
49	.29	.53	.53						
50	.30	.54	.54						

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Majestic Theatre

(Booked in conjunction with the Keith and Orpheum Circuit of Theatres)

Interstate Amusement Company PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of August 16, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM MAJESTIC ORCHESTRA

- A** **LA PALARICA and PARTNER** .30
Late Dancers at the Spanish Court
- B** **SMITH & FARMER**
In Songs and Dialogue
- C** **THOSE FIVE GIRLS** 50
A Bouquet of Youth, Music and Song
- D** **Bill—MONTGOMERY & PERRY—Geo.**
Vaudeville Comicalities
- E** **GEO. B. HOWELL & COMPANY** 1.00
Presenting
"THE RED FOX TROT"
- F** **Francis—YATES & WHEELER—Bernard** 50
In
"WHO'S WHO AND WHICH"
- G** **DAINTY MARIE**
Assisted by
MARGERETTE MEEKER
"The Venus of the Air"
- H** "FIRST RUN PATHE WEEKLY NEWS"
MAJESTOGRAPH
ALWAYS THE BEST IN MOTION PHOTOGRAPHY

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15	.12	.19	.19	.34	.63	.92	1.21	1.51	1.80
16	.13	.20	.20	.36	.67	.98	1.29	1.61	1.92
17	.13	.21	.21	.38	.71	1.04	1.37	1.71	2.04
18	.14	.22	.22	.40	.75	1.10	1.45	1.81	2.16
19	.14	.23	.23	.42	.79	1.16	1.53	1.91	2.28
20	.15	.24	.24	.44	.83	1.22	1.61	2.01	2.40
21	.15	.25	.25						
22	.16	.26	.26						
23	.16	.27	.27						
24	.17	.28	.28						
25	.17	.29	.29						
26	.18	.30	.30						
27	.18	.31	.31						
28	.19	.32	.32						
29	.19	.33	.33						
30	.20	.34	.34						
31	.20	.35	.35						
32	.21	.36	.36						
33	.21	.37	.37						
34	.22	.38	.38						
35	.22	.39	.39						
36	.23	.40	.40						
37	.23	.41	.41						
38	.24	.42	.42						
39	.24	.43	.43						
40	.25	.44	.44						
41	.25	.45	.45						
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Majestic Theatre

Fort Worth, Texas, Week of August 16th, 1915

PROGRAM

- A**
- WILLIE BROS.**
Eccentric and Comedy Acrobats
-
- B**
- HOPE VERNON**
"A Songstress and a Violin"
-
- C**
- HERBERT & GOLDSMITH** 1.00
Terpsichorean Novelty, Featuring
"The Dance of the Siren"
-
- D**
- MOORE & HAAGER** 50
From Texas and Kentucky
In Songs and Stories
-
- E**
- FRED J. ARDATH & CO.**
In the Screaming Rural Comedy
"HIRAM"
-
- F**
- FREEMAN & DUNHAM** 1.00
Late Features of the Passing Show
"Up to the Minute Songs and Patter"
-
- G**
- "LITTLE NAP"** 1.00
The Wonder Chimpanzee
"The Napoleon of His Species"
-
- MAJESTOGRAPH**
Always the Best in Motion Photography
-
- COMING SOON
- "THE BRIDE SHOP"**
Big Musical Extravaganza, Offering Comedy Singing and Costume
Creations, with **ANDREW TOOMBS**
-
- NEXT WEEK
- BERT FITZGIBBONS** 1.00
The Well Known "Nonsensical Comedian"

HAPPY CROWD AT REOPENING OF MAJESTIC

Return of Vaudeville Gets
Great Welcome—Opening
Bill Is Good.

Vaudeville fans showed Monday night just how hungry they were for the return of the vaudeville season. They filled every available seat at the Majestic—and some that had to be made available—and applauded every act from start to finish.

And speaking of applause, two pigs, just common, ordinary looking pigs, created about as much applause as any act on the bill, and the bill is a good one. The pigs are part of the scenery in Fred J. Adrath's rural comedy, "Hiram." They are the best trained pigs that have ever come this way, and they're so well trained that Hiram has a terrible time with his love making. Every place Hiram moves the two are right there, crawling up his legs or sticking their snouts between him and his girl and at the most inopportune moment. "Hiram" is a barnyard comedy of the rough and tumble variety that depends for its success upon its horse play comedy. Chickens and pigeons also make the picture a little more realistic and one little bantam always drew a laugh when he crowed.

There's a chimpanzee on the bill that is a wonder—"Little Nap." There have been chimpanzee acts on the Majestic circuit galore in the past few years. When Consul Jr. first made his appearance several years ago it seemed he'd been taught about all it was possible for men to teach a chimpanzee. But not so. "Little Nap" does things none of the others has. Dressed as Napoleon, "Little Nap" rides out on the stage upon a tiny little horse (dog), mounts a stand and takes off his hat to the audience. The stunt draws a tremendous laugh. Then he rides a bicycle with Mrs. Little Nap on a rear seat and then appears astride a miniature motorcycle—miniature only in size—with Mrs. Little Nap in a side car. Little Nap handles the machine with the skill of a human, even to cutting off the power and bringing the machine to a halt after a swift spin around the stage and then restarting it. His act closes with the usual bed scene.

George Austin Moore, who is well remembered by Fort Worth audiences, is on the bill with his wife, who appears under the stage name of Cordelia Haager. George's part of the act consists of several songs and a few stories. Several stories drew a big hand. His wife is an attractive little person with a winsome personality. She has an automobile song that is good and would have gone a great deal better than it did had her voice carried farther.

Hope Vernon is another who suffered from this same trouble Monday night. She is billed as "a songstress and a violin." She has a pleasing little voice, but there's a secret about her violin playing that we'll leave for you to find out for yourself.

Freeman and Dunham, who by the way have the headline position on the bill, though not billed as the headliners, are a pair of high class singers. Both have good voices and their songs are new and attractive.

Herbert and Goldsmith have a novel way of introducing their Jancing act. The stage setting resembles a rocky coast at night. From the rocks rises a youth in tattered clothes and later a siren. Then follows their dance, "the dance of the siren."

Willie Brothers, who open the show, have a high class acrobatic act. Their best feat is done with a ladder upon one corner of which one man balances himself on his head while the opposite corner at the other end rests upon the shoulders of his partner.

Majestic Theatre

Fort Worth, Texas, Week of August 23rd, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Photoplays De Luxe

B

SCHRECK & PERCIVAL

Artistic, Animated, Acrobatic Absurdities

30

C

HELENE DAVIS

In

Eleven Minutes of Daintiness

Called

"PAST AND PRESENT"

1.00

D

PIERRE PELLETIER & COMPANY

In

"The 10:40 West"

By Harold Selman

A Thrilling Comedy and Dramatic Playlet of the
New York Underworld

Cast:

Meg..... } Crooks and Shooting..... Dorothy Kennedy
Sadie..... } Stars..... Julia Arden

Time—Present

Place—New York

30

E

HARRY COOPER

Assisted by Charles Henderson

In a Comedy Skit Entitled

"THE MAIL CARRIER"

1.00

F

SASCHA PIATOKE & MARIE FLYNN

Singing and Dancing Novelty

1.00

G

BERT FITZGIBBON

The Original Daffydil

1.00

H

HOYT'S MAGNIFICENT MUSICAL SPECTACLE

"A DREAM OF THE ORIENT"

FEATURING

MADAME MAKARENKO

And Her Beautiful Oriental Girls

D. Makarenko, Conductor

BERT FITZGIBBONS

WITH HIS DAFFYDIL ACT

WINS MAJESTIC CROWD

**MAJESTIC BILL IS
 OF WIDE VARIETY**
 Seven Good Acts Please the
 Crowded Houses at Two
 Performances Monday.

In vaudeville, just the same as in many other things and places, it's not what you do that counts so much but how you do it. Bert Fitzgibbons is proof positive of this. Bert is at the Majestic this week. He has an act that hasn't a thing in the world to it. It's about the most nonsensical thing one could imagine, but it goes big. Bert can wheeze a wheeze or two in an effort to sing, make a grimace or two or wave his hands with a what-does-it-matter sort of manner and there's an uproar from the audience.

Fitzgibbons bills himself as "the original daffydill." Leaving out of all consideration the first part of his billing, there's no doubt as to the genuineness of the second. He's a daffydill all right and just as "daffy" as the daffiest. Fitzgibbons as far as applause went, crowded the headliner out of the headline place at the opening of the week's bill Monday night.

Harry Cooper was booked as the headliner. He appears as a Hebrew letter carrier and as a character comedian he is good. Cooper sings a little bit, just enough to show that he really has a good voice, and to make you wish that he would sing more.

Dainty Helene Davis, who will be

remembered by many as "Youth" in "Everywoman," has a high-class little act, in which she impersonates the different types of stage girls, with a charming little song that fits each. Miss Davis has an extensive and attractive wardrobe and her act is neatly staged. All of her costume stages are made in full view of the audience, but her clothes are so made that changes are free from the usual suggestiveness of the ordinary quick change act.

A magnificently staged and well costumed act that somehow failed to appeal was Hoyt's "Dream of the Orient," an Oriental song and dance act that closed the show. This failure might have been due to the act's position on the bill, as it takes an extraordinarily good singing act to hold a vaudeville audience when placed at the end of the bill.

Pierre Pelletier & Co. offer a crook playlet, "The 10:40 West," which shows how a detective finally outwits two clever women "crooks." Sascha Platoke and Marie Flynn have a novel dancing act, and Schreck and Percival in an acrobatic number complete the bill. The male member of the acrobatic team, by the way, is unusually good and the act as a whole was above the usual opener.

Music, song and dance of exceptional good vaudeville character in seven star acts awaits the theatergoer at the Majestic this week. The variety of the bill is arranged so that the offerings please the old and young, the lover of high class singing and dancing and the one who enjoys the extremely light and airy song and dances and the freak acrobatic stunts.

Every seat at Monday evening's performance was taken and a large attendance was also present at the afternoon show.

Schreck and Percival in an odd and artistic acrobatic act featured the "acrobatic waltz" and thrilled the audience with their whirls and turns in air and their long dives, lighting on their necks, and performing other stage oddities. Both of them were light, free and easy in their dances and executed their parts cleverly.

"Past and Present," offered by Helen Davis, is different by far from the ordinary act of the vaudeville stage. Her portrayal of show girls from fifty years ago up to the present time was exceptionally clever. In full view of the audience she makes five modest changes of costume with rapidity, donning different hats, shoes, gowns and waists each time.

Her act was so pleasing that she was encored several times.

The one-act dramatic comedy of fered by Pierre Pelletier and company, depicting a plot of two girls working an underhanded game in the underworld of New York, was well portrayed.

Harry Cooper in a funny act, entitled "The Mail Carrier," scored a big hit with his peculiar medley of songs put together in a funny way. His act was unique and he kept the audience laughing with the mirth and melody in his comedy sketch.

Lovers of dancing were delighted with the novelty act presented by Sascha and Platoke and Marie Flynn. Seldom is more thrilling whirls and turns executed on the stage than these two dancers offer repeatedly in their act. Both were light and graceful in their movements. Miss Flynn appearing in different costumes sang two pretty little songs.

Bert Fitzgibbons is well called "The Original Daffydil." His act is odd and singular. Bert proves conclusively that in the actors line of business "it isn't what you have that takes but how you hand it out." There is genuine hilarity in everything that he does.

The most elaborate production on the bill is "The Dream of the Orient," featuring Madame Makarenko. She is assisted by eight beautiful girls who present a wonderful act of singing and dancing. Madame Makarenko delights the audience singing the Sextette from Lucia. D. Makarenko, who conducts the act, also sings a solo. The act as a whole was exceedingly beautiful and the actors clearly showed that they were well trained and have perfected a large number of artistic dances.

In the boxes at Monday evening's performances were: E. Mark, R. Zethraus, Milton Eppstein, Miss Sue Johnson, Allen Carter Sims, William Henson, B. V. Thompson, Dr. and Mrs. Harper, Miss Cornelia McAllister, Paris, Miss Archie Crowley, J. Fred Duffy, A. S. Bird, T. B. Yarbrough, Mr. and Mrs. John C. Ryan Jr., Mr. and Mrs. A. M. Luckett, Will Stripling, Miss Mildred Clark, Little Rock, Ark.; E. H. Keller Jr., Miss Nona Forbes, Wallace P. Boaz, Miss Vera Wardlow, A. J. Doherty, Miss Luella Bludworth, Herbert Graves, Carl F. Dychmans, Billy Moore.

Majestic Theatre

Fort Worth, Texas, Week of August 30th, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Photoplays De Luxe

B

LA PETITE ELVA

The Toy Comedienne

C

COL. MARC DIAMOND & MME. GRANT

The Giddy Gallant of 80 and the Blushing Debutante of 70

In

Dances of the Current Vogue

D

JACK—DENNY & BOYLE—TED

In Original Songs

E

ROXY LAROCCA

Royalties' Favorite Harpist

Harp used by Mr. LaroCCA was presented to him by his Royal Majesty, King Emanuel Third of Italy

F

ROLDE & MADDOCK

Present

"THE BRIDE SHOP"

(By Fred DeGressac)

Author of

"The Enchantress"

"The Purple Road"

"Sweethearts"

Featuring

ANDREW TOOMBS

Music by Rolfe

Lyrics by McKenna

CAST

BILLY COPE.....	ANDREW TOOMBS
Baron Polydor von Matfeld.....	Basil Lynn
Mrs. Stokes.....	Georgine Brandon
Miss Fortune.....	Anna Brower
Carmen.....	Raphaella Ottiano
Dorothy, First Saleslady.....	Edna Bernard
Katherine, Second Saleslady.....	Edna Britton
The Slangy Girl.....	Vennetta Presslar
The "I Don't Care" Girl.....	Molly Hills
The Jealous Girl.....	Adelle Maynard
The Sentimental Girl.....	Sally Berch
The Shy Girl.....	Reggy Dare
The Goodhearted Girl.....	Beatrice Hoover

and

ANGELINA STOKES.....	LOLA WENTWORTH
Musical Director.....	J. D. Friedman
Business Representative.....	Harry Shipley
Wardrobe Mistress.....	Mrs. Le Brauer

Scenery by J. Dudley, of Lee Lash Co. Costumes by Francis
Lingerie by Wanamaker and Maxton.

G

MAXINE BROTHERS & BOBBY

"The Comedy Dog"

NOTHING

Andrew Toombs Scores In "The Bride Shop" Act on Big Majestic Bill

There's a real sure-fire musical comedy, with a real musical comedy comedian and all the trimmin's at the Majestic this week.

"The Bride Shop" is the musical comedy and Andrew Toombs is the comedian. "The Bride Shop" runs forty-five minutes and takes up most of the show time and Toombs furnishes most of the fun. In fact, he furnishes so much that he might be said to be nearly the whole show, in spite of the fact that the bill as a whole is about the highest class and best balanced the Majestic has offered in many a day.

Toombs reminds one very strongly of Richard Carle. He is of the same elongated build and his antics are much the same. He's an eccentric dancer par excellence and the way he rang the bell with his gags kept the audience in an up-rear Monday night.

Incidentally, "The Bride Shop" itself is a very classy little act. The costuming is elegant and the display of the bride's trousseau brought forth an array of stunning creations of both outer and underwear—mostly under—that brought forth many an "Ah" from the audience. Give Andrew Toombs and an act like "The Bride Shop" forty-five minutes on any big league vaudeville bill and the movies can close every legitimate house in the country so far as the devotees of musical comedy are concerned. Incidentally, "The Bride Shop" has a semblance of a plot, which is something more than can be said of most musical comedies. "The Bride Shop" is a woman's specialty shop and Toombs is the new manager. His childhood sweetheart, engaged to a baron, is having her trousseau made there when Toombs appears as manager. Of course there can be but one result from such a plot—the baron is exposed as an impostor, and Toombs wins his childhood sweetheart. But before it's straightened out there's room for a few good songs and an abundance of good comedy. Lola Wentworth, with her clear, pretty voice, is very pleasing as Angelina Stokes, the sweetheart.

Of the other five acts on the bill

it's really hard to tell which ran best. La Petite Elva, who appeared in the unfortunate spot of second on the bill, is billed as "A Toy Comedienne." The toy part has reference only to her size, not as to her ability as a comedienne. She's a natural little actress, with all the confidence behind her in the world, and what's more she's a child with it all. Close your eyes and one minute you'd think you were listening to a full grown comedienne in some musical comedy, and another minute a hisping little babe of 3.

Jack Denny and Ted Boyle furnish a high-class song act. Their act is different from the usual one of this kind for the reason that these two depend upon their merit to get by and not upon suggestiveness. Their act is clean cut through and through. Their song, "Gasoline Gus and His Jitney Bus," is a better song than "The Little Old Ford Rambled Right Along." Denny qualified as an artist when he snatched the audience from complete tomfoolery to the pathos of a mother's appeal for her soldier son.

Roxy Larocca, the harpist, had a whistling chorus for accompaniment, the whistling coming from the balcony. Roxy got almost as big a hand as the headline act.

Maxine Brothers, the last act, held the audience, which is enough of a compliment for a last act. They are a couple of good acrobats, but the most amusing part of their act is furnished by a white dog that does every acrobatic stunt the two acrobats do and does them with an understanding that appears almost human.

Col. Marc McDermott and Mme. Grant open the show with a dancing act, doing all of the late dances in a way that makes one doubt the statement on the program, "the giddy gallant of 80 and the blushing debutante of 70."

A packed house greeted the opening bill Monday night. A few more bills of the same caliber and the S. R. O. sign will be hanging out regularly on Monday nights.

Majestic Theatre

Fort Worth, Texas, Week of Sept. 6th, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Photoplays De Luxe

B

MISHKA & OLGA TRIO

1.00

Late Features and Solo Dancers of the St. Petersburg Opera House

In

Classic and Modern Dancing

Mlle. Olga, Mons. Mishka, Mons. Jeanuse

C

GERTRUDE LONG

In a Singing Act That's Different

D

MRS. LOUIS JAMES & COMPANY

.30

In a Triangular Comedy Sketch, "Holding a Husband"

By Arthur Hopkins

Cast

Carolyn Hall.....	Rose Revoire
James Kendall.....	Lloyd Hammond
Mary Kendall.....	Mrs. James

E

CONRAD & CONRAD

In Entertaining Selections

F

DE PACE OPERA COMPANY

In High Class Operatic Selections

G

JOE WELCH

The Famous Comedian, in a Character Study from Life

H

PAUL CONCHAS

In His New Original Intermezzo

"ACHILLES"

Achilles.....	Paul Conchas
Patrocles.....	Julius Neumann

Joe Welch Has Best Act

On Majestic's New Bill but

Others Get More Applause

SOMETIMES applause isn't a fair criterion by which to judge a vaudeville act. The best acts do not always get the most applause. That often happens. It also happens that an audience may applaud one act and really like another better. The explanation is this: An act may amuse an audience during its time on the stage; may keep the audience tittering or laughing outright and than at its close may not have the punch to provoke an outburst.

There is a case of this kind on the bill at the Majestic this week. Joe Welch, in his portrayal of the Hebrew merchant burdened with family troubles, was doubtless the most enjoyable act on the bill; yet Welch did not receive nearly as much applause as several other acts—not even as much as the Russian dancers who opened the bill. But during all the time Welch was on, the audience was either giggling or laughing outright. And after all that's the test of an act just as much as the applause.

Welch's act, by the way, is different from the usual run of Hebrew impersonations. Welch comes upon the stage dressed in Prince Albert coat and wearing a derby hat. He takes a position in the center of the stage and starts pouring forth his troubles. He never moves from the spot and his expression never changes. His stuff is all clean and sharp. There is nothing suggestive or offensive about it.

An act that proved a big surprise was that of Conrad and Conrad, which, as far as applause went, easily took first honors. The man of this team is very clever. His impersonations of Eddie Foy and his song of the Italian boy and girl quarreling, in which he changed hats so fast he impersonated both, made a hit. For an encore the two impersonated Montgomery and Stone in their recent success, "Chin

Chin."

Gertrude Long also had an act that was quite a surprise. She appeared at first as a single, sang a couple of songs and then came the usual interruption from the audience—a monocled Englishman offering to bet \$5 that he could do as well. That was not the surprise, though—the surprise was in the monocled Englishman, who turned loose a baritone voice of such depth and strength that one wondered so large a voice could come from so small a man. Miss Long has a nice voice, too, and their duets were very pleasing.

Paul Conchas, the famous German strong man, though in the worst position on the bill, held the audience with his marvelous feats of strength. Conchas, a product of the German army system, is different from the usual strong man. There are no knots of muscle, no twisting of the arms or shoulders that make the women in the audience shudder. Conchas is just a wonderfully developed man, developed proportionately, every muscle denoting great strength. His best feat perhaps was when he balanced three huge balls on a tripod above his head, knocked them off and caught one in his hands and the other two on the back of his neck.

Mrs. Louis James' act marked the return of two old stock favorites to Fort Worth—Rose Wildwood Revoire and Lloyd Hammond, both of whom played here for nearly two years with the Frank North Stock Company. The act, "Holding a Husband," is a neat little sketch and it went well with the Monday night audience.

The Mishka and Olga trio in classic dances opened the bill and started it off with a bang. They have a high class, artistic act and received numerous encores.

The De Pace Opera Company, in operatic and popular selections, offered a nice act.

Majestic Theatre

Fort Worth, Texas, Week of September 13, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Photoplays De Luxe

B

HARRY TSUDA

Spherical Novelty

C

LOCKETT & WALDRON

Those Two Musical Comedy Boys

D

FRANKLYN SEARIGHT

Presents

NOEL TRAVERS, IRENE DOUGLAS & COMPANY

In

"A NOVEL MARRIAGE"

By

FRANKLYN SEARIGHT

Cast

Edw. Blake, a Young Lawyer.....	Noel Travers
Miss Fetherstone, His Sweetheart.....	Irene Douglas
Daniel Fetherstone, Her Uncle, a Minister.....	Franklyn Searight

E

Wm.—HALLEN & HUNTER—Ethel

"Just for Fun"

F

OWEN MCGIVENEY

Presents

BILL SIKES

From Dickens' "OLIVER TWIST"

A Quick Change Dramatic Episode—All Characters by Owen McGiveney Characters

Monks.....	Half Brother to Oliver Twist
Fagin.....	A Villainous Jew, Receiver and Trainer of Thieves
Bill Sikes.....	A Brutal Housebreaker and Robber
Artful Dodger.....	One of Fagin's Gang
Nancy.....	A Poor Girl Who Loves Bill Sikes

80

G

JOHNNY FORD

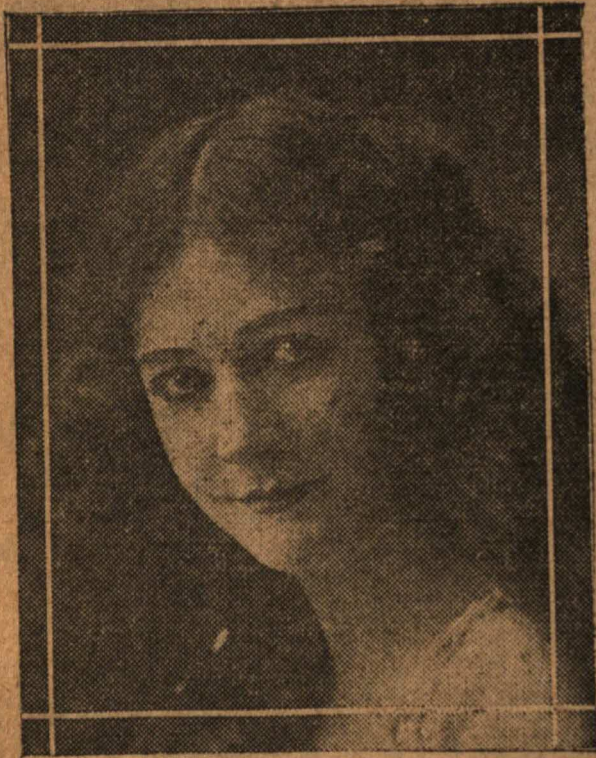
The Famous Singing Comedian

H

VAUDEVILLE SURPRISE

Charles Fowler & Daughters

Protean Sketch Headliner on Week's Majestic Bill



MISS ETHEL
HUNTER,

Who is the accomplished violinist and charming foil of William Hallen, an arch-"nut," in one of the crack acts at the Majestic this week, billed as "Just for Fun." Miss Hunter does not suffer by contrast with her less dignified partner.

Bill Is Full of Comedy—Hallen and Hunter Also Take Honors in "Just for Fun."

One is almost tempted to seek the \$1,000 reward Owen McGilveney offers for the discovery of any other person on the stage at any time in the course of his protean sketch that headlines the Majestic this week.

There are two reasons for doubt. One is the almost incredibly quick costume and makeup changes of the man who starts and finishes in dress suit. The other is the masterful transformation from one personality to another totally different.

McGivney's sketch is a selection from "Oliver Twist" and it is enough said to the lover of Dickens that he is Monks, Fagin, Bill Sikes, the Artful Dodger and Nancy in rapid succession and from one to another over again. McGivney's tense work shows its effect as he answers the applauding recognition by the audience of his art. He is utterly exhausted and the only wonder is that he could bear up so long under such a terrific test.

Rest of Bill Pure Comedy.

Put McKivney's act to one side, and that of Harry Tsuda, Japanese equilibrist, to another, and you have a complete cycle of pure comedy.

William Hallen and Ethel Hunter take the honors in the comedy event under the trite billing of "Just for Fun." Incongruous as it seems to have a sweet-faced girl bowing a sweet-toned violin and an utter "nut" joining forces in the same act, Hallen and Miss Hunter produce a highly enter-

taining turn.

Johnny Ford seems to realize what he's up against when he follows the protean act and he makes a good job of bringing his audience back to foolish earth. Ford is a hard worker. He sweats and he smiles and he gets his reward in the hilarity he creates.

"A Novel Marriage" is the title of a comedy sketch offered by Noel Travers, Miss Irene Douglas and Franklyn Seawright. Edward Blake, a young lawyer, takes on a jag and invades the apartment of his sweetheart by mistake.

Enter Stern Uncle.

While they are loudly discussing how he might leave without compromising the girl, Daniel Featherstone, the girl's uncle, an eccentric minister, comes in and routs Blake from his hiding. They tell him they have been married by a justice of the peace, but he insists on remarrying them and learns after the ceremony that his niece is the wife of the man he had opposed but did not know.

Charles B. Lawlor and two daughters are good in character songs, composed by themselves. Their costumes suit the parts.

Lockett and Waldron, men, are good dancers. Their opening is slow, but they get a rousing hand at the finish.

Tsuda's best work is with a huge wooden sphere on which he piles chairs, balancing on the dizzy pinnacle.

Majestic Theatre

Fort Worth, Texas, Week of September 20, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Photoplays De Luxe

B

AUGUST FAMILY

Presenting

"A Jolly Dinner at Rector's"

Finest and Most Finished Drawing Room Juggling Act

C

Those Scrappy Coons

WILLING, BENTLEY & WILLING

In

"SMART FOOLING"

D

THE MYSTIC BIRD

The Almost Human Canary

Presented by

Master Paul

1.00

E

HOWARD

In the Advanced Vocal Production

"AT THE DOCTOR'S"

Characters

Jimmy McNeil.....	Himself
McGregor, with the Toothache.....	Himself
The Highland Doctor.....	Howard

F

ALAN BROOKS & COMPANY

Present

The Comedy Sketch

"STRAIGHTENED OUT"

.80

G

CREIGHTON BROS. & BELMONT

In

Mudtown Minstrels

.50

H

KNAPP & CORNELIA

Singing, Talking and Dancing Novelty

1.00

Majestic Is a Frolic of Fun This Week; 'Coons' Score Heaviest With Audience



HERE'S a world of "go" to the Majestic show this week. There are five acts of downright comedy, one of half-and-half—comedy and fancy juggling—and one of enough novelty to put it in the comedy class.

Two black-face masters and a white foil, billed as Willing, Bentley and Willing, in "Smart Fooling," had things their way Monday night. Their appearance as much as their lines bid for heavy laughter. Two typical coons "jawing" at each other, then competing for a job in a "Ballin' the Jack" contest offered just such a true-to-life skit as you might find on East Ninth street any Saturday night.

"HICK MINSTRELS" GOOD.

Next to this act, Creighton Brothers and Belmont walked off with the most laughs in their sketch, "The Mudtown Minstrels." It is a backwoods "amateur night" and the quaint little old man in his rusty Prince Albert, high hat and very high, squeaky voice, was a picturesque master of ceremonies. The bumpkin end man and the calico-dress end "man" did their share in singing—save the mark!—square dancing and all the other turns of the program.

Alan Brooks and company provide a little less violent brand of comedy in "Straightened Out," but they hold their own with the coons and the hick minstrels. Lean Alan

Brooks gyrating down the spiral stairway of the rest-cure hotel, his manner of getting on the water wagon and his solution of the hotel's financial troubles make a laughable ensemble. The rain effect was so realistic that Monday night's audience stirred to see whether it was on the stage or in the street.

Knapp and Cornelia, funmongers, have a most lively opener. Their act is a sort of three-in-one affair with singing and patter, acrobatic work and dancing. Their jokes are new and their stunts are clever.

VENTRILLOQUIST GETS BY.

A ventriloquist takes a dare when he bids for a high place on the present day vaudeville bill, but Howard delivers the goods. He plays the highland doctor and his two puppets are most animated in their Scotch carols and telephone chatter.

"The Mystic Bird" is a novelty in the shape of a canary that trills accompaniments to Master Paul's violining and imitates any bird call that the violin suggests. The little feathered artist is passed through the audience and he is always within plain earshot and eyeshot, so you may see he and his work are real.

The August family's "ballroom" juggling act, entitled "A Jolly Dinner at Rector's," is bright and interesting. This act holds attention to the finish.

Majestic Theatre

Fort Worth, Texas, Week of September 27, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Photoplays De Luxe

B

PAGE, HACK & MACK

Novelty Equilibrists

C

Engagement Extraordinary

VENITA GOULD

Clever Impersonations of Famous Stars

2.00

D

MR. WALTER SHANNON

AND

MISS MARIE ANNIS

Present Their Own Original Novelty

"A SHINE FLIRTATION"

1.00

E

WILLARD

"The Man Who Grows"

A Scientific Demonstration of "GROWTH AT WILL"

Note:

Mr. Willard—Born at Plainville, Ohio, July 27th, 1874
Present Normal Height, Five Feet Nine and Three-quarter Inches
Normal Weight, 162 Pounds

5.00

F

GEORGE PRIMROSE

AND HIS FAMOUS MINSTRELS

1.00

G

"The Original Chatter Singers"

GEORGE W. BARRY

AND

MISS MAUDE WOLFORD

Singing Their Own Typical, Topical, Tinkling Melodies

H

HORELICK FAMILY

Presenting a Terpsichorean Revue

Old-Time Minstrel Reigns Supreme on Majestic Bill



LD-TIME minstrelsy reigns at the Majestic this week.

George Primrose and his band of minstrels are the hit of the bill. They received a big welcome from the Monday night audience. There are eight in Primrose's act, including the famous old minstrel himself. The offering consists chiefly of a few gags and a number of songs. There are a number of good voices among the members of the company and the song offerings drew a big hand, particularly the songs of the quartet.

Primrose does the soft shoe dance that he made famous so many years ago and though he shows his age a bit in the stiffness of the limbs—he's 63—it's a good dance and better than offered by lots of dancers who've begun their careers since Primrose retired.

Gossip About Willard.

The act that will be talked about over town this week, though, is that of Willard, "the man who grows." There'll be lots of people asking how he does it, and what's the trick. Willard says there's no trick about it, that it's a scientific proposition and the result of development of muscles that the average persons seldom brings into play. But he grows taller, right in full view. Dressed in evening clothes, Willard appears alone on the stage. An assistant comes on for the purpose of comparison. Willard stands beside him to let the audience see how much taller he is, draws a deep breath and, presto! he's about seven inches taller than he was the last time you looked. Then he stands in front of the man with arms outstretched, both hands, of course, even. Then one hand begins to move closer to the man and little by little you see it extend until it,

too is about seven inches longer than the other hand. It's the same with the legs—Willard stands on one foot and raises himself until one leg is several inches longer than the other.

Two Good Team Acts.

There are two good team acts on the bill—Walter Shannon and Marie Annis in "A Shine Firtation," and George W. Barry and Maude Wolford in topical songs. Both went well.

Venita Gould is a clever little miss, but many of her impersonations missed fire Monday night for the reason that most of the celebrities she impersonated had been seen by comparatively few in the audience. She drew a big laugh though and a big hand with her pantomime poker game.

Page, Hack and Mack, two clean-looking youngsters and a pretty young girl, offer something new in an equilibristic act. They work in their street clothes and do many Novel stunts, the best of which is when one man, with the girl wrapped around him, catch the other on his hands as he leaps from a stack of tables.

The Horelick Family in a Gypsy dance close the bill.

Miss Gould An Unusual Girl

Venita Gould received a splendid notice from the St. Joseph (Mo.) Gazette recently. The fact that Miss Gould does not "talk shop," and spends her spare moments in the open air on horseback or in painting landscapes, was much commented on. High praise was given her imitations, and mention was made of finding a "well-thumbed" Bible on the table in Miss Gould's dressing room.

FIREMEN fought a threatening fire on stage of the Majestic Theatre, Fort Worth, Tex., on Jan. 16, while the audience watched the show, without knowing anything about the blaze. The fire was confined to the stage. The damage done to the stage, scenery and properties is estimated at several thousand dollars.

Majestic Theatre

Fort Worth, Texas, Week of October 4, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Photoplays De Luxe

B

THE THREE LYRES

H. L. HARVEY, F. C. HENDERSON, R. C. LEONARD

"Tinkling Tunes to Tickle the Taste of the Tired Theatre-Goer"

C

EDWIN GEORGE

A Comedian and Almost a Juggler

D

HIPPODROME FOUR

Messrs.

STREMAL, BOYD, KELLY AND PLANT 50

Present

"DINGLESPIEL'S NIGHT SCHOOL"

E

AILEEN STANLEY 50

"The Girl With the Personality"

F

The Sensational Twin Brothers 100

MESSRS. CHARLES AND HENRY RIGOLETTO

In Their Own Original Novelty

A Most Astonishing Display of Versatility

G

MR. WILLIAM MORRISSEY

The Popular Comedian and Songster

and

MISS DOLLY HACKETT

From the Movies

In Original Songs and Stories

H

Mlle. MERLE

And Her Educated Cockatoos

Alieen Stanley, Bright

★ ★ ★ ★ ★ Spot on Majestic Bill

ILEEN STANLEY is the bright spot on the Majestic's new bill, which opened Monday night. Miss Stanley is billed as "The Girl With the Personality," but to Fort Worth vaudeville audiences she's chiefly known for her Ford song, with which she made such a hit last season. Miss Stanley has several new songs this season, all of which are good. The best of them, perhaps, is her song about the gay old blade who follows the young girls around.

Rigoletto Brothers, the headliners of the bill, have an unusual and a very peculiar act. It is an extensive act, covering a wide range of tricks and novelties, and elaborately staged. It opens with a Chinese setting and several tricks of Chinese magic that strongly resemble the Ching Ling Fu act, that appeared here two years ago with the Gertrude Hoffman revue. From that the act proceeds to juggling, then a thread and needle swallowing trick, and finally concludes with athletic poses. The two are very versatile, but this the audience can easily see without the poses. They're old and their act would be much better without them. The thread and needle trick would make a fine climax.

Edwin George probably didn't get as much applause as many of the other acts on the bill, but his act is one of the most enjoyable. George is billed as a "comedian and almost a juggler." The billing is very apt. George is a comedian all right and a real juggler as

well, whenever he chooses to be. He kept up a running fire of patter, most of which was directed at the audience, and all of which was extremely amusing. Whenever the applause for a good trick wasn't forthcoming, George kidded the audience a little and got it.

Another act that is similar in character, that is, in the burlesque part, is furnished by William Morrissey and Dolly Hackett, a clever team who appeared toward the end of the bill. They have an amusing line of patter and a good song or two. Their closing is rather novel. It is a burlesque upon the movies, and the movie machine is brought into play and the pictures thrown upon the screen fit right in with the songs.

There's a remainder of the old slapstick Dutch comedian acts in the Hippodrome Four's offerings—Dinkelspiel's Night School.

In a way it reminds of the Gus Edwards School Days act, though it is not nearly so good.

Mlle. Merle, with her trained cockatoos, opens the bill. She has a beautifully staged act and her birds are admirably trained, doing many stunts that are new in acts of this kind.

The Three Lyres, in a neat musical offering, close the bill.

There is one thing badly needed on the bill this week—speed. The bill runs until 11 o'clock and in spots it drags badly. A little "pep" and a cutting down in the time of some of the acts would improve it greatly.

Majestic Theatre

Fort Worth, Texas, Week of October 11, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

VANDINOFF & LOUIE

The Express Lightning Painter, in the Original Novelty, Painting
While Revolving at Terrific Speed

C

EDITH AND HERTA ALTHOFF

Juvenile Musical Wonders

D

JACK KENNEDY & COMPANY

In
"The Flare Back"
By
Willard Mack

CAST

Jack Farrell.....	Jack Kennedy
Fanny Donovan.....	Helene Ward
Michael Sweeney.....	Frank Kennan Wallace

E

"BLACKFACE" EDDIE ROSS And His African Harp

F

RALPH DUNBAR'S NINE WHITE HUSSARS

The Singing Band
Al Sweet, Director

Clare Camburn.....	Cornet
Monte Darby.....	Tuba
Royal Pfahler.....	French Horn
Roy Brollier.....	Clarinet
Keith Pittman.....	Trombone
Alfred Lindholm.....	Flute and Piccolo
Robert Merton.....	Baritone
Harold Cook.....	Drums

G

JAMES AND BONNIE THORNTON

The Youngest of the Old Timers
In
Songs and Patter of Twenty Years Ago

H

STEINER TRIO

Comedy Bar Gymnasts

A Pleasing Array of Offerings At Home of Refined Vaudeville

Manager Gould continues to provide rich offerings for the patrons of the home of refined vaudeville. His bill Style Show week contained four headliners and three acts above the average. This week lovers of vaudeville are provided with another treat.

The bill opens with Vandinoff and Louie. Vandinoff is an express lightning painter in a unique and original novelty act of painting on a revolving canvas. His work is clever and rapidly executed.

Edith and Herta Althoff are styled "Juvenile Musical Wonders," and they live up to their reputation. They are kiddies of tender years who make sweet music and win the applause of lovers of precocious children who display genius in any field of endeavor and whose work and mannerisms appeal to all play-goers.

Jack Kennedy and company present "The Flare Back," a dramatic skit made up of one act and three people. "The Flare Back" is from the workshop of Willard Mack, and Willard Mack is considered some craftsman when it comes to turning out vaudeville literature. Some slang expressions are put over by the hero sweet-heart that are real laughs.

Blackface Eddie Ross and his African harp might be considered as a second headliner. Eddie Ross is one of the best banjo pickers in the country. He has made a name in the world of minstrelsy and has played with the big burnt cork aggregations of dancers, singers and blackface merrymakers. Really he makes a banjo talk and lovers of this instrument handed him plenty of applause for his work at the opening performances, which were large as well as enthusiastic despite Wild West cowboys and cowgirls and Jess Willard who mauled the fighting life out of a black champion in a ring in the city of Havana and a show that was not vaudevilian last spring.

Dunbar's Nine White Hussars occupy headliner place. They are known in all the big time cities and in the popular houses of the East and the

West as well as the North and the South. They have just finished a tour of the Orpheum and during the early summer months they were features at the Keith houses. The hussars made a run from New Orleans to Fort Worth in order to begin their engagement with the Interstate management without a break or a delay. They were given a warm reception and are instrumentalists of a high degree. This singing band consists of a cornet, tuba, French horn, clarinet, trombone, flute, piccolo, baritone and drums. Their "A Capella" harmony has seldom been equaled, let alone surpassed, in Fort Worth. They are directed by Albert Sweet, who has more than a nationwide reputation. This is a classy act, handsomely staged, and the costumes are rich and attractive. The hussars made an instantaneous hit. Lovers of music and melody testified their appreciation.

James and Bonnie Thornton are top notchers as well as old time favorites in the vaudeville world. They sing and tell stories and have many admirers on the southern circuit.

The Steiner Trio are burlesquers, acrobats, horizontal bar performers and clever in all their work. This is a diversified offering, a series of well balanced acts. There is laughter and fun and music. People love to be amused and for this reason they patronize the vaudeville shows.

In the loges were Misses Helen Lassiter, Gladys Medlin, Mary Perry, Sophia Bahan, Annie Mae Armstrong, Messrs. Rom Rhome, Dave Boaz, W. D. Love of New York, Robert Falks, M. L. Massingill; Joseph Doaks, E. H. Fitzhugh, Mr. and Mrs. C. H. Bencini and Mr. and Mrs. J. W. Mitchell; Miss Vivian Calhoun, H. W. Ladd; Mrs. Amon G. Carter, Mrs. John A. Stafford, Miss Nenetta Burton, Douglass King, L. C. Sevrans of Chicago; Miss Jewell Ruth Nall, Mrs. E. P. Waggoner, W. P. Bomar, Mr. and Mrs. Herman Gartner, Mr. and Mrs. T. B. Yarbrough; Mr. and Mrs. W. N. Moore, Carl F. Dyckmans; Miss Gladys Hagler, C. W. B. Collins; S. O. Lovejoy, Miss Birdie Joy Moran.

It Was the Old-Time Stuff That Knocked 'Em Off Their Seats Monday Night

It was an old-fashioned audience at the Majestic Monday night. Perhaps all vaudeville audiences are old-fashioned if they are just appealed to in the right direction. James and Bonnie Thornton had them crooning the chorus of "Annie Rooney" Monday night and "Blackface" Eddie Ross had them patting their Style Show feet to the rhythm of his banjo thrumming.

Mr. and Mrs. Thornton—the handle for their age—would be shopworn if they didn't know better than their audience that their line of goods is antique, but they bank on the old things being the best things and Jimmie's gags of twenty years ago bring full many a laugh as his newest patter. They guess you still like them and they are good guessers.

Eddie Ross' smile, his banjoing, his three-tone whistling, his monologue—pay your money and take your choice—got him the best hand of any act on the bill. Eddie is an efficient comedian. Every second of his time registers applause.

You wonder that dainty playhouse can hold the great volume of music from Ralph Dunbar's

band of nine White Hussars. These musicians are singers, too, and there are many side attractions to interest the audience, not the least of which is Al Sweet's directing. The Hussars were encored to the limit.

A raft of melodrama is condensed into "The Flare Back," a politico-romantic sketch presented by Jack Kennedy and Company. A newspaper reporter who dramatically pursues a dishonest politician, the villain, and a girl of course, the villain, and a girl are the characters in sight. Take the sketch for what it is and it is entertaining enough.

A precocious girl of twelve and her little sister of ten furnish a well-balanced piano, organ and singing act. Edith and Herta Althoff are their names. Edith's classical work and Herta's organ ragtime evidence the children's elastic talent.

Vandinoff and Louie have a lightning painting diversissement. The climax comes when Vandinoff daubs a bouquet of flowers on a rapidly revolving easel.

The Steiner Trio close the show with a busy little one-ring circus of gymnastic and clown stunts.

Majestic Theatre

Fort Worth, Texas, Week of October 18, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

THE MUSICAL GORDON HIGHLANDERS 30

Scotland's Own Entertainers in a Real Scottish Novelty. Instrumentalists, Vocalists, Pipers and Highland Fling Dancers

C

EDDIE BARTO & FLORENCE CLARK 75

Present

"MAROONED"

A Comedy Skit with Songs and Dances

D

CLAUDE & FANNY USHER 30

In

"FAGAN'S DECISION"

CAST:

Jas. J. Fagan, an ex-featherweight pugilist Mr. Claude Usher
Patsy, an orphan Miss Fanny Usher
Spareribs By Himself

Scene—A room in Fagan's Villa on the Hudson.
Time—Dusk.

E

MAE

HARRY HINES

Sayings in Songs and Impressions

CURTIS

F

JOS. B. ROBERTS 30

Presents

"THE BACHELOR DINNER"

By A. Seymour Brown

With Jack Henry and Rose Gardner

A Screaming Musical Comedy in One Act, with a Company of Thirteen and Special Scenery

CAST:

G. Wellington Smith Charles Vaughan
Mrs. Smith Anna Thiel
George Gibson Jos. B. Roberts
Maisie Shirley Wellen
Thomas, the Butler Morris Black
Minister Frank Aberwald

and

Richard Marlowe Jack Henry
Dorothy Smith Rose Gardner
Boys and Girls (Friends of Gibson and Marlowe)—Sigrid Moore, Kazel Kaymore, Edna Bagley, Shirley Wellen, Frank Aberwald, Geo. Cline and Harry Edwards.

Scene—The Bachelor apartments of Gibson and Marlowe.
Time—The night before Dick's marriage to Dorothy Smith.

G

STUART BARNES 100

The Favorite Singing Comedian

H

HANLON BROTHERS & COMPANY 30

Superba and Fantasma Stars, in Their Pantomimic Absurdity "THE HAUNTED HOTEL"

Willie Lilywhite Fred Hanlon
Tommy Snowdrop, the Spook Hotel Clerk Wm. A. Hanlon
A. Lee Ghit, the Ideal Hamlet Wm. A. Hanlon
Landlord of the Jonahtown Hotel Charles Walker
The Stage Struck Maid Aileen O'Connor

San R Taylor Springfield
Local Press 83

Comedian, Sketch, Music Comedy; That's the Way at Majestic This Week

Here's the way they ran at the Majestic Monday night:

Stuart Barnes, comedian, first.
Claude and Fanny Usher, comedy sketch, second.

"The Bachelor's Dinner," musical comedy, third.

Barnes is easily the best bet on a bill of six acts, five of which are up to the standard. The encores he received showed him easily the favorite. Barnes is a finished entertainer. His stories of domestic infelicity and the silliness of courtship days kept the audience in an uproar. Barnes' stories are all clean, his manner is refined and he has a clever way of putting them over.

Claude and Fanny Usher are old favorites. Majestic audiences welcome them on a bill yearly. They like Fanny's childish acting, her squeaky voice and her ludicrous get-up. Their sketch is called "Fagan's Decision," and is the story of a pugilist, put out by a foul, who retires to bachelor loneliness with a lot of money, adopts a child and then finds that child the daughter of the man who ended his ring career. Of course he keeps the child regardless of the discovery. There's a world of comedy in

the skit and a few touching passages as well.

"The Bachelor's Dinner" was proclaimed the headliner, but with Monday night's audience it failed to register up to claims. It's a good tabloid musical comedy all right; it furnishes quite a bit of fun, but it didn't go with the audience as well as either Barnes or the Ushers.

Mae Curtis, singing comedienne, placed in the difficult second spot, has a neat little act and went well with Monday night's crowd.

Hanlon Bros. & Co. have an act that gives one the creeps almost. It's billed as "The Haunted Hotel," a pantomimic absurdity. The act itself is good; it's the make-up of the spirit of the departed hotel clerk that sends the chills racing up and down your spinal column. There is good work done also in the fake mirror.

The Musical Gordon Highlanders open the bill with entertaining selections on various instruments. There are four in the company, three men and a woman.

Eddie Barto and Florence Clark ought to be able to give a more realistic presentation of their act, "Marooned," when they appear on the bill tonight. They were marooned Monday north of Red river by the high water and couldn't arrive in time for the show.

Majestic Theatre

Fort Worth, Texas, Week of October 25, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

LADY ALICE'S PETS

50

Tiny Tots of Animaldom in Cute, Cunning Capers

C

FRANKIE MURPHY

Songs and Stories

D

FLETCHER NORTON & MAUD EARL

50

In
Song Sketches
With
Dance Trimmings

E

Joe—BURNS & KISSEN—Murray

Songs and Comicalities

F

BAYONE WHIPPLE & WALTER HUSTON

1.00

Assisted by
H. W. PULFER
In Their Mysterious Comedy Creation
"SPOOKS"
Written and Invented by the Players

G

BOUDINI BROTHERS

Wizards of the Accordion

H

MAY TULLY'S NEW YORK FASHION SHOW

1. Eve Sets the Style.
2. Beau Brummel.
3. Milady Rises.
4. What Milady Wears in the Morning.
5. What Milady Wears in the Afternoon.
6. What Milady Wears in the Evening.
7. Milady Retires.

\$1.00

AL FALK #36.

Men Came to Scoff but They Remained to Praise at the Models Parade

MAJESTIC
 vaudeville of quality
 PHONE LAMAR 1436
 DAILY MATS. 290 - Popular Prices - NIGHTLY 8-20

Vaudeville's costliest production,
"FASHION SHOW OF 1915-16."
 \$1,000,000 in gems and clothes.
 World's Loveliest Models.
 Twenty darlings of the Gods.
SIX OTHER STAR ACTS.
 Souvenirs for Ladies Wednesdays

There were more men in the Majestic audience Monday night than any other night this season. The reason: there were more women to bring them. May Tully's New York Fashion Show attracted a packed house and the audience was a brilliantly arrayed one in keeping with the headline act.

Although it is the last act on the bill, the fashion display sends you away feeling that you have been only to a style show, though you do remember on second thought that there is more than one other good act on the bill.

What man or woman but the press agent dares to estimate the value of the fine feathers in this dazzling offering! One gratifying thing to the audience Monday night was that it satisfied itself that it was giving most applause to the tastiest creations and invariably Mr. Philip Vernon, the style authority who points out the merits of the fashions on parade, calls out that this gown is from some Fort Worth store.

"The Fort Worth stores offer as correct and as late styles as New York does," he says. "That's a fact."

Thus we have expert testimony that Fort Worth is not a provincial city and the audience's taste is vindicated.

15 Models in Act.

There are fifteen models in the act, including Miss Miriam Haines of Jackson's, Fort Worth. The fashions show Milady in every waking hour—even down to the last hour when she appears in lightest marching order.

A queer thing happens. The men whom women brought to the show catch themselves as interested as their wiser companions and leading the applause and exclamations. That's the test of the show as a genuine vaudeville entertainment.

Walter Huston's royal good humor and his repertoire of such songs as "But I Haven't Got the Do-Re-Mi" and such conversation as that about not having any more of a chance "than the bow-legged girl in the town she was raised in" go far toward making good for the mystic-comic sketch, "Spooks," in which he and Miss Bayone Whipple are the leading "humans."

Solo Songs and Gags Best.

Joe Burns and Murray Kissen waked the audience up after the first period of polite indifference. Burns' solo songs and gags are best and funniest, but the two in the encore ballad, "Good-bye, We're Going Home," scored as heavily as any of the comedy work.

Fletcher Norton and Maud Earl have a miniature fashion show of their own and some pleasing dancing featured by a tango fantasy in changes of costumes.

Fancy a woman with mice as pets! All the more remarkable for Lady Alice. Not only that, but she has trained her animals so perfectly that her well-drilled mice, cats, rabbits and dogs all play together in an act full of musical tricks.

Accordeons Big Act.

The Boudini Brothers are seasoned masters of the accordeon and have an act that is very strenuous for a musical demonstration. The way their fingers flutter over the seeming thou-

sands of keys in imitation of military calls, with bugle, fife, drum and all, is a study of nerve and art.

Master Frankie Murphy, boy tenor, was sidetracked on his way to Fort Worth and did not arrive in time for Monday night's show, but will be on the job the rest of the week.

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WILLA HOLT WAKEFIELD.

Making Her First New York Ap-
pearance in Some Time at B. F.
Keith's Palace This Week.

JOSEPHINE DAVIS

IN ROCHESTER

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Majestic Theatre

Fort Worth, Texas, Week of November 1, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

THE MENDELSSOHN FOUR

In

A Miniature Musicale

Ranging from Grand Opera to Popular Songs, Rendered in a Dainty, Original Manner

Personnel:

Bertha Seifert.....	Soprano
Alice Carey.....	Violinist
Fay Marshall.....	Pianist
Herman Steisel.....	Cellist

C

Val—HARRIS & MANION—Jack

In

"Uncle Terry at the Opera"

Scene—In front of the Metropolitan Opera House, New York

Uncle Terry.....	Val Harris
Johnny, His Nephew.....	Jack Manion

D

"KNIGHT AND DAY"

Presented by

JOHN R. GORDON & COMPANY

Cast:

Mr. Day.....	John R. Gordon
Mr. Knight.....	C. H. McKenney
Mrs. Day.....	Miss Lilith Belmont
Mrs. Knight.....	Miss Anne Hamilton

Mrs. Day, formerly Mrs. Knight.

Mrs. Knight, formerly Mrs. Day.

Scene—In a Jersey Bungalow.

E

BELLE BLANCHE

"The Prima Donna Impersonator"

F

James C.—MORTON & MOORE—Frank F.

Late Stars of

"The Tik Tok Man of Oz"

G

BILLY McDERMOTT

The Only Survivor of Coxey's Army

H

First American Tour

BRYAND CHEERBERT'S

Marvelous Manchurians

50

130

100

Majestic Headliners Get 15 Minutes Solid Laugh



HERE'S a clever team at the Majestic this week—a team of sure fire headliners who ring the bell at every shot. They're Morton and Moore, late stars of the "Tik Tok Man of Oz," a recent musical comedy success. Morton and Moore have an act that is nothing more than about fifteen minutes of simon-pure nonsense, but it's nonsense that brings the laughs—not only the laughs but the guffaws. Morton and Moore "knocked them off their seats," as they say in vaudeville, Monday night, which interpreted into polite language, means that they scored a tremendous hit with the audience. They're the best team that has been on the Majestic circuit in a long time and they're artists in their line, for they know how to put heir "stuff" over. Monday night's audience roared while they were on and couldn't get enough of them. Morton is the comedian of the team and his expression alone would be sufficient to carry the act were Moore not able to keep up his end of it on his own merits.

But Morton and Moore are not the whole show by any means, even if they are the headliners and stand out far above any other act on the bill. The bill as a whole averages 100 per cent net. Strange to say, every act is a good one, something that is extremely unusual for any vaudeville bill.

Second Honors to Belle.

Belle Blanche, an attractive little miss, ran next to the headliners in the audience's favor Monday night. She has an act that is difficult to make go with an audience—an act of impersonations. Impersonations are difficult because it very often

happens that the audience has not seen many of the celebrities impersonated and then again they compare the impersonation with their remembrance of the original too critically. Miss Blanche impersonated a number of stage stars that have not appeared in Fort Worth Monday night and some others that haven't been seen in many years, but every one went well. She also has a nice voice and her songs were pleasing.

The Mendelssohn Four, which opens the bill, has an attractive musical act. There are three women and one man in the act. One woman sings, one plays the piano and the third the violin. The man plays the cello. The act is refined and high class, not alone a good opening act, but a good act in any spot on any vaudeville bill.

Novel Sketch Good.

John R. Gordon and Company have an odd little sketch that has many comical situations and is good for many laughs. It is called "Knight and Day" and deals with two men, Knight and Day, who were divorced and in their remarriage exchanged wives. The act is well handled.

Harris and Manion have a good team act, "Uncle Jerry at the Opera," in which they introduce some very good singing.

Billy McDermott, the tramp comedian, is on the bill with his same old act, but in spite of this he manages to get his share of the laughs and applause.

Cheerbert's Manchus close the bill. There are six Chinese acrobats in the act and they do some unusual acrobatic feats, the most striking of which is when two hang by their queues and swing from one side of the stage to the other.

Majestic Theatre

Fort Worth, Texas, Week of November 8, 1915

PROGRAM

MUSICAL PROGRAM

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

Paul—GORDON & RICA—Ame
"In a Cycle of Surprises" 30

C

JULIA CURTIS

Mimicry

D

FRANCES NORDSTROM, WILLIAM PINKHAM & CO.

In the Quaint Comedy, Entitled
"ALL WRONG" 130

By Frances Nordstrom

Author of "Room 44," "Bits of Acting," "Via the Gas Route,"
"In the Dark," "A Step In Time," Etc.

CAST:

Tom Thorne..... William Pinkham
Gale Thorne..... Miss Nordstrom
Scene—The Thorne's Library.

E

The Youthful Prodigies

Master Dave—SCHOOLER & DICKINSON—Louise

"The Boy Paderewski"

and

"The Girl Soprano" 30

In a Miniature Musicale

F

McINTYRE & HEATH

Present

Monday and Tuesday

"WAITING AT THE CHURCH"

CAST:

Venus Love..... James McIntyre
Parson Widemouth..... T. K. Heath
Rufus Ambro Lee..... O. T. Johnstone

Wednesday and Thursday

"THE GEORGIA MINSTRELS"

The Principals..... { James McIntyre
T. K. Heath

Friday and Saturday

"THE MAN FROM MONTANA"

CAST:

Henry..... James McIntyre
Blutch..... T. K. Heath
Dealer..... O. T. Johnstone

G

EMPIRE COMEDY FOUR

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

McIntyre and Heath of Minstrel Fame Head Big Bill at Majestic

In the minstrel world for a third of a century James McIntyre and Thomas K. Heath have been stars. They have entertained hundreds of thousands. They are known throughout the English-speaking world. For years and years they were the principals of high class companies and they began as imitable and irrepressible exponents of negro life and song and laughter away down here in Texas. For years Klaw & Erlanger sent these stars of frolic and fun across the continent. In their time they have appeared in every city and town of any prominence in the United States and Canada. Now they are in vaudeville and presented their skit, "Waiting at the Church," to two wildly hilarious audiences Monday afternoon and night. "Waiting at the Church" is one of the funniest negro dialect and character sketches ever presented to the playgoing public. As Venus Love, James McIntyre portrays an Amazonian negress almost to perfection and as Parson Widemouth, Thomas K. Heath is a whole show in himself. O. T. Johnstone, well known in the minstrel realm, as Rufus Ambro Lee, an unwilling bridegroom, is so excruciatingly grotesque in his make-up and his acting that he arouses the merriment of all the spectators from the rise to the fall of the curtain. McIntyre and Heath are among the very best blackface comedians in the world of mirth today. They were given a splendid reception and are certain to be drawing cards in the houses on the Interstate Amusement circuit.

There is another classy act on this big bill of the week, Master Dave Schooler and Louise Dickinson, billed as the boy Paderewski and "the girl soprano," may not be headliners but they are certainly on the way. They appear in a miniature musicale and the numbers of the boy and the singing and dancing of the girl are features which won the applause of the audience and made these youngsters favorites of the hour.

Joe Jenny and his Empire Comedy Four have been seen here before. They were given a rousing welcome. Jenny and his pals are billed as four of America's funniest singers. In songs and comedy they created uproarious rounds of applause. It was one of the catchy acts of the night and this funny quartette of vaudeville's amusement makers have no cause to complain of the evidences of appreciation manifested by Fort Worth playgoers.

Frances Nordstrom and William Pinkham in a most amusing comedy entitled "All Wrong" demonstrated to the fullest satisfaction of the audience that as players, they are all right. "All

Wrong" is a playlet that is so different that it arouses the enthusiasm of the entertained. It has plenty of ginger, surprising situations, and there is quick action all the time.

Julia Curtis, in many acts of mimicry, gave those before the footlights a series of sensations. She is a mimic and her whistling and imitations of birds and beasts won for her the approval of those who are fond of that variety of stage pabulum.

Paul Gordon and Ame Rica opened the show in a cycle of surprises. Gordon is a bicycle rider who has a line of talk and a line of singing but his real work is done as a performer on wheels, which he manipulates with wonderful dexterity, and the woman is as clever as the man. All in all, Manager Gould is presenting a very superior line of attractions. In the vernacular of the gallery god, "It is a corking good show" and the old minstrel kings, who began in Texas when they were boys as song and dance artists are worthy headliners of a very meritorious offering.

In the boxes and loges were: Mr. and Mrs. D. E. Chipps, Mr. and Mrs. G. R. Clayton, Carl F. Dykemans, Miss Rosa Rounsaville, E. H. Keller Jr., Miss Ivy Winters, W. D. Chisenhall, Mr. and Mrs. R. Vance Muse, Norman Campbell, Mrs. Ida M. Darden, Mr. and Mrs. Alfred Hanney, Miss Margaret Campbell, Miss Bertie Joy Moran, S. O. Lovejoy, George Nicola, Miss Oleomae Allen, Mrs. Allen, Herbert Allen, Simon Boyer, Mr. and Mrs. C. H. Benschl, Mr. and Mrs. J. W. Mitchell, Miss Lola Edwards, Miss Frankie Harris of San Angelo, Felix Jewell, Miss Sophia Bahan, E. A. Luckett and Bradley Andrews.

Majestic Theatre

Fort Worth, Texas, Week of November 15, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

LUIGI ROMA'S TROUPE

Cyclonic Mile-A-Minute Acrobats

C

ADELAIDE BOOTHBY

Whistling, Talking and Singing Comedienne
With

CHAS. EVERDEAN

At the Piano

1.00

D

The Chameleon Comedian

MR. HYMACK

At

"Missitt Junction"

1.00

E

Winsome

GRACE DE MAR

With New Songs and Dainty Gowns

30

F

MRS. GENE HUGHES & CO.

In

"LADY GOSSIP"

A Comedy of Morals

By

Edgar Allan Woolf

CAST:

Mrs. Nellie Breckenridge.....	Mrs. Gene Hughes
George Hastings, in the U. S. Service.....	Russell G. Randall
Jennie Lathrop.....	Addie St. Alva
Muriel Giddings.....	Edna Courtney
Dora Breckenridge.....	Adele C. Potter
Sarah, the Maid.....	Betty Swartz

Scene—Mrs. Breckenridge's Boudoir in her Washington home.
Entire production under supervision of EDGAR ALLAN WOOLF.

1.00

G

TOM E. MURPHY & COMPANY

In

"FIXING FATHER"

A Feast of Fun and Song by George Botsford and Jean Havez

CAST:

The Lover.....	Jack Keller
His Pal.....	Dick Tobin
The Father.....	Bill Williams
The Fixer.....	Tom E. Murphy

H

"THE DEBUTANTES"

Vaudeville's Snappiest Musical Comedy
With a Chorus of Singing and Dancing Beauties
Featuring

Jack—RUSSELL & BAKER—Lotta

50

Musical Comedy Shares Honors With Mrs. Hughes



HE DEBUTANTES," a snappy musical comedy of the condensed variety, shares headline honors at the Majestic this week with Mrs. Gene Hughes.

Mrs. Hughes has been playing "Youth," her present vehicle, for many years. She played the Majestic in it two seasons ago. It is an excellent little comedy sketch, cleverly acted and well worth while. It went well with Monday night's audience, but doubtless half the audience had seen it on its former visit and that accounted for its not going better.

"The Debutantes" is a clean, bright little offering. There are five girls and one mere man in the cast. Its opening is novel. Four of the girls appear before the drop curtain and one by one tell in rhyme the plot of their little offering. The fifth introduces the man and he leads up to the opening of the sketch. The girls have fairly good voices and are attractive. The man—Jack Russell—is of the elongated variety and bears all the earmarks of an old musical comedy dancer. His best offering is the burlesque on grand opera.

Adelaide Boothby, singing comedienne, sings several very catchy songs, whistles a little and scores a big hit with her "Becky at the Movies," wherein she gives a clever impersonation of an excited movie fan, watching her favorite screen hero outwit the villain.

Grace De Mar gets away to a bad start and her first few offerings don't improve, but her last number makes up for the other delinquencies. It is "The Street Car Glide," the song of a shop girl, homeward bound, hanging to the straps and talking to her companion about everybody on the car. It's a good number.

Tom Murphy & Co. have an act they call "Fixing Father." It gets its title from a very flimsy pretext of a plot that indicates nothing of what the act is. It's a quartet, nothing more, but a good quartet. All four have good voices and their numbers are very pleasing.

"Mr. Hymack," front name not given on the program, is billed as

the chameleon comedian in "At Missit Junction." There is no comedy to act, but Hymack does make some chameleon-like changes in costume that keep the audience guessing as to how he does it.

Luigi Roma's troupe of seven acrobats, who open the bill, have a whirlwind act. It has snap and go a-plenty and many of the stunts are new as well as difficult and remarkable.

**This Man Chewed
Tobacco Thirty Years**

Majestic Theatre

Fort Worth, Texas, Week of November 22, 1915

PROGRAM

MUSICAL PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

CHARLES DE SORIA

Presents

THE RADIUM SPECTRE

The First Application of Radium to Amusements

1.00

C

"LITTLE CLEO" GASCOIGNE

Of the Metropolitan Opera Company, New York
Singer of Songs Made Famous By Tetrzzini, Trentini and
Fritzi Scheff

D

A WHIRL OF MIRTH AND MELODY "THE CO-EDS"

With Arthur West, Cecil Renard and Ubert Carltan
And an Array of Feminine Pulchritude

50

E

Chester—SPENCER & WILLIAMS—Lola

"PUTTING IT OVER"

A Comedy Skit With Singing and Dancing Interpolations

F

EVELYN BLANCHARD

Presents

WILMER WALTER

In

"THE LATE VAN CAMP"

A Unique Farce

CAST

Ernest Van Camp.....	Wilmer Walter
Margaret Van Camp, His Wife.....	May Creary
Groom, His Valet.....	William Currier
James Donaldson.....	James Barrett
Scene—Library in Van Camp's House.	

\$1.00

G

AL HERMAN

THE BLACK LAUGH

The Assassin of Grief and Remorse

H

DENMAN THOMPSON'S

FAMOUS OLD HOMESTEAD DOUBLE QUARTETTE

A Vocal Treat

First Tenors.....	} Nick C. Vorge
Second Tenors.....	} Will C. Raymond
Baritones.....	} E. F. Cochran
Basses.....	} Emil Johnson

50

Obscure Act Crowds Into Majestic Headline Place

ANOTHER instance of an obscure act crowding a duly proclaimed and much heralded headliner out of headline honors was registered at the Majestic Monday night.

Al Herman, blackface comedian, turned the trick and the headliner that he crowded entirely out of the headline spot was none other than the musical comedy "The Co-Eds." But he did it and he did it neatly, too. Herman kept the audience either laughing outright or tittering throughout the time he was on the stage and it was really a toss-up most of the time as to who was having the better time, Herman or the audience. He seemingly got as much fun out of the audience as the audience did out of him and whenever the laugh or the hand were not immediately forthcoming Herman would spring something to make the audience ashamed of its tardiness and respond.

Headliner Good, However.

"The Co-Eds," however, was not a bad act by any means. It went fairly well with the audience Monday night, but outside of the work of Arthur West, comedian, Cecile Renard and Ubert Caritan there wasn't much to the offering.

Charles De Sorla presented a novelty in the opening number, billed as "The Radium Spectre." The act consisted of a number of very beautiful poses by a fine looking woman, a

lighting contrivance being worked so as to produce some really remarkable pictures and all strikingly beautiful.

An act on the bill that deserved decidedly better treatment than it received was that of the Old Homestead Double Quartet. The act appeared last on the bill and not more than half the audience stayed to see what sort of an act it was. The members all had good voices and their numbers were very pleasing.

Cleo Gascoigne, singer, appeared in the second spot on the bill. Her offering was fairly well received and would have gone better perhaps if more popular and less classical numbers had been given.

Substitutes Make Good.

Hager and Goodwin appeared as a substitute team for the act of Spencer and Williams and made good. Hager and Goodwin were here last year. They have a piano and song act with a lot of nonsense. They went well with Monday night's audience.

Willmer Walter in "The Late Mr. Van Camp" introduced a novel idea into his farce at any rate. He played the part of a broker, who to get divorce evidence against his wife, feigned death and with the connivance of the undertaker and a faithful butler was enabled to carry out the hoax for five days, his discovery resulting in the vindication of his wife. The sketch was acted fairly well and was well received.

Majestic Theatre

Fort Worth, Texas, Week of November 29, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

HURLEY BANKS WREN

KEYSTONE TRIO

"The Nutty Burglars"

C

BOLGER BROTHERS

Expert Banjoists

D

GEORGE CHOOS

Presents

"LITTLE MISS U. S. A."

A Pretentious Musical Comedy

Libretto by
Fred Rath

Music by
Walter L. Rosenberg
CAST

Lyrics by
Darl MacBoyle

Maizie Meredith, very romantic..... Eleanor Mascotte
Tom Treadwell, very affectionate..... Hudson Freeborn
Wally Nutty, very much so..... Robert Millikin
Lotus Flower..... Flo Cox
Iris..... Maizie King
Milmosa..... Jeanette Ricoby
Zuzu..... Madelyn Gribbon
Cherry Blossom..... "Pinky" Armstrong
Chrysanthemum..... Edith James

SCENE—A Japanese Tea Garden. TIME—Present.

MUSICAL NUMBERS

Opening Number..... Maizie and Chorus
The "Yokahama"..... Tom and Chorus
Ring Tang Ping Tung Koo..... Maizie, Tom and Chorus
When I Was Young..... Nutty and Chorus
A Certain Little Girl I Know..... Maizie, Tom and Chorus
Finale..... Company

Scenery by Lee Lash Studios. Dances by Victor Hyde.
Costumes by H. and F. Pickler and Mrs. E. Rogers.

E

The Somewhat Different Singers

HORACE WRIGHT & RENE DIETRICH

In a Happy Combination of Operatic and Popular Melodies

F

EMMET DEVOY & CO.

In

"HIS WIFE'S MOTHER"

By Emmet Devoy

Characters Players
Bob Hammond..... Mr. Emmet Devoy
Ethel Lauton..... Miss Hazel Harroun
Paul Lauton..... Mr. John F. Carleton
Mrs. Martha Saunters..... Miss Maude Durand
PLACE—Paul Lauton's Home. TIME—Nine P. M., September 20th.

G

KATE ELINORE & SAM WILLIAMS

In Their Original Absurdity
"The Hunter and the Hunteress"

H

FOUR SULTANAS

"An Oriental Betrothal"

Featuring Miss Allen

Mother-in-Law Sketch Is First on Majestic Bill; 'Nut' Dialogue Is Second

HOW THEY FINISH.

First—Emmett Devoy & Co., comedy sketch.

Second—Kate Elinore and Sam Williams, "nut" dialogue.

Third—"Little Miss U. S. A.," musical comedy.

Fourth—Bolger Brothers, banjoists.

Fifth—Four Sultanas, operatic singing.

Sixth—Keystone Trio, slapstick.

GENTEEL comedy in the shape of a domestic life sketch bagged the Majestic audience Monday night. Chief hero: Emmett Devoy; associate hero and heroines: John F. Carleton and Misses Hazel Harroun and Maude Durand.

Devoy is doubly popular in that the sketch is from his own pen and he takes the leading part and handles it in a way that makes him funny, jolly and most likeable with every word he speaks and every smile he smiles.

It is a mother-in-law piece treated in a radically unconventional way. Said relative of the young couple in the act,

played by Carleton and Miss Harroun, is the opposite of the monster she was wont to be in productions designed to make men laugh. Bride and groom scrap. Groomy blames it on her mother; she blames it on his. Devoy, as an old stager who never married, turns up and laughs troubles away.

"Let her boss you!" he shrieks to the angry young groom. "I wish I had a boss like that. A woman is so damn cute when she thinks she's running things!"

Friend Bachelor Wins Her.

Friend bachelor winds up by winning friend mother-in-law and if they don't live gaily ever afterward the audience is the goat.

It was highly complimentary to Emmett Devoy & Co. for them to take the lion's share of applause in genteel comedy, for nearly everything else on the bill is "nut" comedy.

Take, for instance, the opener, styled "The Nutty Burglars," a trio that depends mainly on a crudely counterfeited Charlie Chaplin for its sufferance.

But, let us pass on. Kate Elinore and Sam Williams are "nut" artists, too, but they get away with it. "The Hunter and the Hunteress" is the title of their sketch in which Miss Elinore plays the nondescript. This team has been here before and has a regular trade that whoops in glee with every breath.

Like all abbreviated musical comedies that find their way into vaudeville, "Little Miss U. S. A." grows sluggish toward the end. It has a good looking chorus, though, smartly costumed, and there is tune in the music.

Banjo Number Gets By.

Banjo numbers never fail to get over and the two Bolger Brothers have a spirited program, in which one of the pair takes a whirl at jiggling to the whang of his partner's strings.

Perhaps the reason for the imperial costumes in the operatic singing tournament of the Four Sultanas, two men and two women, would be more obvious if the audience were familiar with the words. The title gives a hint—"An Oriental Betrothal." The singing is fair enough, but its richness would have a greater entertaining efficiency if the program were varied.

Majestic Theatre

Fort Worth, Texas, Week of December 6, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

Thomas and Gertrude

DANCING KENNEDYS

Late Features of Weber & Fields' All-Star Jubilee
In Their Own Creations

C

FLETA BROWN

Prima Donna from Birdland
Who Writes and Sings Her Own "Bird Songs"

HERBERT SPENCER

The Singing Composer
At the Piano

D

JULIE RING & COMPANY

In

John B. Hymer's Oddity

"TWICE A WEEK"

CAST

Mrs. Moreland.....Julie Ring
James Benson.....James Norval
The Sexton.....*Lepton Mable*.....B. J. Murphy
SCENE—Just Outside the Gate. TIME—Present: 5:30 P. M.

E

NORCROSS & HOLDSWORTH

The Two Old Cronies

Col. Samuel Holdsworth, Age 84, Oldest Minstrel Tenor Singer
Jos. M. Norcross, Age 76, Oldest Living Bass Singer
Combined Ages, 160 Years Young

F

GEORGE DAMEREL

In

"TEMPTATION"

A Fantastic Comedy with Music. Book by Will M. Hough.
Music and Lyrics by Wm. B. Friedlander.

CHARACTERS AS THEY APPEAR

The "Temptation" Woman.....Myrtle Vail
The Devil.....*Lepton Mable*.....George Clark
Murray Hill, a Young Club Man.....George Damerel
The Cabby.....Edward Hume

MUSICAL NUMBERS

"My Absinthe Frappe".....George Damerel
How To Tempt The Men.....Myrtle Vail
One, Two, Three, Four, Five.....Edward Hume
Sea Nymph Dance.....Myrtle Vail
Temptation Waltz.....Myrtle Vail and George Damerel

FINALE

Absinthe Girls, Bathing Girls, Society Girls—Evelyn Francis, Eleanor Vera, Ethel Butts, Peggy Young, Maxine Arden, Lillian Johnston.
Prologue.....A Vision of Hades
Scene One.....The Beach at Bar Harbor
Scene Two.....
Production staged by Wm. B. Friedlander. Gowns designed by Mme. McGregor Hull. Entire production under the personal direction of George Damerel.

G

MISS RAY DOOLEY

Supported by

ELMER GRAHAM & GORDON DOOLEY

In a Conglomeration of Variety

H

THREE JAHNS

European Equilibrists

WAR VETERAN COMING HOME WOUNDED FINDS HIS WIFE HAS DIED

Captain Andy B. Capers of Fort Worth, Ordered Back From France to Recuperate, Meets Grief Here.

When his country called, A. B. Capers, familiarly known to the multitude as "Andy" Capers, the hustling young utility man of the Fort Worth Chamber of Commerce, answered with the offer of all he was and all he had and all he could do.

"Andy" Capers went to the first officers' training camp and won his commission as a lieutenant. He kissed his bride good-by and was rushed to France with the first outfits over. He was wounded, suffered shell shock, and was ordered home for rest and recuperation. In the meantime, the honors of heroism in war came, and it was Captain Capers who left France for America early in August to become instructor in an army camp.

Through the hell of fighting and suffering, the long vigils, the fierce encounters, the horrors of the trenches, one vision sustained and soothed—the memory of a little woman far back in Texas, waiting, waiting, waiting. He had received a letter dated July 2 from his wife, and it was cheerful.

When he landed in New York, Captain Capers wired to his wife, whose home was at 104 Wheeler street, to meet him. The messenger boy took the wire out to the house at 104 Wheeler street, but a new family had moved in, and the woman there told the boy that she had heard that "the lady who was there before had become ill a couple of weeks ago and was taken to a hospital."

The hours passed into days. Finally the message reached Mrs. Capers' father, R. C. Pass of Cisco, Texas. Captain Capers at last received a telegram from his wife's father, saying that she had suddenly died, Aug. 3.

Sunday morning a haggard-faced, broken-spirited man got off a train from the east and went up town. His old business associates could hardly recognize him as the old-time, buoyant, smiling friend. A trunkload of war paraphernalia and souvenirs from French battle fields, the promotion that he had won for gallantry, the leave of absence, faded to a meaningless mockery. The honors, the comfort of coming to "blighty," the dreams of home, music, friendship, laughter, love, were like "sweet bells jangled out of tune." For "Andy" Capers had come home with a broken heart—the light of the world, his wife, had gone.

Majestic Theatre

Fort Worth, Texas, Week of December 13, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

ALBERT & IRVING

In
"An Impromptu Dance Novelty"

C

MARTINI & MAXIMILIAN

Introducing Original Burlesque Illusions

D

WINONA WINTER

A Musical Comedy and Vaudeville Favorite
Introducing Her Latest Song Successes

E

H. BART McHUGH
Presents

1.00

"THE CABARET GIRL"

A Tuneful Glance into the Shop Window of Dame Fashion
With a Company of Sixteen, Including

LIAN LA TORGERE & ARTHUR GEARY

Book by Thos. J. Gray.

Melodies by Chas. Shisler.

CAST OF CHARACTERS

Prince Algonquin, traveling incognito as Will Hartley.....	Arthur Geary
Prof. Fritz Abble.....	Harry Anger
Fred Rhoades, the Chauffeur.....	Clarence Marks
Freda, the Gypsy Violinist.....	Jura Nilov
Millie, Waitress at the Dew Drop Inn.....	Ida Wiedemer
Lillie.....	Ida Wiedemer
Rosie.....	Flo Armstrong
Tillie.....	Vivian Du Bois
Posy.....	Jane King
Molly.....	May King
Polly.....	Eleanor Carey
Jack.....	William Starr
Mack.....	Frank Morgan
Tim.....	Elmer Smith
Jim.....	William Rankin
Pauline, the Cabaret Girl.....	Lian La Torgere

MUSICAL NUMBERS

Frank Black, Director

Opening—"Our Cabaret".....	Entire Company
"I Dropped Them All For You".....	Arthur Geary and Girls
Violin Solo.....	Jura Nilov
"Any Old Port In A Storm".....	Clarence Marks
"Triumph of Love".....	Arthur Geary and Lian La Torgere
"Experiences".....	Harry Anger
"Drink to the God of Love".....	Entire Company
Clarence Marks, Business Representative.	

F

NED MONROE & KELLER MACK

Real Comedians

30

G

THE SIX WATER LILIES

A Myriad of Beautiful, Dazzling Mermaids
Beautifully Formed Girls in a Daring Diving and Swimming
Exhibition

1.00

'Cabaret Girl' Is Joyous Surprise at Majestic; Comedy Act Also a Winner; Water Lilies Get Honorable Mention

THERE'S many a pretentious musical comedy at large that confiscates more of the public's time and money than "The Cabaret Girl," a pocket edition production that surprised the first-nighters at the Majestic Monday night.

"The Cabaret Girl" is for light-hearted people with a sense of humor, an ear for harmony and an eye for beauty—both in women and clothes. There is nothing cheap about the show but the name, and maybe that's because of prejudice born of abuse.

Lian La Torgere is a good impersonator in the title role, but the character that found most favor with the audience Monday night was "Prof. Fritz Able," well served up by Harry Anger. He is a comedian de luxe and he is surrounded by a flock of pretty girls that lend finish to the whole parade. Arthur Geary as Prince Algonquin, the hero, makes use of a good voice, as does Clarence Marks, who, with a minor part, is most entertaining when he goes exploring with his voice "down in the engine room."

Miss Jura Nilov could stand the audience's examination as to her violinizing without showing herself, but she is a study in animation and youthful beauty that doubles her influence.

Comedy Act Is Riot.

For their time in sight, Ned Monroe and Keller Mack, inadequately described as "real comedians," tapped about as much hilarious applause as they could well do without letting the audience use up all the minutes appropriated for them. They are fools from way back and they are high-power fools who can make grouches and glooms laugh. They ought to get their stuff copyrighted before it comes sailing back this way with less able nut-masters.

A half-dozen muscular young women without much to hide their muscles had no difficulty holding the audience to the final curtain with their high and fancy diving into a big pool backed up by mirrors. These "Six Water Lilies" hold records for diving and swimming in contests of skill, and they most assuredly hold the Majestic record in Fort Worth for entertaining. If the water was as chilly as the audience imagined Monday night, more's the glory for the lilies.

The Other Acts.

Martini & Maximilian in burlesque illusions alternate with real skill and real comedy. The last encore Monday night brought what seemed a carload of newspapers down on the clown member of the team, and it seemed to the audience like something had broken loose that hadn't been counted on.

Miss Winona Winter wasn't a sensation in her singing, but she finally won her audience with an old-fashioned impersonation of a ventriloquist, particularly in yodling. Her other impersonations, including a Swedish servant girl and Harry Lauder, were good.

Albert & Irving opened the show with a dancing novelty, offering a stock of goods that ran from the quaintest to the most difficult steps.

Cabaret Girls and High Divers Features of the Majestic Bill

Dancing novelties appear to be all the go. Last week Manager Gould had the Dancing Kennedys first on the bill. They are whirlwind dancers and took the town by storm. This week Albert and Irving, in what they call an impromptu dancing novelty, start the ball in motion.

Albert and Irving are vocalists, but as warblers they do not shine. When it comes to dancing they are wonders. They are fancy steppers and are experts in their line. They dance to all kinds of music and gave splendid satisfaction to large audiences on opening day.

Martini and Maximilian are burlesquers. Martini does the talking and Maximilian the funny work. He is a pantomimic actor and his get-up is most grotesque. These entertainers introduce what they are pleased to designate as "original burlesque illusions." They are original, their like has never been seen on the Majestic boards before, and their illusions certainly win for them the applause of those who like that sort of thing. They are just what they advertise themselves to be, "burlesquers of illusions," and they get by with it.

Then comes the little cheer-up girl, Winona Winters. Winona calls herself a "musical comedy and vaudeville favorite," and she introduces her latest song successes and imitations of noted actors, including the Scotch comedian, Harry Lauder. The last half of her act is devoted to ventriloquism, and as a ventriloquist she is exceedingly clever.

Ned Monroe and Mack Keller are comedy boys who are well known on the big-time circuit. They have a rattling line of talk and many comedy surprises which they put over very gracefully. A poker game stunt is one of their best. They became popular favorites and if applause counts, they are certain to be drawing cards of the week.

"The Cabaret Girl" is the headliner. It is presented by H. Bart McHugh, and is "a tuneful glance through the show window of Dame Fashion," with a company of sixteen, including Lian La-Torgere and Arthur Geary. The book is by Thomas I. Gray, with melodies by Charles Shisler.

"The Cabaret Girl" is beautifully staged and the costumes of the show girls are gorgeous as well as very fetching.

Arthur Geary, Harry Anger, etc.

this act. There is a female impersonator who is not as good looking as Julian Eltinge, perhaps not as musical, but one of the best appearing on the Interstate circuit for a long time.

Harry Anger furnished the comedy and the little violinist the melody. This is a well-dressed act. The girls are attractive and the singing above the average. "The Cabaret Girl" caught on early. Manager Gould considers this one of the best acts sent South during the season of 1915-16.

There is another novelty act that is away out of the ordinary. This is a daring diving and swimming exhibition given by six girls. They close the show and the act is one of the best of its kind in the world of vaudeville. There was no rush on the part of the spectators before the exhibition was over. They remained in their seats, which is an indication that these divers and swimmers are sufficiently holding to keep play-goers seated until the fall of the curtain.

Three have marvelous records as high divers and long distance swimmers and the exhibition alone is worth the price of admission. They are billed as "The Six Water Lilies." This may be an exaggeration on the part of the publicity manager, but their diving and swimming feats are extraordinary and the applause at times was deafening.

There will be swimming contests during the week, open to men, women and boys. Prizes are offered to the winners, the audience to be the judge.

Karl Hoblitzelle, president of the Interstate Amusement company, and A. A. Chouteau Jr., treasurer and general manager, spent Monday in Fort Worth.

Majestic Theatre

Fort Worth, Texas, Week of December 20, 1915

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

Miss Jennie M. Laughlin
The Spectacular Singing Novelty

"THE GIRL IN THE MOON" 100

Vaudeville's Most Pretentious Offering

C

NICHOLS SISTERS

Kentucky Belles

D

The Famous International Clown

BERT MELROSE

Featuring His Original Melrose Fall 50

E

ARTHUR O. MAY & SUNNY KILDUFF

"A LIMB OF THE LAW" 50

Constable Lem Hubbard, a Limb of the Law..... Arthur O. May
Mehitable Parsons, the Village Gossip..... Sunny Kilduff
Concluding with an Original Terpsichorean Effort, "The Ruben Glide."
Musical numbers especially written for this act by
Lew Sully and Wm. Friedlander.

F

A Brilliant Combination of Youth, Beauty and Talent

SIXTEEN NAVASSAR GIRLS

Enrolling an Unparalleled Array of Star Soloists

Miss Augusta Dial, Directress
In a Symphonic Musical Novelty 100

G

That Musical Comedy Pair

JOHNNY DOOLEY & YVETTE RUGEL

Blending Comedy and Song 100

H

European Animal Novelty

"A NIGHT IN A MONKEY MUSIC HALL"

Presented by Maud Rochez 100

1. Overture—"Monkeyland"..... Simian Music Hall Orchestra
Sig. Monkanari, Conductor
2. Mons. Sandomonk..... Champion Weight Lifter of Africa
3. Monkavell..... Jungle's Greatest Juggler
4. Musical Darwin..... Presenting His Original Harmonies
5. Aerial Braggo..... Of the Celebrated Braggo Family
The World's Greatest Trapezeists

Concluding with the Comedy Uproar, Mr. Johan Drewmonk,
in his latest success, "THE NIGHTCAP"

Note:—During the intermission the orchestra, under the direction of
Sig. Monkanari, will render the latest medley.

Real Music Featured on Vaudeville Bill; Audience Proves Its Appreciation

MAJESTIC BEST BETS.

Sixteen Navassar Girls, high-class music act.

Johnny Dooley and Yvette Rugel, comedy team, good.

Bert Melrose, acrobatic comedian, could topline a bill as either.

Whether a vaudeville audience appreciates good music was proven to the complete satisfaction of the most doubting at the Majestic Monday night. The Majestic headline act this week is a musical act. It's not the kind of a musical act vaudeville patrons have been seeing. It hasn't any of the rattle-de-thrat music, the short-skirted chorus girls of the vintage of '64, who can't sing, or the slapstick comedian. It's a high-class act; a woman symphony orchestra. There are sixteen women in the act. Each is a first-class musician. They are good looking and they dress well, not stagey. They present just such an appearance as one would find at a reception in the best of society. Their selections are not all "highbrow." They play popular as well as classical music and everything they play they play well. The result was that Monday night's audience applauded their classical numbers just as much as they did their popular numbers and when the act closed after

more encores than usual the audience was so insistent that the stage manager had to send the next act out to still it. Their playing of "The Anvil Chorus" brought the biggest hand of the evening.

Close Second for Applause.

But the Navassar Girls have a close second for applause honors in a typically vaudeville act, Johnny Dooley and Yvette Rugel. Whether Johnny is related to little Ray Dooley, who appeared here a few weeks ago with her trio; is not known, but he looks enough like one of the men of the trio to be his brother. Dooley is almost the whole act. He's an eccentric comedian, who is clever enough to put his nonsense over without apparent effort. He does some comical falls, springs a few new jokes and draws a laugh with every stunt. Miss Rugel is a comely little miss with a good voice. Their Scotch songs went unusually well.

Another Comedian Good.

Bert Melrose is another who draws most of his laughs from his falls. He's an acrobatic comedian with a look so silly and hopeless that to look at him is to laugh. He does some acrobatic feats also that are out of the ordinary. He drew a big hand with all his stunts and a big encore at the close.

Other acts on the bill are: The Nichols Sisters, who appear as dusky hued belles, and offer a good line of patter; "The Girls in the Moon," a novelty which opens the show; Arthur O. May and Sunny Kilduff in a rube act, and an animal act, "In a Monkey Music Hall."



THE LATE ANNA SUNSHINE DONALDSON (SUNNY KILDUFF), who died in Chicago, Feb. 22, 1916, aged twenty-seven years.



The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of December 27, 1915

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

CAMILLE TRIO

The Original Comedy Bar Act

50

C

THREE NATALIE SISTERS

Beauty and Melody

- | | | |
|------------------------------------|-------|-------------|
| (a)—Kuywiak (Wienweski) | ..... | Trio |
| (b)—Concerto in D Major (Paganini) | ..... | Violin Solo |
| (c)—Fantasy (Ascher) | ..... | Piano Solo |
| (d)—Araby (Berlin) | ..... | Trio |

D

BRITT WOOD

The Juvenile Jester

E

GLADYS CLARK

AND

HENRY BERGMAN

In

"THE SOCIETY BUDS"

Books and Lyric by Wm. Le Baron. Music by Robert Hood Bowers.
Produced by Frank Smithson.

CAST

Johnny Moore, Chauffeur to Bernon E. Tassle	.....	MR. HENRY BERGMAN
Mary O'Neil, Maid to Mrs. Bernon Tassle	.....	MISS GLADYS CLARK
Algernon Briggs, Tall Butler	.....	Mr. Jack Claire
Montague Nelson, Short Butler	.....	Mr. Vincent Erne

THIS YEAR'S CROP OF SOCIETY BUDS, OR DEBUTANTES

Gladys Astoria	.....	Miss May Waldron
May Van Belmont	.....	Miss Louise Mersereau
Edith Stuyvesant Fisher	.....	Miss Louise Fisher
Marion Biddlerox	.....	Miss Louise Clark
Francis Potter Palmer	.....	Miss Mable Baker
Alice Vander Phipps	.....	Miss Janet Bennett
Gwendolyn Gardner	.....	Miss Ellis Murray
Eleanor Steers	.....	Miss Opal Essent

PLACE—Drawing Room of Tassle Home, New York City.

TIME—The Present—Evening.

Orchestra under the personal direction of

MR. ERNEST GROONEY

MUSICAL NUMBERS

- | | | |
|----------------------------------|-------|---------------------------------|
| 1—"We Are the Buds" | ..... | Society Buds, Montague and Algy |
| 2—"Furnishing Up A Home For You" | ..... | Johnny and Mary |
| 3—"The Chained Ankle Glide" | ..... | Johnny and Society Buds |
| 4—"Society Buds' Day" | ..... | Mary and Society Buds |
| 5—"Old Kentucky Home" | ..... | Johnny and Mary |
| 6—Finale | ..... | Entire Company |

NOTE—Clark and Bergman's Duets by Mr. Irving Berlin.

EXECUTIVE STAFF

Business Manager	.....	Mr. Fred C. Turner
Musical Director	.....	Mr. Ernest Grooney
Wardrobe Mistress	.....	Mrs. Grace Warren
Stage Carpenter	.....	Mr. F. Turner

F

The Man You All Know

JAMES B. DONOVAN

The King of Ireland

and

MISS MARIE LEE

In Their Original Comedy

"DOING WELL, THANK YOU"

50

G

LONG TACK SAM AND HIS COMPANY OF WONDER WORKERS

- | | |
|--|--|
| 1st—Chinese Symbol Juggling. | |
| 2nd—Long Tack Sam Magic. | |
| 3rd—Water Spinning. | |
| 4th—War Spears. | |
| 5th—Bow Juggling. | |
| 6th—Long Tack Sam Contortion. | |
| 7th—Long Tack Sam in Comedy. | |
| 8th—Long Tack Sam Jumping Through Frame of Sharp Knives. | |
| 9th—Hair Gymnastics. | |
| 10th—Plate Spinning to Long Tack Sam. | |
| 11th—Slide for Life. | |

1.00

Musical Comedy Tops Majestic Bill; Savoy's New Offering Is Pleasing

A musical comedy of the condensed variety, but not the kind that heretofore has been designated as tabloid, tops this week's bill at the Majestic. It's Lasky's "Society Buds" and like most of the other offerings that bear that producer's name—and they range from vaudeville comedies to motion pictures—it's refined and high class. Of course, being a musical comedy there isn't any plot to it, just a few girls, a couple of comedians, a leading woman and a dancer. Henry Bergman and Gladys Clark have the principal parts and do well. Miss Clark is attractive and has a fairly good voice. Bergman is a good dancer and puts life into his work. But most of the fun is furnished by the two butlers, Jack Claire as the tall one, and Vincent Erne as the short one. There are six attractive musical numbers.

Britt Wood, the boy entertainer,

probably deserves second place in ranking the acts. Britt appears as a green country lad. He plays the banjo and has a way of thumping out a sound or two that was good for a laugh with every tump Monday night. But it is on the ordinary old French harp that Britt does his best work. He gets more music out of this homely old instrument than one would imagine possible and does it in such a way as to draw comedy with the music.

Long Tack Sam and his company of Chinese wonder workers have an act that is very similar to that of Chin Ling Foo, who appeared here three seasons ago with the Gertude Hoffman vaudeville revue. His act ranges from acrobatics to magic. It takes in all of the old tricks of the Chinese magicians and introduces a few new ones as well. Long Tack Sam does most of the work himself and also is something of a comedian and displays his ability to speak several languages and imitate the stage type of Englishman. One of the children in the act, a girl who appears not more than 4 or 5 years old, sings Tipperary in a voice as free of foreign accent as any American child's.

The Three Natalie Sisters are a trio of comely musicians. One plays the piano, another the violin and the third the cello. Their selections for the most

part are of the classical order, but met with a hearty hand.

James B. Donovan is the old type of monologist. He appears with Marie Lee in a little skit that they call "Doing Very Well, Thank You." Donovan springs a lot of jokes and puns, many ancient and a few new, but puts them over in good style.

The Camille Trio, which opens the bill, appear in an acrobatic act of the knockabout order. It went well.

FRIDAY MORNING, DECEMBER 24, 1915.

Voice of Man Who First Sang "Silver Threads" Is Stilled

"Darling, I am growing old;
Silver threads among the gold
Shine upon my brow today,
Life is ebbing fast away."

Ever hear the song? Perhaps you remember how Reese Prosser used always to give it as an encore every time he came to Fort Worth. And, if you'll confess to the years, you remember hearing Maggie Mitchell sing it long, long ago.

The man who first sang "Silver Threads Among the Gold" closed his stage career in Dallas the other night with his favorite song. His voice was feeble and there was a quaver in the notes that no stage pathos could have produced. For the singer, Colonel Samuel Holdsworth, was indeed growing old. He was 84 and the end was near. It came in a Dallas hospital Thurs-

day, where Colonel Holdsworth was taken from the Majestic theater, suffering from pneumonia.

Colonel Holdsworth's real name was Samuel B. Hallet. He started as a singer in grand opera and was the oldest minstrel on the stage. With his partner, Joseph M. Norcross, aged 74, he appeared at the Majestic in Fort Worth before his engagement in Dallas. It was their last appearance together.

The Elks will conduct Colonel Holdsworth's funeral. Though he died among strangers, he will have an honored burial, for he was one of the two surviving founders of the Benevolent and Protective Order of Elks.

Norcross, in Houston, Thursday, was told of his aged companion's death.

"It will be hard to sing alone," he said, and wept.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of January 3, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

QUEENIE DUNEDIN

"The Variety Girl"

A Capsule Edition of a Whole Show

C

Jack Phil Bernie

WEBER, DOLAN & FRAZER

Offering a Brilliant Blend of Wit, Jollity and Melody
"Full of Pep"

D

JAMES C. LANE & COMPANY

In a Farce

"FIXING THE FURNACE"

CAST

Jerry McGuinnis..... James C. Lane
Mike, his Helper..... Ben Lodge
Mrs. Brewster..... Miss Dorothy Davis

SCENE—Cellar of Mrs. Brewster's Home. TIME—10:00 A. M.
TEMPERATURE—20 Degrees Below Zero.

E

The Indian Orator and Singer

THE CHIEF CAUPOLICAN

In Song and Speech

F

THE METROPOLITAN DANCING GIRLS

A Group of Favorite Dancers

(From the Ballet of the Metropolitan Opera House)

And

GEORGE AND MAY LE FEVRE

Principal Dancers of International Fame

In the Following Program:

1—Hungarian Dance (Brahms)..... Metropolitan Girls
2—Fantasie (Remick)..... George Le Fevre
3—Gypsy Tarantella (Lomas)..... Metropolitan Girls
4—Cake Walk (Potpourri)..... George and May Le Fevre
5—Moment Musical (Schubert)..... Metropolitan Girls
6—Bacchanale (Saint Saens)..... Ensemble

G

FOSTER BALL & FORD WEST

In an Eighteen Minute Character Study

"Since the Days of '61"

H

PIPIFAX & PANLO

Humpsti—Bumpsti

An Act of Unparalleled Eccentricity

Majestic Headliner Third in Applause; Comedy at Savoy Pleases Big Crowd

The Majestic has a headline act this week that is 100 per cent class. Yet, judged by the applause of the audience, two other acts of far less relative importance were much more appreciated.

The headline act is the Metropolitan Dancing Girls, a sextet from the Metropolitan's ballet. The dances offered are classical and beautiful, the program being not far varied from that offered by Pavlova and her company here several seasons ago. One criticism of the act that was quite general though, was that it was too short. Fifteen minutes for a big dancing act with six numbers hardly seems enough and the audience doubtless would have appreciated more dancing by George and May Le Fevre, the principal dancers, who are exceptionally good.

Indian Act Surprise.

The two acts which went so well with the house though were the Chief Caupolican, the Indian singer, and Foster Ball and Ford West in "Since the Days of '61." The Chief Caupolican is an interesting character and an exceptionally good singer. When he appeared on the stage togged out in native costume, with feather headdress and blanket the audience steeled itself to punishment. It expected to hear a few Indian grunts that in native tongue might mean a lot but nothing to any other, or a talk on Indian customs in broken English. Instead, it heard a man with a fine, robust voice break into "Araby" and sing it in as clear English as any American would. Then Chief Caupolican takes an American lullaby and translates it into his native language to show the beautiful effect that comes from the soft sounding Indian tongue. He tells a few stories and ends his act with "The Palms" in French, a song that gives his powerful voice wide range. Chief Caupolican is a native of Chile but he was educated in France. He speaks English, French, German and Spanish equally well.

Home Boys Go Big.

Foster Ball and Ford West, of course, were expected to go big. They have been here before, several times, and always have gone big. Then again they're home boys. Ball's home is in Dallas and West has relatives here where he once made his home. Ball, it is said, did his first vaudeville act at a Fort Worth house ten years ago. But their being home boys isn't responsible for their act going big. It goes big on its merit. Ball takes the part of an old soldier, a Union vet, on his way home from the reunion, and West plays the "straight" part, that of the park policeman who encounters the old man asleep on a bench. The act hasn't been changed much since its first appearance here but it went just as big with Monday night's audience as if it had been its first appearance here.

Queenie Dunedin, "the variety girl," who opens the bill, does a combination of wire walking and trick bicycle riding, doing both equally well. She pulls a few gags while on the wire, some of which are good, but the ma-

jority of which do her act no good.

Weber, Dolan and Frazer are three youngsters with a piano and song act that has lots of life to it. One member of the trio has a very catchy song that he puts over in good style.

Pipifax and Paulo in the closing act offered a series of comical falls that brought many laughs and held the audience. That's all that need be said about a closing act. Holding the audience is enough of a compliment.

AT THE MAJESTIC.

A Wonderful Indian.

Chief Caupolican, at the Majestic theater this week, represents the Indian perhaps better than any other red man in public life today. He no longer merely is a vaudeville artist, though he contributes his goodly measure of luster to the life of the stage. By his intelligence, his charm of personality, his power as an orator, he has placed himself before his public as a representative of one of the leading powers of South America. He is a citizen of Chile. As a vaudeville singer, Caupolican is unique. His voice has the vibrant tone and the mellow sweetness of his own southern woods, and his repertoire of selections ranges from the great operatic arias to the latest syncopated songs. Some of the light popular numbers he translates into his own Indian language. Caupolican is an Indian prince. His father was the great Prince Caupolican of the Araucano In-

dian tribe of Chile. His mother is a French woman. Reared in Paris from infancy, Caupolican has been made into an entirely polished and approachable gentleman by his many years of education in the world of the "pale face." Caupolican is a linguist, as well as a singer. He has mastered English, German, French, Italian and several of the Indian dialects. This week's headliners are the Metropolitan Dancing Girls, who offer a miniature ballet. With them are George and May Le Fevre, themselves dancers of international note. The dancing girls are a sextet of the most proficient members of the Metropolitan opera house ballet of New York, among the world's greatest dancing ensembles. Other acts are Foster Ball and Ford West, in "Since the Days of '61"; Weber, Dolan and Frazer, offering live wire song hits; Pipifax and Paulo, pantomimists and eccentric comedy acrobats, and Queenie Dunedin, "the variety girl."

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of January 10, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

BROWN & McCORMACK

In

Pantomimic and Acrobatic Dancing

C

MARTY BROOKS

Presents

"SIX PEACHES AND A PAIR"

With O'Neill & Dixon

And Six Choice Pickings from the Beauty Orchard

By James Horan

Myrtle.....	Bessie O'Neill
Daisy.....	Jessie Reynolds
Violet.....	Evelyn Downer
Pansy.....	Juliet Dunbar
Rose.....	Ruth Howard
Lillie.....	Lillian Collins
Jack.....	Bob O'Neill
Lou.....	Cliff Dixon

D

4—MELODIOUS CHAPS—4

Elbert E. Curtis, Joe Armstrong, Stanley W. Rhoades, Richard Curtis
A Somewhat Different Quartette

The Only Act in Vaudeville Using a Double Arrangement of Victor Herbert's "Badinage"

E

Known All Over the Universe as the "Elusive American"

HOUDINI

The Justly World-Famous Self-Liberator!

Presenting the Greatest Performance of His Strenuous Career
Liberating Himself After Being Locked in a

CHINESE WATER TORTURE CELL

(Houdini's own invention)—whilst standing on his head, his ankles
clamped and locked in the center of the massive cover.

ONE THOUSAND DOLLARS REWARD

to anyone proving that it is possible to obtain air in the upside-down
position in which he releases himself from the Water Filled Torture Cell.

Also Introducing the Masterpiece of the Yogies

THE EAST INDIAN NEEDLE TRICK

N. B.—Houdini is open to accept any rational challenge, but stipulates,
if accepted, twenty-four hours notice must be given, so that any special
test can be properly advertised.

F

DOROTHY BRENNER

Assisted by

EDDIE ALLEN

In

"THE CANDY BOOTH"

A Musical Sweet Meat in One Pound

By Edgar Allan Woolf

CAST:

Dorothy.....	} Dorothy Brenner
Muriel, Her Little Sister.....	
Bunnie.....	Eddie Allen

SCENE—The Candy Booth at a Fair.

G

MORIN SISTERS

In a Variety of Dances

Houdini's Art a Trick

In Majestic Headliner

But It's Awe-Inspiring

SINCE this sophisticated generation doesn't believe in fairy tales, witches, black magic and the like, Houdini fesses up that it is nothing but a trick by which he frees himself from his heralded "Chinese water torture cell."

Houdini, the originator of many mysterious tricks of this brand, made his debut in Texas at the Majestic Monday. In tuning his audience up to the proper degree of awe Monday night, he introduced the East Indian needle trick. This was the third time the trick has been seen in Fort Worth this season, but Houdini claims to be its inventor. He varied the program of the former two needle swallows by surrounding himself with half a dozen men from the audience to watch at close range while he sprinkled his tongue with the steel points, chewed up several yards of silk thread and then drew forth the needles threaded.

The classic of the act, of course, was the water torture cell trick, with the audience's committee still on the job. Give Houdini credit for an impressive setting. One of his attendants stood hard-by with a lifted ax, ready to smash the glass front of the watertight torture cell in case something

went wrong. The self-liberator's feet were pilloried in a stout wooden frame, which was padlocked and he was let into the water head first. Then more locks were fastened and a portable canopy was moved over to conceal the liberation. In a minute and thirty seconds, the dripping Houdini stepped forth.

In "The Candy Booth," Dorothy Brenner made a good child imitator, suggesting the work of the popular Fanny Usher, although the skit is entirely different from any in which Miss Usher ever has been seen here. Miss Brenner is assisted by Eddie Allen. Their songs are bright and their dialogue keen.

To anyone who believes that all the stunts in dancing have been done, Brown and McCormack are a revelation. These young men open the show with an acrobatic dancing turn in pantomime.

There is speed and style a-plenty in the musical tidbit doing business under the name of "Six Peaches and a Pair." O'Neill and Dixon, men, are the pair, while the peaches are all the word implies in its Twentieth century sense.

The double piano arrangement in the offering of the "Four Melodious Chaps" is as much a mathematical pleasure as it is musical, and the alternate vocal and violin numbers add to it happily. The "chaps" are Albert E. Curtis, Joe Armstrong, Stanley W. Rhoades and Richard Curtis.

The two Morin Sisters danced off with a big slice of Monday night's applause. They flash in and out in various pretty costumes, but the hit of the act was the Sis Hopkins dance by one of the sisters, with costume and facial contortions to match.

Houdini, Mystifier, to Hang From Scaffold on Star-Telegram Building

Houdini, genius of escape, must hang.

The time is 12:30 p. m. Thursday. The place is the intersection of Monroe, Throckmorton and Eighth streets.

From a scaffold swung from the top of The Star-Telegram building, "The Elusive American," who is the headliner of the vaudeville bill at the Majestic theater this week, will be executed in full view of all who care to see.

The cause is Houdini's derision of the ability of mankind to devise any manner of fetter that will hold him.

To the world, Houdini has thrown down the gauntlet. To date he is unbeaten.

Thursday, Houdini will undergo what he reluctantly admits to be the severest test of his powers of self-liberation that he has accepted.

The challenge is given by the city detective department. In the presence of a crowd that is expected to throng the three streets that converge at The Star-Telegram building for blocks in every direction, they will place the arch-mystifier in a straightjacket of the latest pattern and most approved make.

Then a rope will be passed around Houdini's ankles and made fast. And he will be hoisted aloft until he swings in the open, three stories—fifty feet—above the pavement and the crowds below. His head will swing downward.

And swinging thus, in the most uncomfortable and unnatural position in which it is possible to place the human body, it will be up to Houdini to liberate himself.

Come to The Star-Telegram building Thursday and watch developments. The detectives are confident of their ability to baffle Houdini in the test they have prescribed. Houdini says he will liberate himself in less than five minutes. He doesn't guarantee to be free in that time, but he says he thinks he can gain his liberty in that period.

All over the world Houdini has baffled the police. To him locks, bars, prison cells and every other invention for confinement is a joke, he declares.

This is Houdini's first appearance in Texas.

Will Texas prove his Waterloo? Drop around and see.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of January 17, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

First Appearance in America

THE ORPINGTON TRIO

Phenomenal Acrobats—Originators of the Human Flag

C

BESSIE BROWNING

Just a Girl with Individuality

D

HARRY BERESFORD & COMPANY

Direction of Joseph Hart

In

"TWENTY ODD YEARS"

By Tom Barry

CAST:

Billy..... Frederick Howard
Mary..... Isabel Mendosa
Ellison..... Harry Whall
"Nunky"..... Mr. Beresford

SCENE—A Little Cottage at the Foot of a Hill.

TIME—Today at Twilight

Stage Manager..... *Carpenter* *Booth* *#4* Mr. Whall

E

WILLIE WESTON

America's Foremost Singer of Character Songs

F

"THE RED HEADS"

With

JAMES B. CARSON

CAST:

Jacob Kaufman, Proprietor of the Kaufman Cloak & Suit Co.,
New York..... James B. Carson
Ted Morgan, Buyer for the San Francisco Firm of Marshall
Taylor & Co..... Milton Francis
Ruth Crane, a Runaway Heiress from San Francisco..... Eleanor Sutter
Lucille Frances, Jacob's Head Designer and Creator of Gowns
Shirley Burns, a Lady Sleuth from San Francisco..... Helen DuBois
1—Chorus Girl..... Vivian Allen
2—Lispng Girl..... Florence Harden
3—Suffragette Girl..... Irene Enright
4—Giggling Girl..... Beth Hardy
5—Bashful Girl..... Alice Hoyt
6—Sad Girl..... Adelaide Folger
7—Show Girl..... Phyllis King
8—Flirt..... Gladys Royall
..... Mabel Sparks

Later Models in Kaufman's Establishment.

SCENE—The Show Rooms of the Kaufman Cloak & Suit Co.,
New York City.

MUSICAL NUMBERS.

Orchestra conducted by Marie Mosier.

1—"Dat's a Business"..... Jacob and Girls
2—Duet—"I Just Came In To Say Hello" (By Leo Edwards)..... Ted and Ruth
3—"I Like Everything About You But The Boy" (By Leo Edwards).....
4—"The Female Detective"..... Ted, Ruth and Models
5—"My Latest Creations"..... Jacob, Ted, Lucille and Shirley
6—(a) Fox Trot..... Jacob, Ted, Lucille, Ruth and Models
 (b) Hesitation..... Alice Hoyt
 (c) Cakewalk..... Mabel Sparks
7—(a) "What An Awful Disgrace" }..... Phyllis King
 (b) "Who Is Ruth Crane?" }.....
 Finale—Company

Executive Staff for "THE RED HEADS."

James B. Carson..... *Brooklyn* Manager and Stage Director
Marie Mosier..... Musical Directress
Miss Lillian Barkhau..... Wardrobe Mistress
Frank Liagre..... *Carpenter* *#4* Master Mechanic
Creations and Finale Gowns by Harry Collins, N. Y. Opening Gowns
by Crown Embroidery & Dress Company, N. Y. Millinery by Mrs. A.
Newlander, N. Y. Gentlemen's Clothes by Dugo & Branigan, N. Y.

G

SANTO SANTUCCI & COMPANY

Musical Wizards

S. Santucci..... *50.* Accordion
M. Abbotti..... Violinist
L. Parisi..... Harpist

(Note:—Santo Santucci & Company have played by Royal Command
before the Court of Italy on three occasions.)

Clever Monologist Shares Honors With Carson's Red Heads

LAST season when clever James B. Carson and his entertaining musical act "The Red Heads" played the Majestic they had things their own way—that is, they were about the whole bill.

They're back at the Majestic this week again as the headliners, but they're not the whole bill by any means. They divide the headline honors and with a single, too.

Willie Weston, singer, monologist, comedian, is the lad who makes the musical act share the honors with him.

And the more credit to Weston, because "The Red Heads" haven't gone back. Carson, who always was about the biggest part of "The Red Heads" act, is playing his old role of Jacob Kaufman of the Jacob Kaufman Suit and Cloak Company. The same tall female is playing the part of the designer and every one of the "my latest creations" shown is new. The act is all dressed up from start to finish and as new as the day it was put on the road. There have been many changes in the chorus, though, and there is a new Ruth Crane and a new Ted Morgan "from San Francitsky," who by the way aren't as good as the Ruth Crane and Ted Morgan of the old company. Otherwise, the act is up to its old standard in every way.

Weston, by the way, is one of the cleverest monologists that has appeared on the Majestic stage in some time. His patter is all new and he puts it over in a clever manner. His act kept the audience laughing throughout Monday night and was good for three encores and at its close he "sold" the audience on a good one. As he doubtless will do it at every performance, it wouldn't be fair to tell what it is.

There's another clever single on the bill, who ranks right up at the top. She's Bessie Browning, who appears in the very difficult second spot. Miss Browning is a bundle of cuteness. Her act is just a lot of nonsense, but it's well done and makes a big hit. Her takeoff on Eddie Foy was the best of

all and good for many a laugh.

Harry Beresford, an old favorite and a sterling actor by the way, is back again with a little sketch "Twenty Odd Years," which tells the story of two old friends who fell out and were reunited after twenty years when the son of one fell in love with the niece of the other. Beresford does good acting throughout the sketch, which along with its wealth of comedy has a touch of pathos, and is entertaining throughout.

Santo Santucci & Co. close the bill with a musical act. The company consists of three, an accordionist, harpist and violinist. They are all good musicians, the best evidence of which was shown when they held Monday night's audience.

The Orpington Trio, which opens the show, has a very good hand balancing act. Their feats are unusually difficult and for the most part new. They drew a big hand Monday night.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of January 24, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Photoplays De Luxe

B

A Success in Sixteen Countries

NOVELTY CLINTONS

Assisted by

"The Girl with the Smile"

Jumpers Extraordinary

C

EVELYN CUNNINGHAM

A Charming Singer of Topical and Popular Songs

D

The Well Known Comedians

CARSON & WILLARD

In

"Around the Bulletin Boards"

E

FOUR MARX BROTHERS

In

"HOME AGAIN"

Staged and Written by Al Shean

CAST OF CHARACTERS IN ORDER OF THEIR APPEARANCE

Henry Schneider.....	Julius Marx
Mrs. Schneider.....	Margaret La Ponte
Miss Schneider.....	Dot Davidson
Harold Schneider.....	Milton Marx
Toni Saroni.....	Leonard Marx
The Nondescript.....	Arthur Marx
The Soubrette.....	Mildred Dailey
The Policeman.....	Paul Yale
A Young Sport.....	Peter Georg
Master of Ceremonies.....	Paul Yale
Guests.....	Mary Orth, Helen Start
Dancer.....	Billie De Rex

SCENE 1—Docks and Piers of Cunard Line.

SCENE 2—Henry Schneider's Villa on the Hudson. Three Weeks Later.

MUSICAL NUMBERS—WRITTEN BY FOUR MARX BROTHERS

1—"Don't Say Good-Bye".....	Peter Georg and Company
2—"Villa on the Hudson".....	Milton Marx and Company
3—Harp Specialty.....	Arthur Marx, assisted by Mary Orth
4—Specialty Dance.....	Milton Marx and Billie De Rex
5—Piano Specialty.....	Leonard Marx, assisted by Julius Marx
6—Finale—"Sweet Kentucky Lady".....	Entire Company

Stage Carpenter—Fred Browning

F

THE BISON CITY FOUR

Messrs. Milo, Girard, Hughes and Roscoe.

G

THE GAUDSMIDTS

Eccentric Clowns

With Their Spanish Poodles

65¢

Majestic Theatre

(Booked in conjunction with the Keith and Orpheum Circuits of Theatres.)

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of October 4, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM

MAJESTIC ORCHESTRA

Geo. C. Orum, Director.

- March—"National Defense"..... J. Bodewalt Lampe
 Bits of Remick's Hits..... J. Bodewalt Lampe
 (Synopsis:—"You'll Always Be The Same Sweet Baby", "Sooner or Later",
 "You'll Find a Little Bit of Ireland Everywhere", "Come Back to Arizona",
 "That Midnight Frolic of Mine", "Memories", "Chin Chin, Open Your
 Heart", "My Dream China Lady", "They Didn't Believe Me", "Underneath
 the Stars", "Loading Up the Mandy Lee".
3. "Pierrot and Pierrette"—Waltz..... Leo Edwards
 4. "I've Got the Army Blues"—Fox Trot..... L. Wolfe Gilbert
 5. Exit—"Honky Tonky"..... Chas. McCarron

A

MAJESTOGRAPH

First Run Pathe Weekly News.

ALWAYS THE BEST IN MOTION PHOTOGRAPHY

B

HERAS & PRESTON

Fast and Funny

C

FRED & ADELE ASTAIRE

(A Youthful Brother and Sister)

In New Songs and Distinctive Dances

D

EDDIE CARR & COMPANY

In an Absurd Farce

"THE OFFICE BOY"

CAST:

- "The Boss"..... Walter F. Kelly
 "The Stenographer"..... Grace Reaman
 "The Office Boy"..... Eddie Carr

E

The Stunning Prima Donna

LILIAN HERLEIN

The One Woman Fashion Show

F

Late Star of "The Quaker Girl"

VICTOR MORLEY & CO.

In

"A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford.

CHARACTERS:

- Colonel Bolover..... Harry Barker
 Dora, the Colonel's daughter..... Carol Parson
 Sergeant Bludge..... Louis Baum
 Dickie Vanderfleet, known as Private Sam Brown..... Mr. Morley
 Privates—Messrs. Lawrence, Reynolds, Steinman, Clages, Moran, Saunders,
 Cahn, Smith.

Musical Director..... C. E. McArthur

SCENE—Drill Ground, Fort Hamilton, New York.
 TIME—Present.

G

WILLING, BENTLEY & WILLING

"THOSE SCRAPPY COONS"

H

THREE MISSES STEWARTS

Daintiest of Delightful Dancers

In a Repertoire of Dances All Their Own

- A Country Gallop—Tulip Time in Holland..... Misses Stewart
 An Acrobatic Frolic—La Gigot..... Misses Stewart
 Farantella—Shifting Lights..... Miss Emmie
 Ye Olde Gavotte—In a Red Rose Garden..... Misses Deal and Jean
 Statue Dance—War of the Roses, English Schottish..... Misses Stewart
 An Athletic Exercise—The Umpire..... Misses Stewart

"Home Again" Big Laugh

Bill Is Well-Balanced

Producer at the Majestic

If vaudeville actors thrive on applause, the four Marx brothers are well nigh immortal.

Two winters ago they put their spell on Fort Worth with "Home Again" and ushers and first-nighters grew to be real chummy before the week was out. Here they are again with the same act. To all appearances, the big audience that laughed and laughed and laughed Monday night never saw the act before and if history continues to repeat itself as it started out to do Monday night, this is going to be the banner week of the year at the Majestic from a point of attendance.

Real Guffaws Produced.

"Home Again" is one guffaw after another. It makes folks be honest with themselves, forget the art of soft, genteel laughter and completely capitulate to downright comedy. Scene one gets the new-rich Schneider family off the ship and starts it home after amusing farewells to friends of the high seas. Scene two is the noteworthy party at the Schneider villa on the Hudson, which gets such a hilarious start toward a rough house that it barely stops on the border. Julius Marx as Henry Schneider, the droll head of the family, and Arthur Marx, as "The Nondescript," must be the king comedians of the company of thirteen, not only because of their roles but because of their native talent. The Nondescript is all his title would seem to indicate. This versatile personage is as tremendous a hit when he plays the harp as when he is cheering the dancers in his own unconventional way. Miss Billie De Rex as a dancer is as dainty a young thing as ever bid for unconditional rec-

ognition from an audience, and she is even better than she was last time Fort Worth saw her. Leonard Marx as Toni Saroni and Milton Marx as Henry Schneider's son know how to keep up the family's standard. Leonard's novelty piano solo and Milton's dancing with Miss De Rex are enough to put them over in any sort of company.

Skit Shares in Honors.

Next to the headliner—a highly respectable tribute itself—Carson & Willard were most popular Monday night. Their skit, "Around the Bulletin Board," furnishes abundant ammunition for a newspaper bulletin marker and a funny little, Teutonic busybody to keep on the firing line.

Close your eyes to the Bison City Four's comedy acting or your ears to their singing and Messrs. Milo, Girard, Hughes and Roscoe still stand out as topnotchers in entertainment, and their's is a passing good grade of comedy with all its clowning. A policeman, an Italian fruit dealer, a bum and a bartender are the characters.

Good Opener and Closer.

Seldom is a bill walled in by such an acceptable opener as the Novelty Clintons and a closer with the holding power of the Gaudsmidts. The Clintons, a man whose accurate leaping is his long suit, and "the girl with the smile," have a good line of new stunts. The Gaudsmidts are two eccentric clowns whose excellent tumbling is helped out wonderfully by the work of a troupe of clever Spanish poodles.

Evelyn Cunningham is a good looking girl with good looking clothes, who sings topical songs and has a little movement for every meaning.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of January 31, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

EMILY FRANCIS HOOPER 25

And

ELLSWORTH COOK

In a Novelty Satire

"GIVE US A CHANCE"

C

WILLIAMS & SEGAL

At

"Bug Junction"

D

RALPH DUNBAR'S .50

THE SALON SINGERS

Miss Dena Caryll.....	Soprano
Miss Betty Baxter.....	Contralto
Mr. Walter Heckman.....	Tenor
Mr. Herbert Bally.....	Baritone
Mr. Herbert Johnson.....	Pianist

IN "MOMENTS MUSICAL"

Carmena Waltz.....	Quartet
"For You Alone".....	Miss Caryll
"On The Road To Mandalay".....	Mr. Bailey
"O Promise Me".....	Miss Baxter
Liszt's Second Hungarian Rhapsodie.....	Mr. Johnson
Quartet from Rigoletto.....	Quartet

(Tenor Solo by Mr. Heckman.)

E

The Jovial Jester

HARRY B. LESTER \$1.00

Vaudevilles' Elite Entertainer

F

The Distinguished Players

IMHOFF, CONN & COREENE 1.00

Presenting a Military Playlet

"SURGEON LOUDER, U. S. A."

CHARACTERS:

Private Casey, a Wounded Soldier.....	Roger Imhof
Surgeon Louder, a Military Surgeon.....	Hugh L. Conn
Miss Flower, a Red Cross Nurse.....	Marcelle Coreene

SCENE—The Red Cross Quarters in a Western Military Camp.

NOTE:—The dialogue of this comedy has been duly copyrighted and the technical effects are all patented and recorded in the U. S. Patent Office.

G

AL & FANNIE STEADMAN 1.00

Piano Capers

H

The Sensation of the Old World
The Chinese Wizard

HAN PING CHIEN 1.00

Presenting the World Known

"PEKIN MYSTERIES"

Seven Acts at Majestic Gallery Gods Whistle Are Greeted by Applause

Whistling is a most respectable art—sometimes, but the management of the Majestic theater prefers that its performers do all the whistling there is to be done in that house of amusement and so stated on a slide flashed on the screen at the beginning of the show Monday night. Therefore, the gallery gods whistled as they never whistled before and the loudest and most prolonged whistling applauded the acts in the following order, with the more dignified hand-clappers keeping time down below:

Al and Fannie Steadman (man and woman), "Piano Capers"—Here is a little of everything for everybody that wants to be amused, a little singing, a little talking, a little dancing, a little burlesquing, a little posing, a little what-not and nothing serious. Papa and Mamma Steadman did not raise any stupid children.

Imhoff, Conn and Coreene (two men and a woman), "Surgeon Louder, U. S. A."—A military burlesque in which Roger Imhoff, as Private Casey, wounded, makes an old type new. His ammunition is laughing gas and the enemy, Audience, gets a thorough sousing of it.

Harry B. Lester (single) "Vaudeville's Elite Entertainer"—His impersonations of stage stars could not be less clever than the work of his sub-

jects themselves. The dramatic and comic variety winds up with the epilogue of "Nobody" in Henry W. Savage's "Everywoman."

Ralph Dunbar's Salon Singers (two men and three women), "Moments Musical"—The quartet and piano numbers might be called the "six best sounders." It is a genteel act skillfully arranged and well presented. The program: "Carmena Waltz," quartet; "For You Alone," Miss Caryll; "On the Road to Mandalay," Mr. Bailey; "Oh, Promise Me," Miss Baxter, Liszt's Second Hungarian Rhapsody, pianist; Quartet from "Rigoletto."

Emily Francis Hooper and Ellsworth Cook (woman and man), "Give Us a Chance"—the audience gave it and the pair made good. The least that could be said of the act is that it is fresh and new, from the dainty costumery of Miss Hooper to the 1916 variation of the venerable cakewalk.

Han Ping Chien (three men and a boy), "Pekin Mysteries"—These Chinamen are better than Long Tack Sam and his troupe that scored so well a few weeks ago. Their mysteries include some tricks that are new and their balancing feats are about the last word.

Williams & Segal (man and woman), "Bug Junction"—Comedy skit with a turn of pretty dancing.

SPLENDID AND WELL BALANCED OFFERING AT THE MAJESTIC

If Al and Fannie Steadman didn't believe there was a limit to entertaining folk as well as to all other things, they would have come back for the sixth time Monday night at the Majestic to amuse their audience. This couple, a real vaudeville pair, are the biggest hit on this week's bill.

Miss Steadman, especially, has an over-abundant supply of "pep" but she knows how to use it all and every turn she makes and everything she says makes the audience laugh. Her brother Al is an able partner. Both are vaudeville stars and they deserve fifty-fifty for the big hit their act makes. They can both sing exceptionally well and dance with a degree of excellence.

In reality this week's offering is a potpourri of the best there is in the seven branches of vaudeville. Not an act lags. Each one is unique. Each one is well played and each is appreciated.

Ralph Dunbar's Salon Singers make up the most stupendous act on the programme. The Salon Singers are probably the finest coterie of vocalists in vaudeville. Some of the charm of their act, "Music Moments," lies in the arrangement of their music, the perfect taste displayed in the selection of their numbers and the refined, classic, graceful manner in which they are offered. Miss Johnson at the piano is an artist of rare ability.

The "Carmena Waltz" is the first on the programme offered by the Salon Singers. Miss Caryll, a golden voiced soprano, charms her audience by singing, "For You Alone." The music of the other three through the chorus adds to the selection. "On the Road to Mandalay," especially the last stanza, is well interpreted by Mr. Bailey. Miss Baxter, another feminine member of the company, makes a hit with her audience by singing "O Promise Me." Liszt's "Second Hungarian Rhapsody,

a very difficult piano composition to play, is well rendered by the accompanist.

The last musical selection on the programme of the Salon Singers is a quartette selection from "Rigoletto." As an encore they sang "Let Me Linger a Little Longer."

Miss Emily Francis Hooper in "Give Us a Chance" wears some of the costliest and handsomest gowns which have been shown here this season. Ellsworth Cook is her able partner. Their act is novel and is near the top of the bill in merit.

"At Bug Junction" deserves the big applause it receives. Williams and Segal keep the audience busy laughing. They have a number of entrancing songs and dances. Their dialogue is bright and new.

Harry B. Lester is an elite entertainer. He is a good impersonator and a strong dramatic actor. His interpretation of "Turn Your Hands Back, Father Time," was near-perfect. "Nobody," as seen in Savage's production, "Everywoman," is portrayed masterfully by Lester. "He's Working in the Movies Now," sung by the artist, captures his audience and holds them.

Imhoff, Conn and Coreene present a military playlet, "Surgeon Louder." Their dialogue is clever. It has been copyrighted and after one hears it, he does not think it strange that the dialogue should be copyrighted and the technical effects patented and recorded. It is a clever bit of vaudeville farce, well acted.

Han Ping Chien and his Chinese mystifiers have a new act of magic and sleight of hand tricks. The company completely baffles the audience and defies detection in its "Pekin Mysteries." The act is staged on a scale of Oriental splendor. The stage settings are weird, yet inspiring in their pagan glory.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of February 7, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

REX'S COMEDY CIRCUS

Beautiful Performing Ponies, Dogs and Cats, including the Greatest Bucking Mule in the World, and Prof. Rex's Famous Revolving Table, on which the Little Pony Runs a Mile in One Minute. Prof. Rex will give \$25.00 to anyone in the audience who can remain on this table for one minute. Contestants undertake this at their own risk.

C

HANS HANKE

The Eminent Pianist

Direct from the Royal Conservatoire, Moscow

NOTE:—Mr. Hanke comes to America direct from Moscow, the home of the great Paderewski, with whom he has succeeded in obtaining favorable comparison the world over. Mr. Hanke has appeared by Royal Command before all the crowned heads of Europe.

D

MME. SUMIKO

First Japanese Prima Donna Mezzo Soprano of the Imperial Theatre, Tokio

In a Cycle of Songs, with Scenic Investiture, Assisted by Four Japanese Dancers, the Misses Shizuko, Fusako, Teruko, Hanako, and B. S. Takaori, Musical Director of the

PROGRAM
Imperial Theatre

1. Singing—"Geisha" (in English).
2. Banzai Dance—(Welcome).
3. Singing—"Chocolate Soldier" (in English).
4. Basket Dance.
5. Singing and Dancing—"I Want To Go To Tokio," Everybody Rag With Me" (in English and Japanese).

Scenery designed by Prof. Lenzo Kita, The Imperial Theatre, Tokio, Japan. Costumes by Costume Department of the Imperial Theatre. Japanese Hair Dresser, Mme. Kinoshita, from the Imperial Theatre. Music arranged by Prof. B. S. Takaori.

E

Al—GERARD & CLARK—Sylvia

In

"Modern Vaudeville Frolics"

F

GENEVIEVE CLIFF

In the Idealistic Comedy
"A BREATH OF OLD VIRGINIA"

A Romance of Yesterday

By Tom Barry

Direction of Joseph Hart

CAST

Mary Davis Genevieve Cliff
Mr. Rathburn George Hart
Lieutenant Cary Charles Knowlden
Colonel Malden Charles Bartling
Corporal Stanton A. E. Weed

SCENE—The old Davis Mansion on the outskirts of Richmond at the close of the Civil War.

NOTE:—The dramatic device of visualizing a story or drama as it is being enacted in the mind of a character was used in Sheldon's "Romance," and afterwards in "On Trial," "The Phantom Rival," "My Lady's Dress" and "Innocence," etc.

G

The Former Minstrel King

LEW DOCKSTADER

World's Famous Humorist

as "TEDDY"

In

"MY POLICIES"

By Aaron Hoffman

H

ORVILLE STAMM

The Boy Hercules

100

100

*Do Hoffman
Local
Canadian*

300

NONSENSE SKIT RANKS WITH

MAJESTIC BILL FULL OF LAUGHS

DOCKSTADER'S T. R. TAKE-OFF

Lew Dockstader, he of minstrelsy fame, holds the headline spot on the Majestic's new bill—and deservedly so—but a little vaudeville team with an offering of pure nonsense carried off the big end of the applause Monday night.

Dockstader appears in a monologue that is a clever "takeoff" on Roosevelt and his policies. Attired as a rough rider, wearing a huge pair of spectacles and enormous teeth, Dockstader appears a dead "ringer" for the strenuous Colonel. His monologue is principally of "my policies" and "I." It is keen and clever and good for a great many laughs, but not the kind of act that will bring great applause at the end.

Gerard and Clark were the pair that got the applause and principally on the work of Miss Clark. A little patter, a lot of nonsense, some "nutty" work—that was all there was to their act; but Miss Clark is cute and attractive and knows how to put it over and that counts for a great deal in vaudeville.

Another act that made the audience simply howl was the old Rex comedy circus, or rather the trick mule that never has been ridden. A group of boys, mostly negroes, essayed to ride the animal for the \$5 held out and their efforts, coupled with the activity of the business end of the mule, made the audience roar. The fact that it was an old act, that every circus, dog and pony show and at least one vaudeville bill a year has a trick mule, made no difference; they couldn't help laughing.

Japanese Girls "Rag."

A novel act is presented by Mme. Sumiko, a Japanese prima donna, assisted by four Japanese dancing girls. The act is very attractively staged. Mme. Sumiko sings a cycle of songs in both Japanese and English, the songs ranging from the Hero song from "The Chocolate Soldier" to "Everybody Rags With Me." A good laugh is furnished by the efforts of the little Jap girls to "rag."

Genevieve Cliff appears as the leading character in a sketch—that is, she is booked for the leading part—"A Breath of Old Virginia." The plot of the sketch concerns a gallant Confederate soldier who assisted an aged Confederate officer to escape and then when that officer's daughter, disguised as a boy, is found in the prison camp, offers his right arm to gain her freedom, exacting from her a promise to wait two years for him. As a test the northern officers accept his proposition and orders a firing squad to shoot his arm off, giving instructions, however, that the bullets be extracted beforehand. However, the arm is shot away and two years later, just as the girl is about to wed another, a northerner, her hero appears. The sketch ends with the northerner retiring, after hearing the story, and giving the happy couple a deed to the old homestead he had just purchased. The story is visualized as it is related by the girl to her northern suitor; that is, the entire scene in the prison camp is enacted just as she tells it. George Hart, as Rathburn, the northern suitor; Chas. Knowlden as Lieut. Cary, the Confederate officer, and Charles Bartling as Colonel Malden, have the principal parts.

Music Number Good.

Evidently there was a goodly number of music lovers in Monday night's audience, or rather persons who appreciated good music, for Hans Hanke, the pianist, met with a cordial reception. His offering consisted entirely of classical and semi-classical numbers.

Orville Stamm, "the boy Hercules," offers a novel strong man act that would be wonderfully improved if he omitted the muscle demonstration that is as unnecessary to the worth of his act as it is repulsive. Stamm's two best feats are the lifting of a horse and the holding of a piano. The piano rests upon a platform, the ends of which rest on Stamm's knees and shoulders.

Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of February 14, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

The Internationally Famous

GUZMANI TRIO

Sensational Globe Rollers and Head to Head Balancers

C

Budd—FAGG & WHITE—Julia

In a Bit of Africanology

D

REINE DAVIES

Assisted by HARRY PIANI

E

THE THREE CHUMS

JOHN BLACK, BUDDY LEO, TUBBY GARVIN

In

"A Few Moments at the Club"

Introducing "Original Bits of Musical Comedy"
Music and Lyrics by John Chum Black

F

Robt "A TELEPHONE TANGLE" *Rose*
By Charlot Bannel *.80*
With *come*
Bridgeport MADGE CALDWELL
Coat & *hang.* Just Something That Occurs Every Day
Direction of Joseph Hart

CAST

Adelaide Black, Telephone Operator.....	Madge Caldwell
Tillie Green, One of the Elopers.....	Edna Ross
Max Steiner, One of the Elopers.....	Stanley Young
Abe Kabibble, a Lawyer.....	Joseph Bennett
Mrs. Steiner, Max's Mother.....	Emma Chase
Rufus White, a Colored Ge'man.....	Phillip De Voe
Myrtle Gray, a Soubrette.....	Dorothea Antel

SCENE—At the Telephone.

TIME—Any Time.

G

The Father of Them All

JOE WHITEHEAD

Absolutely Nothing Serious

H

Dan Mabel

SHERMAN & DeFOREST CO.

In

"A JAY CIRCUS"

CAST OF CHARACTERS

Old Dan Tucker, a Jay.....	Mr. Dan Sherman
Rube Tucker, a Jay.....	Mr. Harry Barrett
Dan Rice, the Unfunny Clown.....	} Mr. A. Phillips
Duckets, Short Change.....	
Audience, Lib Dickey.....	Mr. L. E. Hunt
Jack Lemon, Prop. and Ring Master of the Jay Circus.....	Miss Mabel DeForest

"THREE CHUMS" LAUGHING HIT OF WEEK'S BILL AT MAJESTIC

Three youngsters—clever youngsters though—and a "nut" comedian were the prime favorites with Monday night's audience at the Majestic. The three youngsters are billed as The Three Chums and the "nut" comedian is Joe Whitehead.

The Three Chums have an act that opens with a club setting with two-seated at a table. The third, somewhat the worse for imbibing too freely, arrives and his arrival is the occasion for much singing and merrymaking. One of the trio, who plays the Simple Simon part, scored a big hit with his eccentric violin playing, his long hair and his silly antics. Of all the acts on the bill, The Three Chums probably got closer to the audience than any.

Joe Whitehead has an act that is

somewhat similar to that of Bert Fitzgibbons, who appeared here a short time ago. But there is one difference—Whitehead is cleverer. He can dance well and he can sing—if he had to—while Fitzgibbons could do neither. But he needs to do neither—Whitehead's silly stuff will carry his act anywhere and whenever it doesn't, he always has something ready—if nothing more than a flag—to bring forth the laughs.

"A Telephone Tangle" is billed as the headliner and a novel act it is. Six people in as many sections behind a filmy drop that are illuminated alternately are using telephones at the same time and the confusion of getting mixed on the wires furnishes material for a lot of funny lines. Miss Madge Caldwell as the operator does her part well.

Reine Davies is back, attractive as ever and showing a sensational collection of costumes, including one that shows daylight through the outer covering and between the silk pantaloons. She has a retinue of two people, Harry Piani at the piano and a Japanese to draw her rickshaw and sing with her in one of the numbers.

Closing Number Good.

The Sherman and De Forest company held its audience with ease in the closing turn of the bill. The act is a sprightly run of comedy outside and inside "A Jay Circus." Dan Sherman as a rube has a good counterpart in Harry Barrett, while Miss Mabel De Forest is on to her part as Jack Lemon, proprietor and ring master of the show.

Budd Fagg and Julia White offer "A Bit of Africanology" in blackface makeup. They are skillful imitators of a quaint type of darky.

The Guzmani Trio of globe rollers and head-to-head balancers start the show off enthusiastically and their stunts are the kind that only dreadnoughts would try.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of February 21, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

THE CLOWN SEAL

The Animal with the Human Brain

C

ELSIE FAY

Assisted by

JOE MILLER & JOHN HOGAN

In

Bright and Breezy Songs and Dances

50

D

HARRY HOLMAN & COMPANY

In

"ADAM KILLJOY"

A Comedy Playlet by Stephan G. Chaplin

CAST

Cecilia Killjoy's Stenographer.....Bonnie Sorra
Jack Killjoy's Son, but no fault of Jack's.....Frank Merrill
Adam Killjoy, Automobile Broker.....Harry Holman
TIME—Present. PLACE—New York City. SCENE—Killjoy's.

75-

E

MME. DONALD-AYER

Prima Donna of the Boston Grand Opera Co.

"Santuzza's Romanza".....Cavalleria Rusticana
In this aria from Mascagni's famous opera, Santuzza, singing to the Mother, tells how she was loved by Turidu, who was engaged to Lola before his departure for war, and how Lola, now wedded, fired by jealousy, wins back Turidu, leaving Santuzza in despair.

F

Return of the Favorite

EMMA CARUS

Assisted by

NOEL STEWART

In

Songs and Music and Dance

\$1.00

G

The Universal Favorites

PAT ROONEY & MARION BENT

Present

Twenty Minutes with Pat and Marion

50

H

JACK DUDLEY TRIO

Present Their Scenic Novelty

"In the Moonlight"

80

Splendid Offering at the Majestic; Madame Donald-Ayer a Favorite

Madame Donald-Ayer, prima donna, charmed her audiences and took first honors at both performances at the Majestic Monday. Her wonderfully beautiful voice, marvelous of range, full of color, sweet, rich, resonant and sympathetic, won instant favor and was heartily appreciated by young and old alike. Those who are fond of vaudeville became fond of grand opera while Madame Donald-Ayer was singing and devotees of grand opera were delighted. The interpretation of her well selected songs and her pleasing personality left nothing to be desired. Her enunciation is perfect and the purity and distinction of her English make her selections quite audible in the farthest part of the house. Too much praise cannot be bestowed upon the work of this soprano prima donna.

Although this is her first appearance on the vaudeville stage, it is already assured that her success will be as great in this as it was in the field of grand opera. Madame Donald-Ayer is the former prima donna of the Boston Grand Opera company and has been soloist for the New York Symphony, Russian Symphony, Theodore Thomas' and the Denver Philharmonic orchestras.

An act which is especially interesting and almost mystifying is the one in which a seal plays the leading part. The seal appears to have a brain almost human. It attempts to talk over a telephone, it plays ball, does difficult juggling feats, seems to understand every word his master says and obeys accordingly. His sealship plays "The Last Rose of Summer" with bells by pulling strings with his teeth, and beats a drum, blows a horn and rings a bell in rhythmic measures, all at the same time.

Harry Holman is again at the Majestic, offering one of the most hilarious skits shown here this season. Holman as Adam Killjoy certainly doesn't kill any joy but creates a great deal of amusement. Every line he speaks brings a laugh. His jokes are new, his puns never told before and his acting is original in its Holman-like manner. His assistants, Bonnie Sorra and Frank Merrill, who take the part of his son and his stenographer, are able accomplices.

Emma Carus is one of the feature attractions on this week's bill. She has

a supply of catchy sayings, several novelty dances, some good jokes and a number of clever late songs put together in an act which makes a distinct hit. The audience is well pleased with her singing, joking and dancing; is curiously interested in how she has reduced her weight into half what it was this time last year, and is delighted with the work of her accompanist, Noel Stewart. Stewart is one of the best dancers of his class ever seen here and makes a splendid partner to this vaudeville favorite.

Elsie Fay, Joe Miller and John Hogan stay on the stage fifteen minutes, furnishing most amusing songs, dances and jokes. Miss Fay is a fetching comedienne, a talented vaudeville actress with a winning personality. The two men are excellent singers and dancers and both contribute their full share to the success of the act.

"In the Moonlight," an acrobatic novelty consisting of daring head balancing stunts, and other sensational feats performed by Jack Dudley's trio. Dudley balances one of the women on the top of his head, ascends and descends, blindfolded, a see-sawing and tottering apparatus fifteen feet in the air. The beautiful snow scene and the electrical effects add to the uniqueness of the act.

Pat Rooney and Marion Bent offer a clever comedy turn they call "At the News Stand." It is brimful of mirth. The Spanish tango danced by the couple and the solo dances by Rooney deserve special mention.

The bill is perhaps the best seen here this season and two large audiences were liberal with applause at the afternoon and night performances.

Mr. and Mrs. Azby A. Chouteau Jr. of Dallas motored to Fort Worth Monday and witnessed the matinee performance. Mr. Chouteau is treasurer and general manager of the Interstate Amusement company and pronounced the Majestic bill one of the best offerings presented in recent years by the management.

Emma Loses Weight.

Well, what can one say about Emma Carus, anyway? She is the world's shining example of the ancient Babylonian definition of "personality," that "it's not what you do, but how you do it." As usual, she is just Emma, but the most sensational thing about her 1916 appearance is that she has reduced—not a few little pounds, but from battleship to tug-boat proportions. She says she's lost sixty-one pounds. She used to speak of her weight as tonnage. Another thing, there is no word that's scandalous in what Emma has to say or sing. Of course, it's not to be expected, but you know Emma. Her companion this season is Noel Stewart, a lanky jumping-jack of a dancer. Their finale is original. At the height of a mad dance, they lose their grip and go sprawling and laughing to opposite corners. Somebody sent Emma flowers and what did she do but divide them with the orchestra leader? A visitor from the timbers has her number. He remarked to his seat-mate that "that lady's a case."

Rooney Makes His Show.

Nobody can see Pat Rooney work and not believe that he makes his show as he goes. Pat's tasty partner is Miss Marion Bent, but it was Pat who gave Mr. Williams of the stage crew his greatest single work-out. So entertaining is Pat that the audience had actually forgotten Miss Carus for the moment, but—

It is the steenth encore. Pat announces he will render "The Rocky Road to Dublin." The audience remembers that is Emma's piece de resistance. He starts. Enter Emma, clad in a dressing-room garment, her face smeared with some cosmetic from a big can she holds. The look, the silence, the outburst of professional jealousy—oh! what a riot.

When Stephen G. Chaplin wrote "Adam Killjoy," he made every line count for a laugh. As Harry Holman & Company present the sketch, every line counts for two or three laughs. Holman is a lugubrious automobile broker, Frank Merrill is his high-flying "offspring," as the father addresses him, and Miss Bonnie Sorra is the father's stenographer and the son's sweetheart.

No one less than a prima donna of the Boston Grand Opera Company could sandwich one of the fine arts into such a bill as this and not suffer by it. Mme. Donald-Ayer convinced Monday night's audience that she does not depend on her reputation to win applause. She led off with "Santuzza's Romanza" from Cavalleria Rusticana, and followed it up with songs of the people. Her concert gown is exquisite and Mme. Donald-Ayer is a beautiful woman. An appreciative audience would welcome her appearance at any stage of the proceedings.

Dancing Wedding.

Elsie Fay, aided and abetted by Joe Miller and John Hogan, has many numbers that register, but the hit of the act is the dancing wedding. Even the parson jigs up to meet the shuffling bridal party, and the bridegroom fetches two cake-walking stage hands, including Mr. Williams, to witness the ceremony. The act was second and went big.

If women ever vote, Congress ought to make special provision also for the clown seal that opens this show. He

EMMA CARUS BETTER THAN EVER AND SHE'S NOT NEARLY SO FAT; NUMEROUS STARS AT MAJESTIC

THE inspired person who used to write circus bill posters should have waited until he saw the show that opened at the Majestic Monday before he composed the famous phrase "bigger and better than ever." Just that describes the bill. It is fast company all down the line and the show is one big double-quick tumult of hilarity.

If the regular Thursday night cabaret is planned to put on something new this week, the performers will have to go some to take any more liberties with one another than they did Monday night.

There is Emma Carus, Pat Rooney, Harry Holman, Mme. Donald-Ayer, and a lot of other big-leaguers, not to forget Mr. A. R. Williams of the stage crew, who is rung in on some act every week and who did time in every turn Monday night to the great delight of his steady friends, the audience.

bellows a raucous order for lunch over the telephone, he unmistakably eats it, he enjoys a furious smoke, he catches lemons and throws them back, he juggles to amuse himself even when it is not part of the act, he pats his wet flippers together to give the audience a hint when applause is not coming fast enough and he uses the same expedient to remind his master that he has earned another slice of fish meat.

The closing act is a scenic masterpiece. The two women and one man who constitute the Jack Dudley Trio of balancers look like brownies cavorting in the snow by moonlight, but the scenic effect is not half the act, for the trio has a repertoire of feats that deserve more consideration than was given by a small part of the audience that bolted for the exits before the act was over Monday night.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of February 28, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

GARCINNETTI BROTHERS

European Novelty Hat Throwers

C

MABELLE LEWIS & PAUL McCARTHY

Dainty Different Doings

D

Direct from a Metropolitan Triumph

THE GUATEMALA MARIMBA BAND

Finished Artists Presenting Excellent Selections

\$1.00

E

ERWIN & JANE CONNELLY

In

The Dramatic Success of Two Continents, Entitled
"SWEETHEARTS"

By Sir W. S. Gilbert, author of "Pinafore," "The Mikado," etc.
Originally Performed 130 Nights at the Prince of Wales
Theatre, London.

SCENE 1.

The Garden. Many, Many Years Ago. Spring.

"Love's Young Dream."

The Same Garden. Many, Many Years Ago. Autumn.

"Age, Ripened by Experience."

NOTE:—Between the two scenes the curtain will be lowered for a brief interval, to denote the passing of forty years.

F

WILSON & LENORE

Novelty Entertainers

G

America's Foremost Monologist

WALTER C. KELLY

"The Virginia Judge"

H

THE SIX MARVELOUS SCHIOVANIS

In a Strenuous Comic Novelty

"VIRGINIA JUDGE" IS FAVORITE ON MAJESTIC'S NEW PROGRAM

WILSON and Lenore headline a bill at the Majestic this week that must bear the difficult task of easing vaudeville regulars down from their high enthusiasm that last week's all-star program filled them with.

Walter C. Kelly, who monopolizes a quaint class of entertainment in his famous character sketch, "The Virginia Judge," was the undisputed favorite of Monday night's audience. Kelly, who, by the way, is a real Virginian and once was a bona fide judge in the Old Dominion, is an extraordinary story teller and he switches skillfully into his court sketch, reeling off negro, Irish and Italian dialects alternately and with a hilarious effect on his auditors.

The Guatemala Marimbo Band is thoroughly native as to costumes and instruments and matches itself with the musicians of any land in just any kind of music. Its dreamy "Blue Danube" made a pleasing introduction to the audience. Grand opera follows and the encores are sprightly rags.

Perhaps the whistling of Wilson in the Wilson and Lenore act is the most popular offering of the headliners. Wilson also is a passing fair yodler and likewise an accordionist and his imitation of Charles Chaplin is at least better than the usual run of imitations of the famous movie comedian.

The opening act is surely different. The Garcinetti Brothers and their dog get very chummy with the audience right from the start. One of the brothers tooses hats from the gallery to another on the stage and they invariably land in place at some odd angle. The dog plays ball with the audience and makes himself solid as an entertainer.

"Sweethearts" Is Popular.
S. Gilbert's same artistic work that contributed to the early popularity of the Gilbert-Sullivan light operas is evident in "Sweethearts," a pretty little play presented by Erwin and Jane Connelly.
Mabelle Lewis and Paul McCarthy have a singing and dancing act. McCarthy's work is passable.
The Six Schlovans, comedy acrobats, hold the audience well in the closing act.

Wilson and Lenore Make a Big Hit; Good Bill at the Majestic

Wilson and Lenore, novelty vaudeville entertainers, are booked as the headline attraction of the well selected bill at the Majestic this week and deserve to be classed as such. These two entertainers have the newest and best in a variety of branches of vaudeville.

The man is a clever whistler, one of the cleverest who has appeared on the Majestic stage. He imitates Charles Chaplin to perfection and to the amusement of all. He is a splendid yodler and in addition to all this performs on the accordion.

Lenore, his able partner, is a pretty woman. She has a singing voice and she and Wilson sing the newest song hits.

One of the greatest vaudeville musical novelties of the decade is the Guatemala Marimba band. Upon the marimbas and the big bass viol the marimbians play some excellent selections in the finished style of artists.

Garcinetti Brothers and their dog, acrobats and trampoline performers, have a splendid opening act. Standing on opposite sides of the stage, they toss their headpieces at one another in a most careless yet accurate manner, at all sorts of difficult and rakish angles, and never fail to do what they attempt. The angles at which the hats are caught represent certain characters. The bull terrier is well trained and is itself a good juggler.

The Six Schlovans, comedy athletes, offer a series of new and sensational feats. The woman member of the company holds with apparent ease, two men on one of her shoulders, each man standing on the shoulder of the other. She catches on her shoulders men who are tossed in the air by other members of the company. She also holds four men on her shoulders.

Mabelle Lewis and Paul McCarthy execute two or three clever dances and their efforts to sing are well taken.

A playlette by the author of "Pinafore" and "The Mikado," entitled "Sweethearts," is staged by Erwin and Jane Connelly. It is a sad yet interesting little story of how two lovers parted and later found each other after forty years had passed.

Walter C. Kelly, booked as one of vaudeville's foremost monologists, has an act which is a big mirth producer.

His stories are funny; his jokes new and hold in a most amusing manner. He is clever when it comes to speaking the negro, Irish and Italian dialects.

The two Monday performances were well attended. All the boxes and loges both matinee and night, were filled.

Those seen in the boxes at Monday's performances were:

Miss Lucile Bludworth, Herbert Graves, Anne Valliant Burnett, Winfield Scott, Hovey Durringer, Vergina Carroll, Mrs. Winfield Scott, Mrs. Rose, W. G. Cole, Mrs. Plummer, Mrs. D. C. Cogsdell of Granbury, Mrs. F. M. Weaver, Miss Sophia Bahan, Miss Frankie Harris of San Angelo, Mr. Dave Boaz, Mr. Felix Jewell, Mr. and Mrs. W. V. Galbreath, Mrs. Bessie L. Howell, Mrs. Frank Pendery, Dr. Alden Coffey, Leonard M. Levy, Mr. and Mrs. Ben-cini, Mr. and Mrs. Yarbrough, Miss Carrie Tom Peniston, Mr. Ben O. Smith, Mr. Hederick, Miss Stripling, Miss Davis, Mr. Kane, Mrs. Bomar, Miss Tommie Simmons, Mr. and Mrs. E. E. Bewley, Mr. and Mrs. Church, Mr. and Mrs. Gartner, Mr. and Mrs. Jennings, Mr. and Mrs. Berney, Mr. and Mrs. Anderson, Mrs. R. H. Beall, Mrs. E. B. Van Zandt, Mrs. J. B. Hogsett, Mrs. John Scheuber, Mrs. J. M. Deynolds, Mrs. E. R. Vernon, Mrs. Bert Honea, Mrs. Tom Jennings, Mrs. Dave Baker, Mrs. Ray Nixon, Mrs. E. E. Bewley, Mrs. W. R. Bennett, Mrs. Wilbur Hardwick, Miss Evelyn Fisher, Miss Della Koen of Austin, Miss Pearl Brown, Miss Marguerite Weltman, Miss May Joseph, Miss Blanche Friedman, Miss Nathalie Mossiker of Orange, Miss Ruby Friedman, Miss Bertha Simon, Mrs. J. Gold-graber, Miss Marie Joseph, Miss Jean-et Miller, Miss Thelma David, Miss Erma Stiefel, Miss Carrye Shaul, Miss Leah Landman, Miss Sarah Carb, Miss Rose Neumegen, Miss Frances Neumegen, Mrs. M. Joseph, Mrs. Bibb, Mrs. J. L. Ray, Mrs. E. H. Lawrence, Mrs. Bridges, Mrs. Tom James, Mrs. Andrew Hemphill, Mrs. C. S. Williams, Mrs. Lionel Bevans, Mrs. Webb Walker, Miss Minnie Williams, Miss Mary Louise Jackson, Miss Esther Krell, Miss Malta Knox, Miss Alice Laneri, Mrs. H. A. Harrison, Miss Florence Smith, Mrs. Henry Williams, Mrs. W. R. Stripling, Mrs. A. P. Mitchell, Miss Madeleine Deyber.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of March 6, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

KARTELLI

Supported by a Wire

50

C

Dane—CLAUDIUS & LILLIAN—Scarlet

In a Musical Melange
"The Call of the Sixties"

D

THE CRISPS

In Stories, Songs and Unique Dances

E

FAY, TWO COLEYS & FAY

Mr. Frank Fay, Miss Gertrude Fay, Mr. Clarence Coley, and

Miss Hattie Coley

"THE MINSTRELS"

From Uncle Tom to Vaudeville

\$1.00

F

HERMINE SHONE & CO.

In

"THE LAST OF THE QUAKERS"

An Idyllic Comedy in One Act, by Edgar Allan Woolf.

CAST:

Pamela Roythorne.....	Miss Hermine Shone
David Roythorne, her Father.....	Wm. Vaughn
Hannah Roythorne, her Grandmother.....	Adelaide Hastings
Howard Marsden.....	Mr. Glenn Anders
Blakely, the Chauffeur.....	Mr. John Hartman

SCENE—Living Room in a Quaker Home in a Village not far from Philadelphia.

Entire Production Staged by Edgar Allan Woolf.

CANP
LOCAL #1

G

NELLIE V. NICHOLS

Songstress Comedienne

("Will Someone Name My Nationality?")

.50

H

KARL EMMY AND HIS PETS

The Prettiest Act in Vaudeville

.65

COMING FOR Fat Stock Show Week

A METROPOLITAN VAUDEVILLE SHOW, HEADED BY

MISS CAROLINA WHITE

Prima Donna of the Philadelphia-Chicago Opera Company

SHONE & COMPANY SHINE AS HEADLINE ON MAJESTIC BILL

The Majestic gets back to big-time form this week. The names on the bill are not as familiar as those of the stars that glittered around Emma Carus the week before last, but every act is fresh and sprightly and the group has balance.

One of those rare sketches that sometimes feature two hours of variety happens to be the advertised headliner this week and it would be difficult to tell why any other act should have the honor above "The Last of the Quakers," with Hermine Shone & Co. It is a story of the revelation to a Quaker maid of the fascinating life of the cabarets—in Philadelphia! Of course the artless Pamela (Miss Shone) betrays her escapades to her straight-laced old father (William Vaughn), and her even more rigid grandmother (Adelaide Hastings). They righteously rage, but youth is rebellious and defiant and young Howard Marsden (Glenn Anders) finally becomes a friend himself and the problem is all worked out, just like that. The little play bubbles over with clean comedy and it is well acted.

Old Tunes Popular.

Monday night's audience sat back tolerantly when Mr. Claudius and Miss Scarlet came out with banjos. It applauded dutifully, and then the banjoists changed to antebellum costumes, took seats to one side and started thrumming the airs of fifty, seventy-five, a hundred years ago, while the quaint words were flashed on a screen. A venturesome couple softly hummed, another couple a few rows back picked up the chorus and by the time "Polly-Wolly-Doodle" was at its height, so was the audience. The audience evidently liked its singing, for it applauded itself fur-

ously. "Little Brown Jug" made a tremendous hit. It probably will enjoy a run of popularity in Fort Worth if anybody can find a store that sells the music.

Mr. Fay and Miss Fay, and Mr. Coley and Miss Coley, all faithfully made up in black-face and costumes to match, got away with a fast round of songs and take-offs, some of them local, and seemed to be as well liked by gallery as well as orchestra.

It was hard to believe that the girl half of "The Crisps" was the same person in the various outfits she wore, so incredibly swift were her changes. Miss Crisp is a gifted character actress and a graceful dancer. She and her brother feature their stories in dance, but these are no more entertaining than their comedy and character dances.

All Nellie Had.

The greedy audience called Nellie Nichols back over and over again, until she had to cross her heart that she didn't have anything else in her repertoire. Miss Nichols' song and costume impersonation of an Italian immigrant woman is especially good.

Sam Joseph, who, by common consent, is the official Monday night cheer leader, gave Kartelli, slack wire performer, a stout hand at the straightaway, but it took only a few of the agile walker's tricks to get the audience started, and, as Kartelli remarked, "Thank you! I deserve it."

Karl Emmy's dogs are more comedians than they are trick performers, but what they are required to do, they do well and they are wonders for team work. The dogs close the show and they do not suffer by all the good things that come before them.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of March 13, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

GEORGE N. BROWN & COMPANY

World's Champion Walker

Assisted by

Billy W. Weston, Champion Boy Scout Walker of the World
Champion Brown is Open to Meet All Comers

C

Direct from Europe

WILLIE SOLAR

Late Star of the London Hippodrome

D

WALTER V. MILTON & CO.

In

"DON'T WALK IN YOUR SLEEP"

By Herbert Warren

CAST

Dick Kirk.....Hooper Toler
Betty (Dick's Sweetheart).....Grace Proctor
Charlie (Buck) Monroe.....Walter V. Milton

SCENE—Buck Monroe's Hotel Bedroom.

E

DEVINE & WILLIAMS

"The Traveling Salesman and the Female Drummer"

F

Engagement Extraordinary

CAROLINA WHITE

Late Prima Donna of the Philadelphia and Chicago Grand Opera Co.
In a Selected Program

Including Arias from Her Favorite Operas
Accompanist—Signor Enrico Barraja

\$1.00

G

Jack (Slippers)

Alice Marion

DONAHUE & STEWART

In a Bundle of Talent and Refined Nonsense, Labeled

"HIM AND HER"

H

The Internationally Famous

MAZIE KING

Assisted by

TED DONER

\$1.00

(NOTE:—Miss King is the young woman who astonished the world not many years ago by descending the steps of the famous Metropolitan Tower in New York upon her toes. The Metropolitan Tower is about the same height as the Eiffel Tower, and considerably higher than the Washington Monument, which makes Miss King's feat, never before attempted, a huge accomplishment.)

Capacity Audience at the Majestic Hears Miss White

Carolina White, the most celebrated star to be seen on the Interstate Amusement company's circuit this season, carried away first honors at the opening performances at the Majestic Monday. The house was taxed to its capacity and young and old alike greeted with hearty applause the gifted and beloved grand opera prima donna.

Her beautiful voice, clear and distinct, together with her remarkable expression and sympathy, her handsome personal appearance and fine stage presence leave nothing to be desired. She convinces all that she is one of the leading sopranos of the day, at home or abroad.

Miss White has a lengthy contract with the Metropolitan grand opera company and it was only by means of a special arrangement that her appearance in this city was possible. She is also a late prima donna of the Philadelphia and Chicago grand opera companies.

Signor Enrico Barraja, a well known Italian composer and pianist, is her accompanist. He gives her excellent support and his playing itself is a rare treat.

The bill offered this week is one of the best of the season. The management of the Majestic is to be congratulated on arranging such a well balanced and entirely delightful programme for the visitors here to attend the Stock Show and for the regular patrons of the house.

George E. Brown opens the bill with a novelty walking act. Brown is the champion walker of the world. He walks a mile in a little less than six minutes. The machines he uses to demonstrate his ability show his speed. He races with Billy Weston, the champion Boy Scout walker.

Mazie King has the prettiest dancing act shown here this season. She is a marvelous toe dancer. She has astonished the world with her toe dancing. She has the distinction of being the only dancer who has descended the Metropolitan tower in New York on tip toes. The tower is as high as the Eifel tower or the Washington monument. She is assisted by Ted Doner, an able partner.

Willie Solar keeps his audience laughing with his different dances, his whistling, talking and singing. He is a clever comedian. He has the distinction of being the only man who has been booked as the one big headliner at the London Hippodrome.

"Don't Walk in Your Sleep," a little playette, is amusing through and through. It is the story of college chums and a somnambulist getting into a tangle in a hotel.

"The Traveling Salesman and the Female Drummer," Devine and Williams, have an act full of fun. Their dialogues are amusing, their capers hilarious and they crowd lots of fun in their fifteen-minute act.

Jack Donohue and Alice Marion Stewart add more fun to the bill by singing, dancing and talking.

Those in the boxes Monday evening were: Mr. and Mrs. W. G. Burton, Miss Lorayne Caddell of Paris, Texas; Miss

Mary Biggs of Sherman, Texas; Miss Maye Ramage of Texarkana, Ark.; Miss Nenetta Burton, Lee Fowler, Jess Dunagin, Fleming Burke of Texarkana, Ark.; M. L. Massingill, W. T. Johns, Miss Henry Lassiter, Miss Jeanette Judson, Mrs. Marie Landenberger, Charles McFarland, Will Wheeler, Will Rigg, Miss Frankie Harris of San Angelo, Miss Clara Boyd of Waxahachie, Miss Ellen Jewell, Carl F. Dyckmans, P. Smith, E. H. Keeler Jr., Miss Genevieve Carver, Miss Esther Kriel, Miss Mildred McFarland, Miss Margaret Christian, M. Smith, Count Capps, John Brown, J. W. Gibson, Mrs. F. D. Stevens, Mrs. E. D. Capps, Dr. and Mrs. J. H. Sewell, Dr. and Mrs. F. C. Beall, Mr. and Mrs. Ben J. Tillar, Mr. and Mrs. J. D. Davis, Mrs. J. B. Goodlett of Quanah, Texas, and Mr. and Mrs. J. Davis Trammell.

AT THE BYERS.

"Everywoman" at the Byers.

The return engagement of Henry W. Savage's production of the dramatic spectacle "Everywoman" at the Byers opera house, matinee and night, Saturday, March 18, is particularly remarkable in that it is the first time that Mr. Savage has consented to a reduced price of seats for his big and successful play. It was entirely through the efforts of Manager Mitchell Greenwall that this concession was made. He told Mr. Savage of the large number of people of narrow means who desired to see the wonderful play and had been prevented from enjoying it on account of the tariff necessary for so costly a production. Mr. Savage, after much solicitation, consented to this return engagement at a special price scale of a top price of \$1 at the matinee and \$1.50 at night. Over a thousand people were turned away on the occasion of the last engagement of "Everywoman" in Fort Worth. The production on the return will be exactly the same as on the other visit. There has been no change in the cast or in any feature. Thinkers, editors, ministers, clergymen, authors, men and women in all walks of life have testified to the worth of "Everywoman." It is a play no one can afford to miss witnessing at least two or three times. Edna Porter, who plays the title role, is a gifted and beautiful woman and George Sydenham as the Whimsical Nobody and Hazel O'Brien as Youth are particularly effective, while the whole cast has won unceasing praise.

"Guarding Old Glory."

"Guarding Old Glory," a wonderful motion picture favoring national preparedness, started its week's engagement at the Byers opera house Monday. The picture has received the indorsement of the leading United States officials who have seen it. They declare emphatically that it is a picture that should be seen by every patriotic American. The picture has had a large and profitable run in several of the leading houses in New York and Chicago. It tells the whole story of national defense in an entertaining manner. It is long enough to be thorough

Sunday Movie Ordinance Up To City Commissioners Today

An ordinance regulating places of amusement in Fort Worth and ordering an election under the referendum clause of the charter was filed with the city secretary Monday afternoon, and will be up for consideration at the meeting of the city commission Tuesday morning. A resolution asking the city commission not to consider it was filed Saturday.

Mayor Tyra was considerably improved at his home Monday night, but probably will be unable to attend the meeting of the city commission Tuesday. It became known Monday that the commissioners were asked Saturday following the dismissal of the injunction recently granted by Judge

F. O. McKinsey, sitting for Judge James W. Swayne, to order the election at once. Because Mayor Tyra was not present, and because he voted against submission in January, it is believed the commissioners refused to consider the matter until the regular meeting.

Mayor Pro Tem Littlejohn will be in the chair Tuesday morning if Mayor Tyra is absent. It is probable that there will be organized opposition, but it is generally believed among the promoters of the open amusement fight that the election will be ordered, since Mayor Tyra has said that he would allow it to be submitted, even if it were necessary for him to vote for it.

The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of March 20, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

HELEN LEACH WALLIN TRIO

Original Iron Jaw Wire Sensation

C

"THE GIRL FROM MILWAUKEE"

A Remarkable Vocalist
Possessing the Biggest Voice in Captivity

D

A Musical Satire

"THE MARRIED LADIES' CLUB"

With

MARGARET BRAUN & CO.

Including

Nina Barbour, May McCarthy, Louise Rose, Mabel Rettow Richards
Lyrics by Jean Havez Music by George Botsford

E

The Youthful Wonders

ALEXANDER KIDS

Cute, Cunning, Captivating, Clever Children

F

MABELLE ADAMS & MARION MURRAY

Present a Comedy

"COTTON STOCKINGS"

By Edgar Allan Woolf

Staged by Charles Grapewin

Lulu Ten Eyck.....Miss Adams
Ada Carruthers.....Miss Murray
SCENE—Hotel Parlor. TIME—Christmas Eve.
LOCALE—Sioux Bluffs, Iowa.

G

Evelyn Blanchard Presents

MARIE NORDSTROM

(Mrs. Henry E. Dixey)

In

"BITS OF ACTING"

By Frances Nordstrom

H

THE SEVEN COLONIAL BELLES

"1776 DE LUXE"

Quaint, Quilted and Queenly

ARRANGED AND STAGED BY DOROTHY SHERMAN

"And the night shall be filled with music,

And the cares that infest the day,

Shall fold their tents like the Arabs,

And as silently steal away."

Miss Blanche Morrill.....First Violin
Miss Margaret Fallemius.....Violin
Miss Betty Garvin.....Viola
Miss Audrey Munroe.....Violincello
Miss Virginia Stone.....Flute
Miss Hetty Deumm.....Soprano
Miss Dorothy Sherman.....Piano

(Direction of William D. Sherman.)

FIELD-LIPPMAN PIANO

JUST GIRLS, FROM BABES UP, GIVE MAJESTIC BILL VARIETY; TWO NUMBERS IN FIRST RANK

There are enough different kinds of girls to make variety in an all-girl show. Witness the Majestic's third annual female special. There are twenty-two persons on the bill, ranging from a lisping dear whose age is hardly to be counted in years—on up. The first-nighters liked the show and didn't tire of the abundance of music.

It is a split bill as concerns announced headliners, the honors being divided between Marie Nordstrom, the gifted wife of Henry E. Dixey, and Mabelle Adams and Marlon Murray in "Cotton Stockings." But children are not to be shoved into the background when they are given half a chance, and the three "Alexander Kids" had a whole chance and used it to the limit.

They Hold Their Own.

Possibly some of the applause they were given was complimentary, just because they are children, but the fact remains that this trio of squealing, romping miniatures need ask no odds of anyone. They are pretty, their voices are clear, their acting has finish and their costumes are highly amusing. The babes are packed full of energy and they never pause to take a breath.

Miss Nordstrom's place in vaudeville is secure. She calls her turn "Bits of Acting" and it is every bit real acting, too. Most of the character impersonations are inoffensive burlesques from domestic life.

In "Cotton Stockings," Miss Murray shows a knack of portraying the mannish female drummer in a way that makes her lovable, and Miss Adams is a clever foil. The sketch is well constructed and brings out some philosophy concerning the wiles of men that is worth more than passing notice.

Unless you follow closely the lyrics of the musical satire called "The Married Ladies' Club" you miss half the enjoyment, and there is no reason why any of it should be missed, what with a quintet of young women who take pains not to mumble their words. The idea is a bit silly, but it is new enough to be interesting. The company is composed of Margaret Braun, Nina

Barbour, May, McCarthy, Louise Rose and Mabel Rettow Richards.

Soft and Low Symphony.

Symphony of the soft-and-low brand lends a good flavor to the program of the "Seven Colonial Belles" in the opening act. There are a piano, two violins, a viola, a violincello, a flute and a soprano voice, and the voice, Miss Hetty Deumm's, is undiminished by the massed accompaniment.

The attention of "The Girl From Milwaukee" is respectfully directed to the near approach of "Dress-Up" week. She is an amazon in physique and voice, but a wee bit more of raiment properly placed would not be amiss. Her "biggest voice in captivity" is truly powerful.

All the thrills of a strong-man act are furnished in the closing act of the Helen Leach Wallin Trio. Two of these women support with muscular jaws a rope on which the third member of the company performs a number of uncommon feats.

"GOVERNOR" GOULD WILL MARRY TODAY

Majestic Manager and Bride
Will Move Into Nicely
Equipped Apartments.

O. F. Gould, familiarly known as "Governor" Gould, manager of the Majestic theater, and Miss Octavia Ellis of Washington, D. C., will be married Sunday morning at 10 o'clock by the Rev. Edward McShane Waits, pastor of the Magnolia Avenue Christian church, at his home, 1110 Alston avenue.

Mr. Gould is one of the best known business men of Fort Worth and a member of the Rotary club. For the past seven years he has been connected with the Interstate Amusement company, having spent five years at Dallas and the past two in Fort Worth as manager of the Majestic. Before going to Dallas Mr. Gould was the manager of a Birmingham theater.

The bride is a resident of Washington. She and Mr. Gould have been close friends for the past ten years. They will begin housekeeping immediately at a home newly fitted up on Fairmount avenue.

The Majestic Theatre

Fort Worth, Texas, Week of March 27, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A MAJESTOGRAPH
Always the Best in Motion Photography

B GARDINER TRIO
Brother and Sisters
Society and Novelty Dancers

- 1—Love Waltz.
- 2—"William Tell."
- 3—Flirtation Polka.
- 4—Rose Dance.
- 5—Cowboy Texas Tommy.

C MEDLIN, WATTS & TOWNES
Singing and Talking Comedians

D LOUIS BERGER. Local #301 C.A.P.
A Powerful Appeal for Universal Peace

EASTON. PA. "WAR BRIDES"
A One Act Play by Marion Craig Wentworth, by Arrangement
With

MADAME NAZIMOVA

Press Clipping:

"The War Brides were cheered with enthusiasm and the churches were crowded when the large wedding parties spoke the ceremony in concert."

"War Brides" is neutral, its locale being any country at war. It is a universal drama, not a partisan plea. Its story is true to war the world over.

CAST OF CHARACTERS IN THE ORDER OF THEIR APPEARANCE:

Amy	Anna Ives
Mother.....	Alice May
Joseph Kerman.....	Franklin Pangborn
Minna.....	Holly R. Haines
Joan.....	Sara Biala
Arno.....	Harvey Brooks
Captain Bragg.....	James C. Mack

Peasant Women.

TIME—Present.

PLACE—A War Ridden Country.

E GRACE FISHER .50
The Sunshine Girl

F Ed—FLANAGAN & EDWARDS—Neely .50
In
"OFF and ON"

G RAY SAMUELS \$1.00
The Blue Streak of Vaudeville
Mr. Louis Pollack at the Piano

H BUCH BROTHERS .50
"Ship Ahoy Boys"

Be a Good Citizen
VOTE SATURDAY
For Liberty and Progress

Scratch the Bottom Paragraph



The Majestic Theatre

Interstate Amusement Company

PROPRIETORS

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Fort Worth, Texas, Week of April 3, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

The Famous

AUSTRALIAN WOODCHOPPERS

JACKSON & McLAREN

Champion Axmen of the World

Presenting a Unique Exhibition of the Felling of Trees and Other Australian Bush Novelties

C

HENRY G. RUDOLPH

The Vagrant Tenor

D

H. Bart McHugh Presents

"ON THE SCHOOL PLAYGROUNDS"

A Happy Reminiscence of Kid Days With a Company of Ten Clever Juveniles Including

EL BRENDEL & MURIEL MORGAN

CAST

Maggie Mahoney.....	Lillie Ransley
Rosie O'Grady.....	Lena Mendoza
Annie Rooney.....	Catherine Singleton
Cora Putty.....	Gene Garrick
Tillie Turpentine.....	Joe Lounsberry
Mamie Riley.....	Edna McCrossin
Lizzie Schultz.....	Louise Binder
and	
Yonson Scrubermeyer.....	El Brendel
Miss Teachem.....	Muriel Morgan

E

HELEN HAMILTON & JACK BARNES

Present

"JUST FUN"

F

Spain's Foremost Dancers

EDUARDO & ELISA CANSINO

Dancers to His Majesty Alfonso XIII and the Royal Court of Spain. Introducing the Following Dances:

1—Malaquena and Bollero.....	The Dance of Victory
2—El Garotin.....	The Dance of Beauty
3—La Cuchipanda.....	The Dance of Grace
4—Whirlwind Trot.....	American

G

HARRY MAYO & HARRY TALLY

One-Half of the Famous Empire City Quartette Sweet Singers

H

TOOTS PAKA

And Her Hawaiian Native Singers and Instrumentalists

HAWAIIAN MUSICIANS GIVEN MAJOR APPLAUSE AT MAJESTIC; SINGING ACT RANKS SECOND

When Toots Paka's troupe of Hawaiian musicians and singers first appeared at the Majestic two years ago they were the headliners of the bill. Their act went well but others on the bill went better. Toots and her troupe are back at the Majestic this week but not as headliners. They aren't even featured on the bill, yet one member of Toots' troupe, with his quaint instrument and his almost plaintive Hawaiian melodies charmed Monday night's audience into giving him the biggest applause of the evening. He did three encores and could have done as many more had he chose. The music of the Hawaiian act is beautiful but the dancing, which is done entirely by Toots with her Houlahoula dance has little of grace or beauty to commend it.

Funsters Are Clever.

Harry Tally and Harry Mayo, two singers and clever funsters, probably have the most enjoyable act on the bill, though they did not receive the applause the Hawaiian act did. Tally has a sweet tenor voice and Mayo a remarkable bass. They were with the Empire City quartet for many years and since that famous organization broke up have been appearing as a team. Mayo looks enough like the Mayo who was here with Mayo and Allman in a singing act two seasons ago to be his brother and has a voice that resembles the other's very much, only that it is more powerful. They inject a bit of comedy into their work and manage to get it all over by their clever handling. One of their numbers is sung with a talking machine, the record being a reproduction of one of their own numbers.

The Cansinos, Eduardo and Elisa, billed as the headliners, have an excellent dancing act that is new in that it is the first of the Spanish dances to be exhibited in this section. The act is prettily staged and the dancers are marvels of expertness and grace. But being a dancing act, it doesn't arouse any great enthusiasm.

A good opening act, one with a lot of fun and "pep" that serves to start the show off well, is provided in the absurdity "On the School Playgrounds," with El Brendel and Muriel Morgan as the principals and a cast of ten. Brendel plays the role of the Swede janitor and Miss Morgan that of the school teacher.

Tenor Is Here Again.

Henry G. Rudolph, who appeared here last season as the soloist with the Marx Brothers in "Home Again," is on the bill as a single, appearing under the billing of the "vagrant tenor." Rudolph has a rather sweet voice but Monday night he appeared at a disadvantage, having the second place and following the noisy school act.

Jack Barnes and Helen Hamilton didn't get their stuff over in very

good shape Monday night. Their act is billed as "Just Fun" and is supposed to be a bunch of nonsense that will bring the laughs.

The closing act is a novelty. Two Australian woodchoppers show their expertness with the ax, by throwing it across the stage and hitting a mark, and then hurling a number one after the other much as a knife thrower fills a board with his blades. They have an assortment of logs with them and close their act with a woodchopping contest that is amazing for its speed.

Fort Worth, Texas, Week of April 10, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE.

PROGRAM

MUSICAL NUMBERS

Majestic Orchestra

A

MAJESTOGRAPH

Always the Best in Motion Photography

B

EMMA FRANCIS

(Late with High Jinks Co.)

Assisted by Harold Kennedy

In

Novel Originalities in Song and Dance
"Dance Futurist a la American"

\$1.00

C

FRANK CRUMIT

A Comedian Who Can Sing, Play Instruments and Tell a Story

D

TOM DAVIES & COMPANY

In the Domestic Farce

"CHECKMATED"

By Mr. Davies

Cast:

The Husband..... Mr. Davies
The Wife..... Gertrude Dion Magill
The Girl..... Dorothy Redding
The Policeman..... M. F. Ryan

TIME—Today.

PLACE—New York City.

E

JEWEL COMEDY TRIO

Composed of Tom Goldrick, Elmore Raines and Perry Stomps
Entertainers to the "400"

F

MR. MARSHALL MONTGOMERY

The Extraordinary Ventriloquist

Assisted by Edna Courtney

\$1.00

G

THE AVON COMEDY FOUR

In Their Original Skit

"THE NEW TEACHER"

Cast:

The New Teacher..... Chas. Dale
Reginauld Red Stockings..... L. Kaufman
John L. Fitzcorbett Sharkey..... Harry Goodwin
Isadore Fitzpatrick..... Joe Smith

H

Fra the Land o' the Heather and the Highlands of Scotland

JACK WYATT AND SCOTCH LADS AND LASSIES

In

Kilts and Tartans

Will Sound the Pipes, Tap the Drums, Dance and Sing as 'Tis Done
to this Day in Bonnie Dundee

\$1.00

"SCOTCH LADS AND LASSIES" CLASS ACT ON MAJESTIC BILL, BUT OFFERING IS TOPHEAVY

Wyatt's Scotch Lads and Lassies, with native songs and dances of the Scotch highlands, are the class of this week's Majestic bill, a bill that is top-heavy with singing and dancing. The Scotch act is a big act. It is elaborately staged and the setting is beautiful. There are perhaps a dozen men and women in the act and all have good voices. Probably the best of their song numbers were "Roaming in the Gloaming," sung by a male member of the company and "Annie Laurie," by one of the women.

Frank Crumit is undoubtedly entitled to second place on the bill, even though the Majestic advance announcements awarded that honor to the Avon Comedy Four. Crumit's success is due to his personality. He is a large, jovial fellow with an unusually attractive smile. He thrums a guitar and sings a few homely ditties, something on the order of the old school day song that "had a thousand verses." Some of these were more or less ancient, but Crumit put them over and put them over big.

School Day Act Old.

The Avon Comedy Four has an act that resembles Gus Edwards' school days and the other school day acts that have been on the board for so long, though it isn't up to the standard of the Edwards act.

Marshall Montgomery, the ventriloquist with the amusing little dummy, is back again with a new act. Instead of appearing in conventional evening attire with the dummy on his lap, Montgomery has a woman assistant this season, Miss Edna Courtney, and

appears as a guest at dinner at her home. There he proceeds to furnish the fun through the dummy. Montgomery is a wonderful ventriloquist and is one of the few of the present day that can throw his voice while drinking or eating. Montgomery eats and drinks steadily during the greater part of his act and all the while the little dummy keeps up a running fire of talk that is laughable.

Jewel Trio Comedian Good.

The Jewel Comedy Trio got away well with Monday night's audience, but chiefly on the work of one member—the comedian of the trio.

Tom Davies appears in a sketch, "Checkmated," assisted by three others—two women and one man—that deals with the future when the housewives refuse to violate their union rules by furnishing dinner to late arriving husbands.

Emma Francis, late of the High Jinks Company, introduces some original dances in her act, but unfortunately she is so placed on the bill that her songs fell flat. She opens the show and opens it with a song, the result being that the first song and part of her second are drowned out in the noise that comes from the audience getting settled and the arrival of late comers. Miss Francis is assisted by Harold Kennedy, a very capable eccentric dancer.

Splendid Bill Marks Closing Week of Majestic Theater

The Interstate Amusement company is offering one of the best bills of the year at the Majestic theater this week, for the closing performance of the season. Each act is up to the top in quality and there is plenty of variety.

Scotch lads and lassies, singers, dancers and musicians, are the headline attraction. They carried off high honors at the Monday performances. They are different entirely from all other acts of similar nature shown here and each member of the company is a star.

The Avon Comedy Four are the best quartette on the Interstate circuit, it is claimed. Their exclusive songs so catchily sung win instant approval. Each of the four has a splendid singing voice. Harmony as well as comedy is the keynote of their act. The act is done in a classy style and appeals to every mood and taste.

Marshall Montgomery is a world renowned ventriloquist. Montgomery's act is new and different. Miss Edna

Courtney adds additional merit to the turn.

The Jewel Comedy Trio is far different from the comedy four mentioned previously. The hilarity and general fun distributed by the two comedy sets in no wise conflict. But each act is mirth making and meritorious.

Novelty dancing, eccentric and even acrobatic, mixed with a number of catchy songs, constitute the offering of Emma Francis and Harold Kennedy. The artists are flashily costumed and their act is elaborately staged.

"Checkmated" is another funny act. This domestic farce was written by Tom Davies and is staged by his company. It strikes the most sensitive spot of humor in married and single alike.

Frank Crumit is a jovial, good natured comedian, the impersonation of cheer, in fact, who can sing and play musical instruments and tell stories in a pleasing fashion. His act is sparkling and his talent in stagecraft is of the best in the monologue line.

ORGANIZES BILL POSTERS

Brother E. A. Harrell, one of the organizers of the American Federation of Labor for this district, and who resides in this city, is glad to report to the local unions of this city that he has just completed the organization of International Alliance of Bill Posters and Billers of the United States and Canada.

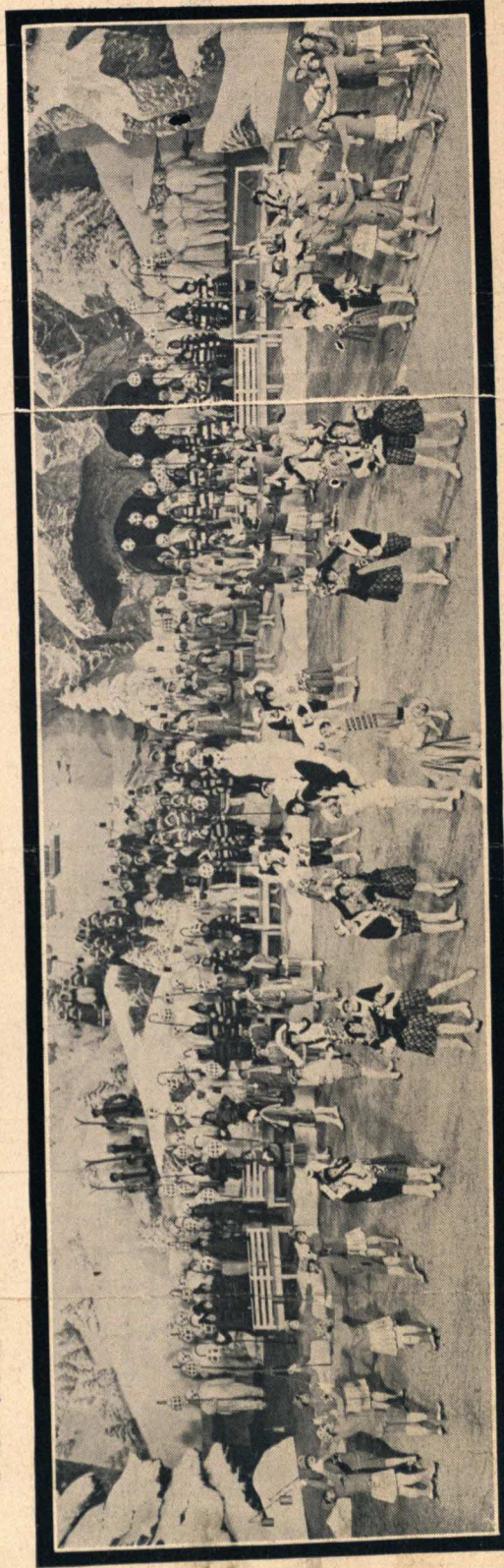
At the present time there is only one local of this kind south of St. Louis, and that is in Dallas, and Waco will make the second local in the South. This is something that Waco should be proud of, as it shows that Waco is moving along in organized labor. Bro. Harrell, since his admittance into organized labor, has proven to be one of the live wires in the interest and is always doing something to make Waco and vicinity the best organized district in the State. Since Bro. Harrell's election as vice president of the State Federation of Labor he has helped organize the Mart Bartenders and Cooks Waiters, Bill Posters and Billers of Waco, and has kept after the locals already organized to keep paid up in the State Federation of Labor. Bro. Harrell is a member of the State Employes and the Standard congratulates that organization as having such a live wire at the head of it. Keep the good work up, Bro. Harrell, we are with you.

RENE DAVES



THE AMERICAN BEAUTY

"FLIRTING AT ST. MORITZ," THE BIG SKATING BALLETS AT THE HIPPODROME



This is the beautiful and colorful scene which closes the big show at the Hippodrome. It is one of the most attractive and swiftly-moving of all the big ballets ever produced in New York.

HOCH
AYE

HOOT
MON

SANDY ACKLAND

• THE
ECCENTRIC
SCOT •

HOW
DAE YE
LIKE MA
BONNET

SOME
SHAPE

NOW PLAYING:

PLAYS IT WITH A GRACE ALL HER OWN



YVONNE,

who is now appearing in vaudeville with her concert accordion and making a hit on the bills wherever she appears.

SUNDAY MOVIE SHOW ACT NOW IS IN EFFECT

Formal passage of the ordinance permitting Sunday amusements followed the city commission's canvass Tuesday of the returns of last Tuesday's special election. After the action on Light Commissioner Jamieson's motion, City Attorney Altman advised the commission that the ordinance was in effect without further publication, since it carries no penalty.

The committee that canvassed the returns was composed of Commissioners Jamieson, Hurdleston and Smith. It reported the vote as 3,812 for the ordinance and 2,918 against it, giving the ordinance a majority of 894. It had been reported unofficially that the majority was 893.

QUEEN THEATER CONTROVERSY.

E. A. Harrell, President of Stage Employes, Sends Letter to Horne.

The following self-explanatory letter has been received by Coke Horne, dealing with the action taken recently by members of the local branch of the International Association of Theatrical Stage Employes:

Mr. Coke Horne, Manager Queen Theater, Waco, Texas.

Dear Mr. Horne:

We, the undersigned, have become thoroughly convinced that the position you have maintained since the recent strike is not because of any unwillingness on your part to pay the regular union scale, but solely and entirely because of your feeling as to the manner in which the strike was precipitated and the subsequent attitude of the union.

In the light of sober second thought we are free to admit that our action might have been somewhat hasty and over-zealous, and that had we used more conciliatory methods any differences between us might have been promptly and amicably settled, which is the end we now seek to accomplish.

E. A. HARRELL,
President.

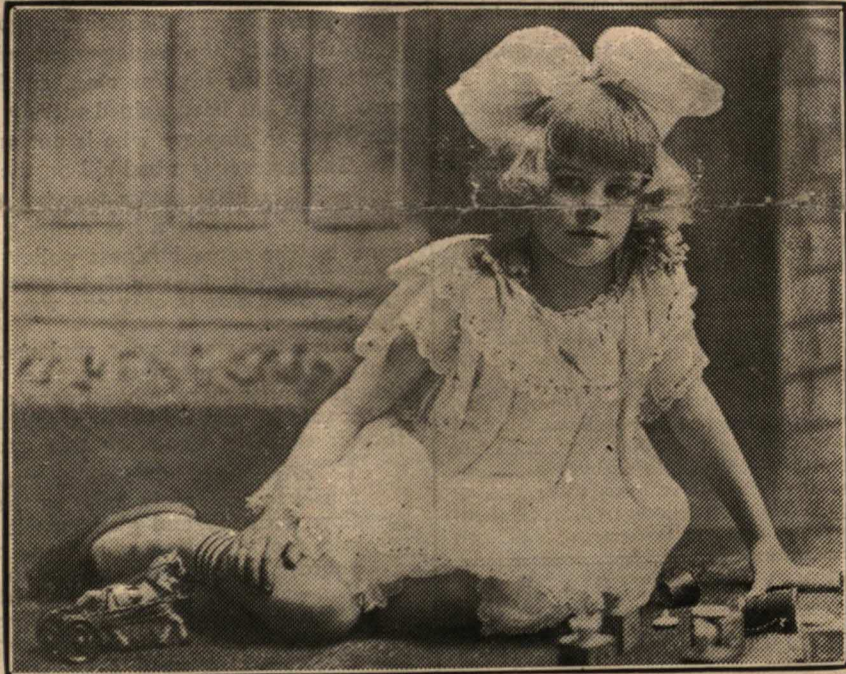


CORDELIA HAAGER.

Cordelia Haager, who with her partner, George Austin Moore, presents a bright singing skit next week, is the daughter of a prominent city official of Louisville, Kentucky. Miss Haager was a member of the highest social circles in the Southern city before adopting the stage as a profession, and is considered one of America's best dressed women, on or off the stage. She designs her own frocks and hats and is responsible for several styles of feminine wear that were extremely popular throughout the country. She has a captivating personality and her presence on next week's bill is extremely welcome.



THE SOCIETY BUDS.



LA PETITE ELVA, At The Head Of Her Class

"It isn't always age that owns experience. The truth of this is proven by lovely little Elva Kinney, a charming miss of 9, featured on this week's bill at the Majestic", writes a critic in an Interstate city.

"Despite her youth, Elva is a veteran performer. She has been on the stage, or doing things theatrical, since she was 3. She has played with two motion picture producing companies—and has been featured, too. She has been on the legitimate stage and now she is in vaudeville.

"The program calls her 'La Petite Elva, the Toy Commedienne.' She is all of that, and more. She has eyes as blue as specks of a radiant summer sky; golden, glossy curls cluster about her shapely, aristocratic little head and form a lovely frame for her pretty face. There's a dimple in each cheek.

"Elva inherits her talent. Her mother once was a popular artist. Broken health forced her to retire from the stage. All of the craft of the footlights that she knows she is teaching Elva. And that she is a good teacher is evinced every time the little girl goes out upon the stage.

"There are many members of Elva's family. They are her mother, herself, 11 dolls, a kitten, a poodle and six teddy bears—the kitten and the poodle being very much alive."

WOULD

WOMAN END WAR?

HERE IS WOMAN'S ANSWER
READ IT—

“War Brides”

A ONE-ACT play which excels Alfred Noyce's "Rada" and which is even a more effective protest against war, while it is almost an argument for the voice of women in international affairs, is Marion Craig Wentworth's "War Brides," published in a recent issue of the Century Magazine. This is the play which has created such a sensation in vaudeville. The setting is a room in a peasant's cottage, in a village stirred by the departure of its first military units; the central characters, a mother who has sent her sons to war, her daughter, Amy, and the daughter-in-law, Joan. Something of the spirit of excitement that rules the community is transmitted in the first lines. Amy is for leaving for the front at once to serve as a nurse, but there is opposition from two sources; her mother, who reminds her that Joan, about to become a mother, must be watched with during the long days of her husband's absence; and Kerman, who urges her to become his war-bride for the sake of the fatherland. It is true that she has known him for but a day, but—

"Look me over. Don't you think I am good enough for her, mother? Besides we can't stop to think of such things, now, Amy. It's war time. This is an emergency measure. And then, I'm a soldier—like to die for my country. That ought to count for something—a good deal, I should say—if you love your country, and you do, don't you?"

This appeal to patriotism is sharply accentuated by the entrance of one Minna, radiantly happy, who has just become the wife of the village loafer. "There were ten of us. We all answered in chorus. It was fun—just like a theatre. The people cheered and our husbands had to go drill for an hour." She knows that her bridegroom was worthless but he is a soldier now and to her a hero.

Across this artificial fervor, and unthinking patriotism, with its vulgarization and its forgetfulness of the fierce irony of "war marriages" to restock the land, cuts the entrance of Joan. She wants no more war. She is already half mad with dreaming that they have killed Franz. She is, moreover, of a different sort from these peasant women, for she has lived in a factory town and learned to think for herself. What, she questions Kerman, will happen to Amy? Have you thought of that? No, I warrant you haven't. Well, look. A few kisses and sweet words, the excitement of the cere-



mony, the cheers of the crowd, some days of living together—I won't call it marriage, for Franz and I are the ones who know what real marriage is, and how sacred it is—then what? Before you know it an order to march. Amy left to wait for her child. No husband to wait with her, to watch over her. Think of the anxiety, if she learns to love you—I can hardly breathe for thinking of my Franz, waiting, never knowing from minute to minute. From the way I feel, I should think my child would be born mad, I'm that wild with worrying. And then for Amy to go through her agony alone! No husband to help her through the terrible hour. What solace can the State give them? And after that, if you don't come back, who is going to earn the bread for her child?

Struggle and struggle to feed herself and her child; and the fine sounding name you trick us with—war bride. Humph! that will be all forgotten then. Only one thing can make it worth while, and do you know what that is? Love. We'll struggle through fire and water for that, but without it—(gesture.)"

In her violence, she is brought before the Captain, as one discouraging a proper social movement, and sharply reprimanded. But she speaks up stoutly. Captain Bragg assures her there will always be war, Joan: Then one day we will stop giving you men. Look at mother. Four sons torn from her in one month, and none of you ever asked her if she wanted war. You keep us here helpless. We don't want dreadnoughts and armies and fighting, we women. You tear our husbands, our sons, from us—you never ask us to help you find a better way—and haven't we anything to say?

Bragg: No. War is man's business.

Joan: Who gives you the men. We women. We bear and rear and agonize. Well, if we are fit for that, we are fit to have a voice in the fate of the men we bear. If we can bring forth the men for the nation, we can sit with you in your councils, and shape the destiny of that nation, and say whether it is to war or peace we give the sons we bear.

Bragg (Chuckling): Sit in the councils? That would be a joke. Mother, I see, she's a little—(touches his forehead suggestively). Sit in the councils with the men and shape the destiny of the nation. Ha! Ha!

Joan: Laugh, Captain, but the day will come; and then there will be no more war. No, you will not always keep us here, dumb, silent drudges. We will find a way.

The ending of the play is a tense enforcement of her words. Semi-hysterical, Joan begs before her imprisonment that she may write a message to the war lords, and it is humored. As they read what she has written—"I refuse to bear my child until you promise there shall be no more war"—a shot is heard in her bedroom.

This Wonderful Vaudeville Masterpiece will be presented at Majestic Theatre, week of March 27.

If you have seen it, see it again, you will enjoy it better the second time. If you have not witnessed this soul-peeling act, do not let the opportunity go by, for once seen never forgotten.



Lamar 1456

7
Acts

Daily Matinees 2:30. Nightly 8:30
Popular Prices.

7
Acts

Beginning tomorrow afternoon
and continuing twice daily.

ALL THIS WEEK.

THE CLOWN SEAL

The Animal with the Human Brain.

ELSIE FAY

Assisted by Joe Miller and John Hogan in Bright and Breezy
Songs and Dances.

Harry Holman & Company in

"ADAM KILLJOY"

A Comedy Playlet by Stephen G. Chaplin.

MME. DONALD-AYER

Prima Donna of the Boston Grand Opera Co.

"Santuzza's Romanza" Cavalleria Rusticana
In this aria from Mascagni's famous opera, Santuzza, singing
to the mother, tells how she was loved by Turidu, who was en-
gaged to Lola before his departure for war, and how Lola, now
wedded, fired by jealousy, wins back Turidu, leaving San-
tuzza in despair.

Return of the Favorite

EMMA CARUS

Assisted by Noel Stuart in Songs and Music and Dance.

The Universal Favorites

PAT ROONEY AND MARION BENT

Present Twenty Minutes with Pat and Marion.

JACK DUDLEY TRIO

Present Their Scenic Novelty "In the Moonlight."

GLADYS CLARK

Here is what Gladys Clark, the musical comedy lady coming to the Orpheum next week has to say about the art of fun making:

"Good comedy is a serious business. Let an actor give the impression that he knows he is being funny and his work will rouse the antipathy of an audience.

"Most of the successful comedienne," she went on, "have much the same method. Gaiety, merriment, vivacity—these are the chief elements. Wit and sparkle are expected of the woman fun-maker. Besides that, she makes you feel that she is a jolly sort, simply overflowing with good nature."

"What is the chief requirement of a comedienne," Miss Clark was asked.

"A smiling heart," she promptly answered. A sense of humor is not enough. It is too likely to be ironic and full of unfriendly mirth. But if you have a sense of well-being and can smile indulgently at mankind then indeed you are well equipped.

"Last summer I went with some friends to call upon a dear old lady of 90, who would doubtless have made a wonderful comedienne in her young-

er days. When that wrinkled face of hers was turned to mine I saw a smile that was better than the smile of youth. It had understanding. It was softened by the sorrows of life. Pity and mellow kindness were to be read in the wrinkles of that charming old face. At 90 that woman was still young. All her life long a smiling heart had been hers. Ah, if only the stage might have had her for a comedienne. Think what consolation she would have brought to many, many lives."

HOSPITAL PLAN

FORT WORTH COMMITTEE WITH MEN AND MILLIONS OVER MEDICAL COLL

Physicians at Weekly Luncheon Discuss City's Need of Great Clinical Institution and Hear Social Leader Plead for Adequate Sanitarium Facilities; Blevins to Advise With the Authorities Here; Resolutions Would Have City-County Hospital Improved and Additions Made.

Plans to build a \$500,000 hospital to be a part of the Texas Christian university and give it an endowment of \$500,000 are beginning to assume definite shape, according to an announcement Thursday night by Rev. Edward McShane Waits, prominent Christian leader in Fort Worth.

The million-dollar hospital which it is hoped will be built here will have the backing of the Christian churches of the United States. In equipment it will be one of the finest in the South. The endowment suggested is believed to be adequate for the maintenance of a hospital-clinic which will distinguish Fort Worth. Such an institution is declared by physicians to be Fort Worth's greatest need.

Developments which predicated Rev. Waits' statement Thursday night are as follows:

1. A committee of Texas Christian university trustees and Fort Worth bankers went to Kansas City to confer with the national secretary of the Men and Millions movement.
2. Announcement was made that \$3,000,000 had already been raised through the Men and Millions movement and that the Texas Christian university is a part of the expansion programme of the Disciples of Christ.
3. It became known that Dr. A. C. Blevins, chairman of the committee on education of the American Medical association, shortly will visit Fort Worth and will meet with Texas Christian university medical college authorities in an advisory capacity.
4. Physicians in their weekly luncheon applauded speeches in which the City-County hospital was declared inadequate and a new hospital was urged.

Rev. Mr. Waits first announced the plans for the hospital campaign.

Blevins to Come.

Dr. A. C. Blevins, chairman of the committee on education of the American Medical association, probably will be a speaker before the luncheon club when he comes here.

Dr. Blevins will make an inspection tour of the City-County hospital, which serves as a clinic for the medical department of Texas Christian university. It is expected that he will advise with the faculty of Texas Christian university and the finance committee for the proposed hospital in discussion of actual plans for the construction, equipment and maintenance of the new hospital.

County-City Inadequate.

Mrs. W. V. Galbreath, prominent club woman, declared the present County City hospital is inadequate to take care of the emergency cases. Dr. J. H. McLean, member of the state board of medical examiners, asserted that the city has but a "poor chance to retain the Peter Smith hospital site." Dr. J. D. Mitchell asserted that the County City hospital is a "disgrace to humanity."

The heirs of the late Peter Smith are seeking to obtain the site for the estate, according to Mrs. Galbreath. They have taken this action, she said, because no attempt had been made to satisfy the conditions of the Peter Smith will.

Seeks Support.

The club leader urged members of the Doctors' club to use their influence in raising funds with which to build a hospital.

"Keep this valuable piece of property for the benefit of the sick," urged Mrs. Galbreath.

—Examiner-Smith 7/14/13

Major Burke Is in Town; Would Give Mexicans Lessons

MAJOR BURKE.



Scout Thinks Flags Should Be Placed Side by Side Throughout Mexico.

Major Burke is in town.

It seems as if it shouldn't be necessary to tell who the major is or any of the little facts that are usually given parenthetically about a celebrity on arrival, but for fear some may not recall just who and what the major is, let it be said that Major Burke (full name, John M.) hails from anywhere or everywhere; his home is the United States and that he is the dean of all press agents. The Major is an institution; his coming is as looked for in newspaper offices throughout the nation as the first cool snap of October.

The Major's press agent experience, as lengthy as it is, is narrow. He has "press agented" but one man and but one show. All of his press agent work has been for Col. William F. Cody, "Buffalo Bill." Major Burke was an Indian pacificator and Western scout in the early sixties and fought alongside Buffalo Bill. Their friendship has lasted through all of the years, and everywhere that Buffalo Bill has been found, there Major Burke has been, too—or more correctly, just a little ahead, for that's where the press agent works.

Monday was sort of a reunion day for Major Burke. The 101 Ranch Show brought many of the Major's old-time show acquaintances to town and he spent a great part of the day at the show grounds talking old times. Two that he particularly enjoyed seeing were Old Iron Tail, who fought Buffalo Bill at Summer Springs in 1860 and who afterward was with the Buffalo Bill show for many years, and Prince Lucca, the first Cossack brought to the United States. The Major found another friend, too, in Jimmie Thornton, the headliner on the Majestic's bill. But busy as the Major was he didn't fail to mention that the Sells-Floto Buffalo Bill Show will be in Fort Worth, Oct. 18.

Major Burke was much interested in the Mexican news and the determination of the Pan-American nations to recognize Carranza.

"I indorse our government's international policy, but would suggest that when Carranza is recognized as pro-

visional president, that Villa's position should be positively stated and his status definitely fixed because it would go a long way to internal pacification," Major Burke said. "In internecine strife, based on the racial conditions in Mexico, the Villista service in expelling Huerta and elevating Carranza deserves recognition, as Villa's personality produced the Bolivar 'pep' that the well meaning Madero lacked.

"I would suggest an action to teach the ignorant Mexican people of our friendship through an object lesson—the mating of our two flags.

"The Rockefeller foundation and the Carnegie Institute would pay for the bunting, and I would have a proviso made that Carranza, or whoever is the president for the next long term, accept 10,000,000 American and Mexican flags and fly them side by side as an education to the people whom the leaders have falsely taught were worse than savage. This object lesson filling the eye and reaching the heart, with the explanation to the peons, would drive away superstition and cultivate amity, which outside of the Villista regime has been supplanted by enmity and contempt; this would be a reply to the demand for an apology for the insult to our flag which is still due us. I would suggest that Villa superintend the flagging."

A TALE OF TRUTH

When you sit down to a dinner in some elegant cafe,
Or anywhere they serve 'em up in eight-course fancy way—
Let's say that it's a banquet, to get down to brass tacks,
Where the menu is splendiferous and naught of good things lacks—
You're sure to find a dish or two you do not care about,
Perhaps puree or salad with its condiments in doubt.
You take of this a nibble; of another course a bite,
But of all you get a-plenty to appease your appetite.
It's just the same, I'm thinking, with our big-time vaudeville—
'Tis seldom the beholder likes all acts upon the bill.
If he does, a rara avis is this one upon the earth,
Yet out of all he's sure to get his great big money's worth!

—Bab.

AT THE THEATERS



AT THE MAJESTIC.

When Jack Denny and Ted Boyle attended De Pauw University at Green Castle, Ind., they were shining lights of the Glee Club and bright stars in the college theatrical firmament. Jack was an accomplished musician, while Ted was something of a versifier, so Jack used to write the music and Ted the lyrics of half the songs the Glee Club sang. And whenever there was any dramatic affair, Jack and Ted always played the leading roles.

But that was more than eleven years ago, for they left De Pauw, graduating in 1904. Each had taken the full four-year course and become a full-fledged lawyer when he fared forth into the world, but the theatrical bee buzzed constantly in their bonnets.

These young men have been partners ever since childhood days. Together they passed through all the stages of the evolution of youth into manhood. And after they left college they hung out a single shingle and it bore the firm name of "Denny & Boyle, Attorneys and Counsellors at Law."

But clients were few and far between. And Ted and Jack were proud. They were hungry, often, they admit now, but they wrote glowing letters home of their prosperity and how good business was, for they wouldn't have asked assistance from the dad or the mother, not for worlds and worlds!

It was during those lean years that they conceived the idea of going into vaudeville. So, "soaking" everything negotiable they possessed, they journeyed on the proceeds to the Big Town and tried out in the varieties. Ted and Jack made good from the start and they have been making good ever since writing, as in college days, their own songs and patter.

All of which explains why Jack Denny and Ted Boyle are among the features of this week's vaudeville bill at the Majestic.

Primrose Recalls Main Street as Mere Country Lane

George Primrose, "grand man" of minstrel-dom, is in Fort Worth. With a whole day and a half on his hands for rest and recreation, the dean of the "black faces" "danced" into town Sunday morning and is being given the glad hand on all sides by scores of friends—this class embracing practically everybody who has had the privilege of seeing the premier burnt cork entertainer in stage action, as well as those who know him personally.

George Primrose remembers Fort Worth as far back as when, in the words of the bard, "Main street was a level country pasture and Throckmorton was a winding country lane," and in all directions, where now stand business establishments, public buildings and residences, with parks dotted about, there was nothing more than miles and miles of prairie grass that rolled and tossed with the breeze like the billows of the restless sea.

Although that was a long, long time ago, Primrose says he has been astounded every time he has returned here at the marked growth of the city during his absence. Although he is only an occasional visitor here, he likes the town—and the town likes him, if the nature of his reception upon every appearance here is to be taken as any criterion.

Upon this visit the Primrose minstrels number only eight, but what the company lacks in size is made up for in the excellency of the material offered and the splendid talent of its members. For the minstrel this year is a tabloid—an essence of all of the very best features of a big troupe and many features better than the best. George Primrose and his company are headlining the Majestic theater vaudeville bill all this week and they are expected to prove one of the most popular feature attractions on the season.

HOW TO BECOME A VAUDEVILLE AGENT

First, buy a small route book for about two dollars.

Next, cover two or three small time shows a day for at least a week.

When you see an act that appeals to you regardless of whether the audience likes it or not, send said act "collect" telegram to meet you at some prominent cafe or street corner; or better still, at your office—if you have one.

When the act calls on you, give them a lot of bull and take their photographs; never mind about the proper billing or program copy.

Now that you have fortified yourself with two or three acts, call at the leading booking agencies and **TRY TO GET IN.**

If you are fortunate enough to break through the barriers, **TRY TO SELL YOUR MATERIAL.**

You will find there are 'a hundred million others like you.'

Cast Your Ballot In Election On The Sunday Picture Shows; Then "Let The People Rule"

Fort Worth people will decide at the polls Wednesday, March 8, whether or not this city shall have Sunday motion picture shows.

After a heated session of the city commission last Tuesday morning, in which much was said for and against the proposition, that body decided that it was the course of wisdom and fair government to put the matter up to the people and let them make their own decision. Accordingly, voting in union, with the exception of the mayor, that body called the election.

Representatives of union labor were responsible for the agitation that led to the calling of the election, although the question of Sunday amusement long has been one of public interest in Fort Worth. These men, who have made a study of conditions in Texas cities, declare that Fort Worth will profit if the example of other cities, which permit the clean motion picture shows to operate on the Sabbath, is followed. They declare that the manner in which they are conducted in other Texas cities hampers in no way religious observation—that it only tends to give people a moral form of amusement on their day of rest. They also declare that hundreds of Fort Worth people go to Dallas on the Sabbath to attend motion picture shows and that Fort Worth is losing in a business way without gaining in a moral one. They assert further that hundreds of traveling men, who otherwise would spend their Sundays in Fort Worth, go on their way to Dallas—out of their way, many times—because there is something to attend in which they are interested.

The Sunday News always has believed that on matters of this kind, upon which its readers and supporters probably are at wide variance in their opinions, it should in fairness, steer a neutral course—that it should submit the simple facts and the most lucid and forceful arguments of both sides, without editorial favoritism. It desires harmony in the community and well knows that it could but en-

hance a certain feeling of bitterness by aligning itself with either faction. Of course, the management of The Sunday News, as individuals, has certain ideas in regard to Sunday amusements. But these ideas, if uttered at all, will be uttered as individuals and this paper will not enter into the conflict.

However, there is a principle upon which this newspaper has been operated since its inception and from which it will never depart.

If the opposing factions in this Sunday picture show campaign will observe this same principle then we shall have greater harmony in the community and fewer sore spots to heal.

The Sunday News repeats:

"Let the People Rule!"

That is the spirit of Democratic government—national, state and municipal.

The Sunday News urges its constituents to go to the polls on March 8 and express their views. If the battle of ballots shows that the people of this city favor regulated Sunday amusements, then by all means let the picture shows operate. But, should the decision of the people be that Sunday operation of picture shows is inimical to the best morals of the community, then "on with the lid."

However, let us have a real expression of public sentiment. Let every man determine the matter for himself and go to the polls. Let us roll up the largest vote ever known in this city in a matter of this kind. The Sunday News hopes that the majority, one way or the other, will be so large, so overwhelming that further agitation, whether for or against, will be stilled for years to come.

The Sunday News has no axes to grind as a newspaper. Its employes will cast their votes as they see fit and no effort will be made to influence them, for or against. There has never been such an attempt on the part of this newspaper. There never will.

Let us have done with this agitation for a long time to come. As a good citizen, you should go to the polls and cast your ballot.

Labor Day Crowd Greets Splendid Bill at Majestic

Another all-star bill, one of the best offered thus far this season, with a great deal of variety, awaits the theatergoer at the Majestic this week. Labor day crowds filled the house at both performances Monday and showed their appreciation of the high class acts by calling the stars back for repeated encore numbers.

The most popular act of the performance is staged by Mishka and Olga Trio, who appear first on the programme, offering late features in solo, classic and modern dances. The dancers are light on their feet, free and easy and do some spectacular twirls and turns. The toe dances and turns by Mlle. Olga are especially beautiful and hold the audience spellbound. A better dancing partner for her could not be found than Mons. Mishka. Mons. Jeanuse, the violinist director, was a favorite. His clear toned instrument can be easily distinguished above the other instruments and the solos he plays are classic and highly enjoyed.

Rose Wildwood Revier and Lloyd Hammond, who will be remembered by Fort Worth theatergoers as stars at the Savoy theater in stock productions, made a big hit Monday in the triangle sketch, "Holding a Husband." Mrs. Louis James, the other member of the company, who had perhaps the most difficult part of the act to perform, plays her part well.

Joe Welch, the comedian, keeps the audience laughing. Welch offers a lot of stuff as a Jewish merchant who has a hard lot in life.

Conrad and Conrad, two exceptionally entertaining comedians, keep the house in an uproar with their funny songs, freak impersonations and their peculiar way of doing things. Their act was all in rhyme. Songs of the lighter and frivolous type were sung in various dialects, which far surpassed the average act on the vaudeville stage, scored a big hit at both performances.

Gertrude Long, a woman with a beautiful voice and a pleasing stage personality, appears on the programme "In a Singing Act That's Different," and it is really different. She sings a number of solos that take well with lovers of music and song.

High class operatic selections are offered by the De Pace Opera company. The company is composed of six good singers, two women and four men. Two of the men play a mandolin and a guitar, which blend perfectly with the voices of the members of the troupe. The two musicians play two duets and three members of the company sing solos.

Paul Conchas, strong man, who appears last on the programme, shows

marvelous skill in handling the heavy weights and juggling huge iron on his head and chest by means of a long, small stick. Few athletes have a more perfect form and still fewer undertake as daring feats. Patrolces, a clown who assists him, rather hinders him, but furnishes the funny side of the act and keeps mirth scattered between Conchas' spectacular accomplishments.

The musical programme for the week is well chosen and is beautifully rendered by the Epstein orchestra.

Those in the boxes were: Mr. and Mrs. Bert Smith, Mr. and Mrs. Charles Reimers, Mr. and Mrs. Marshall Spoons, Mr. and Mrs. Herman Gartner, Mr. and Mrs. Will Stripling, Mr. and Mrs. Alfred Luckett, D. E. Chipps, Amon Carter, J. A. Stafford, Mrs. A. J. Long, Lawrence Long, Miss Polly Dunett, J. L. McCart, Mr. and Mrs. George T. Fuller, J. C. Clopton, Carl F. F. Dykmans, Miss Martha Lusk, W. D. Waller, Mrs. McConnell, Miss McConnell, Robert Todd, Miss Massie, Raymond Buck, Miss Bertie Clark, M. D. Blum of Atlanta, Ga., Mr. and Mrs. E. L. White, Mrs. D. C. Webb Jr., Miss Loma Burton, Miss Emily Burton, W. G. Burton, Mrs. A. D. Lorys, Mr. and Mrs. W. H. Chilson of Henrietta and Miss Nina Rogers of Fort Smith, Ark., and Bob Evans, M. L. Evans, and Mrs. B. Evans of Dublin, Shirley Sweeney.

FARBER GIRLS

Two of vaudeville's cleverest sisters and two girls who have sensibly constructed their faultless routine from the Waterson, Berlin & Snyder catalog. The expert opinion of Ashton Stevens gave the girls the following notice in the Chicago "Examiner" during their recent engagement at the Majestic, Chicago.

But I should not have passed the Farber Girls, Constance and Irene. They demand attention. The funny one, the blonde one, the smaller one, whom I take to be Miss Constance, is one of the rarest birds known to the stage, a youthful and not ill-looking comic, even if she does make twisted faces at you. She needs a father, a stage



director, a censor and an author. That's all. Her talent grows while you keep your seat. Her personality is more piercing than ever. But she needs direction, editing, coaching, Belascoing. Properly directed, Miss Constance Farber could make the topline of vaudeville without a single assist from B. L. T. or F. P. A.; and could carry her singing sister along with her. Miss Constance Farber is precious vaudeville material that should be taken in hand before her inimitable grin has lost its girlhood

MOORE AND YOUNG

Alberta Moore and Myrtle Young represent two distinct types of feminine charm, one a striking blonde, the other a charming brunet. Myrtle Young's face is probably familiar to many, as her smile illuminates many commercial advertisements. She was also selected by Charles Dana Gibson



to serve as a model for his series of blonde beauties.

The couple present a routine of songs and dances, the former wisely selected from among the repertoire of Waterson, Berlin & Snyder's, the latter being distinctly original and good.

The girls have been a big time fixture for several years and have built up an enviable reputation throughout the profession for excellence in both ability and beauty.

Preparedness Opponents "Just Plain Nuts," Claims Noted Comedian; World's Greatest Navy Given as Need of U. S.

Lew Dockstader is not only for preparedness, but he has an opinion of those who are against it that would not look good in print.

"Imbeciles!" is the mildest term the comedian, now appearing at the Majestic in a take-off on Roosevelt, entitled "My Policies and I," uses when speaking of them.

"Not to say anything discourteous about them, they are just plain nuts," is the way he put it.

"The man who doesn't know that the United States needs the biggest navy in the world simply doesn't know anything about the United States. It has the longest stretch of coast line in the world to protect; it has the Panama Canal to defend, and it has before it the job of maintaining the Monroe doctrine in South America after the European war is over, and that by itself will require the biggest navy in history. Preparedness? Well, I guess I am for it. Any man who has any sense is for it.

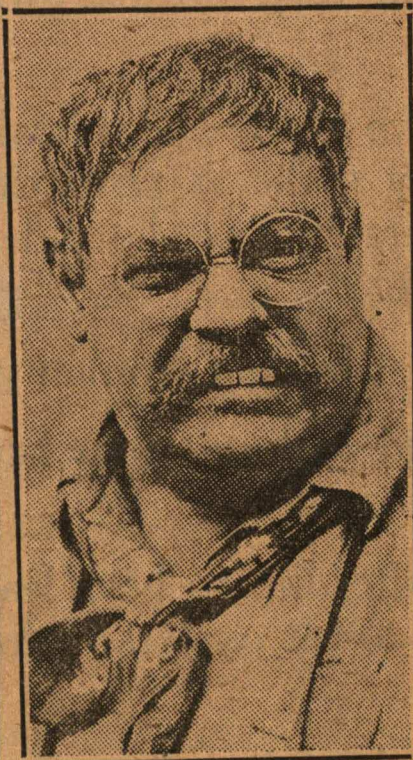
Like Insurance.

"Every sane man believes in insurance, doesn't he? He believes in insuring his house, his furniture and his life, doesn't he? Well, by what process of reasoning can the same man oppose insurance of the nation? That's what preparedness means. Some of these people say they are opposed to war. Well, so am I opposed to fires and murders, but I am not going to advocate abolishing the fire department or the police force.

"Besides, the best way to keep out of war is to be prepared for it. If we are prepared properly other nations are going to think about seventeen times before they tackle us. It takes a nation a longer time to make up its mind to go into a fight where the chances of getting licked are greater than the chances of victory.

Federal Plants Favored.

"I am not only in favor of preparedness, but I believe the government ought to build its own munition plants and manufacture everything it will need to equip its army and navy. If



LEW DOCKSTADER,
in "Big Stick" Costume.

not this, then the munitions manufacturers ought to bear a good part of the financial burden of carrying out a preparedness program. They are getting rich out of the European war, and they will profit by carrying out a preparedness program. Also, we might save that \$15,000,000 we are going to pay to Colombia and let it go into the war chest. We are going to have to protect Colombia anyway."

INTERSTATE CO. HEAD IS HOST AT DINNER

House Managers and Members of Executive Staff Are Entertained.

Azby A. Chouteau, manager of the Interstate Amusement Company, was host to Interstate house managers, members of the company's executive staff and Fort Worth newspaper men at a dinner at Joseph's cafe Monday night after the show at the Majestic.

The Majestic theater managers of Dallas, San Antonio, Houston and Fort Worth saw the opening performance of

the season at the Monday matinee.

The theater men at the dinner were: Stephen Von Phul, Dallas; Edward Raymond, San Antonio; W. L. Sachtleben, Houston; O. F. Gould, Fort Worth; Ralph Candler, publicity director of the Interstate Amusement Company, and Azby A. Chouteau.

DID IT.

An old countryman, being congratulated by the rector on the fact that his only son had enlisted, said:

"Well, sir; after all, it was only to be expected, for, sure, the old proverb says: 'Train up a child and away he goes!'"—Kansas City Journal

WOMEN DO STAGE WORK DURING WAR

Special to The Star-Telegram.

LONDON, Nov. 2.—The shortage of men in the theater is well illustrated by the new staff of the Kingsway, which Miss Lena Ashwell has re-opened.

Her staff includes many women in entirely novel parts. There are lime lights worked by three women, who will wear on the "perch" a masculine looking costume of breeches, leggings and a long loose coat, while a girl has been taught to assist at the electric switchboard on the stage, and a woman will help to shift some of the lighter scenery.

A woman check taker, and a woman assisting in the box office, to say nothing of a woman stage manager, in the same theater, seem quite in the right order of things in war time.

So far, the management at the Kingsway have been unable to find a woman commissionaire. Women object to dodging about for taxis or autos on wet or foggy nights, and so an ex-soldier will be retained. There will be a women's orchestra and a woman press agent.

THEATERS

AT THE MAJESTIC.

Rehearsals that have been held every day thus far this week indicate that the "vaudeville cabaret" after the regular show at the Majestic theater tonight is going to prove one of the most delightful impromptu entertainments that has been held thus far. All of the artists of course are going to participate in the afterpiece, as is the custom every week. But to tell what they are going to do would spoil the refreshing originality that characterizes each affair, according to Manager Oscar Gould. Lew Deckstader, the world renowned minstrel comedian, who headlines the bill this week, is going to distribute some of his good cheer that has made folks laugh all over the country. And it won't be any of the fun he has offered before in this city. Lew on the regular program gives a comic characterization of former President Theodore Roosevelt, appearing as "Teddy" in "My Policies." Genevieve Cliff, the distinguished legitimate star, and her splendid cast, who present "A Breath of Old Virginia," Tom Barry's inspiring idealistic romance, will take part. Hans Hanke, the eminent pianist, will render some selections. Mme. Sumiko, prima donna of the Mikado's own Imperial theater of Tokio, Japan, and her beautiful Geisha girls, will contribute their share. There will be some stunts by some of the dumb performers in Rex's Comedy Circus. Al Girard and Sylvia Clark, who present "Modern Vaudeville Frolics," will be "in the swim." Orville Stamm, "Boy Hercules," will offer some thrilling feats.

DIVE AND WIN A CUP

Come on you divers and get in the swim. Here's the chance of your life to show your class and if you can dive more graceful than the others you will get a loving cup.

The Star-Telegram has three loving cups to give to the most graceful man, woman and boy diver in Fort Worth. The beauty part about it is that you do not have to pay any kind of entrance fee. All you have got to do is to dive, and do it gracefully.

The contest for men will be held Thursday night, the one for women and girls Friday night, and the one for boys, Saturday afternoon.

At some time in your life you have wanted to be an actor or an actress, haven't you? Well, if you can dive, that time has come. The Star-Telegram's diving contests will be held on the stage of the Majestic theater in connection with the "Six Water Lilies" act, one of the headline attractions on this week's bill.

The judging will be done by the audience. They will voice their approval of your dive by hand-clapping. The diver getting the heartiest applause will, of course, be awarded the cup.

Send in your name to the sporting editor of The Star-Telegram. He will see that you are duly entered in the big diving contest. Entries in the men's contest close Thursday afternoon at 6 o'clock, in the women's contest Friday at 6 o'clock, and the boys' contest, Saturday at noon.

SUNDAY MOVIE CASES NOT REACHED NOW

Attorneys Agree to Pass Injunction Hearing Until Court Has More Time.

By agreement of attorneys, the question of the dissolution of the injunctions against the opening of picture shows on Sunday, set for Monday in the Sixty-seventh district court, has been passed for another setting and probably will be taken up in about two weeks.

Judge Terrell offered to hold night sessions to hear the cases, but the attorneys did not favor that idea and preferred to have the cases reset for a later date.

Fifty-Fifty Party Attended by More Than 200 Thursday

On Wednesday afternoon 245 Majestic theater tickets were distributed to the telephone girls employed by the Southwestern Telegraph & Telephone company, admitting them to the "Fifty-Fifty" party at the Majestic Thursday afternoon and night as guests of The Record and Manager Oscar Gould. When the tickets were counted Thursday night it was discovered that only about ten young women failed to attend.

To say the young women enjoyed the show would be expressing it mildly. Some of them sat through the entire bill without making a sound, but it is safe to wager that they missed nothing. Others laughed and clapped their hands often and loud. The bill was worth while and the girls who put in full time at the switchboard had a good time.

"I am glad to see that the girls accepted our invitation," said Manager Gould Thursday night. "We have a bill worth going to see and I am certainly pleased at having an opportunity of joining with The Record in giving them a party."

Practically every man, woman and child in Fort Worth has to deal with the telephone girl and usually they receive prompt and courteous attention. The "Fifty-Fifty" party was The Record's way of showing its appreciation of their tireless and polite attention to duty.

It is hoped that the girls obtained as much enjoyment from attending as The Record and Manager Gould did from tendering them the party. "Fifty-Fifty" is a good old slogan after all—and that's The Record's telephone number.

A Majestic Favorite



Foster Ball, who appears as the Confederate veteran in "Since the Days of '61," the character gem of pathos and humor that he and Ford West are presenting at the Majestic this week, is a native of Texas. He was born and reared at Dallas. Ball is considered one of the most polished character actors of the day.

SINGER AND TOE DANCER TAKE FIRST RANK ON MAJESTIC BILL

Carolina White is the class of this week's Majestic bill. Miss White is an operatic singer, a former prima donna of the Philadelphia and Chicago Grand Opera companies. She has a beautiful voice. Furthermore, she is a strikingly beautiful woman.

Her selections Monday night were not all the classical or operatic, however. She sang several popular ballads and her most appreciated offerings perhaps were "Memories" and "Mother Machree."

Judging from the same standpoint, that is from class, Mazie King should rank next to Miss White. Miss King is a toe dancer and a wonderful toe dancer at that. She does all of the fancy dances from the beautiful little Pavlowa gavotte to the most strenuous tango, all on her toes. She has a partner who also is a good dancer and their act is handsomely costumed.

Nonsense Gets Laughs.

Donahue and Stewart, a typical vaudeville team, however, carried away the applause honors Monday night. Their act is nothing;

it's just a bunch of nonsense, but it pulls the laugh. Donahue closes with a dance that is unusually good.

Walter V. Milton and company have a sketch, "Don't Walk in Your Sleep." Milton carries the principal work of the sketch, which deals with a love sick youth, a girl who walks in her sleep and the love sick youth's friend who is burdened with the load of straightening things out.

George N. Brown and Willie Weston open the bill with a walking novelty. They have a treadmill invention that enables them to walk their mile without advancing and a gauge that measures each lap.

Solar's Selections Poor.

Willie Solar, singer and imitator, would go better if he made a better choice of his selections. The songs he sang Monday night were old and overworked, which probably accounted for their not going better.

Devine and Williams, in "The Traveling Salesman and the Female Drummer," have an act that is made up entirely of old stuff. It didn't go with the audience.

"The Birth of a Nation."

"The Birth of a Nation" is due for an engagement of three days, starting Thursday night at 8:15. Morning matinees Friday and Saturday at 10:15 and afternoon matinees Friday and Saturday at 2:30 o'clock; nights promptly at 8:15 o'clock.

The Austin Statesman had the following to say:

"It costs \$2 for the best seats in the Hancock opera house to see 'The Birth of a Nation,' and this photoplay is worth the price charged. It is a film production that is true to the title. It depicts with a graphic hold events that were lived during a time when the hour of travail came to the United States. The days of reconstruction are thrown upon the canvas and the blood runs riot at the sight, for memories arise that sway the emotions.

"It is not necessary to attempt to follow the plot of the screen play. It is of polyplot. There is not a minute when the eyes are not alert to catch the next move. The story is told without words, but it is a story of such lasting value that it is indelibly implanted.

"And then again there is no partisanship in an offensive way displayed in the picture. Carpetbagger and camp follower are held up to the scorn they merited, while the renegade men and scalawags who deserted the South in the hour of her peril receive treatment no less severe. It took a master mind for fairness to work out the details of this play as to be just to all in the manner that has been done.

"No man who loves the history of his country can afford to miss this production. It tells more in three hours and tells it vividly and truthfully than can be learned by reading histories during the whole of the year, and the lesson that this play teaches is one that is inspiring in theme and is ennobling in effect. In these times of experimentation in governmental matters too little regard, it would seem, is occasionally paid to what has been learned at a great cost by those who have gone before. It was during the reconstruction days that all power came from a central point a great distance away. Local influences did not avail with those who were sent to make the South a Gethsemane for the people who lived there. Right, as it were, was born of might, and might intended to hew to the line mapped out, though the heavens should fall.

"But those who planned the crushing things failed to reckon with the blood that had been made ready for defense by the four years of warfare. There sprung up of necessity ways of combating the forces of evil that had to depend upon ingenuity rather than upon brute force. Nor can one look at 'The Birth of a Nation' without feeling that those who had fought beneath the winning flag had not abandoned their honor and their regard for fairness when the last battle flag was furled. Men who were bred as gentle folk and had lived as gentlemen joined hands with those who in the yesterday had been gallant foes upon battlefield and did their full part toward eradicating the evils of absent government.

"But the story of the play is too replete with telling chapters to permit its being told here. It is worth \$2 to see. It will give more than that amount of satisfaction to those who see it."

100 ARRESTS MADE IN SUNDAY SHOW CASES

Theater Proprietors, Actors and Actresses Placed Under Bond by Sheriff's Force.

One hundred warrants were served Sunday by the sheriff's office on actors, actresses, stage workers and managers of local theaters, charging violation of Sunday closing laws. In no cases, however, were any of those arrested forced to leave the theater. In each case a bond was signed and the show allowed to go on.

Former Ft. Worth Man, Now Actor, Weds in St. Paul

MR. AND MRS. FORD WEST.



Ford West, remembered by Fort Worth vaudeville audiences as the young blade in the sketch called "The Days of '61," and Miss May Milloy of New York, a vaudeville actress, were married at St. Paul, Minn., Thanksgiving Day.

Mrs. Samuel C. McMellon Sr., 611 Texas street, is a sister of West, who spent his boyhood days in Fort Worth and Dallas.

West's partner in the sketch, which appeared at the Majestic here last season and the previous season, is Foster Ball, who takes the part of a Confederate veteran with a piping voice. Mrs. West has retired from the stage, but is accompanying her husband on the road.

One of Elks' Founders Tells of Early Days of Fraternity

Joe Norcross Still Prizes Certificate of Membership in Lodge No. 1.

One of the two surviving founders of the Benevolent and Protective Order of Elks is spending a week in Fort Worth. He is Major Joe Norcross and he is registered at the Westbrook.

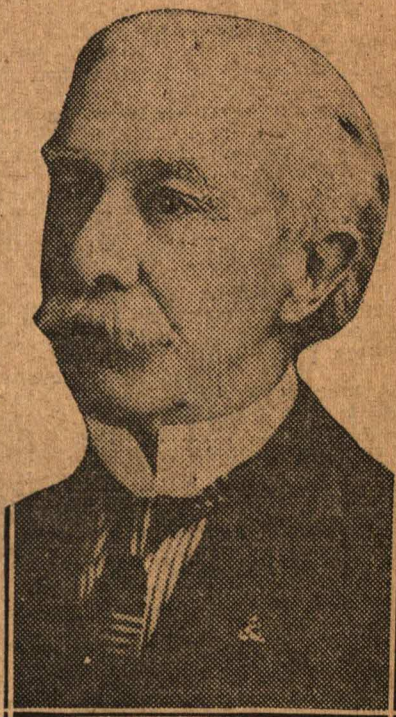
"It was Feb. 16, 1868, that the first Elks lodge was organized," he said. "Seven of the old members of the 'Jolly Corks' met in my room in New York and decided to form a fraternity built upon sound principles, that would be enduring. The Elks was the outgrowth. The name of the first lodge was New York No. 1, B. P. O. E.

"Of those seven original members of the Elks, only two now are alive. I am one. The other is W. L. Brown of San Diego, Cal. I am his senior by several years.

"One of my most prized possessions is the original certificate of membership in the mother lodge. But strange to say, by that certificate I am a Moose, rather than an Elk. The men who engraved the original membership charters cut the picture of a Moose instead of an Elk. Only a few certificates had been struck off when the mistake was caught and corrected.

Held All Offices.

"I was exalted ruler, treasurer and everything else with a title to it in the Philadelphia lodge, in the early days of the order and I quit work to journey way out to Frisco to initiate the first lodge there. I number among one of the accomplishments of my life of which I pardonably am a little proud, my influence in having Tom



JOE NORCROSS.

Keene named exalted ruler of that lodge."

Major Norcross is appearing with Col. Sam Holdsworth at the Majestic, where they are billed this week as "The Two Old Cronies." The major is 76 years old, while the colonel admits 84 birthdays. They are the oldest minstrel comedians on the stage. Together their ages total 160 years. Their titles are not fictitious, or honorary. They are veterans of the War Between the States. They won their titles upon the field of battle fighting in the Union army.

Oldest Living Minstrels.

Major Norcross is a basso, while Col. Holdsworth is a tenor. It is said there is as much melody in their voices as there is in the vocal efforts of many of the younger artists who are springing into public favor. The "Old Cronies" are remarkably well preserved. They present a striking figure with their strong physiques, their snowy hair and their gallant dignity of appearance.

Norcross and Holdsworth are one of the most unusual teams in the varieties, where the only novelty is an act that is not unique. They are one of the outstanding hits of the current Majestic bill.

NOLANS TO FEATURE VETERANS' PROGRAM

"Uncle Jimmy" and "Aunt Georgia" Nolan, pioneer vaudeville performers, will be featured in a playlet in an entertainment to be given by the R. E. Lee camp, U. C. V., at the courthouse Friday night.

Others on the program include Mmes. Minnie E. Cone and Cora Melton Cross, in original poem readings; Mmes. Brandes and Brantley, J. E. Gaskill and Miss Minnetta Sutton in songs, and Misses Margie Massengale and Mary Louisa House in impersonations.

Actor's Quick Work Behind Scenes Marvel of His Act

**Agility and Aid of Assistants
Make Protean Stunt
Successful.**

Owen McGiveney heard there were doubting Thomases among those who had marveled at the incredible speed of his costume and character changes in the Dickens sketch, "Bill Sikes," headlining the Majestic bill this week, and so he invited three newspapermen to watch him work at the matinee Wednesday.

To watch McGiveney's changes is a privilege denied the stage crew and other actors on the bill. Such as this necessitates putting all distraction out of sight and mind. A frame and canvas wall is built around part of the stage that this big protean act requires and only McGiveney and his two assistants are kept inside.

"There are my assistants," McGiveney said. "Keep your eye on them and see that they are still there all the time that I am on the stage. One is my brother and the other I brought up. When this act is over you will understand why strangers would not do."

The actor's brother took the visitors in hand and planted them against a fly four feet from the most used exit. The first change is the longest and most tedious. It requires eight full seconds. Monks, completely harnessed in dress suit, cape and all, becomes Nancy, shabby skirt, shawl, tawny, tangled hair and all.

Here's How It Looks.

Three men writhe as if in a spasm. A half clothed Nancy breaks away and you clench your fists and hold your breath for fear your presence has unstrung the actor and he is going on the stage incompletely made up and all because you were there to confuse him. In the space of one long step a calm, sure-footed Nancy, every garment hung just so, glides across the open space in front of the audience.

There are twenty-three changes in the twenty minutes the act runs. Every one is more startling than the next one before. The changes from Bill Sikes to Fagin, from the Artful Dodger to Bill Sikes, from Bill to Nancy, fly so fast that the whole mad work grows into what seems a furious panic.

You see that it is McGiveney all the time, but still you don't see how he does it. You see his clothes thrown at him as he tears from one exit around the flimsy scene corners to a new entrance, and you see those clothes fasten themselves into place like animate objects.

The final curtain left McGiveney and two assistants leaning against the wall panting for breath. The assistants are the invisible two-thirds of the cast. Without their genius there would be no great McGiveney.

"Of course, you may inspect the costumes," one of the assistants said, after it was all over, "but don't write anything about them. The public doesn't want to know every detail of how it is done. That would spoil it for them."



OWEN MCGIVENEY.

Agility Is Wonder.

Anyway, the clever little contrivances figured out to make the costumes easier to handle are the least of the act's wonder. The wonder is in the abnormal agility of McGiveney and his trusty men.

This is McGiveney's first week after a three months' vacation and he pleads that he is not working smoothly yet. What a strain on the eye he must be when he is working smoothly! McGiveney is Irish. He was lecturing on the classics in English colleges and a friend offered to wager that he could not survive with a classic in vaudeville. He swore any classic would win

the galleries if properly presented and he, with no knowledge of quick changing or of the practical stage, chose this method of proving his friend wrong.

Mysterious Woman With Mask Haunts Main Street and Shoppers Are Excited

Who is she? What is she up to? How will it end?

A trimly dressed woman wearing a black silk mask set the shopping district to buzzing with questions like this Monday afternoon. She was abroad for several hours and she caused more excitement, perhaps, than she intended to. The mysterious woman appeared again Tuesday morning, breakfasting at a downtown restaurant and still concealing the upper part of her face with the mask.

According to reports, the woman in the mask was first seen on the east side of Main street, near Seventh. She appeared to be looking for someone, for she peered into the faces of passersby through the narrow slits that were the mask's eyes, and she stopped at many show windows and entered some stores.

She Visited Many Stores.

She was on the go throughout the busiest part of the afternoon and always managed to mingle with the biggest crowds. She visited stores up at the head of Main street and she bobbed up blocks farther south.

She seemed to recognize no one, and, unless she is good at acting, she is a stranger in Fort Worth.

Some of the comments that were heard in the crowds up and down Main and Houston streets as the woman of mystery passed, were:

"Oh, Lord, look!"

"That's a new one on me. What next!"

"What is it?"

"Oh, look! A lady with a mask!"

"Well, I wish you could just look at that!"

"Give me room! I'm going to get away from here before the shooting

starts."

"Maybe she's crazy. Wonder why the officers don't do something."

"Oh, she's just wearing that to conceal some disfigurement on her face. I don't blame her."

"Aw, that's easy! She's doing it on a bet. Some nervy girl, too, to go around wearing a mask with everybody staring at her. I'll bet she's some society girl."

"It may not amount to anything, but I'd hate for her to start up to me. Don't think I'd be courteous enough to wait and see what the lady wanted."

"Now, look at that fool thing, will you? She's probably on her way to some masquerade party and thinks she will be recognized if she waits until she gets there before she puts her mask on."

"Say, isn't that the spookiest thing you ever laid eyes on!"

Mingles With Women.

Some thought she was looking for some woman, because she was seen to enter many stores where women's goods are sold, but she did not confine herself to such places. She went to picture shows, looked in at lobbies of office buildings and scrutinized every group of men that stood on street corners.

The lady of mystery is about five feet eight inches tall and appears to weigh about 140 pounds.

Fort Worth will not rest easy if she leaves town without revealing the secret of her weird make-up. There were shivering groups of people on the downtown streets Tuesday waiting to see if she would appear again and some of them were rewarded by seeing her, but no one gathered courage enough to speak to her.

CITY PRIMARY IS BEING HELD IN WACO TODAY

Special to The Evening Journal.

Waco, Texas, Feb. 15.—A city primary is being held here today to nominate a Mayor, two City Commissioners, a City Recorder and two members of the Water Commission.

It is the first time that only one candidate for Mayor is named in a primary election here, that office being sought by John Dollins, present Street Commissioner.

Another election is being held here today, separate from the primary, to decide whether moving picture shows may be kept open on Sunday.

JACK AYRES AND MISS REDFORD WED

Majestic Theater Employee and Well Known Musician Surprise Their Friends.

Jack Ayres, a popular employe at the Majestic theater, is a benedict today. Jack was married in Dallas Monday afternoon at 6:30 o'clock. His bride was Miss Cleone Radford, 111 Elm street, a well known musician and singer.

They had planned to be married at a later date but decided not to wait. The ceremony was performed by Rev. L. S. White of the Christian Church. And the marriage ceremony disclosed something that few knew, that Ayres' real name is Preston and that the Ayres is a step-name.

Mr. and Mrs. Preston are at the home of the bride's parents, temporarily.

Here's a Real Secret; Star of Vaudeville Is Bashful

Matinee Idol of "Merry Widow"

Fame Doesn't Even Answer

"Mash" Notes.

George Damerel, who, overnight, danced himself to musical comedy fame in Henry W. Savage's brilliant "Merry Widow," is one of the most bashful of men.

Now that isn't a very plausible sounding statement to make about a matinee idol who is known all over the English speaking world. But it's a fact, nevertheless, even if all those things are true and he is riding just now upon the very crest of a monster wave of success.

Accepts Few Honors.

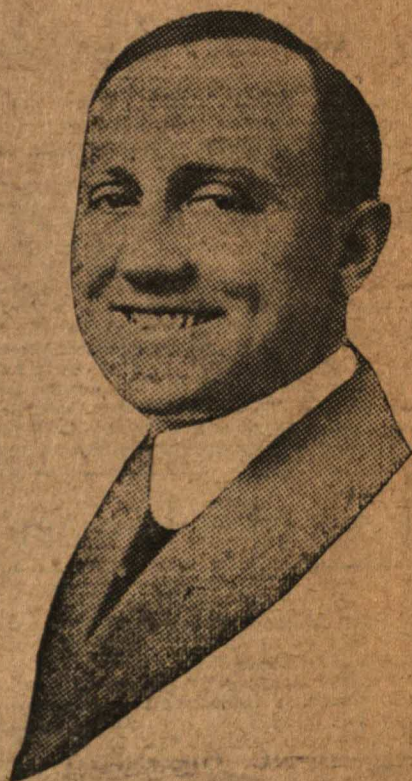
Yes, George Damerel is timid. The times that he has consented to lunch with admirers, or acquaintances, are as scarce as hen's teeth. The times he has consented to be the guest of honor at banquets and smokers are even scarcer. It isn't recorded when he ever answered a "mash" note, of which he is the recipient of dozens and dozens.

During summer vacations and off-season idlenesses, Damerel seeks secluded mountain retreats, far away woodland scenes, places where he can assume another name and get away with it. During the theatrical season he is very prone to spend his time either at his hotel, at his theater, or on the shortest route between. And when he is on the street he usually is bundled up in a great, high-collared overcoat that conceals so much of his face that few people recognize him.

Dislikes Publicity.

Damerel isn't a grouch, or a hermit, by any means. He merely detests to be pointed out, whispered about, stared at. He really is very human and companionable and jolly—when he knows you. A compliment from a stranger, a jest about a personal matter, even from a friend, and he flushes like a giddy debutante.

If it were left to George Damerel, he would strike his name from every advertisement. The only place that it would appear in connection with his



GEORGE DAMEREL.

art would be in the program. But he recognizes that publicity is the life blood of the theater and accepts it as a necessary evil.

To attend the Majestic, where this very unusual celebrity is appearing this week, and see him in the leading role—that of the young adventurer—in his scintillating musical comedy gem, just the opposite impression of the man's character is gained. For in his vehicle this year, Damerel plays the part of a breaker of hearts and, with zest, seizes the task of breaking the heart of the devil's chief assistant, the woman who put the "Tempt" in "Temptation," the name of his fantasy of youth, love, lightheartedness and mirth.

MAJESTIC
vaudeville of quality
PHONE LAMAR 458
DAILY MATS. 2:30—Popular Prices—NIGHTLY 8:30

"THE CABARET GIRL,"

A Tuneful Glance Into the Shop Window of Dame Fashion With
16 **CLEVER ARTISTS.**

Including Adorable Lian La Torgere.

6—WATER LILIES—6

Beautiful Mermaids in a Daring Diving, Swimming and Aquatic Carnival.

FOUR OTHER STAR ACTS

300 Bargain Matinee Seats
Every Day.

MAJESTIC
vaudeville of quality
PHONE LAMAR 458
DAILY MATS. 2:30—Popular Prices—NIGHTLY 8:30

7 ACTS—2 HEADLINERS.

Direct from Keith's Palace Theater, New York City, Home of World's Best Variety.

ALAN BROOKS & CO.,

In the screaming Comedy,
"Straightened Out."

RAGTIME SINGING CANARY
Master Paul and his "Mystic Bird," vaudeville's sensation of the decade.

5—OTHER STAR ACTS—5

Masked Woman Reappears After Exciting Theater Crowd by Grabbing Man

Tragedy lurks behind the movements of the mysterious woman who for two days has haunted the downtown shopping district in a black mask, or else she is working a most uncanny kind of advertising stunt.

Had she not appeared on the streets in her disguise again Wednesday, the big crowd that saw her lead a strange man from the Majestic theater Tuesday night might be certain that her mission in Fort Worth had been performed.

To all appearances, she was as serious as woman can be when she caused the mild panic at the vaudeville house. She slipped quietly into the theater after the performance had begun, and it was some time before pointing fingers here and there finally directed the attention of the entire audience to the solemn figure sitting alone in one of the upper boxes. She appeared nervous and paid no attention to the show, but constantly swept her gaze over the audience.

Man Defiant at First.

Presently, she quit the box and in a minute she came noiselessly down one of the parquet aisles.

"I've found you at last," she said to a man seated near the front. "Come on, now."

The man showed surprise and defiantly answered, "No, I won't go with you."

"Come on, now," she pursued. "Let's not start anything here."

He started out with her, drew back and was about to sit down again, but

she won out and he accompanied her from the theater. They took an automobile in front of the theater, according to two policemen whom they passed, the woman never once raising her mask.

If the incident was prearranged, as some in the audience seemed to think, Willie Weston, the monologist in the midst of whose turn the interruption came, was not in on it. The episode completely unsettled most of the audience and Weston had a hard time getting the crowd back in a mood for entertainment.

May Be After Gang.

The theory was advanced Wednesday that the woman of mystery is a detective and that, since she has not stopped with taking the man in charge at the theater, she is after a gang. It is believed she has confederates around her, else the strange man at the Majestic would not have submitted so easily Tuesday night.

The woman was at dinner at Joseph's cafe Tuesday night and created a stir among other diners and the help. She took a position at a table where she might watch the door and she was watched as closely by others as she watched the door. One jolly crowd of men sent a waiter to her to ask if she would join them in a drink, but she

cut the waiter short with a sharp "No!"

She entered the women's rest room of the Metropolitan hotel by the Ninth street door Tuesday afternoon and sat down. A man who apparently believed like others, that the woman's strange doings were merely a hoax on the public, walked boldly up to her and asked "What's the idea, any way?"

"It's none of your affair," she answered, and left the room immediately.

All efforts to learn the why and wherefore of the mystery through questioning the woman have met with little success. It was reported that one man attempted to gain her confidence and asked her what success she was having and that when she learned he was not an officer she refused to talk to him further.

She visited a prominent bank Tuesday afternoon and inquired if she could borrow money on a diamond ring. When she was told that she could and the ring was called for, she said she didn't have it with her and that she would come again. She visited several jewelry stores, it was reported, and looked at watch bracelets, but made no purchases. Some of the salesmen frankly admitted they feared she planned to hold them up.

The mysterious masker appeared Wednesday prepared for rain, sleet, snow or whatever weather might be the day's lot. She has been seen in several different outfits of clothes.

ENTERTAINERS OBTAINED FOR ELKS' PROGRAM

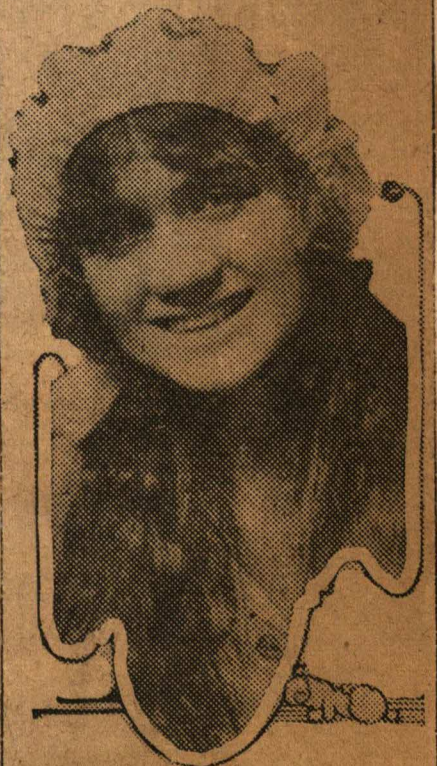
Six From Court Cafe and at
Least One From Majestic
Will Appear.

Six entertainers from the Court cafe and one, possibly two vaudeville acts from this week's Majestic bill, have been obtained for the entertainment program at the smoker to be given tonight at the Elks Club in honor of the past exalted rulers.

The past exalted rulers will have a banquet at the Metropolitan hotel at 6:30 o'clock and following the banquet will go to the lodge room and conduct the lodge, a past exalted ruler filling every station. After a brief session of the lodge, the smoker will begin.

Among the Majestic acts that will appear will be the Chief Caupolican, the Chilean Indian whose voice made such a favorable impression on Monday night's audience. The entertainers from the Court were obtained through the courtesy of Manager Williams.

"THE VARIETY GIRL"



Queenie Dunedin

Queenie Dunedin, featured at the Majestic this week, is known as "the feminine Sylvester Schaffer" of vaudeville, but she prefers the individuality of being billed as "the variety girl." She excels as a musician, dancer, singer, monologist, contortionist, equilibrist, trick bicycle rider, juggler and slack wire walker. She is probably the most versatile female artist of her time.

**—engagement
extraordinary**



OF
**Miss
Carolina
WHITE**

WE have the honor to announce
(by special arrangement with
the **Metropolitan Grand Opera
Company** of New York) the appear-
ance of **Miss Carolina White**,
America's Most Charming and Pop-
ular Prima Donna—



**WEEK OF
MARCH
13th**





Majestic
Theatre
"Vaudeville of
Quality"

**NEXT
WEEK**

Week of MARCH 20th

**3rd ANNUAL
ALL-GIRL SHOW**

FASCINATING FEMININE STARS
EACH IN A DIFFERENT SKY

MARION

MURRAY and ADAMS

MABEL

IN A COMEDY DIVERTISEMENT
"COTTON STOCKINGS"

MARIE NORDSTROM
MIMIC DeLUXE

ALEXANDER KIDS

TWO MISSES UNEXCELLED IN
SONG and DANCE

MARRIED LADIES' CLUB

A SOCIAL GATHERING PAR EXCELLENCE

SEVEN COLONIAL BELLES

MUSICAL ACT BEAUTIFUL

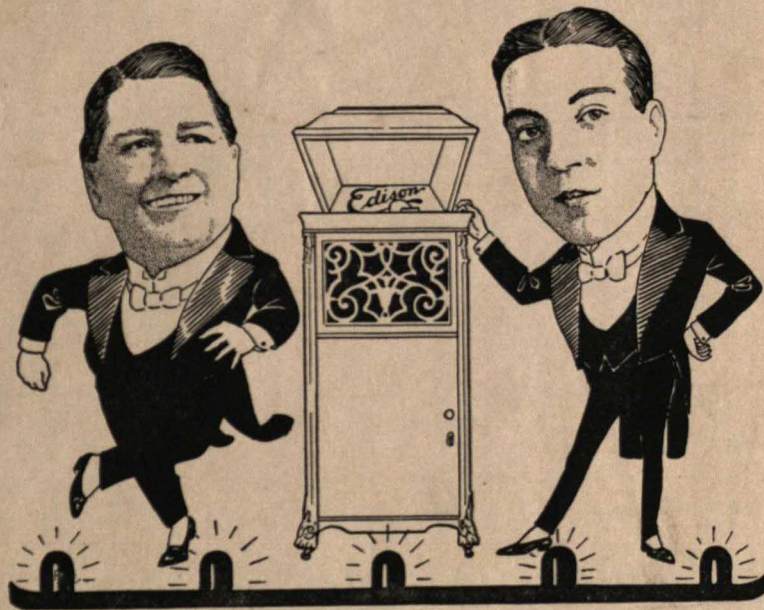
HELEN LEACH
WALLACE TRIO

BEAUTIFUL, SENSATIONAL AND THRILLING NOVELTY

The Girl From Milwaukee

A REMARKABLE VOCALIST POSSESSING THE
BIGGEST VOICE IN CAPTIVITY

**Winning Woman at Her Best in the Last
Word in Entertainment**



What do you think of—

TALLY & MAYO'S ACT?

Has Mr. Edison really re-created music?

Is it true that the ear cannot distinguish his re-creations upon the New Edison from the actual living tones?

Tally and Mayo will give you a chance to judge. They will sing their songs in unison with Mr. Edison's re-creation of their voices. You will hear the original and the re-creation side by side. Close your eyes and see if you can tell which is which.

New Edison Diamond Disc

No Needles to Change—Unbreakable Records

Mr. Edison is the only one who has ventured to make this daring test. In fact he insists upon it because he feels that the musical public is entitled to PROOF instead of clever word descriptions. He states that he has found a way to eliminate the familiar metallic quality peculiar to the "talking machine." And he asks YOU to judge.

Choice selections of Mr. Edison's library of re-created music—grand opera, popular and dance music, and Diamond Disc Phonographs on sale at

N. C. Hall - L. Shepherd & Co. - W. C. Stripling

(PRESENT THIS INVITATION AT THE DOOR)

You are cordially invited to attend an
Entertainment
at the

Majestic Theatre

Sunday, January 24th, at 3:00 or 7:30 p. m.

Absolutely Free of Charge

ADMISSION BY INVITATION ONLY. INVITATIONS MAY BE SECURED UPON APPLICATION AT THE BOX OFFICE EACH THURSDAY AND FRIDAY. GOOD ONLY ON DATE NAMED.

CHILDREN UNDER 16 WILL POSITIVELY NOT BE ADMITTED UNLESS ACCOMPANIED BY PARENTS.

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.
Alabama.....	<i>per ct.</i> 8	<i>per ct.</i> 8	20	6	3	Nebraska.....	<i>per ct.</i> 7	10	5	5	4
Arkansas.....	6	10	10	5	3	Nevada.....	7	Any rate.	6	6	4
Arizona.....	7	Any rate.	5	3	2	New Hampshire.....	6	6	20	6	6
California.....	7	Any rate.	5	4	2	New Jersey.....	6	6	20	6	4
Colorado.....	8	Any rate.	6	6	6	New Mexico.....	6	12	15	6	4
Connecticut.....	6	*	6	6	3	New York.....	6	6†	20	6	3
Delaware.....	6	3	20	6	3	North Carolina.....	6	8	10	3	3
District of Columbia.....	6	10	12	3	3	North Dakota.....	7	10	20	5	6
Florida.....	8	10†	20	5	2	Ohio.....	6	8	5	15	6
Georgia.....	7	8	7	7	4	Oklahoma.....	7	12	..	..	..
Idaho.....	10	18	6	6	3	Oregon.....	8	10	10	6	6
Illinois.....	5	7	7	10	5	Pennsylvania.....	6	6	5	6	6
Indiana.....	6	8	10	10	6	Rhode Island.....	6	Any rate.	20	6	6
Iowa.....	6	8	10	10	5	South Carolina.....	7	8	10	6	6
Kansas.....	6	10	5	5	2	South Dakota.....	7	12	20	6	6
Kentucky.....	6	8	15	15	5	Tennessee.....	6	6	10	6	2
Louisiana.....	5	8	10	5	3	Texas.....	8	12	10	4	4
Maine.....	6	Any rate.	20	6	6	Utah.....	10	Any rate.	5	4	2
Maryland.....	6	6	12	3	3	Vermont.....	6	6	5	6	6
Massachusetts.....	6	Any rate.	20	6	6	Virginia.....	6	6	10	5	6
Michigan.....	6	8	6	6	6	Washington.....	10	Any rate.	6	6	3
Minnesota.....	7	10	10	6	6	West Virginia.....	6	*	10	10	5
Mississippi.....	6	10	7	6	3	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 \$1,000 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; 3 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 MONEYS.

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 pfennigs=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 hold due or reasonable diligence to find him.
 If one who holds a check as payee or otherwise transfers it to another, he has a 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 indorser only written) is transferable by delivery, the same as if made payable to bearer.
 If the time of payment of a note is not inserted, it is held payable on demand.

Majestic Theatre

(Booked in conjunction with the Keith and Orpheum Circuits of Theatres.)

Interstate Amusement Company PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of September 6, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM MAJESTIC ORCHESTRA

A

MAJESTOGRAPH

First Run Pathe Weekly News.
ALWAYS THE BEST IN MOTION PHOTOGRAPHY

B

HAYDEN & STEWART Eccentric Dancers

60.

C

MULLEN & ROGERS in "NIMBLE NOSENSE"

D

LAMBS' MANIKINS Deminutive Mirth Makers

E

HARRY CLARKE THE UP-TO-THE-MINUTE ENTERTAINER

F

LILLIAN KINGSBURY & COMPANY In the Vivid Drama "THE COWARD"

by Ethel Clifton and Brenda Fowler.

CAST:

Bill, a mill worker.....Leighton Stark
Nell, his wife.....Lillian Kingsbury
Jim, a recruiting officer.....N. E. Dano
Bud, his son.....A. Denn Cole

SCENE—The home of a mill-worker in any town, in any country, in the throes of war.

G

MISSES LIGHTNER & ALEXANDER IN A MUSICAL MELANGE

H

ODIVA THE SENSATIONAL PLUNGING SAMOAN NYMPH

Assisted by a School of Pacific Sea Lions.

In an Exhibition of Fancy Diving, and Feats of grace, agility and Endurance.
NOTE:—The massive tank is the largest ever erected on a stage, and handled by a special corps of assistants.

Mr Harry Mackey Chi # 2

2.00

Majestic Theatre

(Booked in conjunction with the Keith and Orpheum Circuits of Theatres.)

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Fort Worth, Texas, Week of September 13, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM

MAJESTIC ORCHESTRA

A

MAJESTOGRAPH

First Run Pathe Weekly News.
ALWAYS THE BEST IN MOTION PHOTOGRAPHY

B

THE LARNEDS NONSENSE ON WHEELS

C

BERT & BETTY WHEELER IN BITS OF EVERYTHING

D

HALE NORCROSS & COMPANY In the Comedy Playlet "LOVE IN THE SUBURBS"

By Charles Dickson.
CAST OF CHARACTERS:

James Crowe..... Harry Codaire
Mrs. Kitty Crowe..... Miss Virginia Milton
Officer Nolan..... Hale Norcross
R. U. Redes..... John Stone

SCENE—Crow's Nest at Beghurst-on-the-Hudson.
TIME—6:30 A. M.

E

Harry—ADLER & ARLINE—Anne Offer "A NEW IDEA"

F

HENRY BELLIT Presents "THE NEW PRODUCER"

An Operatic Cocktail
with
BERTRAM PEACOCK, BLANCHE MORRISON,
HENRY ANTRIM

Bertram Peacock (Baritone), Henry Antrim (Tenor), Blanche Morrison (Prima Donna), Marie Irene Kolb (Premier Danseuse), David Klein (Bass), Luigi Lovreglio (Musical Director), with a Metropolitan Chorus.

SCENE—Rehearsal, Palace Theatre, 10:30 A. M.

G

E. Bert—KENNY & NOBODY—I. R. IN A FEW LIES ABOUT THE TRUTH

H

Charlie Burrell
CLYDE RINALDO
Presents
Manchester LA GRACIOSA *Sept 1916*
In a Gorgeous Spectacular Transformation Novelty
"VISIONS IN FAIRYLAND"

SPECTACLES:

No. 1—Vineyard of Dreams
No. 2—Nightingale's Paradise
No. 3—Pansyland
No. 4—Birth of Spring
No. 5—Home of the Butterflies
No. 6—Enchanted Frog Pond
No. 7—Fairyland
No. 8—Golden Sunburst
No. 9—Visions in Fairyland

NOTE.—Entire production staged and produced by Clyde Rinaldo. Scenery by Gustave Schell, Columbus, Ohio. Music composed by Esbort Venor. Chas. E. Burrell, electrician.

Majestic Theatre

(Booked in conjunction with the Keith and Orpheum Circuits of Theatres.)

Interstate Amusement Company PROPRIETORS

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Fort Worth, Texas, Week of September 27, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM

MAJESTIC ORCHESTRA

Geo. C. Orum, Director.

Opening March—"Dolores"..... Niel Moret
Selection—"Very Good, Eddie"..... Jerome Kern
Waltz—"Rain of Pearls"..... Walter Wallace Smith
Waltz—"Come Back to Arizona"..... Jerome H. Remick
Exit—"All Aboard for Chinatown"..... Win Brookhouse

A

MAJESTOGRAPH

First Run Pathe Weekly News.

ALWAYS THE BEST IN MOTION PHOTOGRAPHY

B

SWAN & SWAN
THE DANCING JUGGLERS

C

JAN RUBINI
Famous European Violin Virtuoso
Program:

a—Meditation "Thaise"..... Massenet
b—Zigenherwiesen..... Pablo Sarasate
c—Jan Rubini's Adaptation on "I Hear You Calling Me."
Encore—Irish Fantasia by Jan Rubini.

\$1.00

D

HELEN BERESFORD & CO.
Presenting the Rural Comedy Sketch
"MATRIMONY BY MAIL"

E

The French Beauty
DIANE d'AUBREY
Late Musical Comedy Star in Characteristic Songs

.50

F

DERKIN'S EUROPEAN NOVELTY
Pantomime Dog and Monkey Offering
Scene—Dogville on a busy day.

25

G

Seven Original
HONEY BOYS
All Features of the Late George Evans' Honey Boy Minstrels

65

H

RITA MARIO ORCHESTRA
CHARMING GIRLS AND CHARMING MUSIC

50

Majestic Theatre

(Booked in conjunction with the Keith and Orpheum Circuits of Theatres.)

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of October 11, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM MAJESTIC ORCHESTRA

Geo. C. Orum, Director.

1. Opening—11th Infantry U. S. March.....Dot Echols
2. Selection from "Il Trovatore".....Verdi
3. Waltz—"Impassioned Dream".....J. Rosas
4. "When the Sun Goes Down in Romany".....

A

MAJESTOGRAPH First Run Pathe Weekly News

B

Mirth Making Maulers LAMAZE TRIO Comedy Knockabouts

C

Sweetness, Snappiness and Harmony JOYCE, WEST & SENNA Tunes, Vocal and Otherwise, with Steps to Match

D

Return of the Successful Comedians JAMES THOMPSON & CO. presenting "AN AFFAIR OF HONOR"

CAST:

Sheriff Van Camp.....William McCall
Colonel Trigger.....William Tetrie
Sergeant Gunman.....James Thompson

E

MAURICE BURKHARDT presenting "THE THIEF" A Novelty Singing Offering

F *Louis*
Locat # 2

Martin Beck Presents *Bernstine.*
HELENE LACKAYE
in
"OVERTONES" *50*

By Alice Gerstenberg
The Struggle of the Outer and Inner Soul of Every Woman
Harriet (a cultured woman).....Helene Lackaye
Hetty (her primitive self).....Ursula Faucit
Margaret (a cultured woman).....Francesca Rotoli
Maggie (her primitive self).....Josephine Hamner

G

Triumphant Return of the South's Favorite *\$1.00* JANET ADAIR in SONG DEFINITIONS (Assisted by Emily Adelphi at the Piano)

H

RUBY CAVALLE & CO. *.50* in An Up-to-Date Oddity Singing, Dancing and Music

1. Girl from Brazil.....Ruby Cavalle
2. Fleurist Beppina.....Miss Cavalle
Assisted by Julian Arthur
3. Violin Solo.....Julian Arthur
4. Toe Dance.....Miss Cavalle
5. Eccentric Dance.....Rebina
6. My Pretty Balloon Girl.....Ruby Cavalle and Company

Majestic Theatre

(INTERSTATE-ORPHEUM-KEITH BIG TIME VAUDEVILLE)

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of November 29, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM MAJESTIC ORCHESTRA

Geo. C. Orum, Director.

A MAJESTOGRAPH FIRST RUN PATHE WEEKLY NEWS

B Late Dance Features of Henry W. Savage's Comic Opera Success "POM POM"

Direct from an All Season Engagement at Geo. M. Cohan's N. Y. Theatre
RICHARD WHEELER and GERTRUDE DOLAN

In a 1917 Offering of Characteristic Dances and Gowns

1st Offering—Up-to-Date Bride and Old-Fashioned Groom.

2nd Offering—An Hawaiian Fantasy.

3rd Offering—Flower Garden Maiden.

4th Offering—Danse a la Russe.

5th Offering—Cave Appache from "POM POM."

Dances Produced and Staged by RICHARD WHEELER.

C Master of the Banjo **BRENT HAYES** Picking Peals of Peppery Pleasure

D **CLAUDIA ALBRIGHT & MARIO RODOLFI** Artists in Opera

a—Waltz from "La Boheme."

b—"Bacchante" from "Love's Tales of Hoffman."

c—"Give Me Your Love."

d—"For You Alone."

e—Duet from "Il Trovatore."

E Return of Those Masters of Melody and Mirth **JOHN FREEMAN & WILLIAM DUNHAM** with **GRACE O'MALLEY**

Presenting

"A Day at Brighton"

A Musical Myth

Music and Lyrics by William Vaughan Dunham

F **VALERIE BERGERE & HER COMPANY**

Present the Delightful Japanese Comedy

"LITTLE CHERRY BLOSSOM"

By Stephen G. Champlin

CAST:

Walter Henry Blake.....Herbert Warren
Grant, his secretary.....Harry M. Smith
Arnold Preston.....Albert Borneman
Jane Preston, his sister.....Freda Mueller
O'Kair, the maid.....Effie Bordine

and
SAKURA SAN (CHERRY BLOSSOM).....MISS BERGERE

TIME—Present.

SCENE—A Room in Cherry Blossom's Home in Tokio.

Produced Under the Direction of Miss Bergere.

G **CLARA MORTON** Of the World Famed Four Mortons, Assisted by **FRANK SHEEN** In a Musical Diversion Written by Junie McCree.

H **JAMES DUTTON & CO.** Society Equestrians

Majestic Theatre

(INTERSTATE-ORPHEUM-KEITH BIG TIME VAUDEVILLE)

Interstate Amusement Company

PROPRIETORS

The Interstate Amusement Company is directly affiliated, and secures its acts in conjunction with the Orpheum Circuit, B. F. Keith's Circuit, the United Booking Offices of America, and the Western Vaudeville Managers' Association.

Fort Worth, Texas, Week of December 6, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM MAJESTIC ORCHESTRA

Geo. C. Orum, Director.

A

MAJESTOGRAPH FIRST RUN PATHE WEEKLY NEWS

B

HIRSCHEL HENDLER The Poet of the Piano in PIANOLOGY

C

BRENDA FOWLER & COMPANY

in

"THE HYPHEN"

By Ethel Clifton

CAST:

Heinrich Stahlman..... Arthur Buchanan
Carl Stahlman, his son..... John W. Sherman
Lena Stahlman, Carl's wife..... Brenda Fowler
Doris, a maid..... Ann Dare

SCENE—Dining Room in the Home of the Stahlmans.

D

Mary—MEVILLE & RULE—George You Remember Meville & Higgins—Nuf Sed

E

LINNE'S CLASSIC DANCERS

Featuring

MLLE. UNA

Assisted by a

CORPS DE BALLET

In a Series of Classic Impressions

1. "Allegory"..... Corps de Ballet
2. "Love"..... Mlle. Una
3. "Youth" (Delibes)..... Corps de Ballet
4. "Art"..... Mlle. Una
5. "Rhythm" (Shubert)..... Corps de Ballet
6. "Joy"..... Mlle. Una
7. "Frivolity"..... Mlle. Una and Corps de Ballet

Music by Hans S. Linne.

Orchestra under the direction of the composer.

Corps de Ballet: Misses Catherine Border, Dorothy Beattie, Lillian Harris,
Consuella Henley, Marjorie O'Neil, Alms Rossine, Olga Waite
and Sadi Hamblin.

F

"THE GEORGIA SONGBIRD" CLAIRE ROCHESTER

in

"A PRIMA DONNA SURPRISE"

G

FRANKLYN ARDELL

in

An Up-to-the-Minute Comedy Playlet

"THE WIFE SAVER"

By Frank McGettigan and Franklyn Ardell

CAST OF CHARACTERS:

Emily Powers, stenographer with an aim..... Marjorie Sheldon
Harry Simpson, real estate dealer..... Franklyn Ardell
Telephone..... Speaks for itself

PLACE—Simpson's Real Estate Office.

TIME—Now.

H

VALENTINE & BELL THE FURNITURE REMOVERS Something That Will Surprise

Majestic Theatre

(INTERSTATE-ORPHEUM-KEITH BIG TIME VAUDEVILLE)

Interstate Amusement Company

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Fort Worth, Texas, Week of November 29, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM MAJESTIC ORCHESTRA

Geo. C. Orum, Director.

A MAJESTOGRAPH FIRST RUN PATHE WEEKLY NEWS

B Late Dance Features of Henry W. Savage's Comic Opera Success "POM POM"

Direct from an All Season Engagement at Geo. M. Cohan's N. Y. Theatre

RICHARD WHEELER and GERTRUDE DOLAN In a 1917 Offering of Characteristic Dances and Gowns

1st Offering—Up-to-Date Bride and Old-Fashioned Groom.

2nd Offering—An Hawaiian Fantasy.

3rd Offering—Flower Garden Maiden.

4th Offering—Danse a la Russe.

5th Offering—Cave Appache from "POM POM."

Dances Produced and Staged by RICHARD WHEELER.

C Master of the Banjo BRENT HAYES Picking Peals of Peppery Pleasure

D CLAUDIA ALBRIGHT & MARIO RODOLFI Artists in Opera

a—Waltz from "La Boheme."

b—"Bacchante" from "Love's Tales of Hoffman."

c—"Give Me Your Love."

d—"For You Alone."

e—Duet from "Il Trovatore."

E Return of Those Masters of Melody and Mirth JOHN FREEMAN & WILLIAM DUNHAM

with

GRACE O'MALLEY

Presenting

"A Day at Brighton"

A Musical Myth

Music and Lyrics by William Vaughan Dunham

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By Stephen G. Champlin

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Majestic Theatre

(Booked in conjunction with the Keith and Orpheum Circuits of Theatres.)

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Fort Worth, Texas, Week of August 23, 1916

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE

MUSICAL PROGRAM

MAJESTIC ORCHESTRA

A

NOLAN & NOLAN

Joking Jiggling Jugglers

30

B

Virginia—GREY & KLUMKER—Tonic

"THOSE SOUTHERN BABIES"

In a Conglomeration of Singing, Talking and
Eccentric Dancing

C

BERNICE HOWARD & JACK WHITE

In an Original Comedy

"THE GADABOUTS"

1.00

D

MISS BETTY BOND

In Vaudeville's Contribution to the Shakespearean Tercentenary Celebration
Entitled

"VAUDEVILLE—AS YOU LIKE IT"

A Character Song Cycle Written and Staged by

ADDISON BURKHARDT

30

- 1—"The Neglected Baby"
- 2—"When I Was Your Queen of the May and You Were My April Fool"
- 3—"My Cinderella Man"
- 4—"Henry Gave Me That"
- 5—"It's Great to Be a Hero 'Mong the Sherooks"
- 6—"He's Awfully Fond of My Husband"
- 7—"Will You Love Me When I'm Bald"

E

ALBERTINA RASCH

From the Imperial Opera, Vienna

Assisted by her

Coryphees in a Ballet Divertissement Classique

- | | |
|---|---------|
| 1. Adagio | Grieg |
| Albertina Rasch and Coryphees | |
| Variation | Strauss |
| 2. Valse | Strauss |
| Marie Gambarelli and Coryphees | |
| 3. Rhapsodie Hongroise | Liszt |
| Albertina Rasch | |
| 4. Pizzicato | Theurer |
| Marie Gambarelli, Florence McNally, Agnes Roy | |
| 5. Anitra's Dance | Grieg |
| Jessie Rogge | |
| 6. Viennoise | Ziehrer |
| Albertina Rasch | |
| 7. Finale | |

80

Ensemble
Divertissements produced by Albertina Rasch
Ed. Rosenbaum, Jr., Manager
Lilly Hyland, Musical Director

Miss Albertina Rasch was recently the Premier Danseuse at the Metropolitan Opera House, New York City, and only by special arrangement she has been secured for a tour of the Interstate Circuit, Atlanta and Boston, and then resumes her place for an engagement of an entire season at the Metropolitan Opera House.

F

WEBB & BURNS

The Italian Minstrels

30

G

THE GREAT LUTZ & CO.

Unique Entertainers

1.00

H

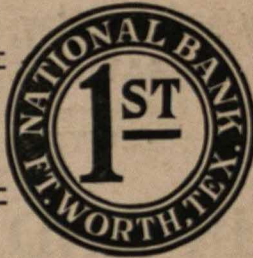
MAJESTOGRAPH

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MAJESTIC THEATRE

SAFETY



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MAJESTIC THEATRE

Monday and Tuesday, December 4th and 5th
MATINEE TUESDAY

SELWYN & COMPANY

PRESENT

"FAIR AND WARMER"

A Play of Temperature and Temperament. By Avery Hopwood,
Author of "Seven Days" and "Nobody's Widow."

CAST

Billy Bartlett	Sager Midgley
Laura Bartlett	Lillian Herne
Jack Wheeler	Harland Tucker
Blanche ("Blanny")	Edna Hibberd
Philip Evans	Perce Benton
Tessie	Miriam Masters
Harrigan	John Trevor
Pete Mealy	Ralph Simone

ACT I—Drawing room of Billy Bartlett's Apartments. 8 P. M.
What Happened First.

ACT II—The same. Six hours later.
What Happened Next.

ACT III—The Bartlett's bedroom. The next morning.
And Then—What Happened.

Place—New York.

Time—The Present.

Production built in Selwyn & Co.'s own Studio. Joseph Physioc
scenic artist.

The Aeolian Company's new Vocalion used in this production.

Lingerie by Oppenheim, Collins & Co., New York.

Maid's Dresses by Nurses' Outfitting Association.

Wardrobe Trunk furnished by the Hartmann Trunk Co.

FOR SELWYN & COMPANY.

Will T. Spaeth	Manager
Norman Peel	Business Manager
George P. Moxley	Advance Agent
Ralph Simone	Stage Manager



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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.
Alabama.....	8	8	20	6	3	Nebraska.....	7	10	5	5	4
Arkansas.....	6	10	10	5	3	Nevada.....	7	Any rate.	6	6	4
Arizona.....	7	Any rate.	5	3	3	New Hampshire.....	6	6	20	6	6
California.....	7	Any rate.	5	4	3	New Jersey.....	6	6	20	6	6
Colorado.....	8	Any rate.	6	6	6	New Mexico.....	6	12	15	6	4
Connecticut.....	6	*	6	6	6	New York.....	6	6†	20	6	6
Delaware.....	6	5	20	6	3	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†	20	5	3	.....	6	8	5	15	6
Georgia.....	7	8	7	7	7	.....	7	12	..	..	..
Idaho.....	10	18	6	6	6	.....	8	10	10	6	6
Illinois.....	5	7	7	10	7	.....	6	6	5	6	6
Indiana.....	6	8	10	10	10	.....	6	Any rate.	20	6	6
Iowa.....	6	8	10	10	10	.....	7	8	10	6	6
Kansas.....	6	10	5	5	5	.....	7	12	20	6	6
Kentucky.....	6	8	1	15	15	.....	6	6	10	6	6
Louisiana.....	5	8	10	5	5	.....	8	12	10	4	2
Maine.....	6	Any rate.	20	6	6	.....	10	Any rate.	5	4	2
Maryland.....	6	6	12	3	3	.....	6	6	6	6	6
Massachusetts.....	6	Any rate.	20	6	6	.....	6	6	10	5	2
Michigan.....	6	8	6	6	6	.....	10	Any rate.	6	6	3
Minnesota.....	7	10	10	6	6	.....	6	*	10	10	5
Mississippi.....	6	10	7	6	6	.....	7	10	20	6	6
Missouri.....	6	8	20	..	5	.....	13	Any rate.	5	5	4
Montana.....	10	Any rate.	6	..	2						

* No usury, but over 6 per cent. cannot be collected. † Not to exceed 10 per cent. ‡ 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; 3 drams=1 ounce; 12 ounces=1 pound.
Avoirdupois Weight (short ton): 27 1/3-32 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 1/3-32 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; 3 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 MONEYS.

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 pfennigs=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 hold due or reasonable diligence to find him.
 If one who holds a check as payee or otherwise transfers it to another, he has a 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 indorser only written) is transferable by delivery, the same as if made payable to bearer.
 If the time of payment of a note is not inserted, it is held payable on demand.

