

SCRAP BOOK



### THE IDEAL SCRAP BOOK

Patented May 28, 1901. Oct. 1, 1901.

#### DIRECTIONS.

Moisten the dotted line sufficiently to soften the gum, using a piece of cloth or brush, and moisten only so much of the line as is required.

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In ordering state number of book.  
This Book is No. 4

**IDEAL SPECIALTY COMPANY,**  
MANUFACTURING STATIONERS,  
CHICAGO, NEW YORK,  
U. S. A.

## WHAT TO SEE AND

# New York

October 26, 1912

Any Other Two People in America  
**Ball**  
 Don't Dare Go Near. Hat Hat! Exit Laughingly!  
 "When I Met You Last Night in Dreamland"

Offering  
 Agency "Next Week, Keith's Bronx"  
 Booked Solid till June 2, 1913  
**Wallace**  
 GRACE  
 EVANS Present

**LEON ERROL and STELL**  
 Pierrot and Pierrette dance of ex  
 Errol, who plays an important ro  
 comedian.

Errol, who plays an important role  
 comedian.  
 "Well, you have a good show. I liked  
 it to-morrow. There is one thing, how-  
 ever, that I think you should know.  
 That German comedian of yours (the  
 meant Errol) wasn't shamming drunk on  
 you this afternoon. He really was drunk.  
 I think you should know this, for I was  
 close enough to see that it was real. I  
 don't think you should have a man like  
 that in your company."

There are three turns in the olio and  
 all are classy. The "Millar Musical Four"  
 have a musical turn that is right up to  
 the notch, and they scored big. "The  
 Strike," a little sketch put on by Alf. P.  
 James, Kate Prior and Robert Algier, was  
 exceptionally good. James E. and Lucia  
 Cooper sang a lot of parodies and kidded  
 each other, much to the crowd's delight.  
 They also sprang a lot of new gags that  
 were welcome.

comedy, but throughout the production,  
 and sings and dances acceptably. In  
 the olio she has a neat sketch with  
 Miss Victoria Sawtelle.  
 In the curtain riser, entitled "Whirl-  
 Girl," the comedy trio are at their best,  
 while some good musical numbers and  
 chorus work are introduced.  
 The olio contains an exhibition of  
 wooden shoe dancing by Messrs. Bissatt  
 and Winters, the Les-La-Roses in a  
 wire walking act. Miss Victoria Sawtelle  
 and Miss Gladys Sears in a somewhat  
 eccentric sketch called "In Wall Street,"  
 by Tony Kennedy and Ted Evans, and  
 a singing skit to conclude by Phil Doyle  
 and Mont Howard. Mr. Howard sings  
 very well, and his partner Doyle makes  
 a good comedian of the Dutch variety.  
 The Baltimore Beauties will continue  
 for the rest of the week at the Imperial  
 and next week the "Star Show Girls"  
 will be the attraction.

# B

ROVER  
 The Hit of the  
 This Week

THE  
**Orpheum**  
**Circuit**

OF THEATERS  
 (LONG ACRE)  
**IMP**  
**THE**  
**BES**  
**IN**  
**VA**

Always striving  
 and artistic

Rainy  
 Love You  
 at the

FOLLY (John  
 ladies of the  
 to great credit  
 the most likeab  
 given Sunday at  
 attendance. Tw  
 and Mae E. Ha  
 out for commen  
 tions are made  
 viewer's task

X.  
 Simple Dire

*reference to line which says that  
 they refer to that great  
 big piece called "Whirl"*

Chas. Troupe, Orpheum, New Or.  
 American Dancers, Six, Orpheum, Omaha,  
 31-Nov. 6.  
 Avon Comedy Four, Orpheum, Brooklyn.  
 Banks-Brazzale Duo, Keith's, Columbu

11 A. M.

From 8 to







# The New Follies

## Evening World Ziegfeld N

### "Follies" Best of the Series

BY CHARLES DA...

WHILE brows may be mopped, no tears will be shed by the set of "Follies," for seeing this 1913 model of summer extravaganza at the New Amsterdam Theatre last night was believing it to be quite the best of the series.

To start with, the drop from the New York Theatre roof to that proud home of the peacock in Forty-second street was a change for the better, and then, too, for once we weren't obliged to clear away clouds of tobacco smoke to see what was going on. But while it may have been the house that lent enchantment to the view, there was no shutting one's eyes to the fact that Mr. Ziegfeld's fresh "Follies" showed improvement all along the line of vision. Also the ear was not assailed by coon-song shouters, as in the noisy days of yore. Leather-lunged ragtime ladies were not among those present.

You remember "Annie Rooney," don't you? Well, Annie's daughter Katie burst into song last night, and there was a reminder of Pat as well by a dancer with reminiscent feet and the red strip of whiskers that used to go with the old top hat that Rooney wore. There really was a bit of meaning in nearly everything that happened. At times, indeed, there was a bit too much of meaning in what was said. Some of the dialogue came over the footlights like a hot wave. However, this was to be expected. Mr. Ziegfeld has never planned his "Follies" for the Chautauqua circuit, and New York's Manhattan in spite of everything that Hawkeye, a philosophic Indian chief, had to say about it from the top of an extremely upright hotel. His plaint that this particular section of the country is no longer in the corn-belt did not touch the heart, though Ian MacLaren did his best as an elocutionist to make it sound pathetic. He had no sooner uttered his awful warning than the girls came on to fast music and started something.

And they were girls such as only Ziegfeld seems able to find. Some there were who wore muffs, as though they feared that otherwise they would catch cold, even with the thermometer doing everything in their favor. "Knowledge seekers" who looked as though they knew their way about mixed with good little devils in red-and-black who danced like blazes, and a fire or something equally warm brought out Turkish bath debutantes, each clad simply and chastely in a sheet. The first act began so airily that you found yourself wondering how the last one would end. "September Morn" was reached as a matter of course. To see the young lady who showed her love of art in this pose was to reflect that she should worry and get a wrinkle, as she surely did here and there.

But no matter! Here was a gorgeous girl show and a dancing carnival. An extremely clever and equally funny fling at the turkey trot was taken by Leon Erroll and Stella Chatelaine. If Miss Chatelaine's work seemed like play it was at the same time a real achievement both in the way of skill and humor. Mr. Erroll was at his funniest as a tipsy traveller in the subway. His success in carrying more than one bundle to the ticket window gave him new standing as a comedian.



Walrus Bags with English locks and catches; leather lined; fitted with pockets. Sizes 16, 17 and 18 inches. regularly 2.00 to 8.00 5.50

Corset Dress Suit Cases; hand-sewn corners; reinforced; fitted with shirt pockets. Sizes 24 and 26 inches. regularly 8.50 6.50

"My dear child," said the mother, "not to

that only made me plead the harder. "But God knows best what our hearts are made for," I said. "He knows that mine was made for love. And though you may not think it, I know God knows that he who is away is my real husband—not the one they married me to. You will not separate us, will you? All our happiness—his and mine—is in your hands. You will save us, will you not?"

Some time passed before Mildred spoke. It may have been only a few moments, but it seemed to me like an eternity.

us—Monte Panama and the here is of a get falls—O white a There is When and lo around too dea dream I shall alway have done oth too. And if it is to yo things ranks now, all do of w broke the g out i wilde splen cinat by t there mak then Whe her? her hair eyes ing her atig cyt lig wi ter "L

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would give h —yes, and he What else ber, for I did doing until out of the w breath. Then I bec was making proaches, and der I saw th in my chair w ering her fa through her fi her habit.

THE FINAL AND A DECE

That conque I was seiz that I wishe about her nec not do that, n side again an me. "Forgive me now that God pass and ther You must do v I shall alway have done oth too. And if it is to yo things ranks now, all do of w broke the g out i wilde splen cinat by t there mak then Whe her? her hair eyes ing her atig cyt lig wi ter "L

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that have played the house son it will be necessary annex to hold the crowd flock there as the people out that they can see as go at the burlesque houses lar as they can farther street for two.

Those "Lady Buccane were at Miner's Eighth A week kept the house full al sent the patrons away fe that they had met such a of rovers. The first par "There's One Born Every proved a surprise to the the house on account of Instead of having all the co singing and closing with the "finale" was led up to pathetic story of an old ma given all his money to an and now could not carry a tention of giving his daught vantage of an education. Watson works this up to where those in front are the verge of tears, at which pulls the catch line of "There's One Born Every and the house is thrown sions of laughter. Helen V as the woman in the cas her end of this in a manner instant approval. Rose De lively a soubrette as one wa and J. C. Hanson works wit in such a way that there is idle moment when they ar stage. William Harris

\$900 at . . . . . This we think will pre greatest piano sale Louisv ever had; it comes just for Christmas and gives ev an opportunity to buy high pianos at a figure far bel regular price. Of cours usual terms of payment vail—\$5 to \$20 cash, balanc able \$5 to \$15 per month sale begins Friday mornin o'clock.

THE FINAL AND A DECE

That conque I was seiz that I wishe about her nec not do that, n side again an me. "Forgive me now that God pass and ther You must do v I shall alway have done oth too. And if it is to yo things ranks now, all do of w broke the g out i wilde splen cinat by t there mak then Whe her? her hair eyes ing her atig cyt lig wi ter "L

Dramatic Mirror July 2nd 1913



LEON ERROLL AND STELLA CHATELAINE IN THE "ZIEGFELD FOLLIES"

White, N. Y.

### BURLESQUE.

CHARLES E. TAYLOR'S "Darlings of Paris" company will present two new burlesques, entitled "Anybody Here Seen Kelly?" and "Murphy's Mishaps." The olio will have the following acts: Gladys Sears, Watson & Bandy, John and Jessie Powers, McCabe, Vogel & Kelly, in a sketch by Leon Erroll, entitled "Dingbat's Flat Upstairs"; Stewart & Desmond and Hop Sing Soo. The added attraction will be Gladys Sears and "The Gobble Rag," a special feature. The production will be staged by Leon Erroll, the books and music are by Leon Erroll and Chas. E. Taylor. The staff is Tony Osterle, musical director; Gladys Sears, stage manager; Frank Chamberlain, carpenter; Jack Wilson, electrician; Frank E. Belcher, business manager, and Eva Homer, wardrobe mistress.

### Jersey Lilies' Success.

Wm. S. Clark's Jersey Lilies Extravaganza Co. (Eastern) which are now in the thirteenth week of the season, playing this week at the Gayety Theatre, Columbus, O. While playing at the Gayety, Pittsburg, Pa. last week, they received notices in all the leading daily papers, praising the work of Leon Erroll, John P. Ward, Horace Mann, Toby Zara, Nell McKinley, Fannie Vedder, Cad Franks, Maud Raynor and Stella Chatelaine. J. Freshlin is managing the show.

### Gayety—The New Jersey Lilies.

Two especially amusing burlesques—"Twisted Mix-ups" and "A Love Potion"—and an entertaining olio, are offered this week at the Gayety by the New Jersey Lilies. The company, a large one, is well supplied with beauty, good dancers, and tuneful singers, while the costuming and stage settings are effective. Leon Erroll and James E. Cooper carry the stellar roles to a screaming finish, and Stella Chatelaine and Lucia Cooper are easily the best on the feminine side. Fannie Vedder's dancing is an attractive feature, and yesterday the work of the Alvarettas, acrobats; Kate Prior, Pert Croix, Nita Pinar, and Nan Hall, leader of the pony ballet, received much applause. On Friday night the chorus girls are to receive prizes for specialties, the audience to be the judge.

### Palace Theatre.

The Jersey Lilies extravaganza company presents a two-act musical burlesque entitled "The Grafters," which will delight all who witness it. It is a bright and breezy satire, with snappy lines, witty dialogues and laughable situations. The piece goes with a snap-and-vim that is foreign to most during its and there is hardly a moment during its action that the audience is not kept in the roars of laughter. Leon Erroll, the author of the piece, plays the leading comedy role, Ludwig Ludera. He is assisted by Joseph P. Ward as Max Kratzer, Horace Mann, Toby Zara, William Zara, Joe Williams, Nat Frank, Franks, Maud Raynor, Fannie Vedder, Cad Franks, Maud Raynor and Stella Chatelaine. In addition to the entertainment by the travelling company, the Palace company give an enjoyable bill.

### THE NIXON.

FRONING upon the buff, froth and foolery which Flo Ziegfeld incorporates annually into his revue of the fads and fancies of yesteryear is an excitement most likely to result in making the frowner ridiculous. He may resent the emptiness of the performance, and demand something more satisfying intellectually. He may object strenuously to the daring and familiarity of the fair choristers. But let it be done alone and apart. The Follies are a *shing qua non* of the theatrical season, at least to many hundreds of theatergoers, and it is well for the would-be frowner to make the best of it.

Everyone knows what is coming when the Follies are announced. No unfortunate get into the theater where they hold forth, expecting to see a performance of "Way Down East" or "Ben Hur." It is a sophisticated, experienced audience that crowds the auditorium, as it did last night, an audience that anticipates the chorus with a thrill, the music with a quickened pulse, and which would be drowned in disappointment should any of the expected fail to materialize.

So, when the cap and bells began to jingle its tinkly, incoherent refrain on the Nixon stage last night, everyone sat up and took notice of everything that happened. And they decided soon that Flo Ziegfeld hasn't lowered the folly standard the infinitesimal part of a degree. Indeed, the general opinion 'twixt acts was that he had sent it up several degrees. For this year's are, to quote an enthusiast, "some follies."

Fifty people, most of them principals, are the follies. Each is "up" in the art of foolery, and together they create an ensemble of the foolish that could be excelled only with difficulty. But one of them had a little foolish ensemble all by himself. That is Bert Williams. However valued may be the performance of the other 49, Bert Williams is a complete collection of follies in himself. Other masculine funmakers, old friends of the folly-goers, all of them, included Leon Erroll, Bernard Granville and Harry Watson, Jr. Bert W. and Erroll do a hilarious "stunt" with a cab, when Bert is the "cabby" and Erroll the "fifth avenue souse." Granville instills himself as favorite with the audience by doing acrobatic dancing and singing popular songs. As for femininity, it is so plentiful in the follies that one specifies at one's peril. However, the peril is worth risking for the pleasure of growing enthusiastic over the charming personality and delightful work of Elizabeth Brice, who is undoubtedly foremost among the feminine contingent.

One other feature of the Follies should be given attention. It is the mystical performance of Ching Ling Foo, the Chinese magician, who does the most utterly impossible things, in the most unperurbed Oriental fashion upon a bare stage. Ching Ling—if he will pardon the familiarity—is one of the star features of the Follies this year. One is convinced before his act is over that he can bring forth anything under the sun from that mysterious cloth of his. Another Chinese especially in the production is a singing act of a charming Chinese maiden, Miss Chee Toy. Her turn is rounded out by Chinese music sung by four small children.

### GAJETTY OFFERING AN EXCELLENT BILL

Leon Erroll and James Cooper are at the Gayety Theater this week. If big enough type were used that's all that would be necessary to say to let patrons of the house know how good the show at the Gayety is. Erroll and Cooper have been here before, so have Fannie Vedder, Lucia Cooper, Matt Taylor, and Stella Chatelaine.

Every number on the bill is full of go from start to finish. The choruses are prettily costumed and good to look at, in spite of the inability of certain members to throw off an unmistakable resemblance to wooden Indians in doing some of the dances. The bill opens with "Twisted Mix-Ups." The dance of Leon Erroll and Stella Chatelaine was a feature, and had to be repeated six or eight times. A vaudeville that is enjoyable is featured with dancing and singing by Fannie Vedder and the National Four. At the close of the sketch Miss Vedder received enough flowers to start a small florist shop. The curtain goes down on another burlesque, "A Love Potion, in which the members of an excellent company are again given ample opportunity to be thoroughly enjoyable.

11 A. M. From 8 to





**Mirth at the Nixon**  
A large audience at the Nixon, last evening, was amused and entertained to an entirely satisfactory extent by the first local presentation of the "Ziegfeld Follies." The performance was given a most cordial reception and it was evident that the purpose of driving away dull care was flatteringly successful.

There were new features to the work of this popular organization of fun-makers, and the work had in it more snap and vim than in past performances. "Ziegfeld Follies" is in the nature of a vaudeville show, with a happy irresponsibility in plot. At the beginning of the performance, it was found that several members of the cast had been "planted" in the audience. This caught on with the bona-fide seat holders and the fun enjoyed a lively start.

Bert Williams and Harry Watson have more to do than they did last year, and as a result produced more amusement than ever. They were among the chief fun makers and they made good with a vengeance. Williams has a very funny scene as a cab driver, with Leon Erroll as a "souse." He sings a few songs and never loses a chance to create a laugh. Erroll also is well to the fore with the giggle goods.

Following the comedians, comes Ching Ling Foo, the Chinese magician, who performs some very dexterous and confusing tricks. His daughter, aged 17, sings popular rag-time songs in happy fashion. In the troupe also are some fine athletes.

Elizabeth Brice made a hit with popular song productions, and Ethel Kelley and Evelyn Carlton came in for a good share of the applause with their dancing and singing. Bernard Granville sang and danced in excellent manner, and Charles Judies played the role of a Frenchman in an acceptable way. The chorus proved to be one of the handsomest seen at the Nixon, in a long time, possessing much grace and good looks.

**LA CHATELAINE**  
in "The Follies"

Photo by White

"The Theatre" from New York. The reference Mr. Le Brun makes to the success of the Sydney boy, Leon Erroll, should be read with special interest in view of the remarks made by Con Moreni in the September number of this magazine. In a sense the experience of Mr. Erroll is confirmatory of Mr. Moreni's contention (1) that the average Australian performer is able to make good wherever he goes, and (2) that as a rule Australians meet with more appreciation abroad than they do at home.

Don't All Speak at Once

**Gayety—"The Jersey Lilies."**

A two-act musical satire entitled "The Grafters" takes the place of the ordinary burlesque skits with the Jersey Lilies Extravaganza Company, which is attracting great crowds at the Gayety this week. It is a pretentious comedy and gives Leon Erroll, J. P. Ward, Horace Mann and a score of others plenty of opportunity for the display of musical and comedy talent. There are 14 big musical numbers, any one of which is worthy of the best musical comedy company traveling. There is a great olio, including Neil McKinley, the Four Zaras, Fannie Vedder and her dancing boys, Ward and Raynor, Klein, Ott Bros. and Nicholson and Erroll, Mann, Franks and Erroll in a sketch. There is a big beauty chorus, and altogether it is one of the best burlesque shows ever in Pittsburg.

**AT THE THEATERS**

**"THE GRAND DUCHESS."**

Pleased? Yes; that's putting it mildly, however, for the large audience that attended "The Grand Duchess" at Utahna park last night was more than pleased with the production. People crowded in and availed themselves of every bit of available seating space. Zinn's Travesty company was seen to good advantage and presented the comic opera, interspersed with up to date songs, with commendable snap and vim and with the requisite amount of ginger to suit the public taste. The lines were bright, the songs catchy and the comedy element just simply screaming. Appealingly some of the theatregoers looked at Tony West and Leon, Errol to cease their funnyisms until they could get a breathing spell. Their comedy work was a scream all the way through and although this duo of clever comedians engage in considerable horse play and what is technically called "gagging" (injecting lines not in the manuscript copy), they always have the audience with them in their little by-junketing tours. "Take Me Back to Chicago," by Errol and the singing girls, was one of the song hits of the production. "Hinky Dee," without much merit from a musical standpoint, by West and the girls, made quite a hit with the audience on account of the comedy element. The Highland Fling and the Scotch sword dance by Jessie Brown were really the artistic efforts of the comic opera. The little lady with the midnight eyes went through the mazes of the dances mentioned with a skill that took the Scots present back to the "braes and banks of bonnie Scotland." Cad Franks made a fine looking queen and the characters of Musketeers Fritz and Prince Paul were quite acceptably handled by Frances Grey and Sadie Ainsley. Horace Mann, as usual, was very good in the part of General Boom, a bum general. His singing was up to the standard of excellence set by him on the occasion of his first appearance here. In addition to the songs already mentioned the following are some which seemed to meet with great favor. "Big Chief," "Hussars," "Merry Oldsmobile," "Little Girl You'll Do," "Every Little Bit Helps" and "When Zaza Sits on the Plaza." The same bill continues the remainder of the week.



**CLIFTON BOYNE AND ASSISTANT**  
In the sketch they are giving on the

and strange to say the sensational success of the show was an Australian—Leon Erroll, a Sydney boy who left home some 15 years ago. On our opening night the New Yorkers stood up in their seats and cheered, and hurrahed, his performance. The papers were unanimous in their praise of him. They declare they have never seen an artist given such an ovation.

I am pleased to say my partner and self—under the title of Le Brun and Queen—have made a decided hit with a new portrayal of a comedy-horse, besides playing various characters in five of the scenes. We expect to play in New York for 14 weeks. We then move out for a road tour of 35 weeks. After that we will probably do Frisco and the Panama Exposition.



**LEON ERROLL**  
in "The Follies"

Photo by White

**JACOBS' THEATRE.**

The Jacobs' theatre offers as its attraction for this week Taylor's Parisian Belles, positively one of the most complete burlesque organizations extant. "A Pair of Peaches" is the title given to the new two-act musical comedy which is their offering. It is handsomely costumed, artistically sceneried and embellished by innumerable electrical effects. Leon Erroll, the latest importation is the leading comedian of the vaudeville contingent. He has been the talk of all Europe for the last two years. Others on the vaudeville bill are: Somers and Law, Dutch comedians; Charles Daly and Kitty O'Brien, Irish entertainers; Marie Gillette, novelty dancer; Sheppard Camp, monologuist; Reba Donaldson, national character dancer, and Sawtelle and Sears, singers and imitators.

One of the features of the show is the corps of handsome show girls. They appear at opportune times in many pretty musical numbers and artistic ensembles. Al Rice and Shappard Camp, the 230 pound comedians, play comedy roles.

"Follies of 1912" is at the peak, and to say that it is fish and full of entertainment the whole show in a few words. The same type of entertainment Ziegfeld has offered for the principals strung together without any rhyme or reason. But it entertains. It gets a laugh from comedians who win these Williams. He is just the fellow he always was, and across in the usual manner scene with Leon Erroll was amusing.

sets off with several of the best in the audience, and sings lively for the first few then the real fun begins. son, Jr., Leon Erroll and Williams are the chief supporters with their nonsense. and Elizabeth Brice led the agent, and went big. Miss "Big Blue-Eyed Baby" was a catchy number. The feminine end of the chorus was a notable Ziegfeld one, insofar as looks went, but they couldn't sing for shucks. The male end both looked and sang well.

An added attraction, it might be designated, was Ching Ling Foo and his company of 14 Chinese, in feats of juggling and necromancy, as well as in athletic stunts. In the latter some new things were seen. As a wizard, Ching Ling Foo attempted nothing that has not been done by every magician, but his work was so smooth and so finished it is worthy of credit. His four little assistants in their Chinese song caught the fancy of the crowd. Chee Toy, his daughter, sang two popular songs in a most pleasing manner, her odd little Oriental ways making them very interesting.

The staging was good, the costuming was splendid, but it wouldn't be a Ziegfeld show if it didn't have something daring in it, and this came in the bathing girls, and the dance by Mr. Erroll and Miss Chatelaine.

ELMER K. RUPP.

**RATH-KANE MIDDITAI C WEDD**

**CELEBRATE**  
Rev. Beish Kane and Husband

Superstitious for the strange wedding of Mrs. Thomas H. Kane, immediately a Friday morning. Mrs. Leon Erroll, bride-elect, who she wished to have on Friday morning, there was a speedy return the hour of the day at eight. Then Mrs. Kane Thursday was and to and to day was Friday. clearly a choice choosing between Mrs. Erroll will be present at It was finally day wasn't quite the thirteenth hour was fixed morning.

Rev. O. G. Scandinavian ceremony. tended by the Erroll, and br After the eve was served by had been s Rath.

The bride has been a resident daughter of M. Nelson. here about for the Pacific employed for a Brothers came affiliated Transfer com he now holds Mr. Kane's p Cumberlin, Pe Mr. and M congratulation of a host of whom is numb

The "Jersey Lilies" extravaganza entitled music is especially is a satire on the politicians of the attraction, Manager Terry McGovern former lightweigh box at every perfo

**PARISIAN BELLES**  
**CROWD THE DEWEY**

Burlesque Organization Shows Remarkable Improvement Over Last Appearance Here.

**LEON ERROLL MAKES 'EM LAUGH**

Chorus Is Pretty, Well Costumed and Sings Well, and the Olio is Up to the Standard.

By B. C. HART.

The Parisian Belles company at the Dewey Theatre this week shows a remarkable improvement in detail and ensemble as compared with its work when I first reviewed it.

This transformation, I may call it, has been accomplished by the company's new management. The show is a real improvement. It is something EXTRA

**KILLING**  
**GETAWAY**

...the money at this end on many big "coup" reasons, which my clients were let in on. I have had been getting the money. I have put the money in the kind of stuff I have been writing. I have been getting the money. I have put the money in the kind of stuff I have been writing. I have been getting the money. I have put the money in the kind of stuff I have been writing.

**NOM 8-1, WON**  
**SOLLY M.**  
MONDAY'S ONE BEST BET

SAFARI was real "candy" and was operators that have been getting the money at New Orleans all winter.

**NOM 9-1, WON**  
**SAGAP'NAK**  
TUESDAY'S ONE BEST BET

I know that they had PLANTER "rip" for a "killing" and would let him down in fact I was wired to place a big commission on Plunkett. The money was all bet away from the track, so as not to kill the picture.

**NOM 9-1, WON**



# News of the Theatres

## "The Follies" Scores With a Great Dance Festival.

Dancing of Every Sort and Kind Makes the New Amsterdam's Summer "Show" a Hit. Leon Errol, Josie Collins, Martin Brown, Rose Dolly, Elizabeth Brice and Little Miss Nugent All Score.

THE Follies, Manager Ziegfeld's seventh production of this peculiar style of summer show, came to the New Amsterdam last night and for the first time since this particular brand of "Follies" was invented, played with a regulation roof over its head. That is to say, instead of being presented on the roof, "The Follies" made their appearance on the ground floor without in any sense having come down in the world.

As a matter of fact, the New Amsterdam, with its new cooling apparatus, is a number of degrees cooler than the roof garden, and never was there a night better calculated to gauge the theatre's capacity for cooling an audience than last night was. The fact remains that the theatre's interior was infinitely cooler than the street. Of course the fact that smoking is not allowed in the theatre may act as a slight handicap to the "summer show," but as far as the performance itself is concerned, it is from both a terpsichorean and a pictorial point of view, the best edition of "The Follies" which has yet been shown.

To be sure, Bert Williams was missed. There was no comedian who could come within a mile of him as an artist on the bill. Frank Tinney made a fair substitute, but the real honors of the night went to Leon Errol and Stella Chateleine, who did an eccentric dance which simply brought down the house. The gallery and the balcony got on their hind legs and roared at them in their delight. Josie Collins sang delightfully and jumped from one frock into another with great eclat. Miss Collins's voice shows improvement even since her great success earlier in the year in "The Merry Countess." Elizabeth Brice in a different line of ballads was charming. She sang daintily and with a great deal of expression the two or three pretty numbers which Raymond Hubbel had written for her. Here is another young woman who works hard and whose voice and whole performance proclaim both her sincerity and her earnestness.

Martin Brown and Rose Dolly gave some inimitable dancing, but were really at their best when they were not trying to imitate Mordkin and Pavlova. They scored a big hit.

Nat Willis in evening clothes was almost as sad as the last act of "Camille." Rags may be royal raiment when worn for virtue's sake, the old melodrama tells us, so after all these years of glory as a tramp it seems almost suicidal for M. Willis to disguise himself in "a soup and fish" at this late day.

Little Florence Nugent scored in her song, "Katie Rooney," and looked a picture. Then there was Ethel Amorita

Kelley. She danced and wore very fine clothes for a young woman such a long name. There was about enough black silk in her dress to have supplied Ethel with a comfortable shirtwaist, consequently she had to depend on the two bunches of grapes which hung from her ears for drapery, and that left poor Miss Kelley with nothing more than a beautiful in which to envelop herself. She could scarcely have worn anything she had been a September morning. The course there was a "September" represented by Anne Pendleton. Unfortunately this "September" wore silk tights which bagged a bit and wrinkled in the place.

The opening scene showing of the Hotel McAlpin was most brilliant and the scene at the opening of the Panama Canal had lots of military to it. But it was the dances—of every kind and sort, ending in a longed attack of "tangottis," made the success of "The Follies" tonight. Julian Mitchell's work as ducer was admirably done.

### Palace Theatre.

This week at the Palace the Jersey Lilies extravaganza presents a two-act musical comedy entitled "The Gractors" which is bright and breezy satire, with lines, witty dialog and laughable situations. It is beautifully staged, gorgeously costumed, and not only pretty, but a comedy well. The piece goes with a vim that is foreign to most of the kind and there is hardly a moment in its action that the audience is not in roars of laughter. Leon Errol is the author of the piece, plays the comedy role. He is assisted by P. Ward, and these two Glances are the life of the show.

The olio presents Nettie, the manipulators; Fanny Ved, the dancing boys; Franklin Errol, Mann, Franks, "The Final Rehearsal" not a versatile pair of splendid entertainment company, the Palace Theatricals, in a comic sketch; Bouldin, a man with many faces, colored singer, Bailey and Fickett, and John Lavin, sit songs.

### ASTOR ASSERTS CHRISTIANS SHOULD PROCLAIM BELIEFS

The Rev. C. H. Winders, pastor of the Downey Avenue Christian Church, addressing the noonday revival meeting at the schools, shops, in business and wherever they may be. He denied that religion is on the wane, saying that it is becoming more and more so. It was announced that the Rev. Fredrick E. Taylor, pastor of the First Baptist Church, has recovered from the illness which prevented his addressing the meetings last week, and will address the meeting at noon today. It also was announced that the Rev. Mr. Book Columbus, who spoke Friday, will

## DIANAPOLIS STAR

### TY HEALTH BOARD NAMES INSPECTORS

Designation of Two Republican Sanitary Officers Accepted and Nine Appointed—Financial Outlook Discussed.

The resignations of two sanitary inspectors were accepted by the city health board yesterday afternoon and nine appointments were made. The board also discussed with City Controller Dunn its financial condition. The inspectors whose resignations were accepted were Alex Lupcar and Charles Kahn. Their resignations had been presented to the board a week ago, when the resignations of all the Republican members of the board were requested. The board appointed the following sanitary inspectors, their service to begin when the resignations of Lupcar and Kahn become effective Feb. 1: Leo Hall, Theodore Walker, Patrick Cahalane, James Cline and John Evans. Humphrey Harrington was appointed third office assistant. His duties will be to answer telephone calls and to assign inspectors to cases to be investigated.

### Habich Named Inspector.

The position of chief medical school inspector was created by the board, Dr. Karl Habich being appointed for the place at a salary of \$750 a year. Dr. Habich will superintend all of the work of school inspectors in the city.

City Controller Dunn attended the meeting and discussed plans to obtain \$100,000 to defray the department's expenses until funds are received from the state. The board estimates a provision of a special tax of \$116,000 in a few months.

The board argues that should a temporary loan be negotiated the department would be in practically the same financial condition when the loan is paid as it is at the present time. No decision was made in the meeting. It was postponed to discuss the question of

The board awarded a contract to the Electric Light Company for providing the City Hospital. The contract was awarded in the sum of \$4,347.



Your attention arrived in sterling from the exterior single spoon or fork is here in new array as in many fancy

Tea Service

Charles

Engraved W Invitations, announcements, Highest class work



Pearson

Give Better

In this list of excellent which have been tried men. High-grade pianos, sically better than many

- \$500 Wm. Knabe upright mahogany case; new
- \$500 Chickering upright mahogany case; excellent Kurtzmann player
- \$550 Kurtzmann upright mahogany case, hand panel; splendid condition
- \$450 J. & C. Fischer upright mahogany case; best size, beautiful plain design; like new

# SOME OF ZIEGFELD'S FOLLIES.



ADIN B. WILSON

There was not the slightest of even at Crib headquarters, as returning to America so as hand during the second day of the National League meeting. How- by Cholly" is always spring- expected, and the wise ones of the return to America in a sort of way.

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# CHARLEY NEARY IS STOPPED

LAWRENCE, Mass., Dec. 11.—The match between Charley Neary of Los Angeles and George Alger of Cambridge at the City Cycle A. A. here tonight proved a farce. Alger won in five rounds. Neary's seconds throwing in the towel.

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# STELLA CHATELAINE (GAYETY)

Clark's "Jersey Lilies" Present Some Clever Travesties.

The attraction for the first three days of the week at the New Gilmore is W. S. Clark's "Jersey Lilies," and they certainly live up to the name, for Solomon in all his glory was not arrayed like one of these. The opening burlesque was called the "Airy Widow," and the plot consisted of a mother and daughter running away to the same hotel for the purpose of getting married. The complications naturally follow when they discover each other's presence. The one bright particular star of the whole production was Leon Errol, as the man always in trouble, and he got real fun out of a number of ludicrous situations. The olio consisted of Charles Leroy and James McCabe in a talking act called "Did He Smoke," in which the principal comedy feature was the large number of cigars smoked by McCabe; the three Alvarettas, in a clever acrobatic skit; Bert Marion and Sabel Deane, in a singing and talking act; and Fannie Vedder and Lillian Hoover, in a singing and dancing skit, the dancing being rather good. The closing number was a musical absurdity called "Hunting an Actress." The music was catchy and the dancing and costuming good. Leon Errol had the principal role again and

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three HOURS. In the WOODS Marie—abby, Marie"—As Fr—aded out

11 A. M. From 8 to







EXAMINER GIVES READERS CHANCE TO LEARN TANGO

Leon Errol and Miss Stella Chatelaine Will Also Show Readers Latest Steps.

Here are two new tango teachers who are going to give their lessons through the columns of the Examiner.

Variations Are Many.

For the tango of late has been to as many variations as the good of "Home, Sweet Home."

Estimates have it that 60 per cent of the able-bodied population "tangoes," learning how or learn.

That is why these lessons various accredited tango teachers who are going to give their lessons through the columns of the Examiner.

Have Won Praise.

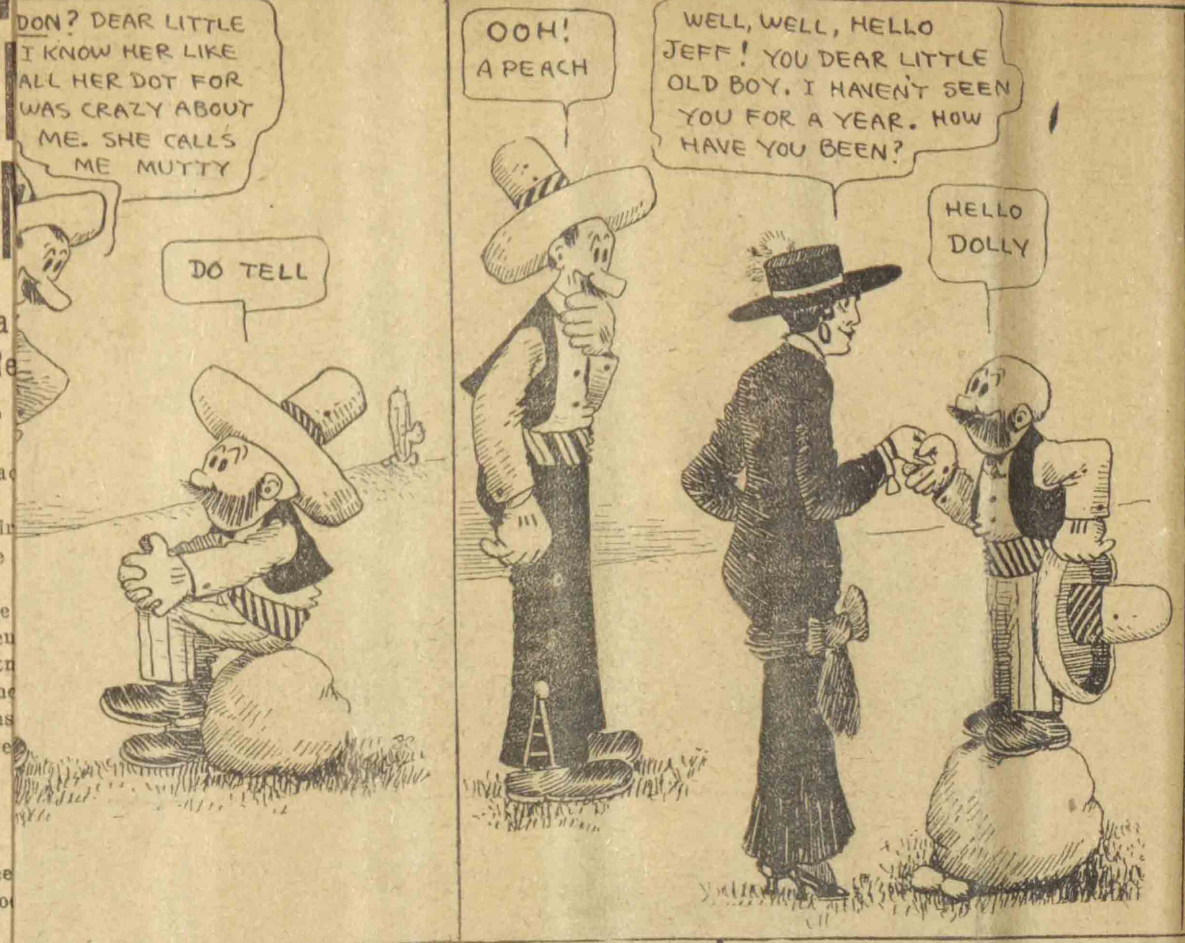
New York, which has been the scene of the current impersonation of the tango, has been making a new synopated steps.

Their variations of the tango, clever, yet clean, interpolations and if Murphy and Evers can't make a name for him he says he would be willing to go to Pittsburgh.

While we were chatting with Tinker yesterday he pulled from his pocket the copy of a telegram which he stated would be sent to the manager of any club that looked as though it would land his services.

The telegram follows: "My business interests compel me to protect you to the extent that you should complete negotiations for my services."

This Ever Happen to You?—By



REDS' OWNER HAS BUT LITTLE CHOICE

Chicago or Pittsburgh Now Certain to Get Former Manager of Reds.

BY JAMES CLARKSON.

It strikes me that the Eastern magnates who are trying to put over a deal for me with Garry Herrmann are wasting a lot of their energy.

Joe is dead on the level with his statement that he will play ball permanently next season in but two of the National League cities.

Joe says if Herrmann sends him to one of the Eastern teams he will refuse to sport. And Joe has flattering offers from the Reds to do business right here in Chicago.

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The telegram follows: "My business interests compel me to protect you to the extent that you should complete negotiations for my services."

BROOKLYN CALLS OFF TINKER DEAL

Chicago or Pittsburgh Now Certain to Get Former Manager of Reds.

NEW YORK, Dec. 11.—Joe Tinker, ex-manager of the Cincinnati Reds and former shortstop of the Chicago Cubs, won't be seen in a Brooklyn uniform next season.

To-night Herrmann made a proposition to Ebbets which involved three of the Brooklyn players and a cash consideration.

Charlie Dooin of the Phillies has also been after the famous shortstop, but last night withdrew all efforts for a trade when it became known that Tinker did not desire to play with an Eastern team.

Right on the heels of the Ebbets five-men event of the Chicago Athletic Association, which came to last night with the O'Learys deal, the biggest scandal in years in the city.

Scandal in Meet; Title O'Learys

Pilsen Brews Expelled by Officials for Use of Ball in City Tourney

STANDING OF BOWLING

Table with 2 columns: Name and Score. Includes Meyer-Bangart, C. Hildebrandt, A. Eshon, O. Prochnow, R. Rolfe, E. Peterson, W. Hess, I. Siegel, A. Strump, C. Bork, N. Brack.

INDIVIDUALS

Table with 2 columns: Name and Score. Includes Jay Thompson, C. Hildebrandt, A. Eshon, O. Prochnow, R. Rolfe, E. Peterson, W. Hess, I. Siegel, A. Strump, C. Bork, N. Brack.

ALL EVENTS

Right on the heels of the Ebbets five-men event of the Chicago Athletic Association, which came to last night with the O'Learys deal, the biggest scandal in years in the city.

HURROELICH GIVES POLICE NO CLEW AFTER SHOOTING

Dealer Insists He Never Saw Man Who Wounded Him; Suggests Mistaken Identity.

"I never saw the man before, and it appeared so quickly that I did not really get a good look at him. The motive was either robbery or I am a victim of mistaken identity."

Morris Froelich, the wealthy automobile dealer, who was shot Tuesday evening in front of his residence, 5522 South Michigan avenue, made this positive statement yesterday afternoon in Englewood Hospital.

Although he is severely wounded, his condition is not dangerous, and it is expected that he will be able to leave the hospital in a week.

Despite Mr. Froelich's statement, there are so many peculiar details that the police are not yet ready to believe that a highwayman committed the crime.

Yet Carl Anderson, the janitor who witnessed the shooting, is equally positive that Mr. Froelich was shot as he immediately after the shot was fired.

"Mr. —, you have shot me," or "Mr. — has shot me." He further declares that before the shot was fired the man addressed Mr. Froelich in proper terms and said: "I'm going to kill you."

"I believe I was mistaken for Frank Ireland," said Mr. Froelich yesterday when an Examiner reporter saw him in his room on the fourth floor of the hospital.

"Ireland owns the house where I reside and resides on the third floor. I most always carries a large roll of money and frequently shows it. I am sure that he has often displayed it in the vicinity of Fifty-fifth and State streets."

"Ireland Uses Electric Car." "Ireland and I might be mistaken for each other after dark. We are both heavily built, though I am somewhat taller than he. I have always used a gas auto. You still oblige, with a chauffeur, but yesterday I hurried, or the first time in months I used Mrs. Ireland's electric and came home alone."

Looks like the last word in the line of special performances. A better balanced bill for one thing was never presented. There is something for everybody. There is at least one big sensational serious number in Joseph Medill Patterson's "Brotherhood."

VAST DEERING ESTATE WILL GO TO HIS FAMILY

Harvester Manufacturer's Millionaire Not for Outsiders, Declares Friend.

Nearly all of the vast estate of Willis Deering, pioneer founder of the Deering Harvester Co., who died at his Wisconsin home in Florida Tuesday night, will be left to members of the family by terms of Mr. Deering's will.

The funeral will probably be Sunday afternoon from the First Methodist Church in Evanston, after a private service at the Deering home there.

Mr. Deering gave more than \$1,000,000 to these two institutions. "There are other organizations that will receive bequests, as far as I know," Mr. Holt said. "It is my belief that virtually of the estate will be left to the members of the family."

Home Life Simple. Two sons, Charles and James Deering, and a son-in-law, Richard F. Howe, connected with the International Harvester Company.

In many respects the life of Mr. Deering was remarkable. First, although many times a millionaire, his home was comparatively simple, in Evanston at Paw Paw Lake, where he had a summer home, and in Florida.

"His biggest success came after he was forty-five, an age when most men are on the shelf," was the comment of Dr. R. Forgan, president of the First National Bank. "This is one of the extraordinary features of his career."

Business men of the city united in praise of Mr. Deering's life work, which began in his father's mill at \$18 a month a few years later he went into partnership in a little store in Portland, Me.

Business men of the city united in praise of Mr. Deering's life work, which began in his father's mill at \$18 a month a few years later he went into partnership in a little store in Portland, Me.

Clara Hamilton was his second wife and she survives him. In 1885 he formed the firm of Deering, Milliken & Co., manufacturers of dry goods. This firm was swallowed up by New York interests, under the original name, is one of the largest dry goods commission houses in the country.

In 1870 Mr. Deering retired from business because of ill health and came to Evanston. He was forty when he was married to Clara Hamilton.

"THAT" QUARTET IN CITY

A Feature of Jersey Lilies' Show at Gayety Theater.

There are quartets, and then some, but "That" Quartet, the feature of the Jersey Lilies Extravaganza Company, at the Gayety Theater this week, is one of the best yet heard in Baltimore. The performance opens with a musical satire, "The Airy Widow," from the pen of Leon Errol, who also was cast as Milar Smaltz, a hotel porter who is always in trouble. By his clever methods he kept the audience in continual good humor.

The vaudiville portion was also well balanced and consisted of Billy Barlow, in songs, walks and talks; the Three Alvarettas, presenting a pantomime, "The Clown's Rehearsal"; Fanny Vedder and Lillian Hoover, singers and dancers; Marion and Dean, in a comedy skit, and "That" Quartet.

The performance closes with a musical farce, "Hunting an Heiress," in which the entire company appeared, Al Rice evoking much applause as a fat boy.

Mohawk.

Manager James E. Cooper has this season prepared a program more than usually attractive for the patrons of his New Jersey Lilies burlesque company, now at the Mohawk.

Mr. Cooper commissioned that funny comedian and well known burlesque writer, Leon Errol, to furnish the librettos for his two burlesques and one of the most costly costumers in New York has made the dresses worn by the principals and chorus.

The girls who compose the chorus were selected from more than five hundred applicants and only those who could meet the requirements of face and figure demanded by Mr. Cooper were engaged, with the result that he confidently believes he has the handsomest chorus in its entirety of any organization of its kind on the road.

The new burlesques for this engagement are entitled "A Complicated Affair" and "A Winning Miss."

The local clans and Scotch organizations attended the performance in a body last night in honor of a brother member, John Walker, who does a Scotch stunt that is as good as anything Harry Lauder has ever done.

Highland lassies, is one of the features of the show. Mr. Walker was presented with a handsome floral token by his compatriots. This feature is in harmony with a production that ranks with the best the Mohawk has ever had.

Advertisement for 'Rainy Afternoon' featuring 'Give You' and 'Gene'.



# ZIEGFELD SHOW BANAL

"Follies" a Conglomeration of Charily Clad Coryphees and Coarseness.

## PAVLOWA'S CHARM HOLDS

Russian Titania of Dance and Company Give Dainty Performances at the Auditorium.

BY AMY LESLIE.

Generally with ribald, coarse and damaging entertainments there is a kind of bid for severe newspaper criticism, but Flo Ziegfeld has never wanted that; neither has he honed and nagged and shoved the erudite police long enough to make them raid his conspicuously shocking revues and "follies."

On the contrary, Mr. Ziegfeld is deeply pained when his critics bray from the house tops and shriek against his wealth of coarse farce, his audacities, his impudences and the semi-nudity of his show girls. Flo nearly weeps when somebody wakes up and says he ought to be shooed off the perch of burlesque. He is adored of Broadway and belongs here so he manages to pass on scuffing his boyish way through harvests of dollars and dough. But how on earth he has the unmitigated nerve to shovel into Chicago this present 1913 amassment of raw jokes and abominably coarse situations at the Illinois theater is inexplicable.

### Beauties Are Absent.

There are no Ziegfeld beauties in this aggregation except the principals, Miss Collins, Miss Brice, Miss Kelley and Florence Gardner. Ann Pennington, ridiculous little creature, comes on the stage in the "September Morn" travesty—which is not even delicately done but is ugly and coarse—and she stands nude as a living picture while rough comedians make coarse jokes about her. She is chic and flowery in personality and dances like a wild imp of mischief, but her act is a "caution."

What on earth are we coming to, anyhow? And is it any wonder theaters are on the road to bankruptcy in spite of their outrageous charges for tickets? Nobody wants this kind of a show for its nudity and vulgarity. Hitherto Bert Williams, the black comedian, Mr. Tinney, Reeves and other splendid entertainers have made the "Ziegfeld Follies" recreative and joyous, youthful and riotously enjoyable affairs. Even Tinney is an egregious bore, though people laugh—because if they don't they might cry—it is so revolting in its impertinences. Leon Errol is the whole show so far as comedy goes, though Tinney (changeless, one string, monotonous) is tedious when he feeds the other comics and vulgar when he is fed by the lovely Collins.

### Like the Other "Follies."

The usual gorgeousness, lavish displays of paint and glitter, waving arms and kicking legs make it just exactly like every other "Follies" of the long series, but the form of this sort of show is passe and split-shot. Its joints creak and its vaudeville is of the continuous. Years and years of it have put wrinkles into the original idea which Mr. Ziegfeld presented so artistically. The present show is simply tedious, coarse, vulgar, pandering to immorality without dipping into it except in a physical and blatant manner from a distance.

Jose Collins is delightfully reserved and charming. She sings beautifully and is a stately person of great elegance and simplicity. She seems very young and is dimly and beautifully refined. Florence Gardner

ner sings prettily and is handsome. Elizabeth Brice is all done over, so nobody would know her at a wake or in a synagogue. She has turned her sleek, black hair amethyst red and is cultivating an abandoned double chin, without any fat anywhere else to recommend it as normal. Miss Brice preserves her audacity and personal vivacity, and Marie Lloyd tries to put over anything bluer than Miss Brice's astonishing ballad about age and love, why, by all means, let's deport Marie and ask her to take Elizabeth with her.

### Ethel Kelley's Dance Tame.

Handsome Ethel Kelley dances tamely but with natural grace and charm. She sings like a moulted canary. It was rather embarrassing to watch her gyrating trimly with the none too elastic, effeminate Brown while from the front row shyly watch Maurice and Walton. These same regents of the tango and brasillienne "stepping" went into enthusiastic ecstasies when Erroll and his partner did a burlesque of the Maurice craze. But there is no dancing worth recording in the 1913 "Follies." Erroll is wonderful. His pantomime, his travesty, his dancing and his comedy are brilliant and original and special. He made a great hit.

Nat M. Wills, one of the best eccentric comedians of to-day, is rather bowled out of the running, but he scores when he has a good song in his tramp balladist. Mr. Tinney is not through, though he has been doing the same remarkably funny and altogether original act ever since he stuck his head up above the laughing world. He cannot change. If he did he would not be Tinney, and would never get a laugh likely, or any money for trying. At that his old monologue conversation with the leader was his only hit. He is an immense favorite. He is with me for the matter of that, though last night he was mostly tedious.

### Pavlova at the Auditorium.

If the limp and chalky tangoists of the Follies want to know how (since the incomparable Walton and Maurice have not taught them) they may some time behold the divine Pavlova's lofty notion of it as

## Evening News of

### News of The Follies Comedians.

#### Bert Williams Funny Role.

Whatever the Weather Clerk or either Mr. or Mrs. Fahrenheit may say the contrary, Summer with its large and most permanent S reached to last night, when Ziegfeld's "Follies" revealed its eighth self at the New Amsterdam. So now both straw hats and yellow shoes may be regarded as mere ordinary crimes.

From a pulchritudinal standpoint Ziegfeld's collection of beauties is fairly said to toe the mark, it does not actually get at least one beautiful digit over the line. The girls are young and exceedingly pretty—so much so, in fact, that when one of the comedians sang a song called "I Like to Broil My Chicken," and by way of ocular demonstration produced a pretty little girl on a real broiler, ready to be applied to the fire, forthwith the audience, ever chivalrous, did not see the humor of the case at all and positively refused to laugh. This, to be sure, was

## Variety May 29th

### ZIEGFELD "FOLLIES" OPENS.

Atlantic City, May 27. "The Follies of 1914," Flo Ziegfeld's annual summer show, opened here last night at the Apollo for its first time out. It registered an immense local hit and looks like the best thing in the revue line ever devised by Mr. Ziegfeld.

Leon Errol, who staged the numbers, scored unmistakably. Ed Wynn, vaudeville recruit, however, took the top honors of the first performance. Bert Williams hasn't many opportunities. A novelty comedy scene between Erroll and Williams with an actual skyscraper in view got a large laughing reception. It seems as though Williams is mostly employed as foil for Erroll. The colored comedian sang some songs.

The show opened with a "Hell" scene. Other settings were a Peach Orchard, Futurist Room, House of Dreams, "Prunella," and "The Garden of Love," the latter artistic to a degree.

The finale of the first act has a cleverly arranged tableaux of Washington and other generals leading the army to Mexico, with a plentitude of martial strains. It was an immediate hit.

Herbert Clifton singing Tolsoi's "Good-Bye" in a soprano voice, scored. Other principals to register were Vera Michelena, George McKay, Louise Meyers, Ann Pennington, Arthur Deagon, Rita Gould, Cecilia Wright, Gertrude Vanderbilt and Morton Horne.

A burlesque on the Tango by Erroll was a scream. The music is good, book above the average, with clever lyrics. Messrs. Hubbel and Stamper composed the melodies and George V. Hobart and Gene Buck wrote the words.

In the Futurist scene the women are in colored wigs, with the men wearing colored wigs and beards.

A real beauty chorus has been gathered. The girls can dance and have been gorgeously costumed. The color schemes throughout the performance display an excellent taste.

"The Follies" played to a packed house the opening night. The show remains here for the remainder of the week, opening at the Amsterdam, New York, next Monday for the usual metropolitan hot weather run.

Texas, suggesting that he had been known and revealed Gen. George Washington approaching with a regiment of Continental soldiers. Everybody stood up and sang "Oh, Say Can You See," but we have yet to learn whether any soul in the house knew positively whether Gen. Washington had started out to cross the Delaware or the Rubicon. History hath it that he had been known

## ERROL AND TINNEY ARE 'THE FOLLIES'

Two Comedians Provide Most of the Fun and Majority of the Features in Ziegfeld's 1913 Burlesque; Pavlova at the Auditorium; News of the Stage

### By O. L. HALL

That section of this public which regards the arrival of "The Follies" as the principal event of the year, in or out of the theater, is apprised that the 1913 show, disclosed last night at the Illinois, violates few of the traditions begat by its predecessors. As in former seasons, it is nowhere skimpy; it is fleshly always, often it is lively, in many places it is comic. Whether one will regard it as better than or not so good as those that have gone before will depend upon whether he has seen all the scenery, heard all the and rewritten Flo Ziegfeld's comedy of the not be comic Tinney, and

acted down for a real personality at did crave for more of Bert Williams and the Follies were charming, but you female leader. In masses, to be sure, the Follies really lacked a beauty and alinement of its charming Follies. On this account, for all the big and expensive production as the play the most important role in such a rescue and won a big encore. Mr. Erroll, Mr. Errol came to the personality to has not with all her good intentions, were not of any particular avail. She of Vera Michelena as a leading woman number very pretty, but the errors and Gertrude Vanderbilt rendered two Gladys Feldman danced deliciously for beneath the skin.

to please in a comedy way, but his efforts, for all his good intentions, never man named George McKay, who strove through it was a very elusive young James Art rose to the occasion, even though it was ninety-nine stories high. There was also a very elusive young Well, in this particular scene Mr. Williams' art rose to the occasion, even though it was ninety-nine stories high. There was also a very elusive young

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## "Ziegfeld Follies" at the Illinois Th

BY PERCY HAMMOND.

Of the two new sex entertainments danced to Chicago last evening, Ziegfeld's annual carnalia, the "Follies" selected for report because, according to orthodox theory in such matters logically precedes the other. Not a word of justification for this belief was given, however, in the proceedings at the Illinois. Mr. Ziegfeld has continued his recent tendency to be prudent, and that was quite calm. Calm, that is, so a libretto was concerned; in the other disquieting symptoms might have been the customary bravado in the dress of the young women of the chorus was and there was a dance or two that a perhaps, meet the approval of staid decorum.

This section of the show made it a ble festival for the aged, prematurely wise. The suggestion of dress was su and the wearers thereof boasted charming their dubious function. It was that none of them sneezed. They were drilled, too, by Mr. Julian Mitchell, whose full fancies in the way of evolutions usual, effectively. They sang fifty or more of and they were at

abouted by Mr. Frank did from Miss José ice, Miss Ann and Miss Ethel Amorita. M fashion, than roused, app to, one of Miss Collins, and with many time a chie inebriety w Errol, whose la Chatelaine th Miss Penney, gave birth out shock to

with sobriety contemplative skyscraper, a e frivolities s Martin Bro arctic obsce are. The puttered further ectoracular full of At 10:4 w stuff it ther think the night

ded coun entrance rary, and the first k. There telephone inch teats and la he seemed a both suspects, is.

to cross both on the selfsame day. But any good now and seems to be the next best. The baphazard vaudeville bill. In its arrangement and in the paucity of new features it falls below the Ziegfeld standard; as a dance review it equals anything he ever

## CHORUS OF "PHYL AND PHILLIPS"

Lesser Lights of Show in Which Grace Freeman Starred Paid in Full and Given Fare Home. "Charity" Performance Turned Down.

### MANAGERS' CLUB MEETS

Evolution of Leon Errol Has Been Rapid—James Buchanan Brady Is Missed From Opening of "The Follies" — "Daddy Longlegs" Long Run.

### THE GAYETY.

#### The Jersey Lilies.

This excellent extravaganza company, owned by the manager of our Gayety Theater, gave one of the very best burlesque performances yesterday that has been seen in Washington this season. The company is headed by Leon Errol, James E. Cooper, and Fannie Vedder, all stars in their particular lines of amusement. Mr. Errol is a comedian that improves and grows on one as the years go by, and to see his interpretation of a German comedy part is to laugh and laugh heartily and innocently. Cooper works with equal facility in the role of the original dyspeptic pessimist and in the part of a merry old roustabout. Miss Vedder is that same winsome personality that we all have delighted in for years, for, indeed, she seems to grow younger visit after visit.

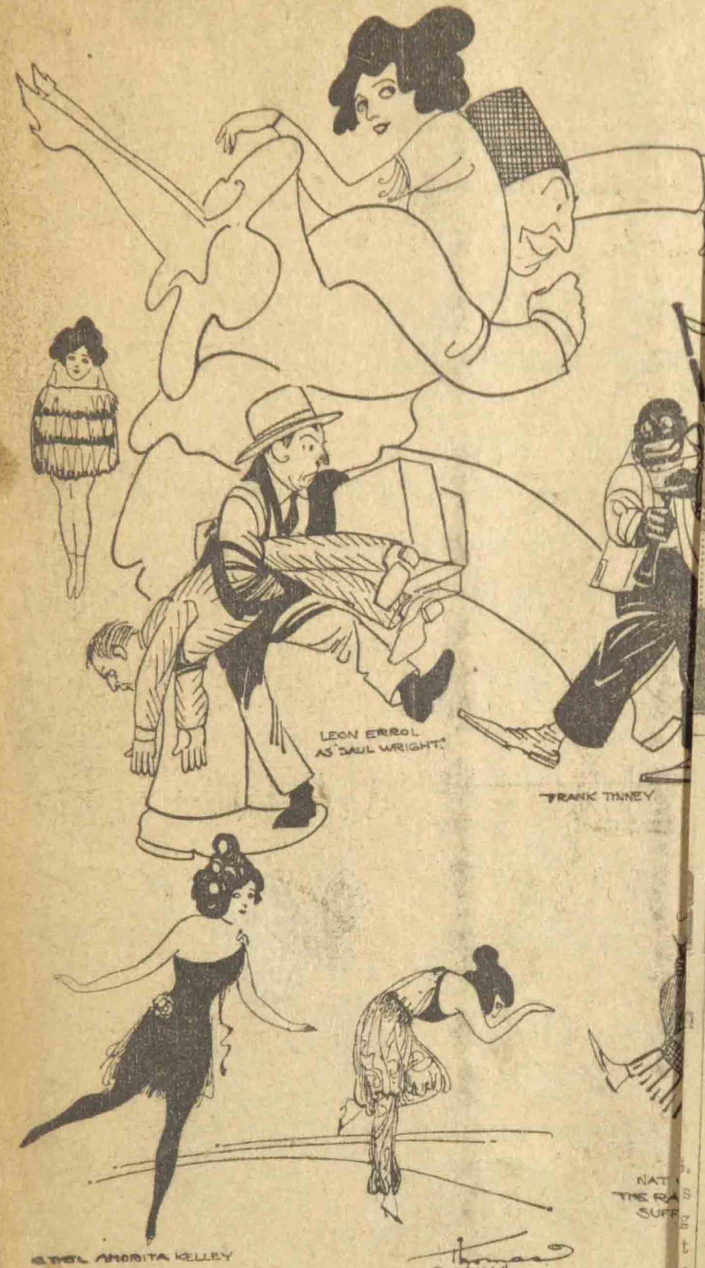
The bill is made up of two musical farces entitled "Twisted Mix-ups" and "A Love Potion." The chorus is especially strong in the manner and wealth of the garments worn. In the clo are the Three Alvaretas, a trio of comic acrobats that are always on the job; Miss Vedder and the National Four in an act of music and dance; James, Croix, and Mackey in "The Strike," and James E. and Lucia Cooper in a chattering bunch of nonsense.

Cop"; and Hop Sing Soo. The added attraction will be Gladys Sears and "The Gobble Rag" will be a special feature. The production will be staged by Leon Errol, the books and music are by Leon Errol and Chas. E. Taylor. The staff is thusly: Tony Osterle, musical director; Gladys Sears, stage manager; Frank Chamberlain, carpenter; Jack Wilson, electrician; Frank E. Belcher, business manager; and Eva Homer, wardrobe mistress.



By "Bud" Awtul.

# THE STAGE



IMPRESSIONS OF THE FOLLIES OF 1914 AT THE DETROIT HOUSE.

## New York Star, T

**A Very Easy Thing.**

If you want to have the STAR sent to you, send us a dollar bill and we will forward it to you. If you change the address as many times as you wish, we will still forward it to you. Use Runtart and get perfection.

Jose Collins is delightfully reserved and charming. She sings beautifully and is a charming person of great elegance and simplicity. She seems very young and is dimly remembered. Florence Gard-

## KNABE TO BALTIMORE

**Phillies' Great Signs Three- With Third**

BALTIMORE, Aug. 10.—Knabe, the second Philadelphia National League star to join the Phillies, was signed today by the local magnate.

His salary was believed to be \$7,000 a season. Knabe has played for three years in the Philadelphia National League. He was a star in 1914. His batting average is .300. He is a right-handed batter and a right-handed pitcher.

## Maroon Five Plays Alumni To-Morrow

ALUMNI TO-MORROW. The Maroon Five will play the Alumni team to-morrow at the University of Michigan. The game is expected to be a close one.

**Rivers Starts East to Battle Wolgast**

LOS ANGELES, Aug. 10.—Rivers, the local magnate, is expected to start for the East to battle Wolgast. Rivers is a well-known player and is expected to be a star in the East.

**Mexican and Manager Levy Leave Los Angeles for Milwaukee**

LOS ANGELES, Aug. 10.—Mexican and Manager Levy have left Los Angeles for Milwaukee. Mexican is a well-known player and is expected to be a star in the East. Levy is a well-known manager and is expected to be a star in the East.

**Interfer**

Interfer is a well-known player and is expected to be a star in the East. He is a right-handed batter and a right-handed pitcher. He is a well-known player and is expected to be a star in the East.

## JERSEY LILIES

At the Star Theatre large audience was delighted with the features of the bill, presented by the Jersey Lilies Extravaganza, which was as varied as it was musical.

At the Star Theatre large audience was delighted with the features of the bill, presented by the Jersey Lilies Extravaganza, which was as varied as it was musical. The bill featured a variety of musical comedies and operettas, all of which were well received by the audience. The performers were of high caliber and their talents were well displayed throughout the evening.

**to NEW YORK**

**.50 | ROUND TRIP**

any Daily and Sundays. Sat. at 8:00 p. m.

**.00 EVERY SATURDAY**

**Newburg Line**

Bert Van Wagoner. Thursday and Saturday. Capt. Fred Hadley. Wednesday and Friday. In St.

**Albany Boat Co. Ltd**

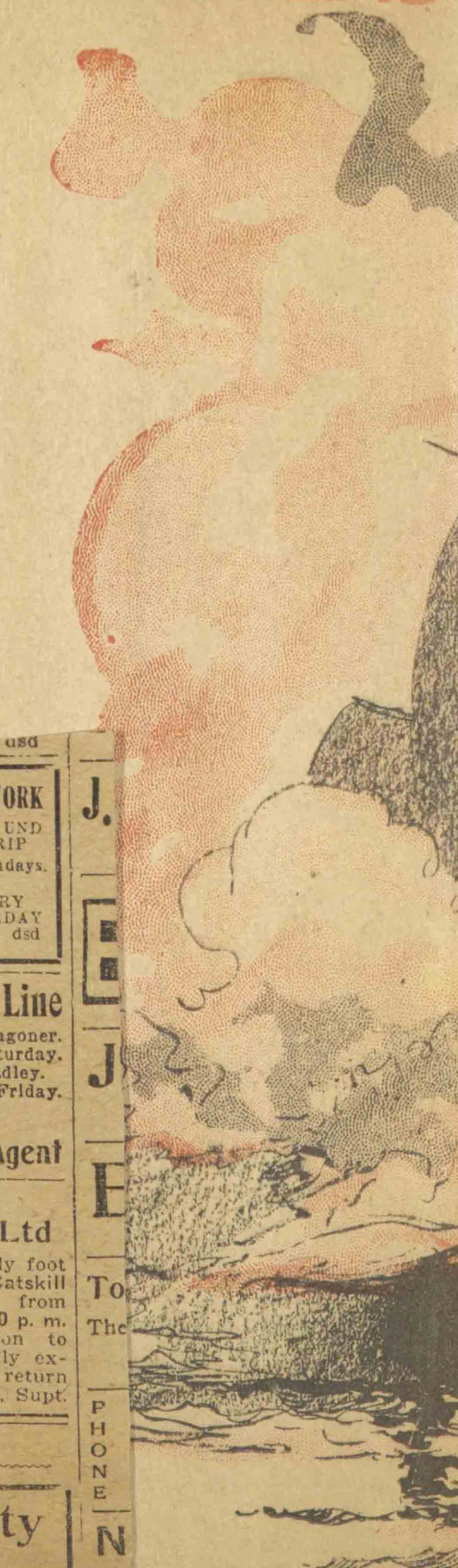
Albany daily foot 3 p. m. for Catskill. Sundays from 8 a. m. and 7:30 p. m. Holiday excursion to 3 p. m. Daily excursion by boat and return by W. A. Bear, Supt.

**ork City**

**Latest Biographer of Oliver Hazard**

# Leader Sunday

## HERE'S



**Latest Biographer of Oliver Hazard**















# Leon Errol

(Enacted on the 1313th Story in Course of Construction)

**L** EON—Hey! Anybody working on this level NO phone. Say, gimme the hundredth floor. Hello, boss! your engineer down there? He mixed. It's one up, two down at BERT (entering)—Ah cert'n'y body heah. Ah's lonely.  
 LEON—Who are you? Don't BERT—No, suh! Ah's a plain eight hundred an' sixty-eight floor.  
 LEON—Are you the guy who down there? What are your signs?  
 BERT—We got private signs down an' one ter stop.  
 LEON—Yer wrong! It's on three to stop. Now if you li and haul me in off this swing (Quit whistle blows, Bert swings on beam in mid-air)  
 LEON—Say, you're about a my brother, and he's been de BERT (eating lunch)—Yas, in him.

**S** HE—You men always say that it takes a woman hours to dress. That's all nonsense—I can dress for a hall in fifteen minutes.  
 He—Fifteen minutes? I'd like to see you do it.  
 She—Sir!



"B'gosh, if it ain't getting dark and I haven't got half my field out."

**P**ASSENGER—When is the 6 o'clock train for New York due?  
 Station Agent—7:20, sir; it's a little ahead of time this evening.

**J**OHNNIE (seeing his twin cousins for the first time)—Isn't it funny, mamma?  
 Mamma—What, dear?  
 Johnnie—Why, this baby is a philopena.

**A** PARTY of tourists went to visit a famous chateau on the Loire. On entering one of the rooms, the guide remarked: "This, ladies and gentlemen, is the hall in which the Duke of Guise was assassinated."  
 "Pardon me," interrupted one of the tourists, "when I came here three years ago you told me it was in a room in the other wing."  
 Thereupon the clericone replied, with perfect serenity: "Yes, but the chateau was then undergoing repairs."

ance to a cafe around the table and the time was due to return. performance to escape paying checks that were tightwad should The waiter place the next done, and, finding tantly paid, and the door was out with a loud "Great heavens! he has shot him

**W**HITFORD K... ful a product... realist. That... "It isn't always to see a murder man is dead," he be better illustrated a mother takes an impression is no whether she has with her or not."

# THE STORY OF LEON ERROL

**T** HE autocrat of the back stage region at the Globe these nights is not, as might be supposed, Raymond Hitchcock, although it is conceded that there would be none to gainsay him if he chose to exercise the powers of autocracy. But it is Leon Errol whose name is appended to the rehearsal calls and admonitions which decorate the bulletin board, and it is Leon Errol who is called upon to decide the hundred and one vexing problems which are part and parcel of a big musical revue. For Errol, after many years spent in leading up to it, finally has become a producer. In the past he has been a writer, a director, a manager, a producer, a stage director. Invariably, in these entertainments, he also appeared as a red-nosed comic. Even the music of these shows, incidentally, was written by Errol, although there is nothing to show that he is possessed of great facility in that line.

Errol came to America upon the whim of the moment. He was at home in New York after a tour—his father had long since forgiven him—when an American at the harbor arrested his eye. It happened that he knew an actor who was sailing on her, and since he would have company he decided to go along. When he arrived in San Francisco he was hooted in the streets, for the cut of his clothes, his stick, his spats, were such as to gain for him the kind regard of a city full of Americans. His Australian accent, also, was so marked that for many weeks he was not only unable to obtain work, but found it almost impossible to make himself understood in conversation.

His first job in America was to entertain an audience at a beer garden—chutes" is the word on the Coast. He has given a try-out in his street clothes, which the chutes manager evidently mistook for character make-up. When he sang coster songs the audience roared, and followed that by showering him with popcorn and peanut shells. His eccentric dancing, however, was one without an accent, and caught the crowd's fancy. The manager at once offered to engage him for the season, with the stipulation that he should dance and not sing. This early restriction has had a marked effect on his work, for the necessity of perfecting himself in pantomime finally made him an artist in that line. For seven American seasons his sensitiveness about his accent determined his career. First he accepted only engagements where he could play in dumb show; then he attempted sinking his native dialect in stronger ones. To this end he studied French, Dutch, and Hebrew character roles. He wrote a broad musical farce, which he took along the Coast as his

first American offering, and business was so good that he formed a second company, in which he lost all that he had made.

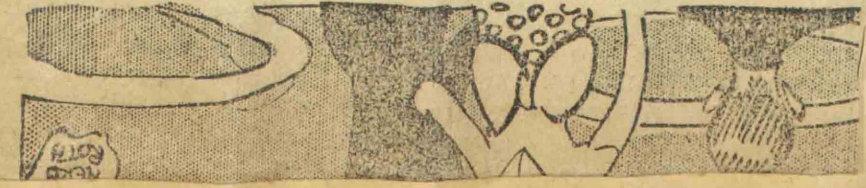
The first manager of any reputation to engage him was John Cort, for whom he played a season of musical comedy stock in Salt Lake City. There followed several hectic seasons spent in writing, producing, and acting, but it was not until 1911 that he came to New York. By this time he had drifted into the burlesque field, and was appearing in an entertainment bearing the name of The Lillies. Errol had written the show and produced it, and was the principal comedian as well. In those circumstances, of course, it need hardly be added that he was enjoying himself as a red-nosed comic. While the organization was playing in New York, at the Columbia, A. L. Erlanger chanced to witness the production, and was so taken by the work of Errol he decided that he must have him immediately.

Accordingly he paid \$15,000 for his release, but the fates so arranged matters that Errol has yet to work in a Klaw & Erlanger production. When signed by Mr. Erlanger he was intended for a musical piece called "The Primrose Path," but for some reason it was never produced. In the circumstances it was suggested that Errol should work for Florenz Ziegfeld, who had an immediate use for him, until K. & E. needed him.

Errol, accordingly, made his real Broadway debut in the Ziegfeld production of "The Winsome Widow" at the New York Theatre. While no theatrical history was written on the night of his appearance, Mr. Ziegfeld was so taken by his work that he refused to surrender him. He put him next in the 1911 "Follies," and Errol then played in the next four "Follies" as well, establishing himself a bit more securely with each season, and with each production having a little more to do with the directing end. From the beginning there has been no break of fortune nor great genius to assist him; his steady rise to recognized position has been because of considerable talent, but even more hard work.

Since leaving the "Follies" in 1915, Errol has been connected with one Century show—"The Century Girl," which he partly staged—and the two shows of the "Hitchy-Koo" series. It remains only to be added, by way of rounding out this tale, that the parents of Errol have long since quit Australia for the more intimate delights of Long Island.

The dancers sidestep enough to see the numbers in their respective circles, and if they correspond to those announced they have but to know—and then supposing the husband like—tra, la, la, jumpy dee, you ing in that, but going along grace-ple-shaped section of the wheel and undulating to the rhythm, not the finger points—a thin piece of



## PLAYS



RAYMOND HITCHCOCK  
 LEON ERROL  
 AND IRENE BORDONI  
 IN  
 "HITCHY-KOO"  
 GLOBE THEATRE

show people, and especially are continually at war with those around them is a myth of stage. Of course, some of them do their who doesn't? the girls

Jose Collins is genuinely reserved and charming. She sings beautifully and is a stately person of great elegance and simplicity. She seems very young and is dimly and carefully refined. Florence Gard-



# Attention, Girls! Leon Errol Makes Plain Ones Pretty

ON the stage you may think Mr. Leon Errol is the funniest man you've ever seen—with the funniest legs, funniest eyes, funniest brows. Altogether he is perhaps the funniest inebriate who ever staggered before the American footlights. In the past dozen years he has played drunken sailors, husbands, photographers, cowboys. Last week, in "Hitchock Koo 1918" he reached the highest point of his low comedy art as a drunken chef. With almost continuous laughter through fourteen scenes of merriment in the new Hitchock revue, Mr. Errol's kitchen scene—with the baby carriage scene of Mr. Hitchock's and Ray Dooley's—stays longest in the memory. Mr. Errol never has to speak to give his laughs. The fact is, his dialogue all through "Hitchock Koo 1918" doesn't mean a thing.



LEON ERROL in HITCHY KOO 1918 at the GLOBE THEATRE

Now you may think that Leon Errol would walk away with the performance if he'd been given some witty lines to speak; but I've just been talking with this eccentric man backstage, after his performance; and I believe that to give him good lines would be painting the lily. Because pantomime, situations and "stage business" are his hobbies and theories. Because talk on the stage seems to him superfluous anyway. And because—getting down to the personality of a very impersonal man—when Leon Errol talks he doesn't want to be funny.

Like every comedian from Moliere down, Leon Errol is dead serious off the stage. His mind turns to production—he produced the entire edition of "Hitchock Koo 1918"—and as you may well know, production is serious business.

It was as a producer that Mr. Errol talked last night. It seems that for twelve years he has had his own ideas along this line. "I've been studying, or rather observing, color, scenic effects, stage types. I've been watching the doom of comedy, with its conventional plots and lengthy asides."

"When I went with Mr. Ziegfeld," Mr. Errol relates, "I learned a great deal. For picking out beauty for the stage, no one can beat Mr. Ziegfeld. But you've got some beauties of your own in 'Hitchock Koo.'"

"Ah, but they weren't picked for beauty," declared Mr. Errol. "No; while I'm an admirer of Ziegfeld's effects, my own ideas of production are different. I don't believe in pretty girls."

"You don't believe in pretty girls?" "No; I prefer them to be intelligent. I can make an intelligent girl look pretty. Most beauties haven't an idea in their heads. I've had twelve years' experience trying to train them. They look well on the stage, but I can make a homely girl look exactly as well, with proper clothes."

personalities stand out as most striking. The little girls I select for their intelligence and ability to dance."

"But even if not pretty, they must be slender and graceful."

"If they're dancers, they're bound to be graceful. As to slenderness, what's the difference? I certainly don't care for thin necks!"

So here is one producer to champion poor, out-of-style plumpness! Even this isn't the most revolutionary of Leon Errol's ideas of musical production. He believes in the future of plotless plays; that is, in the vogue for the duration of the war, of intimate musical revues, such as "Hitchock Koo 1918."

"Plotless plays prove more interesting to audiences," he points out. "That's a paradox, but it's true. One reason is that a plotless play has more speed. Also, of course, more variety."

"Like a vaudeville bill?" "Only that actors in a revue have to be versatile. They must appear in more than one act through the evening. Then again, a revue has to have some sort of cohesion."

"You like revues?" "I do. I believe that the intimate musical revue, such as Mr. Hitchock's, will develop into a leading form of stage entertainment. It will be typically and exclusively American—and this is the sort of production I want to be identified with."

"But what of your ambitions as an actor?" "Comedy suits me perfectly. Still, you have to understand tragedy to be much of a comedian."

"Would you care to play tragedy?" "No. I'm more interested in teaching others to play whatever's to be played in a Hitchock revue."

And by all indications, Leon Errol is even more interested still in casting, costuming, staging and supervising.

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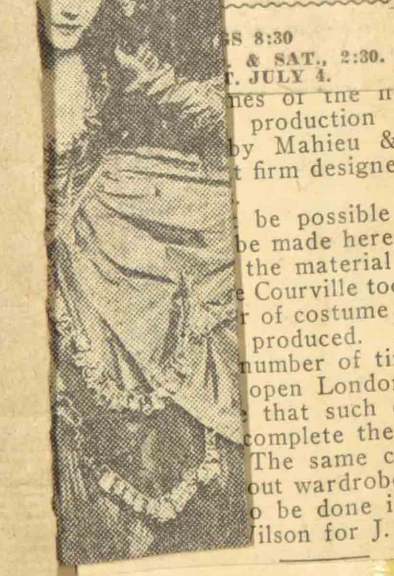
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OPENING AT THE 1ST THEATRE AUGUST 15  
AND INCOMPARABLE COMPANY OF 120  
DENTAL OPULENCE  
"NBAD"  
CAST: Huff, Alexis Kosteff, Van Busing, Vir-Cox, Kitty Doner, Burn, Rita Zaimann, Coe, Bob McClellan, George Thornton, BANS.

ADS presents (the Messrs. Shubert)  
Jorie Beau  
BEAUTIFUL YOUTH  
Chas. Guernon.  
THEATRE, 39th, East of B'way.  
(Pop.) & Sat. 2:30.  
MAT. JULY 4th

MONTH  
EST 45th St.  
ALKER CO. IN  
"TEEN"  
on's Comedy



let slip the ring of Woods. Lights, and the Cour- the Eng- have re- and, on him. iated in ed. ue, Lon- rol will also

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let slip the ring of Woods. Lights, and the Cour- the Eng- have re- and, on him. iated in ed. ue, Lon- rol will also

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of the next London production are being by Mahieu & Co. Miss firm designed the entire

be possible for all the be made here, since there the material allowed for Courville took back with of costume plates which produced. It has been number of times that the London offices and that such quarters will complete the de Courville The same costumers are out wardrobes for several to be done in London—by Wilson for J. L. Sacks.

## PARADISE ROOF

Mamie Worth, will go under the name of the Madden year-mer with the rest of the Madden yearlings at Saratoga on Saturday. What- ever the offerings—and she is ex- pected to create interest among the owners at the sale—will be turned over to The Sun Tobacco Fund to be invested in smokes.

This is the second generous donation of the sort by Mr. Madden. Not many weeks ago he presented a filly by Hes- sian—Mottey to the fund and she was sold to A. H. Diaz, the wealthy Cuban sportsman, for \$4,500. It is expected that the Ormondale filly will bring an even better price than this. She is supposed to have a good racing fu- ture.

Plans are going along smoothly at the rehearsals of the patriotic play

contributions are being in larger volume all the time responsible for the purchase of tobacco. The employees of the Wellcome & Co. send their second weekly contribution, which, when converted into will reach a lot of Yankee men abroad. Mrs. Every one of the charter members of the tobacco army, sends her tenth contribution.

W. S. S. Manager Traffic Manager  
Mallory Lines  
Application to  
Schedules, reservations, tickets  
and to New York  
Through Service to  
Dallas, Fort Worth, Salton, El Paso, Brownsville, Eagle Pass, Laredo, Waco,  
New York Weekly  
New York — Galveston, Texas  
New York — K West, Fla.  
New York — Jacksonville, Fla.

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Clyde Line  
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New York — K West, Fla.  
New York — Galveston, Texas  
New York Weekly  
Through Service to  
Dallas, Fort Worth, Salton, El Paso, Brownsville, Eagle Pass, Laredo, Waco,  
Application to  
Schedules, reservations, tickets  
and to New York

Steamship Service  
For the information of our patrons we wish to announce that the following passenger sailings are being maintained:

## Mothers Liberty Bond

which will be produced at the Park Theatre, Co- lumbia, next Monday night, and the Sun Tobacco Fund will be opening its run. Among the fea- tures of the opening night will be a performance by the band of the Twenty- first Regular Army, sta- tioned at Governors Island, and the "The Star Spangled Ban- ner" by Alice

the next notable date on the list is August 7, when "Water Benefit" is to be given at the Atlantic Yacht Club, Sea- side.

Mites All Count.  
Mites for the tobacco fund, M. M., sending a contribu- tion to buy smokes for the men who fight like these, sent con- tributions of SUN fund

those things any many ambitious he littlest oppor- tunity in the world now being offered to those men in the fighting

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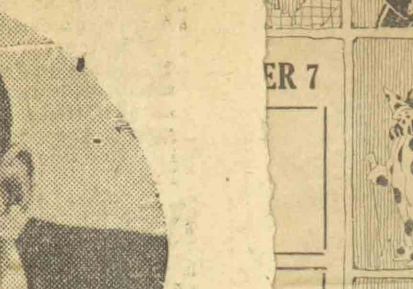
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Schedules, reservations, tickets  
and to New York

Steamship Service  
For the information of our patrons we wish to announce that the following passenger sailings are being maintained:

## Dooley

Dooley



Dooley

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to the show  
Well, that pickpocket must have  
been hard pressed for time not to have  
looked it over more carefully," said  
the clerk.  
"What would have happened to it if my name hadn't been in it?" in-  
quired the owner.  
"It would have been packed up with  
bundles of others and sold in a bunch  
at the next auction sale," answered  
the clerk.  
"Well, some men are born lucky."  
said the owner of the purse.  
"Some achieve luck," said the  
Woman Who Saw, thinking of her re-  
covered package.  
"Some have luck thrust upon them,"  
said the clerk, looking meaningly at  
the man and thinking, no doubt, of  
the manner in which he had come to  
recover his lost property.



numbers are also introduced.  
 members of the chorus  
 a unique waltz which made a tre-  
 mulous hit. Many interesting songs  
 were also introduced.

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◆ LEON ERROL and FOUR PROTEGES in "HITCHY-KOO" ◆

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 LON ERROL  
 "HITCHY KOO"  
 GLOBE  
 Photo by  
 RACK BROS.

N.Y. Herald, June 16, 1919  
 LEON ERROL DE  
 in the PASSING SHOW '18 Winner



...they prove more interesting to the audience."  
 Mr. Errol goes about a production by a method of his own. Instead of having gorgeous scenery designed first, color effects and costumes next, and the cast and chorus last, "I work from the cast up," "Hitchy-Koo."  
 If Mr. Errol's line with the Greek civilization in our productions of

...charming. She sings beautifully and is a stately person of great elegance and simplicity. She seems very young and is dimly remembered. Florence Gard-

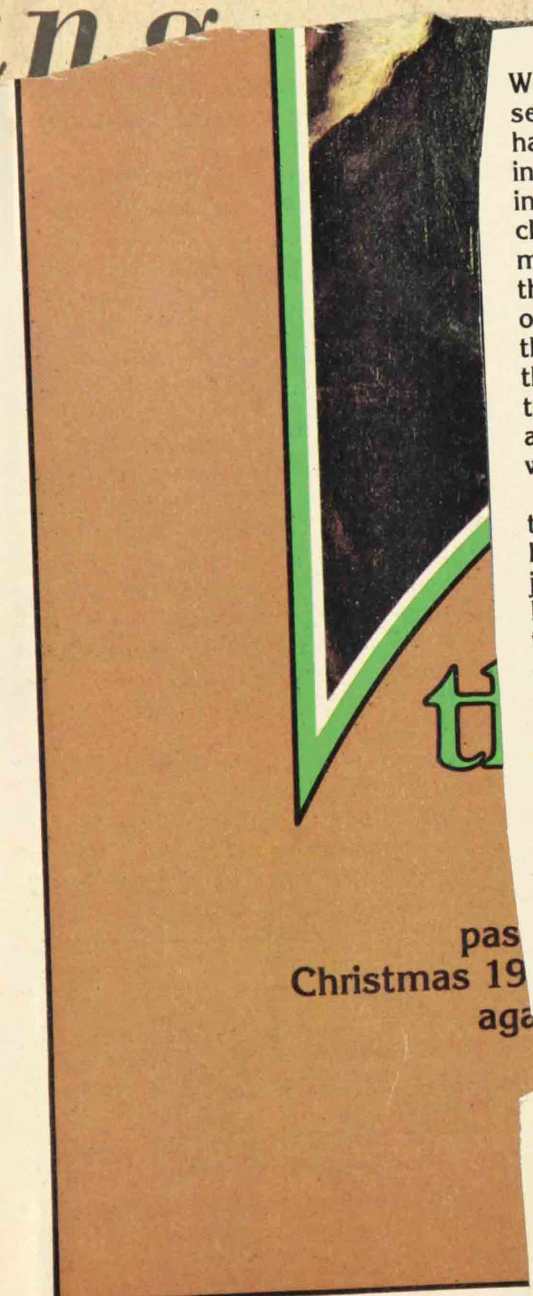


...part... interesting... introduced...

...third week... Baird... week of... drama... connected... robber... will be... her's st... de nota... in comm... the you... ss jud... the rol...

A PAPER FOR PEOPLE WHO THINK

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Christmas 19  
aga

Wally was nine that year and in the second grade, though he should have been in the fourth. Most people in town knew that he had difficulty in keeping up. He was big and clumsy, slow in movement and mind. Still, Wally was well liked by the other children in his class, all of whom were smaller than he, though the boys had trouble hiding their irritation when Wally would ask to play ball with them—or play any game for that matter in which winning was important.

Most often they would find a way to keep him out but Wally would hang around anyway—not sulking, just hoping. He was always a helpful boy, a willing and smiling one, and the natural protector, paradoxically, of the underdog. Sometimes if the older boys chased the younger ones away, it would always be Wally who'd say, "Can't they stay? They're no bother."

Wally fancied the idea of being a shepherd with a flute in the Christmas pageant that year, but the play's director, Miss Lumbard, assigned him to a more important role. After all, she reasoned, the Innkeeper did not have too many

■ Mrs. Dina Donohue is a senior editor of 'Guideposts' magazine, living in Woodside, New York. She also teaches at St. David's Christian Writers' Conference, Pennsylvania. This article is reprinted by permission from 'Guideposts' magazine, ©1966 by Guideposts Associates, Inc., Carmel, New York.

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