

Majestic Theatre



D·W·GRIFFITH
presents
AMERICA



MAJESTIC THEATRE

ONE WEEK ONLY — Com. SUN. Mtn. May 18th
Twice Daily 2:20 and 6:30



D·W·GRIFFITH



GEORGE WASHINGTON IN
MAY 1776



PAUL REVERE
ON HIS FAMED RIDE



CAROL DUMAS
AS MARY MARGARET

The Romance of America

THE Daughters of the American Revolution, eagerly supported by all other patriotic societies, requested Mr. Will Hays to recommend this story as the most important contribution the motion-picture industry could make today.

Mr. Hays asked Mr. Griffith to create an accurate, interesting and comprehensive film of this great romance of the founding of our country.

Mr. Griffith, with a story written by Robert W. Chambers, went to Lexington Common and the Bridge at Concord; hung again the lantern of warning in the Old North Church; set Paul Revere again upon his famous ride; brought Washington from the repose of majestic marble into living leadership; put speech again upon the impassioned lips of Patrick Henry; caught the white savagery of winter at Valley Forge; gathered the patriots into that momentous event of the signing of the Declaration of Independence; brought from obscurity those dashing Virginia heroes, Morgan's Rifles, with "Liberty or Death" upon their breasts, pets of the Army, who triumphed in the little known but most important warfare over the inland grain fields; ending with the inauguration of Washington.

D.W. GRIFFITH
presents
AMERICA

MAJESTIC THEATRE

ONE WEEK ONLY — Com. SUN. Mat. May 18th
Twice Daily 2:20 and 8:30



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AMERICA

MAJESTIC THEATRE

ONE WEEK ONLY — Com. SUN. Mat. May 18th
Twice Daily 7:20 and 8:40



What the Newspapers Say:

"America is the best picture ever made; the best play ever staged. It sets a new standard in the picture play fully as high and commanding as 'The Birth of a Nation' set in its day."—Quinn Martin, in the *New York World*.

"America will be acknowledged as the best work of Mr. Griffith, so far; and if he does not make a better picture, no one else will."—F. H. Cushman, in the *Boston Telegram*.

"America, a real masterpiece, literally swept the audience off its feet. No other photoplay, since Mr. Griffith's 'The Birth of a Nation' reaches the heights attained by 'America' from a patriotic and dramatic as well as artistic standpoint."—*The Philadelphia Evening Bulletin*.

Let Your Heart Have a Grand Adventure

Mr. Rupert Hughes, famous novelist and historian, writes:

"Your picture 'America' has shaken me up and stirred me so deeply in so many ways that I must express my profound homage.

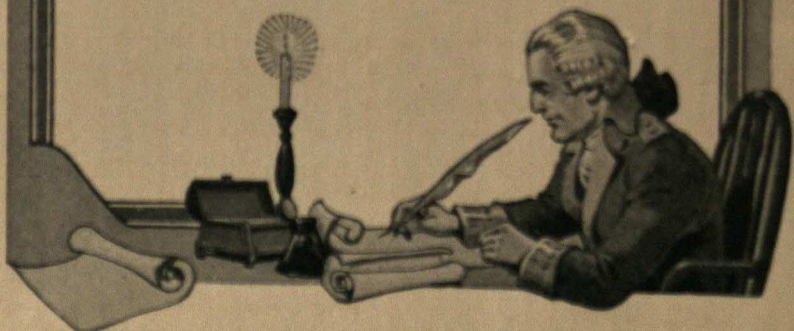
"You have combined so many arts so greatly that your generalship is as amazing as your infinite success with detail.

"There are so many thrills, heartbreaks and triumphs that it is ridiculous to praise any one thing. But the whole sequence in which the son is brought to the bedside of the father by that divine deceiver, the daughter, overwhelmed me as one of the greatest achievements ever attained by any of the arts, from Greek tragedy on."

Mr. Edwin B. Worthen, president of the Lexington Historical Society, writes:

"In the magnitude of your task in making 'America,' you ever have held to historic accuracy with remarkable fidelity.

"Lexington salutes you! God speed you in this glorious work of telling the story of the sacrifices of your forefathers and in your patriotic mission of teaching a higher and a finer Americanism."



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AMERICA



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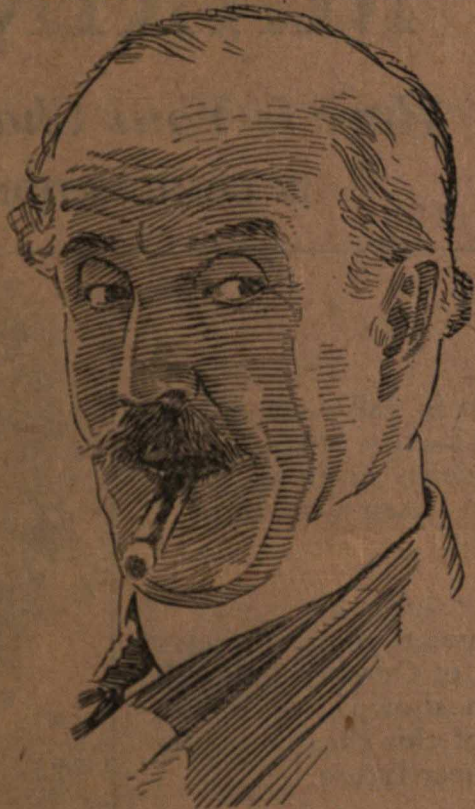


Romance

"Through it all there runs the golden thread of love—of love that rebukes the impure—of love so constant it silences the cynic; of love, that chaste element which amid all profanation, still endures—the never-resting, never-tiring redeemer of life. It makes you a little bigger, a little better, a little more American than you ever were before."—FREDERICK LANDIS, famous *New York Journalist* and brother of JUDGE LANDIS.

MAJESTIC

"Big Time" Vaudeville



THEODORE ROBERTS

WANTED

This Week

LOCAL TALENT

TO APPEAR IN MOVING PICTURES

Ask to See
MR. MADDERN
Photoplay Manager

NOW Hours: { 2 to 4 P. M.
7:30 to 9 P. M.

Here's Your Chance
To Get In The Movies

A REAL STORY FILMED ON THE
STAGE---ALL LOCAL CAST



COMMENCING
MONDAY

NEXT WEEK March 30



WM. J. DOOLEY
and a Company
of Versatile
Juveniles

In
"The Lawn
Party"

A Musical Comedy
Revue



MARSHALL MONTGOMERY

VENTRILOQUIAL NOVELTY

America's Premier Ventriloquist

Max-WEILY & TEN EYCK-Melissa



In the Latest
Dancing
Sensation

"THE GAMBOL
OF
THE GODS"



CAPITAL CITY FOUR

Masters of Harmony
and Comedy

QUARTETTE ECCENTRIC

THE CHALAHOO GUATEMALANS

Introducing
Native Dances

A delightful musical surprise.

LA TOY BROTHERS

A Pantomime Novelty. An Act Full of Surprises.

AND OTHER ENTERTAINING ACTS



BETTY
COMPSON

The Most Stupendous Novelty of
This or Any Other Season

A Panorama View of the Audience
Taken at Each Performance

JOSEPH MADDERN, Presents

"MAKING MOVIES"

Here Is Your Chance To Get In The Movies

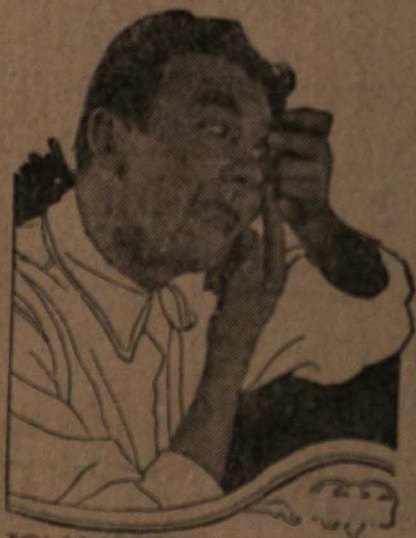
IN CONJUNCTION WITH OUR REGULAR BILL

Nothing Like It Ever Seen Upon The Stage

Actual Movie Scenes made in full view of the audience. Complete Motion Picture Studio on the stage. Entirely different scenes made at every performance. These when assembled form a photoplay of exceptional merit.

Get In The Picture

Fame and fortune may await you. Pictures taken on the stage the week of October 28th will be shown on the screen of this theatre in the near future.



TOM MOORE

"YOU MAY BE
A MOVIE STAR
-- WHO CAN
TELL"

MAJESTIC



Eleanor Boardman

One Week Starting
OCT. 28th

If You Yearn For Film Glory Here's Your Chance!

Local movie aspirants who desire to participate in any of the scenes will be given every opportunity to display their ability under a most competent director.

Everyone Welcome

Come alone or form groups of your friends to play parts in the production. You'll have a barrel of fun as well as unprecedented opportunity.

"OPPORTUNITY
KNOCKS AT YOUR
DOOR BUT ONCE"

THEATRE



John Barrymore



HELENE CHADWICK



COMMENCING
MONDAY

NEXT WEEK March 30



WM. J. DOOLEY
and a Company
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Juveniles

in
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Party"**

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FOUR**

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**THE
CHALAHOO
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Introducing
Native Dances

A delightful musical surprise.

LA TOY BROTHERS

A Pantomime Novelty. An Act Full of Surprises.

AND OTHER ENTERTAINING ACTS



... there is today a bustling intersection near the heart of the downtown business district, with one corner occupied by one of the city's oldest firms.



The late PHIL EPSTEIN, who was music director of Interstate Circuit, kept a musical cue book, pages of which provided memories for a group who browsed through it last week.

In which the
New York Critics
Write an Advertisement
for the
GINGHAM GIRL

THE BOOK—By DANIEL KUSELL

"A masterpiece of good taste and good humor."
—*Evening Globe.*

THE MUSIC—By ALBERT VON TILZER

"Abounds in tuneful numbers."—*Tribune.*

THE LYRICS—By NEVILLE FLEESON

"Contain romance and meaning."—*World.*

THE CAST—By THEMSELVES

"All principals worked assiduously for the success
they achieved."—*Evening Telegram.*

THE DANCING LADIES—By SAMMY LEE

"The pretty and agile chorus are exceptional."
—*Herald.*

THE ENTIRE SHOW—By LAURENCE DANIEL
SCHWAB & KUSELL

"Most entertaining music play I have sat thru
this year."—*Burns Mantle, Evening Mail.*

MAJESTIC THEATRE

Fort Worth, Tex.

Mat. & Night Tuesday, January 15

Schwab & Kusell
bring you

the Gingham Girl

a musical comedy
of distinction



The GINGHAM GIRL



NEW YORK AMERICAN—
 MONDAY, SEPTEMBER 4, 1922

THE "GINGHAM GIRL" IS
 BEST MUSIC PLAY
 SAYS DALE

Earl Carroll Theatre Offering
 Refreshing in Its Simplicity,
 Refinement and Plenty of Real
 Humor—Not a Dull Moment

By ALAN DALE.

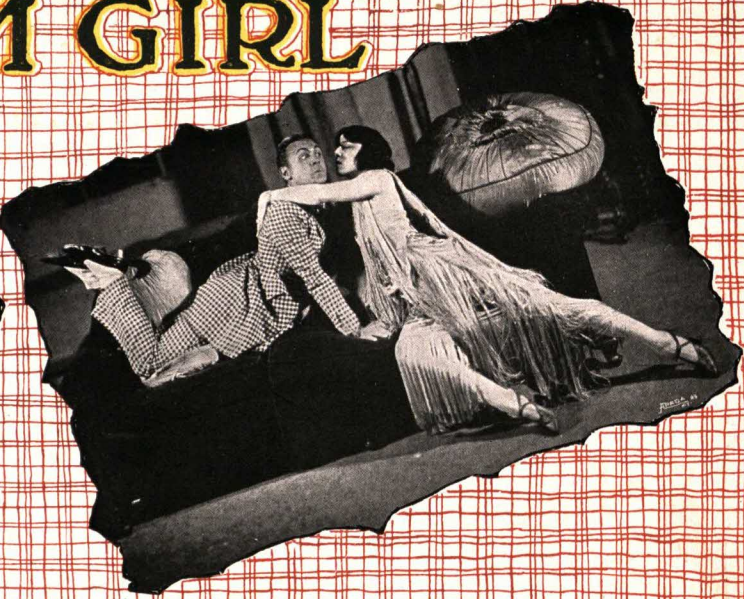
S EVEN is popularly supposed to be a lucky number. Well, "The Gingham Girl," at the Earl Carroll Theatre, was the seventh show I saw last week, and—it was the best! Like Mariana, I had just reached the conclusion that I was a-weary weary, and then I went to the Saturday matinee performance of this musical comedy, and lo! I was refreshed and re-invigorated ready to sit through anything, undaunted. Even the worst

Unhesitatingly, I assert that "The Gingham Girl" is the best musical show that the town has seen in many moons. It is simple, it is refined, it has lilt, and charm, and music, and humor—tons of humor—and every incident registers.

"The Gingham Girl" was a positive revelation.

The show at the Earl Carroll has not a single dull moment.

This show is "different"—most of those that advertise in that manner are invariably the same. This show is lively, pep-y, snappy, "classy" and completely appetizing. Don't miss "The Gingham Girl"—even though you dislike musical comedy.



Just as long as you have me, as long as I have you,

THE MESSRS. SHUBERT PRESENT
"BLOSSOM TIME"

STAGED BY J.C. HUFFMAN—BOOK AND LYRICS BY DOROTHY DONNELLY
 (ADAPTED FROM THE ORIGINAL OF A.M. WILNER, AND H. REICHERT)—MUSIC
 FROM MELODIES OF FRANZ SCHUBERT AND H. BERGE — ADAPTED BY
 SIGMUND ROMBERG—UNDER THE PERSONAL DIRECTION OF MR. J.J. SHUBERT



2
 "Blossom Time"

SONG OF LOVE
 DUET
 (MUSIC - SCHUBERT)

Refrain
 You are my song of love, mel o
 -dy im - mor tal. Ech o of
 Far - a - dis. Heard through Bear - ew's pur
 -tal. Soft your mus - ic sing ing, bring - ing

455 - 4

Authorized for sale in Countries of North America but not elsewhere

455 - 4
 This composition may also
 be had for your Tripling
 Machine or Player Piano

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 "Public Playing Right Privately Protected and Renewed"

Also published for
 Board of Governors, etc.

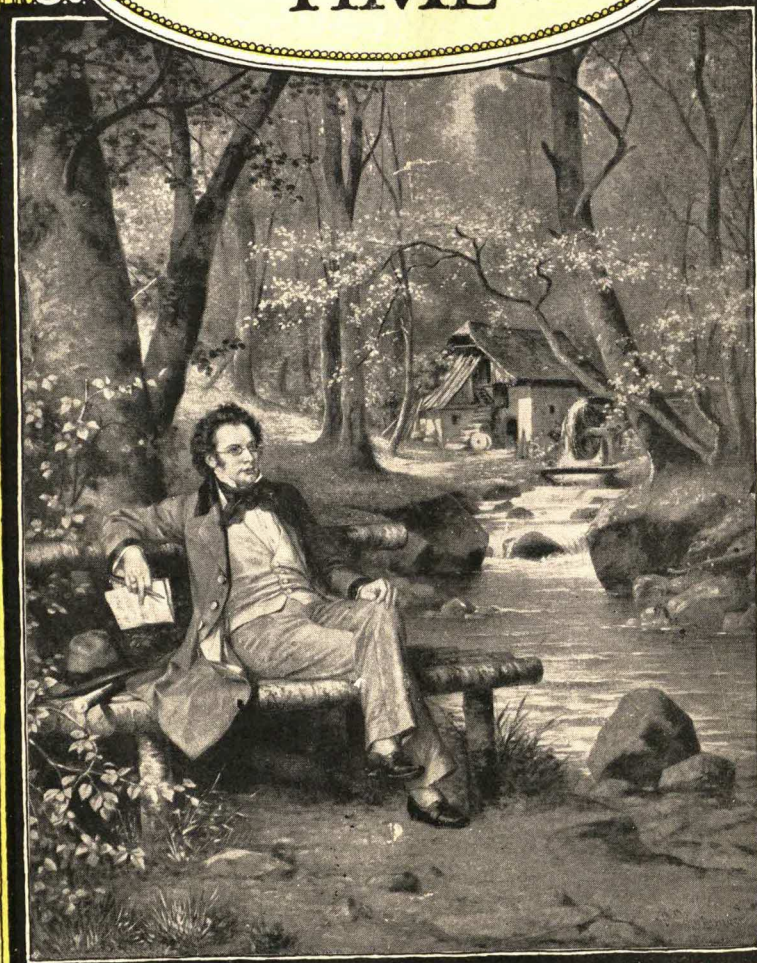
MAJESTIC THEATRE

Ft. Worth, Texas

MATINEE and NIGHT

Tuesday, December 4th

**BLOSSOM
 TIME**



Prof. J. J. Shubert



"A veritable avalanche of exquisite melody. . . . Nothing more musically titillating has been heard in ages. . . . It is a relief to sit through such a musical play as 'Blossom Time.' Melody was showered upon you opulently; one number was followed by another of even greater beauty."
 —Alan Dale, N. Y. American

"Will thrill the old town with its melodies. . . . Season's musical best."
 —Quinn L. Martin, N. Y. World

"The most novel as well as one of the most artistic dramas that has been presented here for many months."
 —N. Y. Evening Journal

"Songs of passionate longing that illuminated 'Blossom Time' like pictures in a Christmas Book."
 —George S. Kaufman, N. Y. Times



"BLOSSOM TIME"
 A PLAY WITH MUSIC

"A triumphantly lovely score with the success of a hundred years behind it, and of how many more in front! The best music to be heard on Broadway, and the most popular, with an excellent book and performance."
 —Kenneth Macgowan, N. Y. Globe

"'Blossom Time' is charming, and moreover, charming in a novel way."
 —Laurence Reamer, N. Y. Herald

"'Blossom time' scored an artistic hit"—Chas. Darnton, Evening World

MAJESTIC
VAUDEVILLE
OF QUALITY

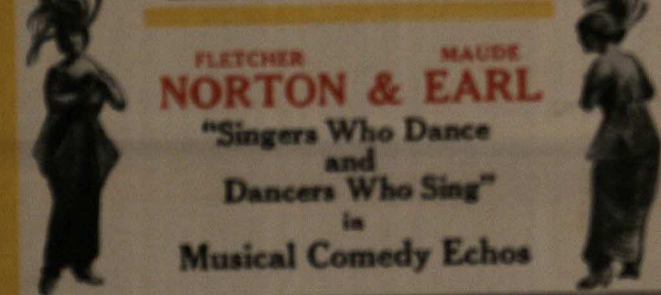


NEXT WEEK 6
Com. Monday, April



Cathrine Countiss
Late Star of
"ZAZA," "THE WHITE SISTER"
and
"MRS. WARREN'S PROFESSION"
And Her Company
In the
Dramatic Playlet
"The Birthday
Present"

Musical GORDON HIGHLANDERS
ENTERTAINERS PAR EXCELLENCE



FLETCHER NORTON & EARL
"Singers Who Dance
and
Dancers Who Sing"
in
Musical Comedy Echos



WAYO & ALLMAN
The
Melody
Kings

HARRY BREEN
The Rapid Fire Song Writer

HANLON & CLIFTON
Sensational Athletes

— AND OTHERS —

ALWAYS SEVEN ACTS AND PICTURES

MAJESTIC
vaudeville
of quality

COMMENCING **NEXT WEEK** FEBRUARY
MONDAY 23



**THE SENSATION OF
PARIS and LONDON**
FRANK **HALE & PATTERSON** SIGNE
Featuring Their Latest
Exotic Dance Creations
THE PARISIAN
and
ARGENTINE TANGO

IF YOU LIKE COMEDY SEE
JACK KENNEDY & CO.
In "A BUSINESS PROPOSAL"

Wee Winsome
JOSIE HEATHER
The Dainty
Singing Comedienne
Youth, Beauty, Grace
and Charm.



THE GREYS
Phenomenal
Vocalists.

LES YOST
Sculptors in
Colored Clay



THE THREE COLLEGIANS
BITS OF
COLLEGE LIFE

MISS LIETZEL
Assisted by Jeannette
"WONDERS OF THE AIR"

MAJESTIC
NEXT WEEK
MAJESTIC

REAL VAUDEVILLE
Com. Monday, JAN. 19th

TILLIE ZICK
PREMIERE DANSEUSE CLASSIQUE
Presenting

**BRAHMS
HUNGARIAN
DANCE**
World Famous
**SWAN
DANCE**



**DANCE
ORIENTAL**
1914
TOE TANGO
and Others



THOSE 3 TEXAS COMEDIANS
WILLIAMS, THOMPSON & COPELAND
"THE BURGLARS UNION"



**LEW BRICE
AND
LILLIAN GONNE**
"KIDS
IS
KIDS"



HEAR THAT "DOG SONE" TUNE

**WILL H.
FOX & BABY**
(GRAND)

**CYCLING
BRUNETTES**



**THE FAIR
CO-EDS**
THE "BEAUTIFUL" SIDE
OF EDUCATION

The Climax
OF DANCE SENSATIONS!



**ADELAIDE
& HUGHES**
AND COMPANY OF 15

**NEXT WEEK
4 DAYS STARTING DEC. 13**

MAJESTIC
vaudeville
of quality

OVER



ADELAIDE & HUGHES

AMERICA'S
REPRESENTATIVE
DANCERS



THE SEASON'S MOST IMPORTANT ENGAGEMENT!

Specially Selected
Company of
15 Artists

Direct from a 5 week's
run at Palace theatre
New York

Augmented Orchestra
under the direction of
Prof. Arthur Gutman

The Vampire "War" wins
"Civilization" from the arms
of "Peace" in their "Garden
of the World"

A Classic of Dance-Stories---
Told by artists of wonderful
Beauty and Grace

THE SUPREME PRODUCT OF AMERICAN ART!



THE FAIR CO-EDS

THE "BEAUTIFUL" SIDE
OF EDUCATION

MAJESTIC

NEXT WEEK

MAJESTIC

"Vaudeville of Quality"

Com. Sunday, DEC. 28th



GUS EDWARD'S KID KABARET

The Greatest Aggregation of Juvenile Talent on the Vaudeville Stage, including

EDDIE CANTOR,
GEORGIE JESSEL,
AL HINSTON and
BETTIE WASHINGTON

A RIOT OF FUN!



MANNING,
MOORE and
ARMSTRONG

Syncopated
Harmony

CARON
AND
FARNOM

Comedy
Acrobats

CARL BYAL & EARLY DORA

Late of Gen. Evans Honeyboy Minstrels The Girl from Old Kentucky
REAL SINGERS OF REAL SONGS, SINGING BUSTLING BUSTLE.

VIVIAN MURRAY
AND
GRACE ST. CLAIR

Presenting "BROADWAY LOVE"
A Comedy Dramatic Sketch
of Stage Life

PIETRO

"Wizard of the
Accordeon"

MATINEES DAILY 2:30 ... NIGHTS 8:30

MAJESTIC

BIG TIME VAUDEVILLE

INTERSTATE-ORPHEUM-KEITH BIG TIME VAUDEVILLE

Fort Worth, Texas, Week of September 16, 1923

INTERSTATE AMUSEMENT COMPANY

PROPRIETORS

Karl Rohlfen
President
Dallas

Chas. Freeman
General Booking Manager
New York

Ashy Chouten, Jr.
General Manager
Dallas

MUSICAL PROGRAM MAJESTIC ORCHESTRA

JOHN GOLDEN

Producer of "Turn to the Right," "Dear Me," "Three Wise Fools," "The First Year" and "Thank-U"

Presents

"LIGHTNIN'"

The Play That Broke The World's Record
By Winchell Smith and Frank Bacon
Staged Under The Personal Direction Of
WINCHELL SMITH

THE CAST

LIGHTNIN' BILL JONES	THOMAS JEFFERSON
JOHN HARVIN	ROBERT KEITH
RAYMOND THOMAS	FRANK THORNTON
LEWIS TOWNSEND	CHARLES E. EVANS
RODNEY HARPER	EUGENE RANE
EVERETT HAMMOND	WALTER DICKINSON
NEVIN BLODGETT	MARY E. HENRY
OSCAR NELSON	GEORGE SPELVIN
TEDDY PETERS	WILLIAM LAIRD
WALTER LENNON	HARRY HAITLAND
ED CRITCHERS	FELIX HANEY
LIVERYMAN	J. HARRY JENKINS
BOPEL CLERK	JOHNNY LEFVRE
MILDRED BUCKLEY	MARGARET MORRIS
MRS. JONES	HELENA PHILLIPS
MARGARET DAVIS	BESSIE BACON
MRS. HARPER	MARGUERITE MILLER
FREDA	MARGARET LAPSLEY
EMILY JARVIS	GRACE CHAPPELL
MRS. MOORE	FENNY SHIPMAN
MRS. JORDAN	KATHRYN MALLORY
M.S. PRESTON	ALICE QUIGLEY
MRS. STARR	ELVA NELSON
MRS. COGHALL	HELEN WIKAY
MRS. BREWER	EDITH McCOMBE

SYNOPSIS OF SCENES

PROLOGUE—John Harvin's cabin in Nevada—(The curtain will be lowered for one minute.)

ACT I—The next day. Scene 1.—Office of the California Hotel on the State line between Nevada and California. (Curtain will be lowered momentarily to indicate lapse of time.) Scene 2.—That night.

(Intermission—Eight Minutes)

ACT II—Six months later. Superior court at Reno.

(Intermission—Eight Minutes)

ACT III—The Hotel—The same evening.
Covers by Midgum, New York

EXECUTIVE STAFF

COMPANY MANAGER	MATTHEW ALLEN
BUSINESS MANAGER	TOM RANE
STAGE MANAGER	EUGENE RANE
AGENT	A. D. ESTOCLET

"LIGHTNIN'" SOUVENIR ALBUMS

Six-color gravure albums, giving the history, important scenes and complete story of the play, are on sale in the lobby. It will be an interesting keepsake of a memorable evening at the theatre and an appropriate remembrance for the home folk who have not met Lightnin' Bill.

MAJESTIC

vaudeville of quality.

Commencing **NEXT WEEK** FEBRUARY **23**
MONDAY,



THE SENSATION OF PARIS and LONDON

FRANK **HALE & PATTERSON** SIGNE

Featuring Their Latest Exotic Dance Creations

THE PARISIAN and ARGENTINE TANGO

IF YOU LIKE COMEDY SEE
JACK KENNEDY & CO.
 In "A BUSINESS PROPOSAL"

Wee Winsome

JOSIE HEATHER

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Youth, Beauty, Grace and Charm.



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Phenomenal Vocalists.

LES YOST

Sculptors in Colored Clay



THE THREE COLLEGIANS

BITS OF COLLEGE LIFE

MISS LIETZEL

Assisted by Jeanette
 "WONDERS OF THE AIR"

S. HUOK INC. presents

ANNA PAVLOVA

and her **BALLET RUSSE**

Entire Paris and London Organization

in **NEW** BALLETS DIVERTISSEMENTS
 and **OLD** FAVORITE CREATIONS

SYMPHONY ORCHESTRA

THEODORE STIER, CONDUCTOR



ONE DAY ONLY
MAJESTIC THEATRE
 FT. WORTH, TEXAS

TUESDAY, FEB. 5, 1924

MATINEE 2:30 EVENING 8:00
 Tickets on sale five days in advance
 at theatre box office.
 Mail Orders Now.

SUPPORTED BY
 LAURENT NOVIKOFF

"BALDWIN PIANO USED"

Triumphal North American Tour

Majestic Theatre

FORT WORTH

Tuesday, February 6th

CHARLES
FROHMAN

presents

ROSE STAHL

IN THE GREAT AMERICAN
COMEDY SUCCESS

OUR MRS. McCHESNEY

(A Dramatization of Edna Ferber's
Emma McChesney Stories)

By George V. Hobart and Edna Ferber

By arrangement with
JOSEPH BROOKS



Rose Stahl in "Our Mrs. McChesney"

Somehow when you read Edna Ferber's delightful McChesney stories (and of course you have read them) you at once associate in your mind Rose Stahl with the character of Emma McChesney. In fact Miss Ferber says it was Miss Stahl's wonderful portrayal of The Chorus Lady and Maggie Pepper that proved the incentive whereby many of the McChesney stories grew into life.

Now that we have read, admired, and grown to love the breezy, hustling, clever, whole-hearted Mrs. McChesney we are to meet her in real life in the person of Rose Stahl, for, under the Charles Frohman management, this season Miss Stahl is starring in "Our Mrs. McChesney," a dramatization of the Ferber stories by George V. Hobart and Miss Ferber herself.

In adapting these stories for the stage the dramatists have carefully chosen the most interesting incidents in Emma McChesney's busy career and woven them into a consistent play replete with human and humorous atmosphere.

The character supplies Miss Stahl with ample opportunities for the display of her delicious sense of humor and keen, deft, and whimsical comedy. The combination of Miss Stahl and this sparkling, true-American comedy is irresistible.

The action of "Our Mrs. McChesney" starts in the bustling lobby of a hotel in Sandusky, Ohio, where Mrs. McChesney, as saleswoman for the T. A. Buck Featherloom Petticoats, proves herself more than a match for all competitors. She straightens out the entangled love affairs of her son, Jack McChesney, and then, when her firm, of which she is justly proud, strikes the toboggan, she comes to the rescue in this financial crisis in a manner as unusual as it is unexpected.

Mrs. McChesney proves her cleverness aside from business, for she has a little romance all her own which must be straightened out before the conclusion. She handles this in the same businesslike way in which she sells petticoats, but nevertheless proves that at heart she is just a loving woman.

There are over thirty speaking parts in "Our Mrs. McChesney," and Miss Stahl has been surrounded by a company of capable Frohman players.



MAJESTIC THEATRE

FORT WORTH

Monday, April 9th

**"A GREAT ACTOR
in
A GREAT PLAY."**
New York American

CHARLES FROHMAN presents

OTIS SKINNER



in Booth Tarkington's American Comedy

"MISTER ANTONIO"

OTIS SKINNER

In BOOTH TARKINGTON'S
Comedy of Cheerfulness

"MISTER ANTONIO"



THE GOOD SAMARITAN



TONY AND CAPTAIN



THE MATCH'S SCHEME FAILS



TONY AND THE MAYOR



TONY SOLVES THE PROBLEM



THE HERDY GURDY MAN

PULITZER PRIZE PLAY OF 1946

LELAND HAYWARD presents

Conrad **NAGEL** * *Irene* **HERVEY**
* *Henry* **O'NEILL** *

**STATE
OF THE
UNION**

The Smash Comedy Hit
by HOWARD LINDSAY & RUSSEL CROUSE
(AUTHORS OF 'LIFE WITH FATHER')

MAJESTIC THEATRE

FORT WORTH, TEXAS

2 Nights, Fri. and Sat., Jan. 31 and Feb. 1

MATINEE SATURDAY

SAM H. HARRIS
PRESENTS

THE MUSICAL COMEDY SENSATION


"OF THEE I SING"

PULITZER-
PRIZE WINNER
1931-32



SAM H. HARRIS PRESENTS

"OF THEE I SING"





**MUSICAL
COMEDY
SENSATION**

BOOK BY
GEORGE S. KAUFMAN
and MORRIE RYSKIND

MUSIC BY
GEORGE GERSHWIN

LYRICS BY
IRA GERSHWIN




BEAUTY CONTESTANTS FOR "FIRST LADY OF THE LAND"



OSCAR SHAW



HARRIETTE LAKE



DONALD MEEK



CECIL LEAN

CHARLES
FROHMAN

presents

ROSE
STAHL

IN THE GREAT AMERICAN
COMEDY SUCCESS

OUR
MRS.
McCHESNEY

(A Dramatization of Edna Ferber's
Emma McChesney Stories)

By George V. Hobart and Edna Ferber

By arrangement with
JOSEPH BROOKS



More Red Hot

Majestic

Attractions

FOR THE WEEK OF JANUARY 27th

LOU ANGER *and* NETTE PACKER

In their comedy riot, "The Old Fool"

By "TEXAS" JIMMIE CONLIN

JOE TOWLE

There are other comedians

—but—only one Joe Towle

CHAS. ROGERS *and* CO.

in "The Ice Man"

That's another hot one

NEWELL *and* MOST

You'll laugh till you ache!

GOLD *and* SUNSHINE

"Oriental Stuff"

THREE LORDENS

"Lights Out"

**Look! Listen! and Stop! and See The
"Clock Shop"**

**Next Week It Will Come: With Cute
Tunes It Will Hum.**



SAM CHIP & MARY MARBLE

ECKERT & PARKER
"The Golf Players"

MORIN SISTERS
In a Variety of Dances

McDEVITT, KELLY AND LUCEY
"The Piano Movers and the Actress"

DELISLE & VERNON
CHARACTER SONGS AND DANCES

FRANK HARTLEY
A Juggler Who Entertains

DOROTHY BRENNER
"The Girl with the Atmosphere"





DELIGHTFUL MELODIES EXQUISITE SCENES
BEAUTIFUL GIRLS STUNNING COSTUMES
FUN AND LAUGHTER

Music Lovers have fallen in love with the Brilliant
 Musical Gems and Song Hits in this
 Charming Musical Success

- "The Lilac Domino"
- "True Love Will Find a Way"
- "Let the Music Play"
- "Where Love is Waiting"
- "The Sunny Riviera"
- "But Still We Smile"
- "Song of the Chimes"
- "Ladies' Day"
- "What is Done You Never Can Undo"
- "Won't Some One Find Me a Sweetheart"
- "I Call You Back to Me"
- "What Every Woman Knows"

Brilliant Musical Numbers that
 Will Linger Long in Your
 Memory



Majestic Theatre, Monday Evening, Dec. 11
 FORT WORTH, TEXAS.

ANDREAS DIPPEL Presents

THE LILAC DOMINO



In Three Acts—By Charles Cu villier.
 English Adaptation by Harry B. Smith. English Lyrics by Robert B. Smith

The Musical Success of Beauty, Fun and Fashion

One Year in New York and Boston

Fresh from Conquests in Chicago
 and Philadelphia

Cast of Unusual
 Excellence

Unrivalled Chorus of Bewitching
 Beauties and Special Orchestra
 of Metropolitan Musicians





Comments by Prominent Critics

"Prettiest light opera I have heard. Enjoyed it with greatest pleasure."—**Geraldine Farrar.**

"Enjoyed its exquisite music and superb production ten times in New York."—**Lillian Russell.**

"Beautiful operetta. Charming music. It afforded me great pleasure."—**Lina Cavalieri Muratore.**

"Magnificent musical production. Best in its class. Enjoyed it again and again."—**Emmy Destinn.**

"Saw and heard it a dozen times with greatest delight."
—**Mischa Elman.**

"A gorgeous and magnificent musical production beyond comparison."
—**New York Herald.**

"The best musical show in twenty years."
—**New York Sun.**

"Has no rival for beautiful music and joyous comedy."
—**H. T. Parker, Boston Transcript.**

"Score teems with charming numbers sung by a company of rare excellence."—**Philip Hale, Boston Herald.**

"Catchy music, snappy action, beautiful staging, pretty girls, real comedy, dancing galore."—**Philadelphia Record.**

"Excellent music that we are too seldom privileged to hear."
—**Philadelphia North American.**

"Best musical show since 'The Chocolate Soldier.'"
—**Chicago Journal.**

"Gorgeous production, delicious music, pretty singers, splendid orchestra." — **Amy Leslie, Chicago News.**

"Andreas Dippel's production the best light opera heard in years."
—**Ashton Stevens, Chicago Examiner.**



From the New York Evening Globe and Associated Newspapers

SO THIS IS LONDON

By DR. FRANK CRANE

A man can never escape his mental background. And I confess to a feeling that every work of art ought to have some meaning in terms of welfare. That is to say, the real test of anything is whether it will help or not.

The one play that I have seen of this season's offerings which has a distinct message, and yet which presents that message in a wholly entertaining form, is the one called "So This Is London."

The play is aimed at reducing what Owen Wister calls "the ancient grudge," which is the grudge existing between Americans and Englishmen.

As Great Britain on the one hand and the United States of America on the other are easily the most powerful and influential nations in the world, so bad blood between them is probably the most dangerous thing in the world.

There are certain groups who for one reason or another lose no opportunity to stir up hard feeling between these two nations. The motives of these groups may be sincere, but the effect is undoubtedly fraught with peril.

This play shows us in striking form the kind of Englishmen that Americans hate and the kind of Americans that Englishmen hate and also shows us upon what a nonsensical basis this hate rests and how absurd it all is.

Of course all the characters are exaggerated and grotesque. That is part of the artfulness of the play.

I have lived many years in America and have seen probably not more than a dozen of those creatures that Englishmen call typical Americans.

I have been many times in England and met hundreds of Britishers, but I don't think I have seen as many as half a dozen of those creatures that Americans call typical Britishers.

In fact, both those unpleasant bodies are creatures of narrowness, prejudice, and the magnifying of inconsequential traits.

A lot of things strike an Englishman as unpleasant in the United States—our living rooms and offices are too hot; we drink too much ice water. Lord Northcliffe used to have ice water put in his bathtub so as to make the water cold enough to bathe in. Americans smoke cigars that are a bit dampish and Englishmen like them dry, and so on.

On the contrary, the American finds the English living rooms too cold, their slang unusual and different from our own, their customs odd, their newspapers peculiar, and all that.

People with sense understand that these are all surface matters and that in reality the two great races are of the same stock, have the same ideals and fundamentally the same decencies.

Whatever tends to bring these two nations into closer understanding and sympathy and to create good feeling between them is of distinct value to the world.

This play does that and it does it in a clever and amusing way.

Of course it would, as it is produced by George Cohan, who is about the cleverest showman going.

(Copyright, by Frank Crane.)

The Eagle screams!
the Lion roars
with Laughter

at



George M.
Cohan's

Ripping

Production

of the International Comedy Hit

Arthur Goodrich

So this is
London!

Righto Old Deah!

MAJESTIC THEATRE

FORT WORTH, TEXAS

TUESDAY, MARCH 4

Matinee and Night

George M. Cohan's

Laugh of Two Nations

"So This is London!"

by Arthur Goodrich
with

Mr. & Mrs. Coburn

and

A Cohan Cast of Comedians

Karl K. Kitchen in N.Y. World

"I had one of the most enjoyable evenings at 'So This is London,' that I ever had in years of theatre going. It is a corking good show."

Amy Leslie in Chi. Daily News

"A racy, clean show of a thousand laughs. The house roared and shouted and cheered the play."

From the London Eng. Post.

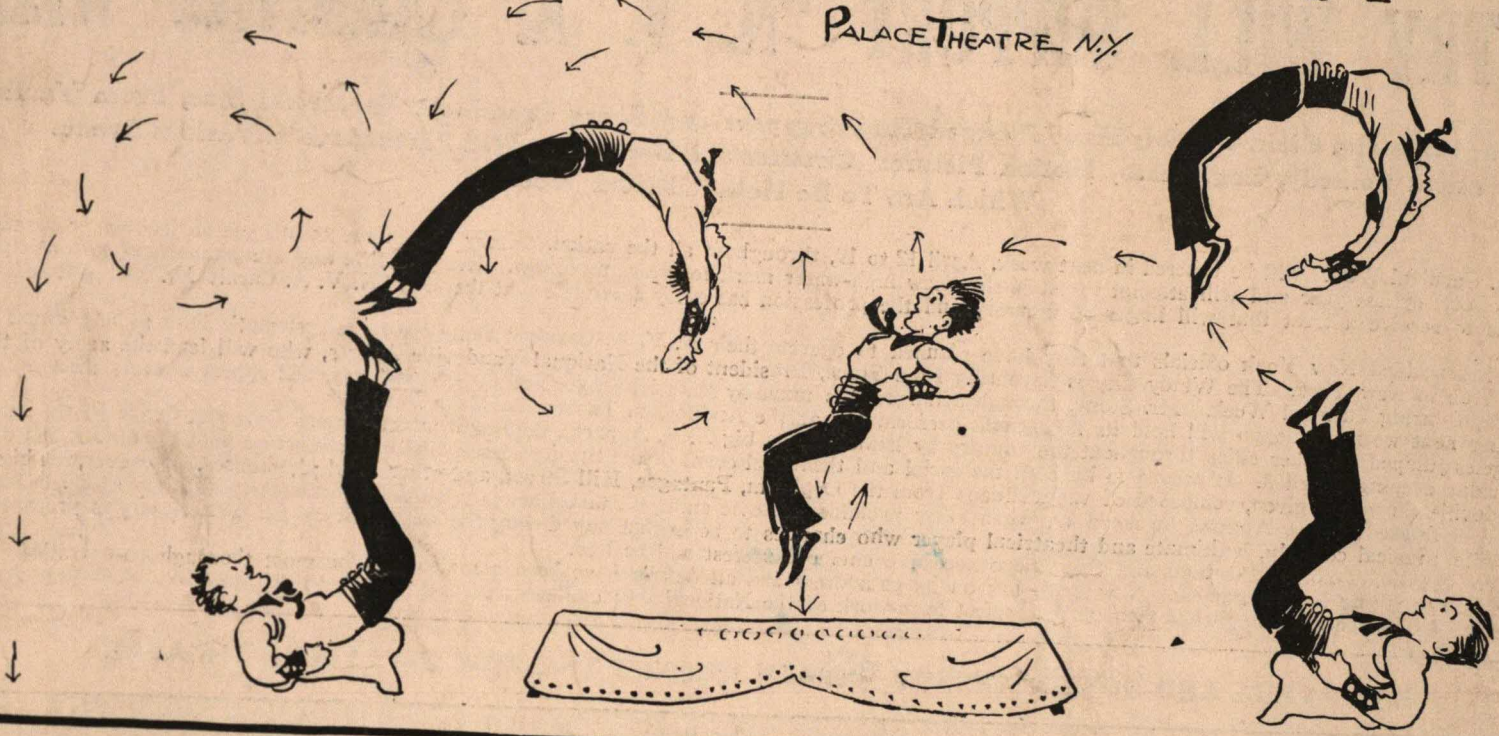
"Last night at the Prince of Wales Theatre, an audience roared with laughter at 'So This is London' and gave it an almost frenzied reception."





William
Brack
and His Company
IN
SENSATIONAL
RISLEY
&
TRAMPOLIN
ATTRactions

PALACE THEATRE N.Y.



LOUIS KUCZE, NASIB STUDIO

WILLIAM BRACK

AND HIS
COMPANY

THIS WEEK, APRIL 5, B. F. KEITH'S PALACE, NEW YORK

BOOKED SOLID

Just returned from European Triumphs—with an entirely new offering
—that is different, Original and Artistic to a Degree.
Direction—LOUIS SPIELMANN



MAJESTIC

FT. WORTH • ONE DAY ONLY

TUE. JAN. 29

MATINEE & NIGHT

*The Season's Most Important
Theatrical Event!*

WAGENHALS & KEMPER

present



By

MARY ROBERTS RINEHART

and

AVERY HOPWOOD

20 Famous Authors
inspired by the success of



have attempted to imitate
*The World's
Greatest
Mystery Play!*
None have succeeded.



Has Been Sincerely
Flattered!

by 20 more plays advertising theirs
to be as good as



Thereby admitting



to be the *Best Ever.*



Has Been Presented

in

UNITED STATES

CANADA

ENGLAND

FRANCE

NORWAY

GERMANY

SWEDEN

DENMARK

RUSSIA

HOLLAND

AUSTRALIA

SOUTH AFRICA

CHINA

Don't

INDIA

You Think

You'd Better See it?

MAJESTIC

FT. WORTH • ONE DAY ONLY

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*The Season's Most Important
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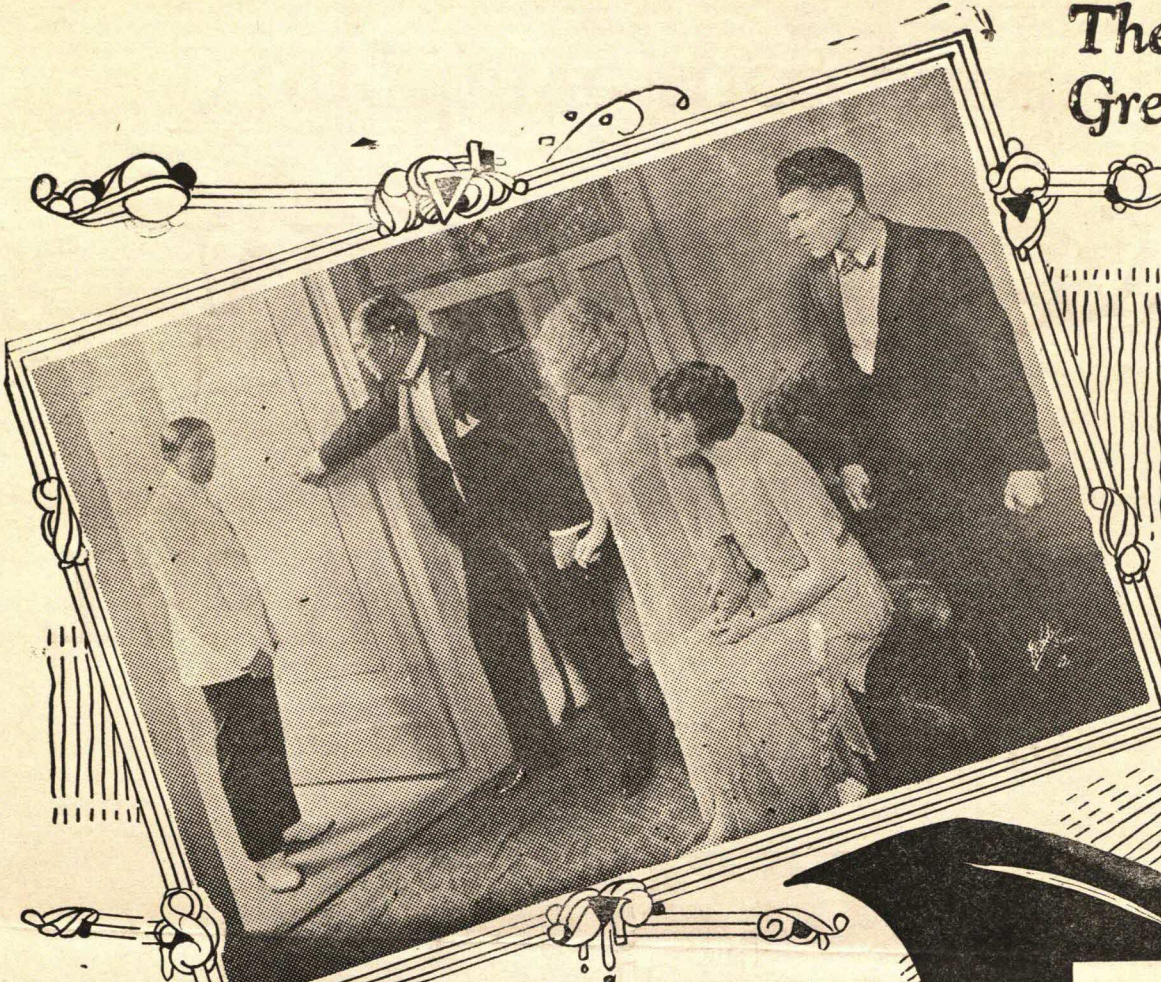
AVERY HOPWOOD

The Theatrical World's Greatest Combination of Authors and Producers

MUCH has been written in the past year or so about "The Bat," greatest play of its kind for all times. In fact, so familiar are theatergoers with the name of the play and the history of its extraordinary achievements in the theatre which include a run of more than two years at Morosco Theatre, New York, that all other theatrical events are usually discussed in terms comparable to "The Bat."

But not so much is known of Lincoln A. Wagenhals and Collin Kemper, who, under the firm name of Wagenhals and Kemper are responsible for the production of "The Bat." Yet these two men are every bit as interesting a story in themselves as is the story of their great play.

"The Bat" was written by Mary Roberts



THE BAT

Rinehart and Avery Hopwood. Through their respective achievements, both authors are known intimately to millions of persons. Mrs. Rinehart is America's foremost writer. She is, moreover, America's most prolific writer. Her name is to be found each week in scores of the magazines of the country; it is to be seen on the covers of hundreds of novels and the newspapers themselves have printed thousands of columns of matter written by her.

Avery Hopwood, too, has quite as much claim to fame. He is one of the only two play-

wrights, living or dead, who ever had four plays running simultaneously on Broadway. He is, admittedly, America's most successful playwright; and, like his famous collaborator on "The Bat," it is fair to say that Mr. Hopwood is the most prolific writer for the theatre.

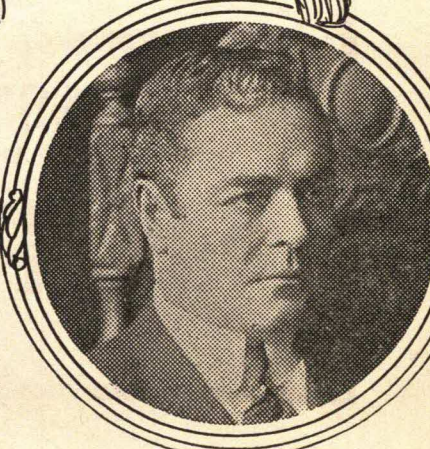
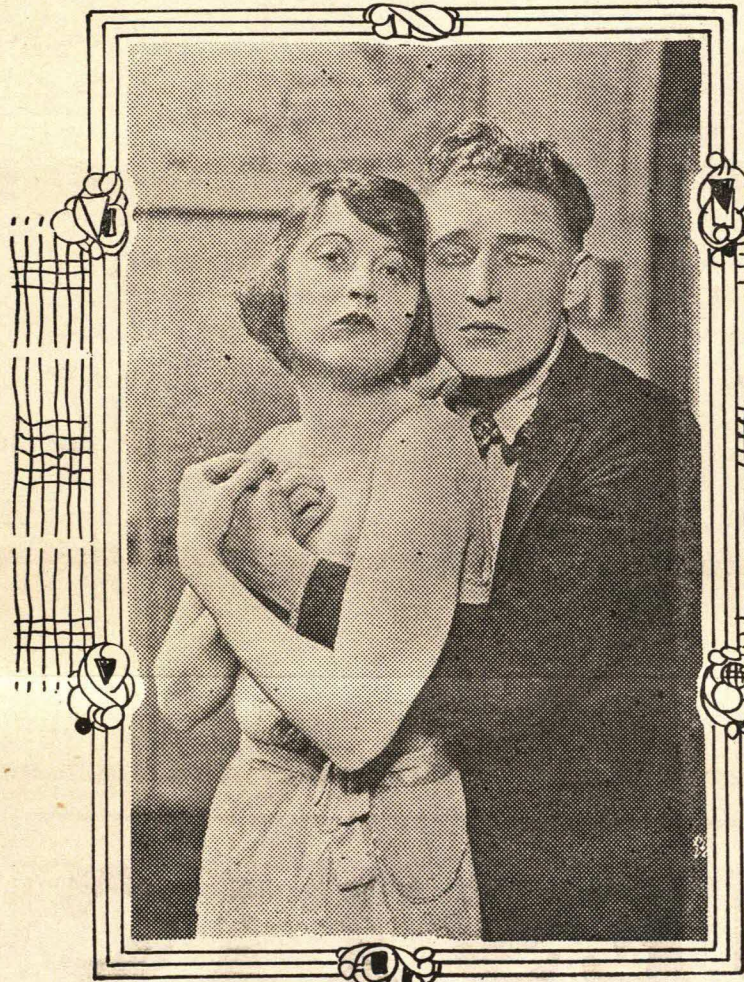
Great as is this combination of writers then, the more to the credit of Wagenhals and Kemper that it was their foresight and insight that brought them together. And it is this same insight or intuition or just ordinary luck, if you wish to call it that, that makes the story of Wagenhals and Kemper, themselves, intensely interesting and far from commonplace.

The following week they determined to return to their first stamping ground. They might be down but they were far from out. When the local manager learned of their decision he wired them to stay away. There was to be a fireman's carnival in town all the week they had elected to try it again. Despite the gloomy forebodings of the local manager they went on their way.

The day they arrived—a Monday—it rained all day. The downpour was so heavy that it was impossible to put up the circus tents. At nightfall it cleared and the crowd, drawn to the town by the circus, having no place to go—went to the stock company. The following day it rained again only to clear at

nightfall. As a matter of fact it did that all week with the result that the circus never did get its tents up; Wagenhals and Kemper reaped a harvest; the public got into the habit of patronizing the stock company and the youthful managers stayed on all season and closed, showing a profit of more than \$4,000.

The following year the same lads were touring with a star under their management. Their bookings took them to Syracuse. The advance agent wired they had best cancel the town. Calvé was to sing the same night



Lincoln A. Wagenhals



Collin Kemper



Mary Roberts Rinehart



Avery Hopwood



For a good quarter of a century Wagenhals and Kemper have been acknowledged as the most successful producers of plays in the country. While it is true that Wagenhals and Kemper have had their failures in the theatre, these failures have been so few and so far apart that it is a common saying among theatrical men that they never fail. Actually, their percentage of successes among the plays they produce is higher than that of any other management. And both will tell you that luck has had no small part to play in their life drama.

From the time the managers started when mere boys to present plays before the American public they have repeatedly been called on to fly in the face of seeming certain disaster, always to have some unforeseen event pop up, at the last moment to rescue them from defeat and to turn a loss into a gain.

Now, that fortune has smiled on them so persistently that they dare look back to the days when existence was much more precarious than it is today, they are able to recall innumerable incidents when defeat stood just around the corner and when disaster was averted by the narrowest of margins.

In their first season together, when they were seeking to win a fortune by the uncertain method of conducting a summer stock company, they opened at Binghamton, N. Y., and despite the acknowledged quality of their productions, failed to attract the public. They moved on for a week to another town with no better success. In fact, while the members of the company, thanks to their salaries, were able to dine in state, the managers were forced to be content with a sandwich each, the total outlay for repast being one very thin dime.

and the town was going to hear her. The managers went on doggedly, however, Calvé was taken ill the night she was to sing and the Wagenhals and Kemper company sold out.

These are but samples of luck that followed them. They added to their luck, instinct, intuition, good judgment and a willingness to take chances. It was luck or intuition or something that made Lincoln Wagenhals one night turn the pages of a magazine to a little story no more than three hundred words in length. It had a funny idea. The idea hit the Wagenhals sense of humor a bang.

The same night he had his partner on one telephone, Mary Roberts Rinehart, author of the story, on another and in less than a week had the contracts all signed, for the collaboration of Avery Hopwood, then a rising playwright to take the Rinehart story and turn it into a play.

The play became "Seven Days" and made a million.

It was just a hunch, if you will call it that, that led Mr. Wagenhals at a dinner party to dare Mrs. Rinehart to write them another play. It was intuition, also, that led the managers to urge a resumption of the collaborating contract between Mrs. Rinehart and Mr. Hopwood and the result of what was little more than an idle word was "The Bat." And to date it has made a little over two million with no end of its phenomenal success in sight.

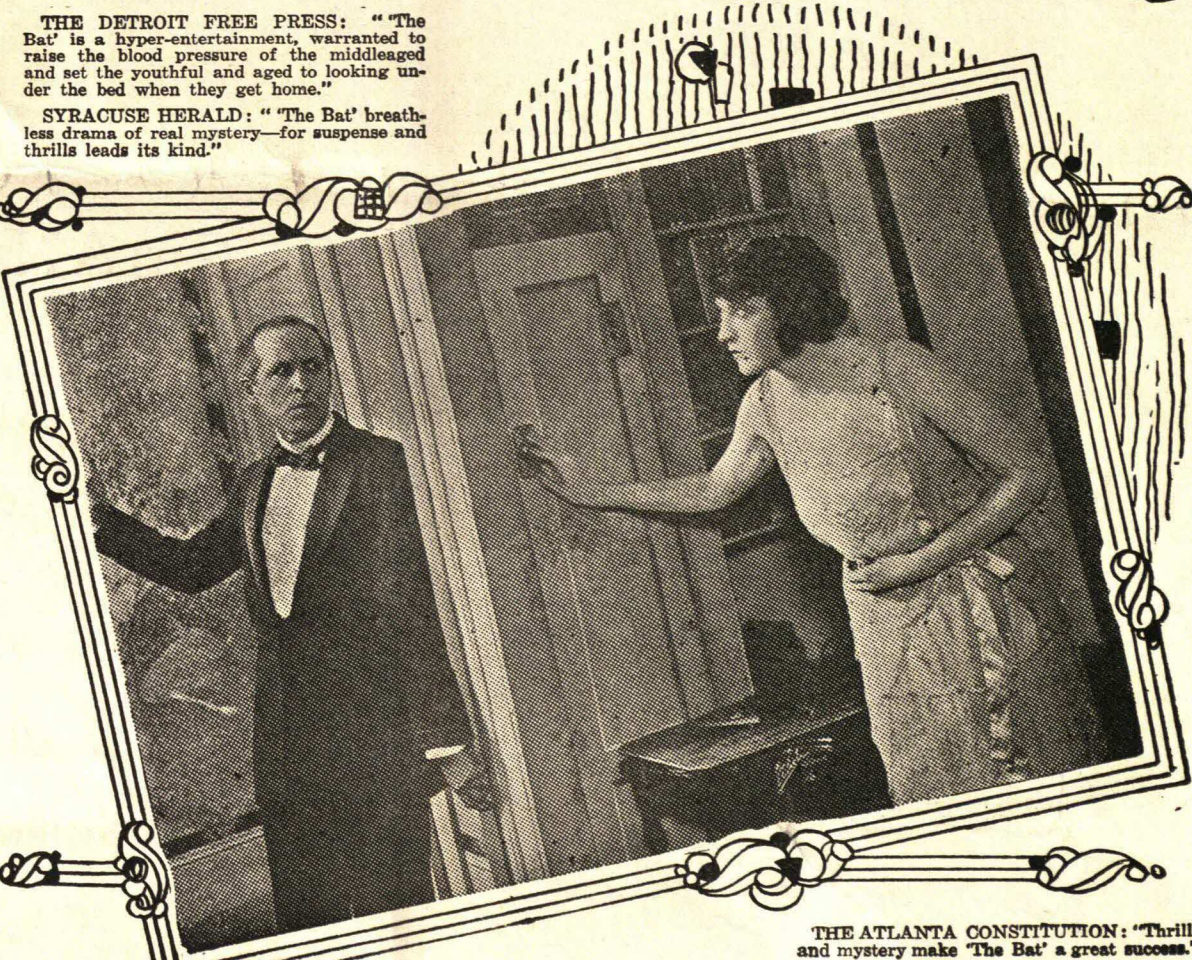
Hard work, great skill, thorough knowledge of the theatre and a canny insight into the minds of the public all have played their part in the phenomenal success of Wagenhals and Kemper but they will tell you, if you ever ask them that it was all luck. And to some extent, at least, they are right.

THE WORLD'S GREATEST MYSTERY PLAY



THE BAT

- Ran more than 2 years in New York.
- Ran more than 1 year in Chicago.
- Ran 1 year in London.
- Ran 1 entire season in Boston.
- Ran 1 entire season in Philadelphia.
- Has been seen by more than 9,000,000 persons.
- Has played to more than \$8,000,000 in receipts.
- Has been presented on 4 continents, in 11 different countries and has been played in 7 different tongues.
- Holds record for box office receipts in every city in which it has ever been presented.
- More than 20 attempts have been made to imitate it.



TIMES DESPATCH, Richmond, Va.: "The Bat" is the best ever.

BIRMINGHAM AGE-HERALD: "The BAT" is a wonderful drama.

TORONTO GLOBE: "The Bat" a sensational melodrama surcharged with mystery and with an element of humor.

NEW ORLEANS TIMES-PICAYUNE: "The Bat" holds audience spellbound until secret is out."

NEW YORK AMERICAN: "The Bat" full of thrills and splendid intense action."

PHILADELPHIA PUBLIC LEDGER: "Audience sits on edge of chairs at 'The Bat.' Mystery play, grips them in suspense until very end."

AUGUSTA, GA., HERALD: "The Bat" girls great audience."

BALTIMORE NEWS: "The Bat" is smashing good melodrama with a mystery that goes off with a bang in the last act."

SEATTLE POST-INTELLIGENCER: "Insoluble mystery enshrouds 'The Bat.' It is entrancing, puzzling, gripping."

LIFE: "It certainly is one grand show."

THE MINNEAPOLIS TRIBUNE: "Thrill in every line of 'The Bat'; audience is tense throughout."

CLEVELAND PLAIN DEALER: "Thrills pile up in 'The Bat,' one of the finest crime stories the stage has had."

THE DETROIT FREE PRESS: "The Bat" is a hyper-entertainment, warms to raise the blood pressure of the middle-aged and set the youthful and aged to looking under the bed when they get home."

SYRACUSE HERALD: "The Bat" breathless drama of real mystery—for suspense and thrills leads its kind."

THE DENVER POST: "Mystery deep-dyed and dire provides thrills in 'The Bat.'"

SAN FRANCISCO CHRONICLE: "The Bat" is hair-raising hit, full of thrills."

MEMPHIS THE NEWS SCIMITAR: "The Bat" a mystery play of high nerve tension, sustaining interest and plot register as success of the year."

THE ATLANTA CONSTITUTION: "Thrills and mystery make 'The Bat' a great success."

THE PROVIDENCE NEWS: "The Bat" best in several seasons for real thrills."

BOSTON TRANSCRIPT: "Invention and ingenuity, suspense and surprise, confusion and comicities—'The Bat' a play for eyes as well as ear."

N. Y. TELEGRAPH: Nothing like the sensation produced, has been created in years.

The International Brotherhood of Magicians and the Society of American Magicians held their Mid-Century convention last week (May 26-30) at the Hotel Commodore, N. Y. The SAM is celebrating its 50th anniversary. The grand ballroom was jammed with presto-changeo guys and gals, collectors and dealers from all over the world.

There are many state and sectional magician societies, but the most important ones are SAM, IBM and the Magicians Guild. They have "rings" and branches all over the country. These societies are very particular as to their membership. Curiosity-seekers are barred.

There were four solid days of lectures on magic, showing of new gimmicks by dealers, magician contests, a magic historic exhibition showing many of the scarcest and most valuable works of art, craftsmanship, books and memorabilia relating to magic. A special section was devoted to the famed Scheib collection of miniature magic recently brought to the U. S. and exhibited here for the first time. There was also a display of Houdiniana in honor of the 25th anniversary of the death of Harry Houdini. A new method of bringing the lecturer closer to his audience was tried by a lecturer of closeup work. It would be very hard for anybody to see the fine points of his work unless you were right up front. So they put dozens of TV sets in the big ballroom. The lecturer did his stuff on the stage, and it was very easy for everyone in the room to see his every move, as there was a TV set within 10 feet of anyone in the audience. These guys are right up-to-the-minute!

Magic magazines have a large circulation. The Sphinx, Geneii-Conjurors, Phoenix, The Bat, Hugard's Monthly, Lucky Ring and Mum are among the tops. They keep their readers informed as to new tricks, etc.

There are also about 25 dealers all over the country dealing in magical apparatus to legitimate magicians. These are not to be confused with the thousands of "joke stores" which sell to the general public. Buying a trick with directions doesn't make a magician, no more than buying a jokebook makes one a comedian, or a cookbook makes one a chef. It takes years of practice and study to really become even a mediocre magician. There is nothing worse in show biz than a bad amateur magician. There are also a few "builders," who usually are retired magicians who build special stuff that takes a lot of knowhow for the professional magicians.

Although there are thousands interested in magic, there are less than 300 who actually derive their sole income from performing their art in public. There are many semi-pros who hold regular jobs or are businessmen and step out once in a while to play a club or a church entertainment, and there are some "home-defenders" who make their living doing magic but will not play away from their home towns. There are thousands of amateur magicians who make magic their hobby, and there are the collectors of magic (books, tricks, etc.).

All those interested in magic spend plenty buying new tricks, getting old ones half-soled and heeled. There is nobody in show biz who spends more money for new material than a magic hobbyist. They may never use the trick professionally, but they have the enthusiasm of children when they see a new gimmick or a clever conceit. One can never be a good magician if he hasn't got that enthusiasm.

The old days of magic and illusion shows, like those of the immortal Harry Kellar and Howard Thurston, who toured the world for years presenting a complete show of magic, are gone. Blackstone and Dante

carried on for a while but have now retired. I don't believe there are any large illusion shows in the country today. But there are many itinerant magicians traveling the hinterlands, via trailers, trucks, etc., playing schools, churches, clubhouses and small opry houses. And a few like George Jason who are going around the country doing a two-and-a-half-hour show on the concert circuit.

The old vaude bills played many magicians. They gave novelty and pace to the bills. I can recall many of the great gentlemen of the wand and abracadabra with whom I played in vaude. Roland Travers was the first magic act with whom I ever played. Others were the Asahi Troupe, Herbert Brooks, Judson Cole, Claude Golden, Houdini, Jarow, Martini and Maximilian, Mercedes, Great Leon, Anna Eva Fay, Allan Shaw, Adelaide Herrman, Horace Goldin, The Zancigs, Nate Leipzig, Ching Ling Foo, Carl Rosini, Amedeo, Long Tack Sam, Great Lafayette, Van Hoven, Gus Fowler, Norman Frescott, Atra, Nelson Downs, and so many more.

But the youngsters today have picked up their wands and are carrying on. I wouldn't even try to mention the names of these really swell magicians, comedy and otherwise, for fear I will leave out some guy who really should be mentioned. But these boys have the advantage of knowing all the old tricks and have added a modern touch to them. Many compare favorably with the best of the old-timers.

The deans of magicians are Al Baker and Jean Hougard. Baker is known all over the world of magic as one of the wittiest, subtlest magicians, besides being the originator of many tricks. Hougard, the dean of international magicians, has the distinction of having written more books about magic than anyone else. These two gentlemen received a tremendous ovation when introduced to the convention, and rightly so, because they have helped the tyros and have given valuable advice to already-established magicians.

The greatest amount of work for magicians today is club work. Night-clubs play a few, and some cocktail bars use the "closeup" workers. There are about half a dozen ladys magicians who are really very good, of whom Dell O'Dell is probably the tops. TV has opened a new field for magicians and the ones who have appeared in this new medium have made good.

You pick up a lot of odds and ends at these conventions. For instance, the wand is not only a symbol but is also useful in carrying out certain moves. Cups-and-balls is the oldest trick. Tricks most used by magicians are billiard balls, rope-cutting, Chinese rings, silks, bowls of rice. The Chinese created a sensation with the bowl-of-water trick, the next sensation was the Houdini escape stuff, then came Horace Goldin with the tops in magic-sensation, "Cutting a Woman In Half," and then came the type of manipulator of cards and cigarets as done by Cardini. These tricks, like any new trick (or gags), were abused. Everybody did them. There hasn't been a sensational trick since.

A large room was set aside for the dealers, who showed their wares, and it was jammed from the minute it opened to the time it closed (about 1 a.m.). This room to me showed the great fellowship of magicians, they exchanged gimmicks, etc. Can you imagine a convention of comedians that would give each other their (?) jokes?

All the magicians I spoke to agreed that the greatest illusion today in the U. S. is the dollar. It looks like a dollar, feels like a dollar, but when you go to spend it, it turns out to be 50c. I'll bet these guys will discover a gimmick where all they have to do is to wave their wand and say "Hey, dollar, be a dollar." There is a definite spot in America for magic and magicians.

INTERSTATE THEATRES

HOLLYWOOD

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30



Robert
MITCHUM
Jane
GREER
William
BENDIX

MITCHUM'S
NEWEST
PICTURE!

A tough battle
between Mitch
with against
strange allies!



THE BIG STEAL

PALACE STARTS TODAY

1st

1st. Worth
Showing!

Feature Times 12:30
2:30 4:30 6:30 8:30

Gun-Slinging Conquerors on the
River That Ran With Blood!

WIT MADISON
ROBERT CALHOUN

MASSACRE RIVER

with BARRETT WATSON, CAROL BROWN - STEVE BRADY and JOHNNY SANDS

SEPIA
TONE



MAJESTIC

ENDS TONITE!

Feature Times 12:30 2:30
4:30 6:30 8:30

BARBARA STANWYK
William Holden - Katharine Hepburn
"GOLDEN BOY"

SAT.!



DARLING OF
THE SHOW WORLD!

June Haver

LOOK FOR
THE SILVER
LINING

RAY BORDON
BOLGER-MORAE

Sept 16 1949

PARKWAY

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Chicken Every Sunday"

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"NOOSE HANGS HIGH"

BOWIE

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Chicken Every Sunday"

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Blondie in the Dough"

VARSITY

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Alias Nick Beal"

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Lone Hand Texas"

GATEWAY

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Sorrowful Jones"

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Come Out Fighting"

TOWER

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"The Fountainhead"

7th STREET

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Ma & Pa Kettle"

RIVER OAKS

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30

Now Showing! Feature Times
12:30 2:00 4:30 6:30 7:30 9:30
"Alias Nick Beal"

Female Impersonators

By JOE LAURIE, JR. 1949

With the passing of Bert Errol, who was one of the greatest English comedy female impersonators, another facet of show biz seems to have gone.

In America, I believe we date the female impersonator from our minstrel shows, whose casts consisted of all males. In the blackface "Afterpieces" the comedian would usually play a "wench." There was always a funny "wench part" in every minstrel show. All the great end men have played the part of a gal during their careers. Lew Dockstader, Neil O'Brien, Bert Swor, George (Honey Boy) Evans, and all the other greats did a "wench" either in the "olio" or "afterpiece." The late Francis Wilson, who became one of our great legit comedians, was the first to do a dame when he was a member of the variety team of Mackin & Wilson. They were followed by such teams as Gillihan & Murray and Golden & Hughes. Even Jerry Cohan (the father of George M.) donned skirts for comedy purposes in his early career.

Leon (Kelly & Leon) was one of the first female impersonators in America. About 1885 Harry Le Claire ("The Bernhardt of Vaudeville") gained fame and fortune, so did William Henry Rice (who played "Camille" in a burlesque of that show) and William Heywood, a noted straight impersonator. Pete Shaw came along in the early '90's, he sang a song, "You Can Look, But You Musn't Touch." Gilbert Sarony did a scrawny dame and used the catchline, "I thought I'd die!"

In the days of the honky-tonks, which were the forerunners of our modern vaudeville (or what's left of it), there were female impersonators working the "wine rooms" as entertainers and as "hostesses." Then when vaudeville took form and the immortal Tony Pastor made it an entertainment for women and children, we had some wonderful female impersonators. Most of them ran to comedy. The greatest of these for almost three decades were the Russell Bros., billed as "The Two Irish Servant Girls." They were headlined and starred in melodramas.

George Munroe, was a big hit with Weber & Fields and later at the Winter Garden and many Broadway shows. J. C. Mack did a "German housewife" and was one of the best laugh-getters of all the female imps. Savoy & Brennan, of course, were the greatest of our time. Bert Savoy used a Russell Bros. technique. Upon the death of Bert Savoy, Jay Brennan, one of the best straight men in show business, teamed up with Rogers, who did well but couldn't follow Savoy. Brennan later took over as "Margie" with different straight men.

The great comedy teams who did female impersonations were McIntyre & Heath, in "Waiting At the Church," Bill Moore and Frances Yates, Yarick & Lolando, Bowman Bros., Jack Wilson did a burly wench, so did Roy Arthur (Bedini & Arthur). Lew Lehr ("monkeys are the cwaziest people") did a burly dame in one of his acts. Olin Landick played vaude and radio as a gabby gossip. Skins Miller (Miller & Mack) did a frowsy English dame. Wallace Beery also did a dame in a vaudeville act, and Georgie Jessel did a dame in the Jessel & Edwards act. Even the great Dave Warfield played an Irish biddy in "O'Dowd's Neighbors" many years before he played "The Music Master."

Julian Eltinge the Tops

Of the straight female impersonators there is no doubt that for makeup, class and boxoffice draw the late Julian Eltinge was the tops. He starred in many Broadway shows, in pictures, headlined for years in vaudeville, and broke all picture house records. He had a theatre named after him (the Eltinge, on West 42d street). Karyl Norman, "The Creole Fashion Plate," was a great vaudeville headliner for many years. So was Bothwell Browne, who was more of a dancer, as was Cleveland Bonner, and Alvara, the toe dancer.

There were many "trick" impersonators in vaudeville. Ray Monde would come on as a woman, remove his wig to show he was a man, then remove another wig and it would look like he was a woman. The audience never did know for sure if he was man or woman. (He was a man). Fagg & White, a man and woman act (with the man doing the woman) also removed two wigs (a la Ray Monde). Other acts like Dale & Boyle and Alexander & Scott, were two-man acts with one doing a straight female impersonation. Even the great Mosconi Bros. started their dancing career with Charlie doing a "dame" partner for his brother Louis' waltz. The straight musical act of the Musical Berrens had one of the boys playing a violin as a girl. In the acrobatic act of George & Georgie one worked as a girl. Many of the acrobatic troupes had a couple of boys impersonating girls, to make the tricks look harder and taking the "too many men" curse off.

The best of the English female impersonators were Bert Errol, Herbert Clifton, Malcolm Scott and Alfred Letine. Errol was classed with George Robie, the greatest of the "dames" in England.

At one time in vaudeville there were female impersonators on two and three bills a month. Names like Taciano, Lionel (Mike) Ames, Kerrera, Saona, McGarvey, Russell Bingham, Francis Elliott, Herbert Charles, Biscaues, Divine Dodson, Reine, Jean Hildreth, Balaban, Ray Lawrence, Martelle, Cecil Gray, Bobbie Lehman, Jackie Maye, Gene Mallen, Vardman, and many others.

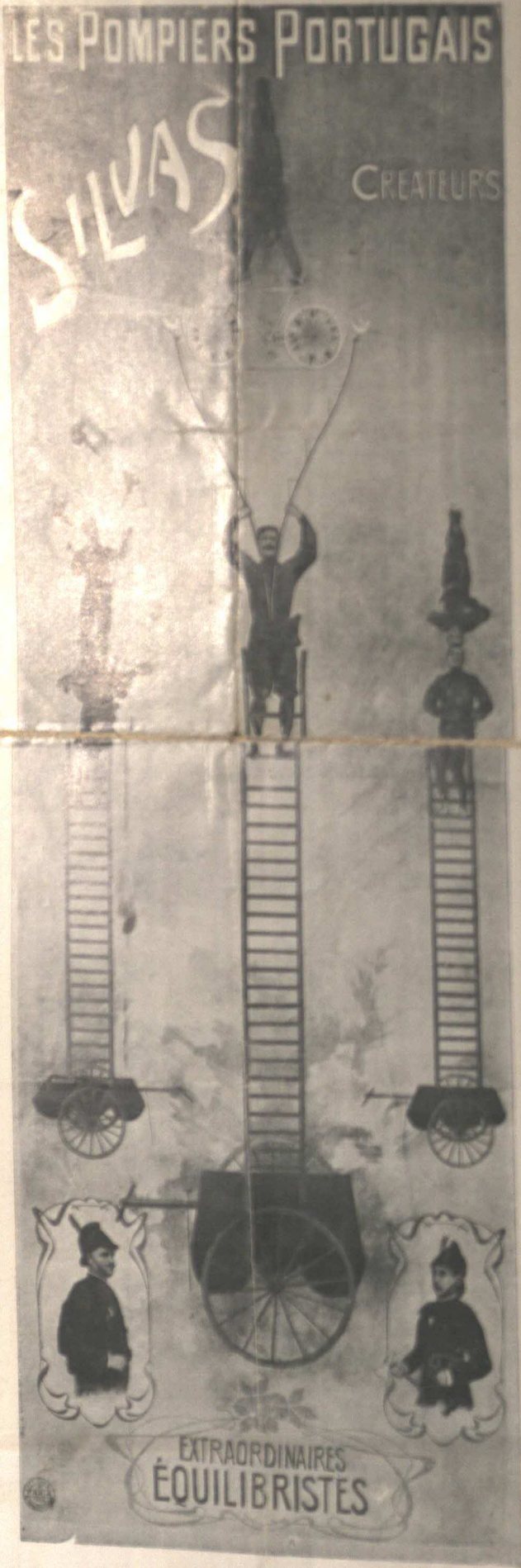
Some years ago we had a revival of "Charley's Aunt," which was originally played by Giradotte over 50 years ago and was one of the biggest hits of the legitimate stage. It was revived a few years ago by Jose Ferrer, who also made a terrific hit in the star part. About 25 years ago Sid Chaplin (brother of Charles) played "Charley's Aunt" in silent pictures, and our own very mannish and funny Jack Benny revived it in a talker version, and now the very funny man with the twinkling feet, Ray Bolger, is still starring in the musical version on Broadway.

But for honest-to-goodness female impersonating there are only three working actors left. Ray Bourbon, who does such a terrific "boozy dame" in the Mae West show; Arico Wilde, who, as a singer and dancer, is the tops in club work, and Francis Renault, who, with his fabulous costumes, re-lives his vaudeville headline days by giving periodic concerts in Carnegie Hall.

The colleges always incubated a stock of guys who come onstage in dresses and walk off showing their muscles and speaking in a deep bass voice, "SO LONG FELLERS."

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HERBERT LLOYD.

"Jack of all trades, master of none," is at present one of the big featured acts at the London Hippodrome, where he has a month's engagement. The Barrasford tour follows, then the Moss & Stoll tour until October, when he opens on the first, at Brussels. Nov. 15 Mr. Lloyd commences an eight weeks' stay at the Empire, London. The success achieved in this country by the clever entertainer is told by the exceptional bookings. A very beautiful and costly automobile has recently been added to the act, and gives Miss Lilyan, Miss Lloyd's assistant, a very effective entrance.



MARSHALL P. WILDER.

Marshall P. Wilder, whose picture appears above, has made an immense success as a vaudeville entertainer. He made his debut in this line of work last Fall at Proctor's Theatre in this city, and since then has played the principal cities, including Chicago, San Francisco, and Los Angeles. His success on the Coast was very great, and he was featured and boomed as no other star ever was on the Orpheum circuit.

For years this merry little man had been a favorite at church, lodge, club, and exclusive society entertainments, but it was with some trepidation that he ventured into vaudeville. His reception everywhere has been so cordial and his quips have met with so much favor that he is now as much at home before a vaudeville audience as he ever was on the platform.

He made his New York reappearance last week at Proctor's and is the star of this week's bill at the Palace.

PRESS ELDRIDGE.



He wears a funny little suit,
Also a funny smile;
His sallies are extremely cute,
And always free from gulle.

His songs are nearly always new,
He sings them very well;
His auditors are never blue,
And sometimes loudly yell.

His jokes are never hard to see,
And sometimes they are "vets";
The ones he springs with greatest glee
Have snow-white whiskerettes.



—Star-Telegram Photo.

"Hoot mon—it's glad I am to see a wee bit of sunshine here this time," said Sir Harry Lauder, famed Scotch comedian, when he stepped from the train Friday morning to be greeted by Fort Worth admirers. The streets were ice-covered on his last visit here four years ago. Shown with him are

Mayor William Bryce, himself a native of Scotland; Mrs. John F. Lyons (right), who is sponsoring his appearance here, and Miss Greta Lauder, Sir Harry's niece and secretary. He and his company will appear at Central High School auditorium at 8 o'clock tonight.



WEBER & FIELDS, greatest comedy team of the pre-war stage, made this scene with Fatty Arbuckle in 1915



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Vaudeville Followed Melodramas and Minstrels

Majestic Shows 3 Decades Ago Had Mae West, Cantor, Houdini and Allen

On the heels of the melodramas and the minstrel shows after the turn of the century vaudeville appeared on the theatrical horizon. The term vaudeville was used to describe a variety show, filled with unrelated acts—a fast-paced revue.

In 1905 the Greenwall Opera House literally collapsed when "Ben Hur" was produced and the stage fell before the onslaught of the horses and chariots. The stage was never rebuilt and finally torn down. On the site at 7th and Commerce the Byers' Opera House opened in 1906 with "The Land of Nod." It was finally leased to the Majestic for vaudeville and later became the Palace Theater.

In 1905 the first Majestic Theater was built by W. J. Bailey on Jennings opposite the back of St. Ignatius Academy. Later the Liberty Garage occupied the site and today a block of one-story business houses are located there. The Young Men's Business League promoted the theater. Opening night prices were \$5 a seat and Interstate Amusement Company had charge of the shows. In 1910 the present Majestic Theater was started by A. August, who also owned the A. & L. August Clothing Store.

Until 1919 the old Majestic operated as the Savoy, home of popular stock.

Some of the outstanding shows to come here during the

early 1900's included "Buckskin Bill's Wild West" at the Greenwall in 1904, and Al G. Fields' famous minstrels at the Majestic in 1906.

By 1910 vaudeville had become the main theater attraction—there were less and less "legit" stagings. On Sept. 5, 1910, a 42-week vaudeville season opened at the Majestic to a full dress audience. Oct. 11, 1910, another vaudeville house opened—the Princess Theater on Main Street.

In November James Brockman, prolific songwriter, appeared at the Majestic. Among his hit tunes of the day was "It's All Right If You Like It and If You Like It's All Right."

On Aug. 29, 1911, the present Majestic Theater was opened at 10th and Commerce. It took 14 months to build and was the most beautiful playhouse in the South. Prices ranged from \$1 for boxes to 10 cents in the gallery. Another theater also opened that year, The New Healy on the east side of Houston between 8th and 9th.

In 1914 Mae West made her first appearance here at the Majestic in "In a Style All Her Own." A newspaper critic wrote that Fort Worth audiences were still too unsophisticated for her broad brand of comedy. The same year the Four Marx Brothers played here in "Home Again" and were a big hit.

A blackfaced singer and comedian named Eddie Cantor got a good review for his performance the week of Jan. 4, 1915, and in February 1915, Martin Johnson appeared on-stage with pictures of a tour of the South Seas with Jack London. Houdini, "world famous self liberator," was here in 1916 as were Lew Dockstader, former minstrel king, and soft-shoe dancer Pat Rooney, who in January of this year appeared again at the Majestic in Ed Wynn's show.

Frank Fay, the star of Broadway's "Harvey," appeared here in 1916 in a comedy minstrel, "From Uncle Tom to Vaudeville" and the famous dancer Jack Donahue (recently portrayed by Ray Bolger in the movie, "Look for the Silver Lining") was here in March of the same year. Will Rogers made a Majestic appearance that year too. Also in 1916 the dance team of Eduardo and Elisa Cansino, "dancers to his majesty Alfonso III and the Royal Court of Spain," were at the Majestic. Today they are best known as the parents of Rita Hayworth.

In 1917 star headliners at the Majestic included Fred and Adele Astaire, Texas Guinan, Ben Bernie and Phil Baker. In 1918 appearing here were Eddie Foy, Bert Swor and Olsen and Johnson, billed as "likeable lads loaded with laughs" made their Fort Worth debut. A juggler named Fred Allen was at the foot of a June 23 bill in 1918.

All the great and near great of the "good ole days" of show business played here during vaudeville's heyday. To name just a few, Jack Benny, Hugh Herbert, William Gaxton, Victor Moore in a play, "Change Your Act or Back to the Woods." In 1923 the Weaver Brothers, those intrepid "Arkansas Travelers," made the first of many Fort Worth appearances.

THE IRISH SERVANT GIRLS.



JOHN AND JAMES RUSSELL.

"Maggie! Maggie! put the horse in the kitchen, an' give him a bushel o' coal!"

What frequenter of the vaudeville houses is not familiar with the above lines, as delivered with all the strength of voice and lung power possessed by the irrepressible James Russell?

This and other expressions used in the Irish servant girl act of the Russell Brothers, have become bywords all over the United States, and even the poorest mimic never fails to raise a laugh when he announces that he will give an imitation of a conversation by the Russells, and proceeds to repeat the words with which they have set the whole country screeching for so many years.

In the vast army of vaudevillers the Russell Brothers stand alone and supreme as the best delineators of eccentric Irish females on the boards. Their great popularity is proven by the fact that they have been doing the same specialty for years past, and the longer they continue it the more the public seems to like it.

John Russell has a sweet, sympathetic voice, which is heard at every performance in some popular ballad of the day, and even though his brother stands beside him as he sings, the audience invariably listens to the song with the greatest attention, and almost always insists upon an encore. Of course, as soon as the song is finished James makes some ridiculous remark, and laughter once more reigns supreme.

John has appeared successfully in Dutch, Irish, and Yankee characters and eccentric old men. His best piece of character work is his Old Mother Frochard in the burlesque on The Two Orphans.

James is a mimic of decided talent. He was the first performer in the country to give correct (though of course somewhat exaggerated) imitations of Clara Morris, Kate Claxton, Rhéa, Sarah Bernhardt, and Madame Janauschek. His imitation of Clara Morris in the mad scene from Article 47 is a very fine piece of work, and proves that he must have made a very careful study of the original.

The Russell Brothers were born in New York city. They are real brothers. They joined hands and made their debut together in 1877. In the early part of their career they were considered the most versatile team on the variety stage. Their first success was made with an act of white and black changes, in which they made a complete change from Irish widows to colored swells in ten seconds. They are the originators of the Irish servant girl act, in which they have had many imitators.

During a chat with the brothers at Proctor's a few days ago, they told an amusing story of an adventure they had last year in Guy's hotel in Baltimore. It seems that the expressman got their trunks mixed and delivered their theatre trunks at the hotel. They did not discover the mistake until it was almost time to go to the theatre, so they determined to dress in the hotel and drive to the theatre in a cab. The manager of the hotel, "Tommy" Boylan, had had some trouble with two chambermaids and had discharged them. They were discussing their grievances in the hall, when the Russell Brothers, made up for their act, emerged from their room. The infuriated "servant" ladies, thinking that they must be new girls hired to take their places, attacked them with brooms, and inside of a few moments there was the liveliest kind of a scrimmage, in which the comedians were obliged to use all their knowledge of pugilism in order to keep from being killed by their antagonists of the gentler sex.

For the past three seasons the Russells have been under the direction of Weber and Fields, with whom they have a five years' contract.

Thread of Coincidence And Theatrical History

By E. CLYDE WHITLOCK.

The thread of coincidence sometimes connects names in a way almost unbelievable. Such names which lead up to a strange incident in Fort Worth theatrical history early in the century.

One hardly could imagine a connection of the names of Teresa Carreno, who never played here; of Madame Rudersdorff, of whom none of us ever heard, and one more name which we shall mention later.

I came upon the story entirely by accident, happening to light upon the name of Madame Rudersdorff.

The story begins with Carreno, a veritable Amazon of the piano. Those who never heard her hardly can imagine the tremendous drive, power and brilliancy of her playing. She was born in Caracas, Venezuela, in 1854, and died in New York in 1917. She began the study of the piano at 6, and when she was 9 a revolution drove the family to New York, where her debut recital at 9 was an overwhelming success. At 10 she gave 12 recitals in Boston, instead of the projected two, after which she began serious study with Louis Gottschalk, who, let us not forget, was highly regarded by Chopin, and later with Anton Rubinstein. For the next 30 years she was acknowledged as one of the master pianists.

But there was another phase of her career which seems now to be unknown. In Edinburgh in 1872, at 18, she made an unexpected and brilliant debut as a singer in a performance of Meyerbeer's "Les Huguenots."

BRILLIANT CAREER.

This is where Madame Rudersdorff enters the story. When Carreno returned to America in 1875, she studied voice with Rudersdorff in Boston, and made her American operatic debut as Zerlina in "Don Giovanni," continuing on the operatic stage for some years thereafter.

(Though this is not a part of our story, it is possible that Carreno's second of four husbands, Giovanni Tagliapietra, was the star of the first opera company which ever visited Fort Worth, playing "Il Trovatore" and "La Favorita" about 1877.)

Madame Rudersdorff, a dramatic soprano, was born in the Ukraine in 1822, and died in Boston in 1892. Before she was 20 she began a brilliant operatic career in Germany, repeating her successes in London. Engaged for the Boston Peace Jubilee of 1871, she remained in this country, becoming renowned as a teacher. Emma Thursby, noted American soprano, was one of her pupils, contemporary with Carreno.

Now comes the third name, and the rather fortuitous connection with Fort Worth. Madame Rudersdorff's second husband was an English merchant,



E. CLYDE WHITLOCK.

Margie Mansfield, and her son was Richard Mansfield, the famous actor.

UNUSUAL EVENT.

Mansfield's name recalls an unusual event in Fort Worth's theatrical history, as told by Mrs. Mary Duggan Lake. Mansfield's company was due to play Richard's masterpiece, "Cyrano de Bergerac," at the Greenwell Opera House about the beginning of the century. The actor was known as the most temperamental and unpredictable of all thespians. His special train arrived in Fort Worth about 7 p. m. the night of the projected performance, but, for a reason never disclosed, or for no reason at all, Mansfield refused to leave his car. Manager Greenwell tried all persuasions, and finally threatened the stubborn actor with legal action.

The audience evidently believed that the delay in the performance was occasioned by a late train, and every few minutes Greenwell appeared before the curtain to tell a joke or give a report on the train.

Finally Mansfield was mollified, and at 11:30 the curtain went up. In the meantime the good-natured audience had waded, and only \$112 was refunded by the box office. But the performance ended about 2 a. m.

POSTSCRIPTS.

While assigning names we observe that one of the artists for a performance of Elgar's "The Dream of Gerontius" by the Handel and Haydn Society of Boston was Mary Hopple, who was the Miss Todd in the Fort Worth Opera Association's production of "The Old Maid and the Thief."

We observe, also, announcement of the death in Oslo, Norway, of Alf Klingenberg, who was the first director of the Eastman School of Music. This commentator remembers him with gratitude for his playing during our student days of the accompaniment of a concerto without rehearsal at Washburn College, Topeka, where Klingenberg was director of music for a time.

A STRONG FEATURE.

There has been considerable comment upon the effectiveness of the band which, under the direction of George Crum, played the Recreation Department Circus last Tuesday night at La Grava Field.

The band of 35 members was paid half by the sponsors and half from the musician's union's own funds. It is stated by Paul Huffer, business agent of the local union.

There were over 40 runs, and the combination of Crum's long experience in show business and the ability of experienced players achieved a precision which was one of the strong features of the show, as put on by Glenn Warren and his charges.

They Didn't Have TV in '90s, but What They Ate!

BY E. CLYDE WHITLOCK.

This first item is not concerned with music, but it turned up in looking through the programs of the old Greenwall Opera House preserved by Julian Umbenhour, while collecting material for stories concerning musical activities in Fort Worth in the days of that pioneer headquarters of entertainment.

This is from an ad in the Fort Worth Gazette from the year 1898.

People in those days had no television, but looked at what they did have. According to the ad, Turner and Dingee offered over their meat counter, with no intimation that it was anything special, these viands: black bear, deer, antelope, quail, prairie chicken, wild turkey, partridge and wild goose.

The story of musical events in Fort Worth 50 years and more ago is derived from the memory and souvenirs of Umbenhour and J. D. McDougall, who were members of the stage crew at the Greenwall, and who still practice their craft.

TOURING OPERA COMPANIES.

Beginning with the opening in 1883 of the Fort Worth Opera House, which later became the Greenwall, the city was visited by touring opera companies for the most part. The house was opened with a season of Gilbert and Sullivan, and there were performances of the popular operettas of the day, most of which now are forgotten. The first appearance of grand opera seems to have been a performance of "Tannhaeuser" by the Emma Juch Opera Company in 1889. That must have been hard going for a society hearing its first opera, although the piece appears to have been done in English.

There appeared last week in a New York musical journal the announcement of the death in that city of Charlotte Maconda, 89, who was a member of the Juch opera organization, and probably sang in Fort Worth, since the company toured only two seasons.

If there were any early concerts by individual artists, they must have been elsewhere than at the opera house. The first recital of record seems to have been an appearance by the sensation of the concert stage at the turn of the century, Ignace Jan Paderewski, who played at the Greenwall March 6, 1900, the first of his seven recitals here. Umbenhour has not only the house announcement, but the actual program sheet. As a matter of historic interest, we copied the program items. The tawny-haired pianist played "Etudes Symphoniques" (Schumann), "Sonata Op. 31, No. 2" (Beethoven), "Impromptu" (not identified) by Schubert, "Hark, Hark the Lark" and "The Erlking" (Schubert-Liszt), "Fantasie in F Minor," a mazurka, two etudes and a waltz by Chopin, "Barcarolle" (Rubinstein), his own "Minuet in A" (not the one in G afterward so popular) and "Hungarian Rhapsody No. 12" (Liszt).

EARLIER RECITAL?

If anyone has evidence of an earlier individual recital, the date of which he can guarantee, we



E. CLYDE WHITLOCK.

should be glad to know of it.

An event of 1900 which will surprise the reader of the present was a concert by Eduard Strauss and his orchestra. He was the younger brother of Johann Strauss Jr., the waltz king, and succeeded his brother as conductor of the court balls in Vienna in 1870. At the close of the American tour during which he played Fort Worth, Strauss disbanded his orchestra, which from father to sons had been in existence for three-quarters of a century.

The dramatic stage brought many notables before 1900, including Sarah Bernhardt, Richard Mansfield, Helena Modjeska, Otis Skinner, Thomas Keene and Alexander Salvini, and Shakespeare was a more familiar commodity than he is today.

Here is one which needs explanation. There appears to have been in 1901 a Greenwall Pavilion out on Samuels Avenue, and there the Olympia Opera Company presented "La Mascotte" (Audran), "The Chimes of Normandy" (Planquette) and "Merry War" (Strauss).

"Il Trovatore" and "Lucia di Lammermoor" were given in 1900, but the program does not mention the name of the company.

HOFMANN HERE TWICE.

Operetta of current origin seems to have been the chief musical stage offering of those times. "The Belle of New York," "The Burgomaster," "Florodora," "The Emerald Isle" (Edward German), Anna Held in "The Little Duchess" (De Koven) and Victor Herbert's "Serenade" and "The Wizard of the Nile" were heard up to 1904.

Josef Hofmann played a recital in 1902, and in 1906 the famous French diseuse, Yvette Guilbert, was heard. Her accompanist was Richard Hageman, afterward prominent as conductor and composer. Sousa and his band first came in 1902. Arthur Pryor was trombone soloist.

Three days before Sousa the New Orleans French Opera sang Meyerbeer's "Les Huguenots," and if it was the company from the venerable French Opera, Fort Worth heard then the finest opera of its history up to that time. The same standard was maintained by the Henry W. Savage English Grand Opera Company, from which singers used to go on to the Metropolitan.

BUILDING CONDEMNED.

What became of the Greenwall Opera House? We never knew until Cecil Meadows called. Meadows, long-time trumpet player and bandmaster, is the only surviving member of the orchestra which played the Greenwall. He states that a storm one night blew the west wall of the theater four inches out of plumb, and that thereafter the building was condemned. An engagement of Victor Herbert's "Babes in Toyland" was played in the skating rink diagonally across the street.

In any event the city had outgrown the 1,200-seat Greenwall, and it was succeeded by the Byers Opera House, which is the Palace Theater of the present. It was opened in 1908, and a new era began. McDougall recalls that the new house was opened with the operetta "The Burgomaster."

Musical events by present standards were far apart in those days, yet in the aggregate the young city heard most of the best traveling attractions of the times. The old Greenwall, now become legend, housed them, and Julian Umbenhour and J. D. McDougall set them up.

and Scenes Is a Wonder World of Orderly Neatness

Everything Is in Its Place, There's a Place for Everything, and That's the Reason Quick Changes on the Vaudeville Stage Are Made Without a Bobble.

BY ANGIE OUSLEY.

What is your idea of a vaudeville stage behind the scenes?

Have you a mental picture of that little world back there, where the swiftly changing panorama brings something new to the spectator in front with each drop of a curtain?

I had it all figured out for myself. Bustle, flurry, hurry, noisy orders and rapid fire executions. Some hazy recollections of a college amateur performance, where the changes were limited to three drops and the substitution of a canvas rock for a deal table, must have colored my imaginings and I expected when Manager Mussett opened the magic stage door—to be transported at once to a world of hurry-up wonders and confusing alacrity.

Contrariwise, as the Red Queen has it, we entered a Wonder World all right. But it was a wonder world of Everything-In-Its-Place, the land of A-Place-for-Everything. There were surprisingly few people back there, and there was a vast amount of breathing space. A gust of fresh, pure air came in through the big double doors at the back where half a dozen curious gamins were lifting awestricken faces above the edge from the ground below. Ollie and April Young were going through their last soap bubble paces out in front, and the stage manager, pleasant-faced and smiling, instead of hideous and growly as the Sunday supplements would have us believe, was watching them from a convenient crack in the scenery. E. J. Moore, the "Gabby Trickster," leaned on a chair back nearby and engaged in a spirited argument with Louis Simon, who was collarless and coatless—on his way to his dressing room to put on the war paint of a downtrodden secretary person. He lingered long enough to uphold the opinion that there had been nothing better in comic operadom than the "Pirates of Penzance," but he wouldn't wait to hear Moore's stout defense of some of the latter moderns. Pretty April and her partner took their last bow and the talkative magician rushed around to the other side for his entrance.

I trailed along behind, stepping cautiously over a heavy rope affair that was connected with the lighting arrangement. Behind the farthest "drop" or "back drop," and careful not to get between the lights that were being set up for Willie Zimmerman's act, we skirted along the clean brick wall and I took a look upward. There hung the rolls and rolls of canvas that unfolded methodically and rolled up again with dispatch and neatness. The flies seemed to be open almost as high as the sky. Against the side walls were the pieces of scenery in use on the week's bill, folded, and looking like gray, uninteresting chrysalis things from which bright colored butterflies might emerge at the turn of a scene shifter's wrist.

On the right side is the switch board, a large marble slab with a hundred or more switches that regulate the lights all over the house. To the electrician who crouches before the board most of the time, every little switch, of course, has a meaning all its own, and he plays on the board with the skill of a musician. Here was the hurry I expected, for he works rapidly, but not the confusion, he is as calm as the sphinx. On a table were the properties to appear later in the Persian Garden. The huge red rose tree sat there in its pot, but outside of that, I saw no evidence that there was any other act to be considered save those already set up. The plush curtain for Mr. Zimmerman's act was in place and he stood at a small table talking to his wife and little girl.

It was a big night for the little Zimmerman girl. Through some misunderstanding, there was no assistant for her papa and so the pretty blond wife of the Hungarian protean artist had come down to help him with his changes. The girlie, accustomed to bed at 8:30, was wild with excitement and rushed about from one part of the stage to another, her golden curls bobbing and her blue eyes ashine. Whenever a group of actors chattered, she could be found talking to them in her adroit French or German or English as they demanded, and blushing with 6-year-old shyness at their voluble raise. Quiet as a little mouse, she stood in the flies and watched the performances, and never once did s-

Zimmerman would stop to pinch her cheek as he slipped easily into the coat his wife held for him, and ducked his head into another wig, appearing almost instantly on the stage—quite another person. Ollie Young and April returned, April fresh clad in pink linen that rivaled her clear, flushed cheeks and demanded where in the town they could find artificial gas. "The act is ruined without it," she maintained. E. J. Moore, still bathed in perspiration from his strenuous act, stopped to ask kindly about his friend Van Hoven, who preceded him here a few weeks.

"And Annie Kent," he inquired, "how was she working, now that she has married Van?" "But they aren't married," contradicted a member of the "Persian Garden" company. "The engagement was broken just before they opened in Fort Worth!" The camaraderie and closeness of the big vaudeville families and the manner in which they keep up with each other is amazing.

With celerity and not a wasted motion, the capable corps of workmen put the Persian Garden into place while "Lemon City" was exploited in front. With noiseless blows of the hammer, things were lightly nailed into place, and draperies were deftly but surely hung. Helen May and John Reinhart loafed near the rose tree while the rest of the furniture and accessories were brought from a closet nearby. I peeped into that closet. It was to gasp! For with the nice fittingness of a picture puzzle, things were put away in there exactly where they should be easiest to reach when wanted, exactly where they would interfere with nothing else. It was as artistic a piece of neatness as one could find in a blue moon. I went right home and cleaned up two of mine. The memory of that closet was too much for my impressionistic conscience!

Then the curtain went up on "The Persian Garden," the electrician stopped talking local politics with the diminutive person in large checks who was waiting in the wings to don his automobile paraphernalia and stalk onto the stage as an angry husband. H. Reed makes up in dignity for what he lacks in inches, despite the Little Jeftness of his role. I saw him later in one of the after-theater crowds at a downtown soda fountain and he was amoyed because he couldn't attract the attention of the busy soda jerker. Finally he stalked out. I fancied I could hear him repeat the only line in his part: "I'm very angry."

Swiftly everything moved to its close. The last curtain descended with "Fili" still munching on his plums. (During the matinee I wondered and wondered what it was that Mr. Simon was munching with such enjoyment. I found out. Just exactly nothing! Immediately that Persian Garden fell in ruins. Vandal hands took the palace to pieces and folded it neatly against the wall. The beautiful distance was rolled ceilingward, the other properties went into that wonderful closet. The orchestra in front ceased. A few brooms were plied, ere by one the lights were extinguished, and we scurried out, past the shrouded chairs in the parlor and foyer—and we were again in the world of real things after an evening in the most orderly household in Fort Worth.

VAUDEVILLE Starts TODAY! 4 SHOWS

1-43-4-80
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Democrat Chronicle
THE KANSAS CITY STAR
CLEVELAND PLAIN DEALER

HERALD-JOURNAL
Minneapolis Morning Tribune

SUN. TIMES
The Columbus Citizen

CINCINNATI TIMES STAR
The Cedar Rapids Post
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ALL OVER THE NATION!

Everybody's talking about it! Everybody's happy about it!

VAUDEVILLE IS BACK!



7 BIG ACTS 7

VAUDEVILLE

DIRECT FROM THE FAMOUS
NEW YORK
PALACE Theatre

PLUS NEW FEATURE

ROUGHSHOD he fought...ROUGHSHOD he loved

ROUGHSHOD

starring
ROBERT STERLING • JOHN IRELAND
CLAUDE JARMAN, Jr. • GLORIA SHARANE

Features at 12:30 2:30 5:45 8:10 10:40

Every ACT A
HEADLINER!

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BARGAIN MATINEE
Mon. thru Thurs.
Opening until 1 p.m.
ALL SEATS . . . 60¢
CHILDREN . . . 30¢

1 p.m. to 5 p.m. Weekdays and
Opening 'til 3 p.m. Saturday:
LOWER FLOOR . . . 74¢
BALCONY . . . 60¢
CHILDREN . . . 30¢

5 p.m. to Closing, and
All Day Sunday:
LOWER FLOOR . . . 98¢
BALCONY . . . 74¢
CHILDREN . . . 30¢

STARTS
TODAY
FOR
ONE BIG WEEK

WORTH NO RESERVE SEATS

CONTINUOUS PERFORMANCES

SEPT 16 1949



GOGGLE-EYED Ben Turpin and Charlie Murray leer at Marie Prevost (on the poster) in a scene from "Small Town Idol", vintage of 1920

SPLIT

Continued

In this show, Dickens's "Oliver" in stride. He dodgstantly plunges in and out and reappears seat and repeat "Robinson" and he

This has been going on since he began his career and he soon decided that household accounts present quick-change nicely ever since. door to door on e

McGIVENEY thirty was 39 years ago. bet with a newspaper the act was a fake double to help him on the stage about ran at top speed. ish, making a full

Though McGiveney he does have two friends to help him out of a door slam wigs and coats stage again. It is

For a long time out of sight of the of people like the act was a fraud. his changes behind of scenery). Thus view of the audience the customers can legs as he shoots o

THE only time he with an animal act back in Indiana Dogs preceded his backstage. This violent commotion was devised for McGiveney from and barking like one of the wigs, and Bill Sykes with N

Once in Manhattan against an elephant low, and the elephant behind McGiveney rushed out a door the elephant's trunk make matters worse grabbed him around

McGiveney succeeded out a way he'd toss the elephant keep the beast in "I guess you'd c

Hell, Mr. McGiveney chology — that's



FAST-WORKING helpers whisk coats and wigs off, slam others on and shove him onto the stage again as a new "Oliver Twist" character



SPLIT-SECOND STAR

by Charles D. Rice

Owen McGiveney has made a career out of changing his clothes — but fast!



"NANCY" goes into her act ...



TWO SECONDS later, Bill Sykes ...



WHO? The Artful Dodger, of course

"**QUICKER** than you can say Jack Robinson" is an expression that will take you exactly two seconds to repeat if you're normally nimble with your tongue. And while you're struggling with it, Actor Owen McGiveney will make a full change of costume.

Mr. McGiveney is a fantastically lively expert at an almost forgotten theatrical art. He's a "Quick-Change Artist," and if you don't know what that means, ask your grandfather. McGiveney is at present employed by "Ken Murray's Blackouts," a variety show that was first produced in Hollywood in 1942 and played there for over seven years to capacity audiences. With this encouraging try-out, "Blackouts" moved to Broadway, and McGiveney came along with it.

Continued on page 29

FORT WORTH'S FIRST DRY YEAR COMES TO CLOSE; EVERYBODY'S GETTING ACCLIMATED TO CHANGE

Wednesday will be the first anniversary of a saloonless Fort Worth before the saloons closed a year ago there were thirty-one arrests for drunkenness.

It was on Monday, April 15, 1918, at 9:30 p. m., that the liquor emporiums closed their doors.

So far as is known there will be no celebration in the city of the first "dry" birthday.

Fort Worth got about fifteen months' start of the rest of the country, which is to climb on the water wagon July 1, and is now to a certain extent acclimated.

During the twelve months' period there have been many changes—among them being the rise in the price of booze from about \$4 per quart to \$25 and incidentally the ushering in of Jamaica ginger, hair oil, lemon extract, shoe polish, red ink and all kinds of "bitters," with even the remotest tinge of a "kick," as beverages.

Storage Supply Gone.

With the supply that was laid away last April long since gone, the rum-hounds have taken to the substitutes with the same kindness that sick kitten shows for a hot brick.

Bringing of liquor into Fort Worth from "wet" spots has been reduced to a minimum on account of the activity of Federal, city and county officers.

However, there are many that are willing to flirt with the heavy hand of the law for the big profit and instances of where the contraband has been smuggled in in automobile tires, gas containers, oil cans, hog bladders and various other unique ways are plentiful.

Police Business Drops.

Police business shows a marked falling off for the past year. For the months of January, February, March and the first half of April, 1918, 5,115 arrests were made. For the rest of the year, the record shows only 4,807 arrests.

As indicated by the blotter at the Central Police Station, the figures for January, February and March, 1918, were 1,483, 1,525 and 1,558, respectively, while in 1919 the same months show totals of 468, 486 and 506.

Dozen "Drunks" Arrested.

Practically all the "drunks" now taken into custody are of the "drug store" variety—being "Jake" fiends and "lushers" of other concoctions that have a more or less percentage of alcohol.

Twelve men in an intoxicated condition were arrested by the police Saturday night and Sunday. All of them had been drinking substitutes.

On the Saturday night and Sunday

GEORGE FULLER GOLDEN.



George Golden's old friend Casey has for years made people laugh; He's modest, though, and never would sit for his photograph.

So Day was forced to sketch him, while George held him by the hand; His stature's small, but what of that? His jokelets "beat the band."

"A friend in need's a friend indeed," This Golden knows full well; For Casey has to bear the blame When George has tales to tell.

No matter how the point may hurt, Poor Casey never kinks; He's certainly a great trump card In George's "bag of tricks."

Long life to Casey and his friend! Let's hope that they may stay To tell their yarns for many years, And drive dull care away.



YOZOLIANS—Mr. and Mrs. W. M. Waller, Westbrook Hotel, permitted use of this picture of the Yozolia Club, a group of young Fort Worth businessmen who banded together around 1900 for social purposes. Club members also formed a football team. Waller is in the center of the first row. Others in the picture (without regard to position) include Charlie Osburn, Tillman Bibb, Toddy Wann,

Elias Van Zandt, Howard Sigler, James Offert, Archie Diball, George Rosell, Fred Adams, Roy Dunlap, Rob Rhome, James Montgomery, Harry Walton, Sam Triplett, Rob Martin, Fred Mills and Ed Bewley. Several are not identified.

Persons who have pictures of people, scenes or events that figured in Fort Worth or Texas history are invited to submit them to the Sunday Editor, Star-Telegram. All will be returned in the same condition as received.

BY MARY B. LETTLER

PICTURES FOR MONDAY.

At the Healy.

Pathé—"Pathe's Weekly," news.
 Reliance—"Our Mutual Girl," drama featuring Miss Norma Phillips.
 Electric—"The Lion's Bride," special, three parts, drama, featuring Emma Destina.
 Special Feature—Jack Haxley in special songs.

At the Hippodrome.

Thambouser—"The Million Dollar Mystery," chapter 1, "A Call in the Night," special, two parts, drama. This is the first release of the great mystery play, featuring Margaret Snow, Florence La Badie, James Crub, Lily Chester, Sidney Bracey and J. Farrington.

Kay-Bee—"The Voice at the Phone," serial, drama.

Majestic—"The Burden," a strong dramatic offering, featuring famous stars.

Essanay—"Broncho Billy and the Rattler," drama, featuring J. M. Anderson.

At the Odeon.

Relig—"The Leopard's Prey," special, two parts, drama, featuring Miss Kathryn Williams.

Home Made—"Love and Romance in Fort Worth," drama, featuring Betty Braun and Ralph Moody in an interesting little drama of local production.

Vitagraph—"The Gang," drama, featuring Paul Kelly and Margaret Wright.

At the Airdome.

Hepworth—"David Copperfield," special, seven parts, drama.

SYNOPSIS OF MONDAY'S PICTURES

At the Healy.

"The Lion's Bride"—Mr. Destination and his daughters, Maude and Edith, hear Miss Destina at the opera. They invite her out to Edith's birthday dinner. Maude has many animals, of which she is very fond, while Edith likes music and her sweetheart, Jack Harris. Her father objects to Jack and drives him from the house. Alwood proposes to Edith and is refused. Alwood refuses to help Destination in his business, and he falls. Shortly after he dies and the girls are forced to earn their own living. They decide to use Maude's home and advertise for a young man to play a part in a moving picture drama. Jack answers the ad and receives his suit for Edith's hand. While preparations are being made for the wedding, Maude confides she has loved Jack for a long while. Disappointed, she dresses her sister for the wedding and enters the cage with the lion. The lion do not recognize her, and she loses control over them. When Jack and Edith return they are horrified to find that Maude has become indeed "The Lion's Bride."

At the Hippodrome.

"The Million Dollar Mystery" chapter 1, "A Call in the Night"—One black night, along a country road in New Jersey, a carriage went forward carelessly. Presently the occupant saw a light which meant his destination. Very

5 YEARS ON BROADWAY

It's Same Old Lewis Strut
And Everybody's Happy!

BY ARLENE WOLF.
NEW YORK, Oct. 28 (AP).—Ted Lewis, that "old medicine man for our blues," is still peddling the same kind of musical cures he did 15 years ago when a stage-struck young man with a clarinet made his first Broadway bow on a vaudeville bill at Hammerstein's.

Only one thing's been added—the battered old opera hat, as much a Lewis trademark as the schnoz is for Durante. Otherwise, it's the same old strutting, cane-twirling song and dance man, with the same old songs, the same old routines and the same old lilt at the finish of every half-sung lyric. And the same old phrase—"is everybody happy?" delivered with the accent on the "every" and the special Lewis inflection on the "happy."

Still Like His Stuff.

Now celebrating his 35th anniversary on Broadway, Ted at 56 finds the customers still like the stuff. "We may present it in a more modernistic way," he says, "and I surround myself with youth. But the audiences still want the same thing. It still goes over. If it didn't, I'd hang up the old hat, and quit."

That old hat is plenty old. It came into the Lewis routine in 1917, when Ted was playing Rector's. He won it in a dice game from "Mississippi," a cabby stationed outside the famous old restaurant.

"I rolled him a quarter against the hat," Lewis remembers. That night he went on stage with a new—or rather third-hand prop. It was second hand when "Mississippi" got it. It must have been a sturdily constructed topper to begin with, for it's taken 29 years of being twirled in the air, rolled down Lewis' arm, and finally settling at a jaunty angle on Ted's now-graying hair.

Likes to Reminisc.

Like most performers whose popularity spans a generation or two, Ted likes to reminisce about the good old days of Rector's, Maxim's, and the Claridge Hotel—the hey-day of Lillian Russell, the Dolly Sisters and other headliners of yesterday.

The very stage he's playing on now at the Latin Quarter is enough to start him on the good old days. Back in 1918 it was the celebrated Palais Royale, which Ted opened after his stint at Rector's. Most of this story Ted has incorporated into his opening number at the Latin Quarter. It's called "Going Strong," and is a sort of musical biography that chronicles the stage life of one Theodore Leopold Friedman, the youngster who left Circleville, Ohio (population 5,000) with a clarinet and a yen to make people smile.

"Today, the glamour's gone out of the show business," Lewis thinks. "The movies let the people in behind the scenes, it took them backstage. Stars are made overnight on the radio. They have no schooling, no training. They're just pitchmen, selling something."

"And Broadway isn't the same. It's a Coney Island, with hot-dog stands, shooting galleries and penny arcades."

Started at Coney.

Ted should know about Coney Island. That's where he really got his start, along with such other show business luminaries as Eddie Cantor and Al Jolson. Forty years ago, he was bargaining for carnivals,

pitching for medicine shows, selling cotton candy and balloons. He's also played burlesque, organized traveling stage troupes and even produced a show—result, "The Ted Lewis Frolics," back in 1924, and \$130,000 less in the bank. "I've had everything happen to me in show business that there is to happen," he says.

There's probably no one single thing that sent Lewis into the big time. It's a combination of a different style, innovations with syn-copation and afterbeats, experiments with the laughing and talking horns, and his perfection of the talking song.

"I used to try to sing," he says, "then I found I couldn't carry a tune."

Until something happens to revitalize living show business, Ted is going to stick to his country-wide barnstorming, and his yearly visits back to Circleville where there's a park named in his honor.



TED LEWIS
... Same Old Hat.

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Neighbor Mac Makes
Good In Big City

Former KFJZ Man Heard Over
Blue Network Every Sunday

By JACK GORDON

ANOTHER Fort Worth has made good in the big city. He is BLANCHARD McKEE, formerly KFJZ's "Good Neighbor" and Fort Worth Little Theater director in the early 1930's.

It wasn't many months ago that we saw Blanchard McKee dumping old letters, pop bottles and tobacco tins from the drawers of his desk at KFJZ. Blanchard was moving out his books, too, and somebody said: "McKee's pulling out for a crack at New York."



Gordon

We asked McKee if he knew anyone in New York. He said, "No. I'm just going up and look around."

* * *

WELL, Mr. McKee apparently looked into the right corners. His transcribed "Neighbor" show, which he originated on KFJZ here, now is being transcribed over more than 20 U. S. radio stations, including WJZ and WOR in New York, plus 12 stations in Canada. McKee has a 15-minute show over the Blue Network every Sunday night. And he has received a big write-up, with picture, in the June 7 Newsweek Magazine.

The man has really gone to town.

In New York McKee is cashing in on the same syrup he was pouring over KFJZ at 10 o'clock each morning less than a year ago. "Hi Neighbor," McKee opens purringly. "May I come in? Thanks." He then mixes prose and poetry of the kind that drips all over your bib. It's suré fire.

* * *

Days in Texas

SPEAKING for Newsweek, McKee pays tribute to KFJZ's sound engineers. He recalls one effect in particular:

"We slid five pounds of liver over a marble slab covered with Nujol to imitate a giant leech sup- posed to be killing me."

That was for a Texas State Network drama out of Fort Worth.

Newsweek calls McKee "a Lincoln without whiskers." The magazine carries a picture of him: posed like the Emancipator—sitting in a big chair with hands clenched. The resemblance is startling.

For some reason, which hurts Mr. McKee, no Fort Worth station carries his network Neighbors broadcast at 7:15 p. m. on Sunday. Meanwhile his old Fort Worth admirers might like to drop him a note. Neighbor McKee's address is 545 W. 111th St., Apt. 4A, New York City.

Wartime stitcheroo:

A swing-shifter's boss called him on the carpet the other day with this slap on the wrist: "If you stay out till all hours of the day, how can you expect to put in a good night's work?"

* * *



Blanchard McKee

MAJESTIC
BIG TIME VAUDEVILLE
NOW PLAYING

MADAME ELLIS
"The Woman Who Knows"

BRISCOE & RAUH
"The Brave Coward"

JA DA TRIO
"Three Live Wire Boys"

LaFrance & Harris
"The Party of the Second Part"

Higgins & Braun
"Sing Dance"

Holmes & Holliston
"A Capsule Comedy With Song"

Gordon & Day
"Mirthful Nonsense"

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EGYPT
711 HOUSTON ST.

Licensed Franchise Holder of Associated First National Attractions

NOW SHOWING
Dorothy Phillips—James Kirkwood
—STARRING IN—

It touches the heart—and fires emotion

Albert A. Kaufman

MAN-WOMAN-MARRIAGE

A FIRST NATIONAL ATTRACTION

The Drama of Every Woman's Yesterday, Today and Tomorrow.

Thrilling — Inspiring — Amazing.

Threaded Through the Ages With the Cord of Woman's Love and Woman's Faith.

You'll see thousands of players in riots of splendor, beauty, love, life, hate, trampling but never crushing the love-power of Mother Right.

MISS ROCHESTER SELLS \$4,250 BONDS

Holds Large Crowd for Hour and a Half; Introduced by Marshall Spoons.

The pep meeting at the Liberty bank Thursday afternoon was a mixture of music and speech, with a goodly dash of patriotism thrown in. Miss Claire Rochester was escorted to the stand by members of the woman's committee and the 51st Field Artillery band, and was introduced to audience by Marshall Spoons. Miss Rochester made an instant hit on the crowd, but they seemed more interested in her singing than in the purchase of bonds. The sale started off very slowly, and no amount of urging seemed to affect them.

Finally they got started, and the sales went on with a vengeance. The singing soldiers from the 50th Field Artillery and the band gave Miss Rochester no small amount of assistance, and Mr. Spoons was on his feet constantly urging and exhorting the crowd. Several men in the crowd started a good-natured rivalry in the purchase of bonds, and Miss Rochester secured a \$500 subscription for the singing of America. Her spirited rendition of the "Marseillaise" was the best thing she sang, but the crowd was always pleased with whatever she did. At one time when affairs were quieting down, and the band struck up a lively one-step the crowd was called back by the sight of one of the sergeants from among the singing soldiers and Miss Rochester dancing on the stage.

The crowd stayed from 5:30 until 8 o'clock, and then evidently left with reluctance. No pep meeting will be held Friday, but Saturday afternoon the "Watch Your Step company" of twenty-four members, will give an entertainment on the stage at the bank.

The following is a list of the sales made during Miss Rochester's performance:

List of Sales.	
Mrs. C. E. Hightower	\$ 100
Kansas Black Leg Serum Co.	500
Mrs. E. H. Hutchins	50
W. J. Hefley	50
W. J. Hefley	250
Connie Hightower	150
Fred Hoeflien	50
Mrs. E. D. Rigney	50
E. Alexander	50
H. L. Coffman	50
R. W. Moore	50
J. O. Allen	250
J. B. Haban	50
Mrs. A. Yarborough	50
M. D. Henderson	50
G. Bark	50
J. B. Hapan	50
Billy Gage	100
R. L. Brooks	50
James Swayne	50
Mrs. Calvin Sawyer	50
James Swayne	50
Fluzo Schelfcak	100
James Swayne	50
W. E. Wilkinson	50
James Swayne	50
James Ellis	50
J. B. Haban	250
Mrs. Thursae McKenzie	100
James Swayne	50
Thomas G. Breen	50
Rochester Hadaway	50
James Swayne	250
James Swayne	50
Eva Tyler	50
Dr. R. W. Moore	50
J. H. Nail	500
Jim Nail	100
Morris Stimson	100
Leslie Spoons	50
Ernest Hightower	250
Total	\$4,250

SPANISH DANCERS HEADLINE MAJESTIC

All the fire and animation of their countrymen is typified by the Canasinos, foremost Spanish dancers, at the Majestic this week, who top a well-balanced program, a program that offers the vaudeville enthusiasts practically every type act from rollicking comedy to first class drama.

Endowed with beauty of both face and form, Miss Elisa Canasino danced right into the hearts of her audience, assisted by a brilliant smile and a host of gorgeous costumes that brought with them a breath of old Spain. Eduardo Canasino, her brother, is a finished dancer who does more than furnish a background for his attractive sister.

Miss Sarah Padden, who became endeared to southern audiences by her remarkable work in "The Clod" and "The Barrier," will surely win the admiration of all who see her this week in "The Charwoman," a play that carries the mother-love theme. Miss Padden proves herself an artist in this vehicle for most of her work is due to her exceptional voice work as the lights are low throughout the entire act and she doesn't have the opportunity to bring her facial beauty into play.

Texas claims another vaudeville star, Miss Claudia Coleman, of San Antonio, who delighted Sunday's audiences with her clever impersonations of feminine types and funny lines that brought a storm of applause. With the aid of only a few hats, Miss Coleman presented to the spectators the "get-rich-quick" woman in the hotel lobby, the modern flapper, the emotional sister at a woman's afternoon club, the chorus girl type and others. An especially pleasing characteristic of this Texas girl is that she does not exaggerate as the majority of impersonators do.

The Follis girls well deserve the title, "The Ginger Soap Girlies," for they are full of pep and ginger and put their dancing over with a high kick interspersed with comedy pantomime.

Storms of laughter from the audience followed practically every remark made by the "doctor" in the Carson and Willard skit. Their success was assured as soon as they came on with a rapid fire of comedy that continued unceasingly until the close of the act, which is undoubtedly one of the cleverest stunts of its kind seen in Fort Worth this season.

Marvelous strength and gymnastic skill is displayed by the Three Original Regals in their presentation of the "Village Blacksmiths," an opening act far above the average.

Lady Alice with scores of mice, fine bred cats and pigeons exhibits perfectly trained animals and birds in a fast moving act that was well received at the opening performance of the bill. Lady Alice proves that mice do not always wait until the cat's away to play.

George C. Orum, musical director of the Majestic Symphony orchestra, has arranged a snappy program that does much toward making the well-balanced bill this week a huge success.

AMUSEMENTS

Strong Man and Seal Stand Out at Majestic

BY JACK GORDON

JAZZ is almost squelched and they get old fashioned over at the Majestic this week.

Old-fashioned to the extent of two acts, for back again come the strong man and trained seal, both pieces de resistance on any vaudeville bill of two score years ago.

That's nothing to lament over. But rather to rejoice. Both acts are thoroly entertaining and the very best of their kind. And neither type has been seen here this season or last.

There's more muscle swung over the colossal frame of Kronos, announced as the "strongest man on the planet," than hard armor over the dreadnaught "Colorado." He twists hefty iron bars into scrolls as tho they were skeins of crochet thread. Thru a four-inch pine board he drives a nail with his bare hand—at one stroke!

And that other ante-bellum feature, Ray C. Huling presents the seal. He calls it "A Comedian From the Sea." It's a smart young alock and, in its way, quite as astonishing as the great Kronos.

The folks Sunday shoved most

of their plaudits on Joseph Hagan, tenor, and Albert Carlin, soprano. Their turn is called "In Concert Numbers." And concert numbers they give melodiously, succinctly.

Fish stories of Zulu and Iwona, the "Demented Americans," would turn Harro Musthausen or Charlie Snow as mule as chopsticks. Their act is sheer possibility—no dancing, no singing.

Dave Sneed has a lot of funny stunts with Ralph Smith in "Things and Stuff." Dave is a mischievous little fellow with eyes that twinkle impishly. You'd snicker a peaty at this one, but wish Dave would gabble more and do less of his just ordinary dancing.

Followers of Mack Bennett will throw their new straws skyward for Lee Rose and his seven "Dipping Sweeties." It's a dancing act, well done for the most part, that just crowds the rostrum with pretty girls.

Aecopa Fabies, Topper of the Day and Patho News, with items of the opener at Dallas, make up the screen fare.

MAIL ORDERS NOW SEATS THURS.
Opens Tues. Eve., Sept. 26

MARGO JONES, TAD ADOUE & MANNING GURIAN

SOUTHERN EXPOSURE

A COMEDY
by OWEN CRUMP

Staged by MARGO JONES

Setting by FREDERICK FOX

Costumes by KENN BARR

with CAMERON MITCHELL • BETTY GREENE LITTLE

Evenings including Opening Night \$4.50, 3.50, 2.50, 1.50, 1.00, 50c
Matinee Thurs., Sept. 28, Matinee thereafter Wed. & Sat. \$2.50,
1.00, 1.40, 1.80, 1.30 (tax incl) Enclaves stamped, self-addressed envelopes.

BILTMORE THEATRE, 47th St. West of B'way



CORINNE.

y eighteen,
Years of age ;
otivating,
All the rage ;
light and airy,
Song and jest ;
Little Fairy
From the West.

Pouting lips
And laughing eyes,
On she trips
And what a rise!
Pocket Venus,
Full of "go"
(That's between us
Two, you know).

Dancing, singing,
Loud recalls,
Arrows flinging
Through the stalls,
Glances flashing,
Joyous, gay,
Queen of mashing,
Born to slay.

Mustn't marry
For a spell,
Have to tarry,
Just as well,
Couldn't lose
Our little pet,
Must refuse
Your suitors yet.

Mustn't marry—
He'd be rash
Who would carry
Off our mash,
Way to greet him—
Cut him dead,
Way to treat him—
Punch his head.

Mustn't marry,
Oh! dear, no,
Play old Harry
With the show.

(Signed)

MANAGER.

**"A Song Romance"
Majestic Headliner**



ARMAN KALIZ.

The seven big-time acts which make up the Majestic's bill for the new week starting today are headed by Amelia Stone and Arman Kaliz in "A Song Romance." The mere names of these players is enough to guarantee the artistic merit of their offering.

An act that has scored a success as a laugh-getter is that offered by Officer Vokes and Don. Don is billed as "the inebriated canine," and as the New York Evening Journal said when Don was a feature of the Ziegfeld Follies: "Surely no one, man or dog, could so faithfully and ludicrously portray a 'drunk' if he had not enjoyed some of the sensations which over-indulgence provides."

The Fashion Plate is an extra added attraction whose chief interest lies in the element of mystery. Other acts are George M. Fisher and John Hawley in a laughable playlet, "Business Is Business;" the Three O'Gorman Girls in a musical melange; John Geiger with his talking violin, and Myrtle and Jimmie Dunedin in "Many Surprises."

MUSICAL COMEDY SKETCH IS

★ ★ ★ ★
"AN INNOCENT BYSTANDER" IS CLEVER

★ ★ ★ ★
CLASS OF MAJESTIC PROGRAM

On behalf of everybody in Fort Worth who relishes bright vaudeville, Mr. Edgar Allen Woolf, we thank you. Two weeks ago, you tried yourself out with us and you convinced us that something is wrong with the person who didn't care for "Ma'mselle Caprice." Now, this week, you adorn the Majestic bill with "The Little Speculator" and henceforth all we need to know is that we are to have something from your happy quill.

To be fair to all concerned, Mr. Woolf does not deserve all the credit. Harry Von Tilzer wrote the music and Bert Kalmer and George Whiting the songs, while that same George Whiting and Sadie Burt graciously hand over the finished article. It is one of those bits, mostly joyful music, that suggests musical comedy with all the sur-

plus nothingness cut out. "The Little Speculator" has a perfect right to headline distinction.

One flutters through the program when "An Innocent Bystander" is over to see if O. Henry was not the author, but it is not to Homer Miles' discredit that he fashioned a sketch so reminding of the entertaining O. A man waits outside the Day and Night Bank while his friend goes inside for a draft. The awaiting man is reading a newspaper account of a romantic street adventure when the identical experience happens to him. Excitement? Nothing else.

"Well, has there been any excitement while you were waiting?" his friend asks when he finally issues from the bank.

"Not a thing," yawns the central

figure of the adventure. Homer Miles, the author, plays the part of "the bystander" and is excellently supported by five other people.

The Wednesday night audience was tickled over E. Charles Bensee and Florence Baird from the start of their act, which is continuous patter set to music. Miss Baird has one of those acrobatic faces and doesn't give the audience a real chance to see how it looks in repose.

Elkins, Faye and Elkins, in evening dress, don't promise much at the austere opening of their turn, but by the time one of them is giving the piano "Hall Columbia" and the other two are executing a wilder tambourine and bones fit than black-face minstrels ever attempted, the trio has worked the audience up to a passing high state of revelry.

Five Girls Are Musical.

The Five Antwerp Girls, one at the piano, one at the harp, one at the violin, one at the violincello, one at the violin and the fifth alternating with vocal and violin music, are quite acceptable musicians.

Rice Scully and Scott, costumed as clown sailors, work fast and furiously on the trampoline that is set up as a steamer deck, but they have nothing on the orchestra in its successful impersonation of a rioting circus band. The speed of the act makes you dizzy.

To those people who left the theater Wednesday night before the Tuscano Brothers' act was over, it is hereby announced that the brothers got by without a scratch, although those wicked, gleaming battle axes that were slammed around did look dangerous. Some of our prominent baseball players would be applauded if they ever caught baseballs as well as the Tuscanos receive battle axes.

MONDAY, AUGUST 14, 1916.



Booked in conjunction with Orpheum and B. F. Keith Circuit of Theaters.

**Opens
Wednesday,
Aug. 16**

UNDER NEW POLICY

OFFERING THE BEST TRAVEL-
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(See billboards and newspapers.)

MONDAYS and TUESDAYS

and

VAUDEVILLE of QUALITY

Four Days Every Week

Wednesday to Saturday Inclusive.

**GOOD BILL OPENS MAJESTIC
SEASON WITH CROWDED HOUSE**

Herman Timberg's Dancing Viol-Inn Girls Lead in Favor; Singer to Teach Marseillaise.

The Majestic Theater was thoroughly packed Sunday night for the opening of the new season of vaudeville. To begin with, the crowd was not as responsive as usual for the opening night, but a few clever numbers warmed up the first nighters to a lively pitch of enthusiasm.

The bill as a whole was a good one, with two exceptionally clever numbers. Herman Timberg's miniature musical comedy, "The Viol-Inn," was a little classic in itself. It is, of course, the headliner, and is refreshing with music, song and dance from the beginning to the finale. Herman is a wee bit of a man, but he makes up in ginger for what is lacking in stature. He came on as the saucy hat boy in a big cafe with a line of nonsense that was entertaining.

Herman also is a master artist in ragtime. Assisted by a chorus of five dancing violin girls, he "ragged" Wagner, Liszt and other of the classic composers in true jazz style. It was a swaying, lilting and haunting sort of syncopation, which—well you know how they all like it.

Another unique offering of Timberg's company was the costume song, "It's Always the Same Good-Bye," sung by H. Jess Smith, Frank Harrington and the chorus. In successive scenes it portrayed the parting of lovers in war time, from the Revolution down to the world struggle of today.

"Don't cry little girl, but smile!" That was the sentiment of the song and it

was very prettily sung and acted throughout.

The skit, "Divorced," by Julie Ring and James Norval, took easy rank next to Timberg's act. It is a well written little sketch with plenty of comedy and a bit of pathos intermingled. As the name implies, it is the meeting of man and wife after the parting of the ways and the renewal of the old domestic war, which always is entertaining to vaudeville fans. It was replete with cutting repartee, sarcasm and abuse, but finally the old flame flares up again, not to be denied. The lines were well handled by the couple.

The singing of Alfred Bergen, baritone, furnished the classical music of the evening. Bergen has a very good voice and his selections were good. As a finale he sang the "Marseillaise." Bergen announced that as his "bit"—he has been rejected for the Army, but has four brothers fighting for America in France—he has undertaken to teach some of the school children of America to sing the French national air. Parents were invited to send their children to the Majestic each morning at 11 o'clock, and he expressed the hope of having by Friday night a massed chorus of 5,000 children singing the Marseillaise in French.

Mlle. Lingarde appeared in an act of classical posing novelties. Harris and Lyan offered a comedy skit which included a lively little boxing bout

which closed with the buxom maid winner.

The bill was closed with an act by two girls, billed as "The Acroettes," going through milady's morning exercises.

**Ask
HOPE EDEN
She Knows**

1	9	7
5	3	5
9	1	9
7	5	3
3	7	1

Add six (6) of the above figures to total 21.

It looks easy, try it.

HOPE EDEN
Knows your name.

Majestic Theatre
Week of Feb. 26th

FORT WORTH FAVORITE WINS APPLAUSE AT MAJESTIC

LE MAIRE BUT FIRST ON LIST OF OLD TIME PERFORMERS SLATED FOR CIRCUIT.

Sunday night's performance saw the real opening of the Majestic season. From the standpoint of Fort Worth theater goers of several years' standing, the first of the annual procession of favorites, in the person of George LeMaire, former Fort Worth boy, appeared, and for the first time this season applause broke from the house as a performer made his entrance.

This is to be repeated many times within the next few weeks, as most of the favorites of the past several years are again billed for the Interstate Circuit.

LeMaire's act depends largely upon the stage perfection of the performer to get over, although some of the variations introduced on the typical "big nigger" situation are new and humorous in the extreme.

Two dance acts and each of them good, both receiving a flattering round of applause, are a rather unusual feature of the Majestic bill this week. The Gliding O'Mears open the bill with a willow dance that effectively combines the motion of trees and waves in the wind. Their offering ends with a spirited acrobatic whirlwind.

Harry Laughlin and Clara West present a unique song and dance number, exactly the opposite type of that of the Gliding O'Mears. They, too, were well received.

From the standpoint of sheer beauty,

the appearance of Ralph Dunbar's Maryland Singers, singing Southern songs of the Sixties, stood out above a good bill. The mild reception accorded to some of the old favorites, causes one to wonder if the old-time songs are beginning to lose their hold. With the setting and the singers everything that could be desired, except perhaps, a bit of unfulfillment in the solo parts, why should "Listen to the Mocking Bird," and "My Old Kentucky Home" fail to appeal?

Ed Miller and Tom Penfold spread some genuine harmony on the crowded house Sunday night and received perhaps the greatest applause of the evening. They were forced to respond to several encores.

"The Clubman and the Suffragette" was the disguise under which Brown and Jackson uncovered some good songs and patter, centering somewhat about the well-known equal rights aspirations. Miss Jackson's one song number is rendered with wonderful control of an excellent voice. Brown expounds an eccentric anatomy by an eccentric dance.

Seldom has a trained birds or animal act received the applause that was accorded to Camilla's birds, which closed the bill. The beautiful white cockatoos performed with the grace and skill of the best human acrobats.

Majestic Opens With An All-Star Offering

The ever popular and favorite Majestic theater opened its 1918-19 season Wednesday afternoon, playing to capacity houses at each performance. The regular seats and the additional ones placed in the aisles could not accommodate the crowd and many persons were compelled to watch the splendid performance while standing.

The bill is teeming with roaring comedy. Each act is filled with stock, wholesome fun and several acts are one continuous round of laughter. The audience gave each number undivided attention and heartily applauded each and every phase. The temperature kept the house at a pleasant temperature all during the show and at no time was the intense heat on the outside felt in the theater.

"The Red Fox-Trot" heads the bill but this unassuming domestic comedy is run a close second by several other acts in popularity. George B. Howell is an actor of unusual ability and he is shown in an advantage in this little drama. He is ably assisted by a company of good actors. Howard originated the leading role in "Coffee and Tea."

La Paloma and partner, Miss Gabeira of the Spanish court, open the program with a round of beautiful, light and pretty dances. Their offerings are difficult but they execute them with admirable skill and grace. The little girl, a mere child, who dances a solo dance, was big applause Wednesday, and she deserved it.

Smith and Yarrow sing and dance and tell jokes. The man is a break comedian and draws several laughs from his audience with his instrument. The girl does most of the singing and she sings well. Their jokes are new, crisp, and some of them deep. There is one of their deepest ones. Says the girl:

"You have been drinking."
"No, I haven't," says the man.
"Yes, you have, I smell it."

"No, you don't. I've been eating frog legs and you smell the frog."

Many more just as humorous are sprung by the couple, which makes their act all real fun.

Three of "Those Five Girls" are the beauty and one is a pianist, and each is a singer. They offer well sung songs, quartets and quintet selections. The costumes are pretty and their waltzes are pretty and their act is well backed up. "A Whirlwind of Youth, Music and Song."

Montgomery and Perry star on the stage about thirteen minutes and during this time they hardly show the audience a breathing space, they keep them in such an uproar of laughter. Their vaudeville comedies are original as well as amusing and their melody of merry rhymes. "At the Merry Book Ball" is one of their best offerings.

Vaine and Wheeler are two men but they know how to play the parts of women. One makes a pretty good looking woman and the other is a big joke dressed in a woman's opera gown. One of them while not looking so full as his fat wife his way into the house of a young girl, when he says "Dear Lord, what do I look like? Mother, come from there." The new version

one of them gives of "balls" the last makes a big hit. Beauty Marie, who is advertised as "Yours of the Air," is Venus-like in her beauty, all night, and a dandy in performing her stunts in mid-air.

NEW MAJESTIC BILL HAS BRIGHT SPOTS

This week's bill at the Majestic is headed up by the high standard that has been set for the theater by Montgomery and Perry, but there are bright spots which make it well worth while. The headliner act, "White Coffee," is somewhat disappointing. It is a modern comedy that drags. It gives the effect of a pretentious attempt which has failed in the accomplishment.

"The Frog" has a definite comedy. Perry is a comedian, but he is not good for him, his imagination. He is depicted as a frog and his looks, thus commingled, are interesting. The acting for the act is beautiful.

Smith and Yarrow have a lot of new and pleasing songs and they get them over well. They were heartily applauded and the audience was both to sit and stand.

Probably the most attractive feature of the bill is the work of two juveniles in the comedy piece, "Toby Davis Cook." Both of the youngsters who take part are clever and several they were a big hand from the audience.

Montgomery and Perry are really remarkable and their success. They introduced some novel songs and work in their act.

"Coffee and Tea" is a comedy. The man has an amusing way of chatter and words without effort and without appearing to be tired.

The collection is a juggling act, which the girl, they occasionally in with a comedy "joke" which gets the night and has probably in their power.

SANDY SHAW'S ACT AT MAJESTIC IS 20 MINUTES OF COMEDY

Sandy Shaw, Scotch comedian, threw the house into an uproar at the Majestic Theater Sunday night, and kept it that way for twenty minutes. In fact, he got "next to em" in such a manner that the audience would hardly consent for him to leave. They called and recalled for a wee bit more of his typically Scotch songs and humor and made it difficult to proceed with other numbers of the bill.

Sandy's best was a little song to which he asked the audience to join. He succeeded in getting the whole crowd to the point of whistling and humming. His character song, in which he impersonated a widow whose Sandy has just died, was very good.

The bill as a whole, was very good. Truly Shattuck and Emma O'Neil had an act with an unusual lot of punch in it. It was called "Punctuating Life's Manuscript." That is a poor representation of what it really is. It is a bunch of rich comedy, enhanced by a wealth of personality by Miss Shattuck.

Toto has an act that is quite novel and appealed strong to the Sunday night crowd. He is a clown contortionist and one of the best ever seen here. His makeup and the staging of the act help it wonderfully. He has a number of remarkable stunts and flips about the stage with admirable grace.

There is a lot of snap in the comedy sketch "A Regular Business Man," presented by Thomas B. Martin, Crystie Benson, Gus P. Thomas and Ethel Cunningham.

An eccentric fox dance featured the act of Beatie and William Randall and Muriel Deyo. In addition they have a number of artistic dances of the usual sort.

Maurice Bierra and Grace King, billed as the "little girl from Boston and the boy from New Orleans," failed to arrive for the Sunday night performance and an unannounced act took their place.

The bill was opened by the Mork Sisters in an aerial acrobatic act.

—(BY WAR SAVINGS STAFF)—

Operetta at Majestic Is Show in Self

William B. Friedlander's farcical operetta, "The Naughty Princess," headlines a vaudeville bill of exceptional merit which opened a week's run at the Majestic theater Sunday afternoon. As a whole, the bill is composed of three especially good acts, with three others moderately good.

"The Naughty Princess" is an enjoyable show within itself. It's a story of a princess who came to America to get a husband. The action is good throughout and through the prince charming was a bit stubborn about falling for her charms, she finally bought him at an auction and married him under the spell of her charms with a bit of strategy.

Al Shapen is billed as a "single beauty," but really has a Turkish complexion, and just about as funny as a vaudeville fan would want to see. He has with him an Italian musician who is mighty hard to get along with, but that's part of the fun.

The Sharrocks "Raided the Grandstand," have a double-barreled act in the first place they come on the stage—both of 'em—with such well developed graces that it was thoroughly funny. Some of you married fans may be fairly familiar with favorite artillery, but you'd have to hear this to get a full demonstration of a regular marital "drumfire." Then the Sharrocks switched their act into that terrific sort in which the woman, blindfolded, described any article touched by her partner, not to the audience.

Other numbers on the program were the Pritchards in "George and I," and Tony, the "wondering witness," and Miss. Mrs. Danmore, and Jerry Mack Jr.

Theaters

At the Majestic.

A house filled to its capacity greeted the opening of the season of 1914-15 last night. Whirling fans and ice-cooled breezes served to keep the crowd from getting too warm, while the various acts brought forth round after round of applause.

The bill was a good one from start to finish, and not one person left the theater until the curtain dropped on the last act.

James Leonard and company in the skit, "When Caesar's Her," was billed as the headliner, and while the number is a good one and filled with clever satire, it failed to please the audience to the degree some of the other numbers did.

The Nat Nazarro company of acrobats was perhaps the most popular of the programme, but solely on account of the smallest member of the troupe.

LeBrun and Gels in a little grand opera did some excellent singing. The clear soprano and the mellow baritone pleased the audience in the different numbers rendered. This act received the greatest amount of applause and can easily be said to be the hit of the show.

Northlane and Ward in the opening number do some clever singing and dancing. The only turn of its nature on the entire bill.

Mae West in a monologue did not please the crowd. Her act may have been clever, but some of the attempts at fun-making were a little too broad for the regular Majestic audience. It might go on Broadway, but Fort Worth is still a little too unsophisticated for that kind of humor.

Dierro with his accordion made a hit and was called back repeatedly. He introduced something new in the way of playing an accordion. Classical

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

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

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

Among those in the boxes were:

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

WAR FUND WORKER GRABS HEADLINER'S PLACE AT MAJESTIC

BY ROSCOE ADY.

Attorney Walter Scott, chairman of the committee in charge of the war work drive, grabbed the spotlight at the Majestic Sunday night and assumed the headliner's place. Following the exhibition of patriotic pictures which aroused the audience to a high pitch, Scott made an appeal. Then he directed all who were willing to give what they were able for the cause, to stand up. Just to make it a cinch he ordered the orchestra to play the "Star-Spangled Banner" and while the crowd was on its feet women workers did a good job of collecting.

Margaret Edwards, a dancer and exponent of physical culture, was easily the star of the performance, although Josie Heather, an English comedienne, is said to be a stellar attraction. Miss Heather was delayed by a wreck, but a telegram to Manager Gould announced that she will arrive Monday morning.

Miss Edwards is a wholesome looking girl, whose wonderful physical development has not detracted from the symmetry of a naturally graceful figure. Her work is striking and unusual and her muscular control is little short of marvelous.

Arthur Deagon, who will be remembered in "The Time, The Place and the Girl," has some songs and imitations of New Year's eve jags that are hilariously funny. The audience was unwilling to part with him.

Count Perrone and Trix Oliver furnished a delightful musical act. Perrone has an excellent baritone voice and Miss Oliver's soprano is equally good. They were enthusiastically applauded.

Denne and Debrow, the latter a black-face exponent, have a skit that pleased the crowd. Mahoney and Auburn do a really unusual juggling stunt and Margot Francois and partner offer a novelty, with Miss Francois working on stilts.

SKETCH PROVES BEST UPON NEW MAJESTIC BILL

Claire Vincent in her skitch, "The Recall," isn't booked as the headliner of the new bill that opened at the Majestic Friday, but she has the most enjoyable act on the bill and one of the best sketches of the season. "The Recall" is the story of a wife who has begun to suffer from the neglect of her husband and who brings him back to realization of his love for her through jealousy and by the aid of her brother whom the husband never has seen. Miss Vincent, who formerly was leading woman for Walker Whiteside, handles the role of the wife and does very capable acting. Frank H. Gardner as the husband and Walter B. Boss as the brother are also good in their parts. Maryon Vadie and Ota Gygi are booked as the headliner. They have a classic dance and musical offering. Miss Vadie is the dancer and Gygi plays the violin. The act is high-class and artistic and despite the fact that the vaudeville public has been literally deluged with dance acts this season, it went well.

Josie Heather, the English comedienne, is back again. She has a few new songs which she handles well. She is assisted by her sister, Bobby, and William Casey Jr. at the piano. Miss Heather received her share of the applause.

Frank Parish and Peru are jumpers extraordinary. They jump in and out of a barrel, on one foot and with both, and all the while they play their concertinas and never miss a step from their dances.

"Frisco" is a master of the xylophone and lovers of ragtime and syncopated tunes were in their glory while he was on. One of "Frisco's" feats is to manipulate four hammers at the same time, playing four-part harmony without the aid of mechanical devices.

The reception given the Florenz duo shows the public still likes the old magic acts, even when the performer does nothing more than the tricks they have witnessed since childhood. The man of the team does the usual run of such as the disappearing and reappearing goldfish and a new one with a cigarette. He smokes the cigarette

At the Theaters

GUS EDWARDS' SONG REVUE IS AS ENTERTAINING AS EVER—BERT FITZGIBBONS QUALIFIES AS DAFFY DIL.

There is always a lot of snap and ginger about Gus Edwards' song revue, which is one of the big features at the Majestic Theater each season, and the 1919 offering is no exception. It is tuneful throughout, excellently staged and with the stellar work of Helen Coyne, Olga Cook, Mario Villani, Bruce Morgan and Marguerite Dana, was thoroughly entertaining for three audiences Sunday. The act is called "The Fountain of Youth" and is arranged in nine "spouts." Two of these were especially beautiful, "The Red Cross Needs You Now," sung by Miss Cook and the chorus of nurses, and the finale, which closed with an appropriate song and pageant, "Welcome Home, Laddie Boy." In the finale there was a "tableau of the times" in which members of the cast appeared as Britain, Italy, Belgium, France, Dixie, Our Navy, Columbia and the Little Major.

There is an appeal in each special feature of the revue, including both the song and dance numbers.

But the revue is not the whole show by any means. For instance, there was Bert Fitzgibbons, billed as the "original daffy dil." He closed his act with an appeal to the newspapers to

give him a "good writeup," so here goes.

Bert is the nuttiest of the nuts and was easily the best of the individual entertainers on the bill. His nonsense went over in great shape and the audience was loathe to give him up. He admitted he had a very artistic personality so you've got to give it to him.

(Is that satisfactory, Bert?)

Brent Hayes and his banjo also proved very popular Sunday night, and justly so. Hayes' selections were mostly classical numbers, arranged so that it sounded like two instruments and he demonstrated that there is real music in a banjo. He closed with a jazz selection that was equally popular.

Wallace Galvin demonstrated a few exceptionally clever tricks with cards and eggs. His stunt of producing a derby hat full of eggs out of a hat that had apparently been empty was a winner.

Holliday and Willette appeared in a comedy absurdity, "Detailed." It was absurd enough to be funny.

The Three Jahns, European Equilibrists, opened the bill with some remarkable feats of balancing.

"An Operatic Cocktail" Is Headliner at the Majestic

Fort Worth theatergoing folk were given a foretaste of grand opera Wednesday night when a company of opera singers presented popular grand opera airs at the Majestic. The act was called "An Operatic Cocktail" and was billed under the name, "The New Producer."

The members of the company sing well. Their rendition of the "Toreador Song" from "Carmen" and other scores from the music masters were well received. The company closed the act with popular music.

When it comes to applause E. Bert Kenny is there. Kenny was billed to appear with I. R. Nobody. Kenny made bad remarks about his partner, excoriated his beliefs and actions. Nobody didn't show up, so the whole act went off peaceably as you please. Kenny is a good singer and his work gets across the footlights. He resembles the noted Frank Tinney in his imitations of the negro. Kinney doesn't make himself obnoxious with labored mimics of the African dialect. His lines are comical.

The Larneds present a fair cyclists' act. The girl can ride a wheel and the man does clever clowning together with accurate riding.

Charlie Chaplin is imitated in Bert and Betty Wheeler's act. Betty is dainty and can dance ever so well. It is a rattling good act. Bert's dancing is exceptional.

"Love in the Suburbs" is an entrancing story of domestic mix-ups. It is something different. There is a poker

playing husband who comes home with the milk wagons. But there is no domestic break-up. Funny situations are created and the plot is handled to bring out the most comedy.

Dogs, chickens and cows were made into perfectly good actors by Harry Adler and Anne Arline. It was really "A New Idea," as the act was billed. Imitations of animals of every type were given.

There was rare beauty in La Graciosa's spectacular transformation novelty, "Visions in Fairyland." Several very beautiful scenes were presented.

Those occupying boxes were Mr. and Mrs. P. C. Garrett, Mr. and Mrs. W. A. Bartlett, Dr. and Mrs. George F. Flaherty, Dr. S. L. Dean, Mr. Lewis Starr, Miss Imogene Mabson, Dr. H. Grafke, Miss Tassie Polk, Miss Laura Blount of Nacogdoches, A. G. Alexander, D. W. King, George W. Gutzman of Dallas.

Byers Theater.

Beginning with today matinee at 1 p. m. and continuing through to Saturday night, there will be a complete change of programme both on the vaudeville and pictures. Heading the coming attraction for the last three days of this week will be a comedy classic by Edward Scott and presented by May Nannary and company, entitled "Father's Way." This sketch is an entirely new one and from all advance notices has been the hit of all bills which it has played. Second on the programme will be a vaudeville surprise put over by Francis and Holland, two entertainers of the first class. Miss Dena Carroll and company will present a treat called "Some Smiles and Some Songs," and is sure to please. Closing the bill is an European novelty act, presented by Darto and Rialto. This is a comedy act throughout and far superior to any of its kind yet presented in this city.

The photoplay for this part of the week is a Metro masterpiece in five parts entitled "The Upheaval," featuring the versatile performer, Lionel Barrymore. Mr. Barrymore hardly needs any introduction to the public here, and it is said that his character in this play is one of the most wonderfully portrayed parts of his film career. "The Upheaval" is one of the best film productions that will be seen at the Byers Theater and should not be missed.

"REGULAR ARMY MAN'S" PUNCH

"OFFICE BOY" SKIT PROVES CLEVER

WINS APPLAUSE AT MAJESTIC

It may have been "Tommy this and Tommy that and Tommy go away" while Mr. Atkins was serving Her Majesty The Queen, but not so with Private Sam Brown, U. S. A., same being none other than Victor Morley, camping at the Majestic theater this week. Sam wears pink silk pajamas to roll call, refuses to let the drill sergeant monopolize the conversation, calls the colonel "Bud" and finally punches the sergeant in the nose when that superior officer kids him for having a crush on the colonel's daughter.

"A Regular Army Man" is a regular musical comedy for which Channing Pollock, Rennold Wolf and Clifton Crawford are responsible. There are eleven soldiers in the cast, if you count Miss Carol Parson, who makes a bewitching daughter of the regiment, sir. It seems that Sam, who in civilian life wooed the colonel's daughter under the name of Dickie Vanderfleet, had to convince the colonel he was a man before he could get the colonel's consent to marry Dora. Joining the army is his way of proving his masculinity and nothing but the punch he bestows upon the sergeant convinces the colonel.

Music is Pleasing.
The military atmosphere is satisfying enough for whatever "regular army men" that happen to be in the audience, and the civilian audience needed no advice Wednesday night to pronounce the music pleasing.

This is an extraordinary bill at the Majestic. You cannot put your finger on a single act that could improve the bill by its removal. No less laughable than the military headliner is Eddie Carr and company's little farce, "The Office Boy," in which Carr represents a comedian who answers an ad for an

office boy in order to be near the attractive stenographer in the office of a bald-headed boss who takes himself very seriously. This act was given just about all the applause Wednesday night that the audience could crowd into its period.

It is likely that the great majority of Wednesday night's audience remembered every word of the act of Willing, Bentley and Willing. This is the act where two darkeys that would make real ones feel ashamed of themselves get into a jawing contest over the privilege of carrying a white gentleman's suit cases. The same old gag are snapped out this year and they take like the freshest and the best. Black-face acts are not made funnier than this one.

Dancers Are Popular.
Fred and Adele Astaire are gifted with all that promises big success in the career they have chosen. As dancers they are young, fresh, graceful, good looking and interested in what they are doing. They answered encore after encore of the first nighters and the hand clapping was still going strong when the curtain finally fell.

Lillian Herlein is billed for a "one-woman fashion show," but along with her wondrous costumes she offers a series of bright songs to which her voice does full justice.

Heras and Preston have the task of getting the show started with a funny line of acrobatics and they make a good job of it.

The Three Misses Stewarts close the show with half a dozen descriptive dances. One deserving special mention is the statue dance, in which three dainty girls cease every motion at the same note from the orchestra. And whirl back into the dance from a pose with a suddenness that is dizzy.

BIG DANCING ACT IS EASILY

Team With Lots of Foolish Patter Scores Biggest Hit

CLASS OF MAJESTIC BILL

Judged by merit and quality, Alberta Rasch and her classic dancers are easily entitled to the headline position on the new Majestic bill, which opened Wednesday night. Judged by the standpoint of applause, the distinction should go to Webb and Burns, a team of singers and comedians, who have an offering of pure nonsense with a lot of life to it. The Rasch act received a lot of applause throughout its various numbers, but Webb and Burns received the biggest hand of the night.

Miss Rasch has one of the classiest offerings of its kind that the Majestic has presented. Her offering in many respects is similar to that of Pavlowa. She has a company of seven and offers seven numbers. She is an attractive little person with a winsome smile and is a wonderful little dancer.

The snap and ginger that Webb and Burns put into their act probably had as much to do with the big reception they received as their offering. The bill as a whole is sadly lacking in "pop" and when Webb and Burns came on with their nonsense the audience welcomed them as a long lost relative. They are billed as the Italian minstrels garbed in "wop" dress; they sing a little and play a little on the banjo and guitar. Both have good voices but neither their voices nor their playing got them the big hand they received; it was the foolish patter they put out and the way they put it over.

The Great Lutz shows just what a man can do without arms, or rather he shows that an armless man can do everything that a man with arms can and in many cases do it just as well or a little bit better. Lutz does a lot of

the usual stunts such as playing a trombone, spitting wood, driving nails, etc., and gives an exhibition of shooting that would do credit to a crack shot with two perfectly good arms. He shoots a cigarette out of a man's mouth, crystal bulbs out of a woman's shoulder and snuffs out the light from a candle held in his partner's mouth.

Miss Betty Bond in "Vaudeville as You Like It" has an offering that with a few changes should go a great deal better than it did Wednesday night. Miss Bond offers a character song cycle starting with "The Neglected Baby" and ending with "Will You Love Me When I'm Bald?" Miss Bond has an attractive personality. One of her songs, "Henry Gave Me That," is a little bit too risque and fell flat with the audience. The others went fairly well.

Gray and Klumker billed as "Those Southern Babies," haven't anything worth while, but saved themselves with a good dance at the close.

Bernice Howard and Jack White have an act that snacks very much of "Twin Beds," as it deals with a couple who occupy such and manage to slip away at night, he to a poker party and she to a tango parlor. Of course they both get caught and the upshot is that they agree to stay at home nights and the scene closes with the husband vowing to trade the two single beds for a double. The motion picture slides introduced serve only to make the act drag.

Nolan and Nolan with a juggling act has a good opener. They have nothing new but they managed to put over the same old tricks in a new way and get by in good style.

"OH AUNTIE" HEADS

BIG MAJESTIC BILL

You know that mischievous delight attendant on discovering a lady—a beautiful lady—in negligee, flirty, swinky, and pretty negligee. Even Anthony Comstock would have felt it, had his manner of life given him opportunity. And some folks are arrested for just trying to pry into the secrets of midday's boulevard. Well, to the naughty delight of watching pretty women dress, or be dressed, right from the beginning, add music and songs and dancing. Then you have "Oh Auntie." It's at the Majestic this week. All the fun and no chance of arrest.

They come right out on the stage, those girls, wearing, well they're wearing stockings and slippers and shoes, now, well, whatever it is a girl wears before she starts putting on her gown. And right out there before your eyes they get the rest of their equipment. When each is completed by a deft chap who tosses dappery and chiffon around and fastens it with pins—he carries a lot of them stuck in his cuff—and the result is dazzling. It's all for the purpose of winning over to modern dress a rather goodish scullion. And when all of the girls have been costumed, Auntie is recruited and is fixed with an affair more beautiful than all the rest.

If you like daintiness and charm, you'll like the Harry twins. Their repertoire of song and dance really is refreshing. They open with a song, follow with an old fashioned waltz, better still, ring the bell with an Oriental fan dance. The closing dance is, of course, military. Don Bernie plays the piano for them. Hilarious is one of the pieces he plays.

between dances, and there's a world of potential fun in that number. He brings it out.

Monday night entertainers found their delight in the idle-time comedy of John Reed and West Avey. A poker game, in performance, opens their offering, and there are scenes, then sketches, then laughs. The poker game concluded, they have a brief game of chess with a whacky play and a jettie concluding, supposedly, one drink of the previous and concluding liquid. Then comes their beautiful conclusion.

Marshall Montgomery, vaudeville act, was returned by "Governor" Gould to take the place of another act, which could not show an account of the illness of one of the members. He furnished Monday night with something new in this line. Don't think you're all fed up with the sort of thing until you have passed judgment on what he offers.

Sam Hearn plays a violin. He talks about you, and gets a flock of laughs. But his dancing is better still. He danced in response to applause, a brief drama entitled "The Burger and the Vampire," and it was good. He seems a strong law.

Don and Lottie Walker, vaudeville duo, open the bill with very acceptable ring dancing. If you like ring dancing, Lottie and Don have a novelty number, too, with just a few words. All of them good, so close the show and send you away quite happy.

AT THE THEATERS

At the Majestic.

The Majestic bill for this week, taken as a whole, is entertaining. The headliner, "The Suffragette's Revue," is replete with rhythm, line of music and good, good, good. There is just enough comedy interspersed to make the act clever as well as musical. The costumes are especially pretty and in various guises the suffragettes are attractive.

But the act that started the fancy of the Monday night audience more was Morris and Brewster, the two girls and a piano. They conclude their act with a "show" melody and Morris and Brewster, the most performance, appear amid the deafening chorus of the comedy singers. Brewster is an excellent balling and does some really clever work. Unlike the usual trained animal act, there is no old stuff. And Brewster was a much appreciated actor Sunday night.

The setting for "The Friends" in "The Dream of the Moving Man" was unique and catchy. The entire act goes through without a word spoken by the actors and creates a continuous stream throughout the audience.

J. Weston Lewis and Grace White were the hit with some tricks and piano "work" that gets over fairly well.

If the three superstars would introduce more variety and less vocal music, their act would be more appreciated. A very pretty girl with a very poor voice almost destroys this act.

"FRIENDLY ENEMIES" AT MAJESTIC MAKES "HIT"

An excellent company presented the play, "Friendly Enemies," at the Majestic theater on Wednesday evening. The house was packed, and very cordial in its reception of the play.

"Friendly Enemies" starts with the attitude taken by two German-born residents of America towards the war. Six months ago much of the speaking comedy of the play would have been lost on the audience that laughed Wednesday night. Then the war had an air of solemnity to every occasion dealing with any phase of it. The end of the war has made audiences forget much of the solemnity, but still it was good to hear a house show anti-German enthusiasm of the pre-armistice type.

Honors for the company are about equally divided between Henry J. Kooper and Al Sheen, with perhaps a share's weight on the side of Kooper. He is an actor of distinct ability, always able to command his audience. Sheen took a part in which it was difficult to hold the audience to a realization of his value as more than a comedian. Mrs. Augusta Burmeister was excellent. Her conception of the character she played was one of the best points of the evening. Good support was given by Ferns Dumbinsky and Joseph Sterling. Miss Dumbinsky combines beauty with her ability as an actress.

The play will be presented again at matinee on Thursday and on Thursday evening at the Majestic theater.

RE-DECORATION OF THEATER IN PROGRESS

The interior of the Majestic theater is now in the process of a complete re-decoration, a \$5,000 permit for the work having been granted Tuesday morning. The work is being done by Messrs. Mitchell and Halbach of Chicago, who had charge of the decoration several years ago, of the Fort Worth club.

The work at the Majestic will include new draperies, as well as the redecoration of the walls and the ceiling. Draperies and walls will carry a color scheme in peacock blue, according to Manager G. F. Gould. The ceiling work will be done by hand in oils.

A new stage will be put in and the interior fixtures will be repaired. The lobby is to be redecorated, also. The work is to be completed in time for opening of the theater in August.

MAJESTIC
BIG MAJESTIC BILL

New Play
HORACE GOLDEN
Presented by "The Play" and "The Music" through a "Solid" Plan with "The Music"

HENRI HENLRE
Presenting "The Play"

JOSEPH E. BERNARD
Presenting "The Play" and "The Music" A Comedy Farce by "The Play"

SAM LA ZAR & DALE JOSE
In an "Original" Farce "The Play" "The Music"

HELENE HARRINGTON
In "The Play" "The Music"

JACK BAXLEY AND LILLIAN PORTER
Presenting "The Play" "The Music"

ALLANSON
In "The Play" "The Music"

Seven Original "Honey Boys" At the Majestic This Week

Minstrelsy in miniature form, presented by artists who have bowed times without number to storms of applause from audiences in this very city, is the first featured offering on the new vaudeville bill of seven acts of quality opening at the matinee at the Majestic theater this afternoon at 2:30 o'clock. These minstrelmen gay are the Seven Original Honey Boys. All were featured in the late George Evans' Honey Boy Minstrels, when that celebrated organization last played in Fort Worth, just prior to Evans' death at Baltimore, Md., three seasons ago.

Though staged in tabloid form, the minstrel show that the Seven Original Honey Boys present is complete in every detail, even, on occasion, to a street parade and an open air concert. All of the material offered is new in its entirety and is said to be exceptionally fine. The act is costumed extremely well. Black face fun and frolic reigns supreme throughout this capsule of entertainment and the act is expected to prove one of the genuine hits of the season.

Derkins' Dog and Monkey Pantomime, one of the funniest and most interesting animal acts now before the American public, is an extra added attraction on the programme opening today. In this offering, dogs and monkeys enact a complete playlet called "A Busy Day in Dogville." The stage is set to show the principal intersection of a miniature city, wherein dogs and monkeys are the dwellers. Rusty, the bum, is the comedy star of the little pantomime, though there are a number of other funsters, both canine and simian, to enliven the action. Never a trainer appears upon the scene. So well trained are the dogs and the monkeys that they go through their routines without a single slip.

One of the genuine musical treats of the early season is expected to be provided by Rita Mario's orchestra of ten pretty, charming and talented instrumentalists and vocalists. This act enjoys the distinction of being the first of its kind to play six weeks consecutively on Broadway. Each of the members of the organization is rarely talented and accomplished. The programme is said to have been chosen so that it holds an appeal to every mood and taste.

Helen Beresford & Co. will present the sparkling rural comedy, "Matrimony by Mail." Miss Beresford is a most gracious and talented comedienne and she is surrounded by a most competent cast. The playlet is said to be a vehicle entirely worthy of her presentation.

Its plot is unlike any that has been offered at the Majestic.

Other acts are Jan Rubini, the celebrated European violin virtuoso; Diane D'Aubrey, the noted French beauty, "The Girl With the Million-Dollar Eyes;" Swan and Swan, the dancing jugglers.

MAJESTIC BIG TIME VAUDEVILLE

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Frederick V. Bowers

Annual Song Revue
Featuring

John O'Malley The Hodges Family
Boyle & McNeil, Maytime Four.

Claire Rochester

The Tennessee Nightingale

The Four Portias

Supple Grace

4—OTHER QUALITY ACTS—4

GOOD BILL OPENS MAJESTIC SEASON WITH CROWDED HOUSE

Herman Timberg's Dancing Viol-Inn Girls Lead in Favor; Singer to Teach Marseillaise.

The Majestic Theater was thoroughly packed Sunday night for the opening of the new season of vaudeville. To begin with, the crowd was not as responsive as usual for the opening night, but a few clever numbers warmed up the first nighters to a lively pitch of enthusiasm.

The bill as a whole was a good one, with two exceptionally clever numbers. Herman Timberg's miniature musical comedy, "The Viol-Inn," was a little classic in itself. It is, of course, the headliner, and is refreshing with music, song and dance from the beginning to the finale. Herman is a wee bit of a man, but he makes up in ginger for what is lacking in stature. He came on as the saucy hat boy in a big cafe with a line of nonsense that was entertaining.

Herman also is a master artist in ragtime. Assisted by a chorus of five dancing violin girls, he "ragged" Wagner, Liszt and other of the classic composers in true jazz style. It was a swaying, lilting and haunting sort of syncopation, which—well you know how they all like it.

Another unique offering of Timberg's company was the costume song, "It's Always the Same Good-Bye," sung by H. Jess Smith, Frank Harrington and the chorus. In successive scenes it portrayed the parting of lovers in war time, from the Revolution down to the world struggle of today.

"Don't cry little girl, but smile!" That was the sentiment of the song and it

was very prettily sung and acted throughout.

The skit, "Divorced," by Julle Ring and James Norval, took easy rank next to Timberg's act. It is a well written little sketch with plenty of comedy and a bit of pathos intermingled. As the name implies, it is the meeting of man and wife after the parting of the ways and the renewal of the old domestic war, which always is entertaining to vaudeville fans. It was replete with cutting repartee, sarcasm and abuse, but finally the old flame flares up again, not to be denied. The lines were well handled by the couple.

The singing of Alfred Bergen, baritone, furnished the classical music of the evening. Bergen has a very good voice and his selections were good. As a finale he sang the "Marseillaise." Bergen announced that as his "bit"—he has been rejected for the Army, but has four brothers fighting for America in France—he has undertaken to teach some of the school children of America to sing the French national air. Parents were invited to send their children to the Majestic each morning at 11 o'clock, and he expressed the hope of having by Friday night a massed chorus of 5,000 children singing the Marseillaise in French.

Mlle. Lingarde appeared in an act of classical posing novelties. Harris and Lyan offered a comedy skit which included a lively little boxing bout

which closed with the buxom maid winner.

The bill was closed with an act by two girls, billed as "The Acroettes," going through milady's morning exercises.



MAJESTIC BIG TIME VAUDEVILLE

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GEORGE LE MAIRE

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THREE WIDELY-VARIED ACTS

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"MUSICAL MELANGE" FIRST IN APPLAUSE

★ ★ ★ ★
SHARE HONORS AT MAJESTIC

AS THE APPLAUSE GOES.

First—Misses Lightner and Alexander, "musical melange."

Second—Lillian Kingsbury & Co. in "The Coward," war sketch.

Third—Odiva and sea lions, diving.

Fourth—Hayden & Stewart, girl dancers.

Fifth—Mullen & Rogers, athletics, dancing and song.

Sixth—Lamb's Manikins.

Seventh—Harry Clarke, song and monologue.

For a vaudeville bill that takes hold of an audience after it has sat indifferently through four acts and rushes it to the finish without a pause for breath, this week's offering at the Majestic is a wonder. Lillian Kingsbury & Co., the Misses Lightner and Alexander and Odiva and her trained seals, following in such order as fifth, sixth and seventh acts on the program, constitute the big end of the show.

War Sketch Dramatic.

In a straw vote, Miss Kingsbury's sketch, "The Coward," probably would get a majority of the audience for first place. The very fact that Miss Kingsbury as Nell, a mill worker's wife, expounds the extreme Socialist doctrine of war, that she scoffs at love of a country that makes slaves of its men, is all the more reason why Miss Kingsbury must be an artist to force applause. So the silver tongue of William Jennings Bryan makes anti-pacifists applaud. "The Coward" is built for good acting, or else it would fall flat as a mere propaganda drama. The climax comes when the primitive savagery of the female of the species bursts forth and she shoots her man in his "trigger-hand" to save him from conscription. Lillian Kingsbury's handling of her part up to this point makes of the climax good drama instead of a cheap blood-and-thunder flourish. Leighton Stark as Bill, the

mill worker, makes an able partner for Miss Kingsbury.

Odiva's underwater tricks place her above the run of fancy divers, and the sea lions that mimic her, gawky looking enough out in the air, but enviably graceful in the big glass tank, are as far ahead of most animal actors as Odiva is of her sister divers.

Musical Number Clever.

The Lightner sisters and Alexander simply owned Wednesday night's audience while they were in sight. One of the sisters in particular has a roguish personality that makes great entertainment of every little mannerism. It's one of the cleanest, brightest little acts in many moons.

Hayden & Stewart deserve better treatment than the traditional task of settling an audience at the opening. Their costumes are fresh and jaunty and their dances artistic.

Hard work is the middle name of Mullen & Rogers, a couple of men who sing, dance, throw in a good helping of acrobatics and keep up an uninterrupted run of chatter. They got a good hand Wednesday night.

Grown people's tastes probably always will be childish. Lamb's Manikins prove that. To tell the truth, the work of the toy figures on the mimic stage and in the little boxes and the orchestra are mechanically clever and downright funny.

Harry Clarke fails to arouse his audience until he soberly sings that "a little bug is going to get you" and the bacteria song saves him.

