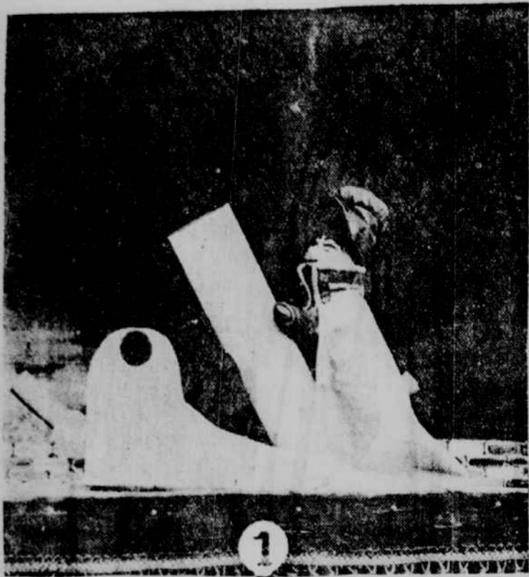
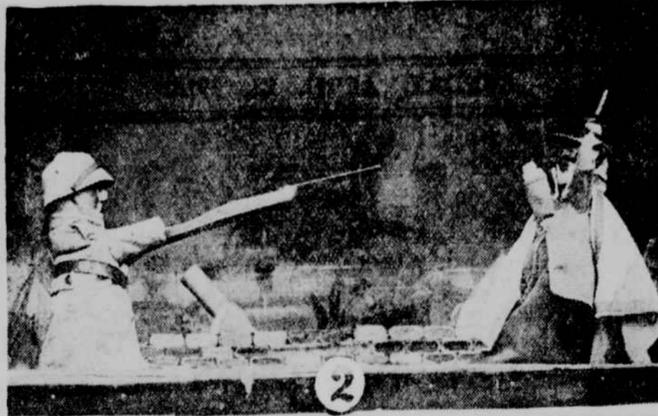


**PUNCH AND JUDY, OLD TIME FAVORITES, DRIVEN FROM THE EUROPEAN STAGE BY THE WAR.**

**THEIR MILITANT SUCCESSORS, HOWEVER, ARE ENJOYING AN UNPRECEDENTED RUN IN FRANCE**



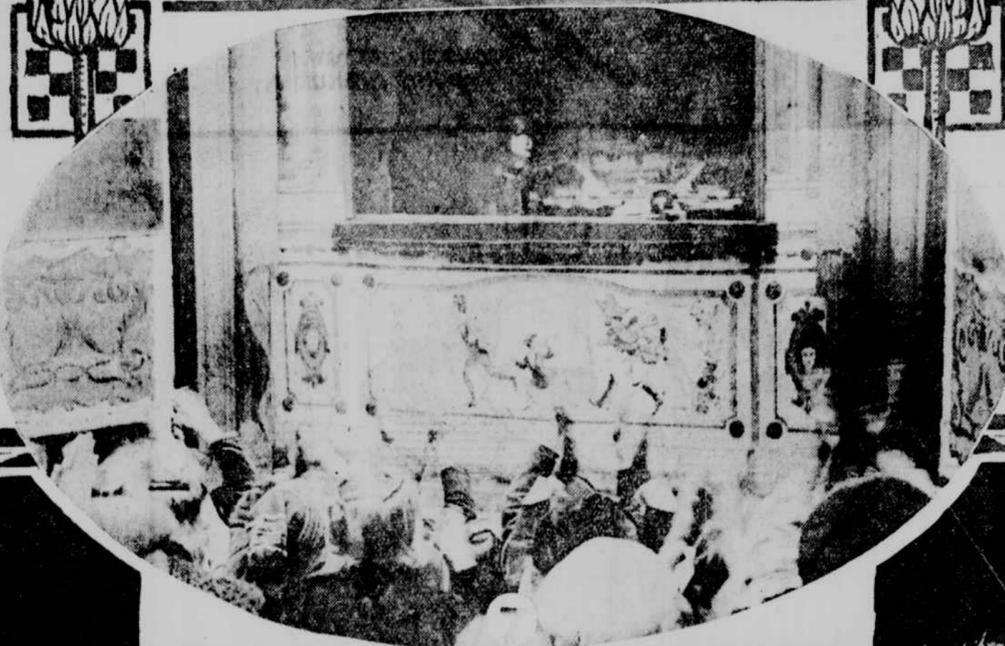
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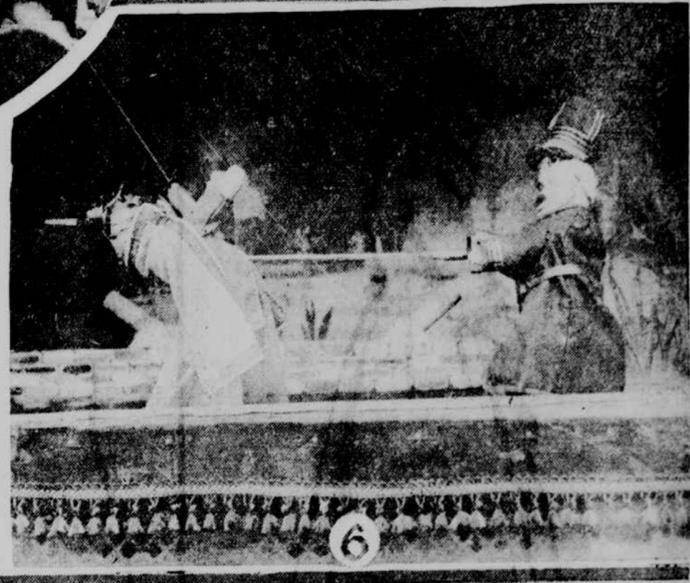
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Scene 1—Quoth the Crown Prince: "With this big gun, I shall blow up Verdun."  
Scene 2—"With this little gun," says Poilu, "I shall fix you."

Scene 3—The Crown Prince is carried off the field by Poilu and the Big Corporal.  
Scene 4—A Zepelin pursued by a French aeroplane, Poilu on guard.

Scene 5—The Kaiser crosses swords with General Joffre.  
Scene 6—General Joffre gets his man.  
Scene 7—Demonstration by the audience over the death of the Kaiser.

**"LOST IN NEW YORK"**

TO PACK 'em in at the Lexington Theatre is no small achievement for any play. The house is not exactly what you would call cosy, being slightly smaller than the grand concourse of the Pennsylvania Terminal. Moreover, this particular play was a melodrama; and melodrama, as any regular critic will tell you, is extinct, having been killed by the movies five years ago. With all due salutations to the r. c.'s, they're wrong. "LOST IN NEW YORK, Leonard Grover's Thrilling Comedy-Drama, with Winsome Kitty O'Neil and Leonard Grover, Jr." proved it.

daughter, and then he died, and that left the little girl sole heiress. Cobb was now the little girl's guardian, and the way he treated her certainly looked suspicious. Why, do you know, about a year before, his automobile had accidentally run over her and crippled her for life; if she had been killed, and it was a mercy she wasn't, he would have come into all that money. Old Grimshaw got pretty sarcastic about that "accident." You could tell what he thought, all right.

By the way, as Grimshaw pointed out, if Cobb's brother's first wife were still living, she would be the one to inherit all the money. But everybody thought she was dead.

Grimshaw finally left, and then Fanny came in to say that Mabel, Cobb's ward, had wandered off to watch a circus parade, and a poor girl had found her and brought her back, and they were both outside. And then in came Mabel Cobb, the Cripple Child, and Peggy, a Waif of the Streets. Mabel was the prettiest thing you ever saw, with long golden curls. The poor little thing was lame, from being run over by her uncle's automobile. The old slob Peggy was a poor girl, but she still had her pride, for she had found time to do her hair in long, black curls. Poverty hadn't affected her spirits, either. That girl certainly was a clip. She told Cobb how Mabel had followed the circus and had nearly been stepped on by an elephant. You could see that Cobb wished she had been, but he swallowed his disappointment and engaged Peggy as a maid in place of Fanny, who was leaving.

Well, they all went out and left Cobb alone; and then he went over and unlocked that door, and called, and out came his brother's wife, Mrs. Cobb, the Blind Mother. Yes, sir, there she had been, locked up, for goodness knows how long, and everybody thinking she was dead. She was blind, poor thing, and Cobb had made her think that they were dreadfully poor, and that he was an umbrella mender. She almost found him out once, though; for he turned his back for a minute, and she wandered right over to where the piano was standing, and accidentally struck one of the keys. She was surprised, but he told her it was a musical umbrella rack, and that satisfied her.

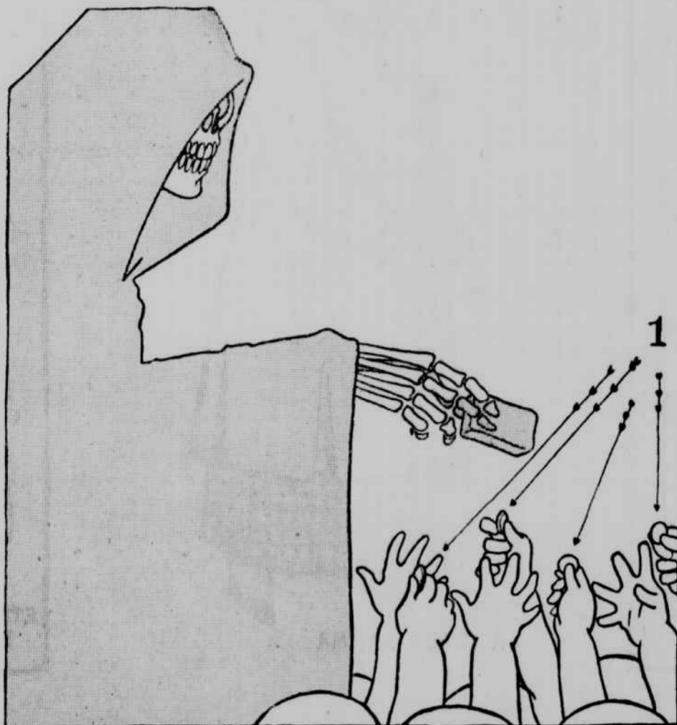
Just then Cobb heard a noise outside, and he had barely time to get Mrs. Cobb back behind the door when Peggy came in. He was in such a hurry to get away, in fact, that he forgot all about locking that door, but left the key right in the lock.

Then Tom the Gas Man came in, and he was certainly surprised to see Peggy there. For it seems that he was her beau, and they were getting ready to go into vaudeville. Then Mabel came in, and Peggy introduced her to Tom, and then it was time for Tom to "get back on the job," as he so quaintly put it. Mabel said she was tired, so Peggy made her lie down on the couch and began to sing her to sleep. Just

as luck would have it, the Lexington Theatre orchestra knew the lullaby that Peggy was singing—had the notes right there, in fact—so that they were able to join in and accompany her with trombone and bells and everything.

Right in the middle of the song who should come in but Mrs. Cobb. Cobb having left the door unlocked in that careless way, she was able to walk right out to where Peggy was.

**HOW TO MAKE MONEY . . . By Robert J. Wildhack**



III—THE CANDY KIDS.

In spite of failing dye-stuffs, there is money to be made (To Printer: Spell it die-stuffs) in the poisoned candy trade. In the field of honest labor, what more pleasing occupation Than to aniline the stomachs of the rising generation?

1. Money

**A THING OF THRILLS**

It seems that she hadn't heard that song since she used to sing it, herself, to her little girl. Peggy went white as a sheet and got all choked up. She asked Mrs. Cobb if her little girl had had a black kitten with white ears. And Mrs. Cobb said yes, she had. And, by George, it turned out that Mrs. Cobb was Peggy's mother! What do you know about that? It's a small world, isn't it.

ACT II.—Lair of the Blackmailers—Cobb, in Their Coils, Becomes a Willing Accomplice. The Rehearsal Between Peggy and Tom. Peggy's Escape.

When the curtain went up again Henry Disbrow of the Underworld and his wife, Emma Disbrow, an Adventuress, were planning to work the badger game on Cobb, who had been trying to flirt with Emma Disbrow. Sure enough, in came Cobb, and they badgered him. That put him in their coils.

Then Cobb and the Disbrows hatched the meanest plot you ever heard of. First, they were going to have Mrs. Cobb sent to Ward's Island as a lunatic (Mrs. Disbrow happened to have a certificate of lunacy handy, signed by two reputable physicians). Next, little Mabel was to be put in the orphan asylum on Randall's Island. Then Mrs. Disbrow marked a five dollar bill and put it on the table, so that Peggy could see it and take it when she came in; then they would have her sent up for theft. That would get the whole Cobb family out of the way, and Cobb would get the money and share it with the Disbrows. See? Cobb and the Disbrows left, to get Mabel, and Peggy came in. First thing she saw, of course, was that five dollar bill; and she took it and put it in her dress. Well, what's so bad about that? Suppose you came into the house and saw a five dollar bill lying right smack on the parlor table. Wouldn't you take it—especially if you didn't know it was marked?

Where were we?—Oh, yes. There was a yodel outside, and in came Tom. He had come to see Peggy, in order to rehearse their vaudeville act. Peggy's part was to play the piano, so she began, and she certainly was rotten.

Well, sir, the minute Tom got out Peggy began to play; and would you believe it, that girl had been fooling all the time. Why, she played as well as a professional, almost—runs, and octaves and things, with the orchestra coming in at the end. Talented little thing. And then Tom came back, and—well, honestly, that boy ought to be on the stage. First, he did an Italian song, dressed up in a brown velvet

suit. Then he started to take his clothes off, right in front of everybody, and the girl two seats over said "Oh, my goodness!" and turned her head away. But it turned out that he had on his other clothes underneath all the time; and maybe she didn't look cheap!

And then right at the best part they heard somebody outside and had to stop. Tom rushed out to hide, and in came Disbrow with little Mabel. Mrs. Disbrow came in a moment later and told Mabel to go out of the room. Then she asked Peggy where that five dollar bill was, and accused her of stealing it. There was an awful row then, and the Disbrows finally tied Peggy to a chair and threw a bag over her.

Funny about that bag, too. Peggy screamed like fury until they threw it over her; then she shut up like a clam. Still they were a clever pair of rascals, and had once owned a canary. Now the two villains rushed out to get a policeman to arrest Peggy. And just then that clever little Mabel, who had been hiding behind the piano all the time, came out and untied Peggy. When Mrs. Disbrow came back they grabbed her and tied her to the chair, with the bag over her head. Then Peggy picked up a chair and smashed the window, and she and Mabel climbed out on the roof just as Disbrow and the policeman came in, picked up Mrs. D., and carried her out by the head and heels.

ACT III.—Insane Asylum at Ward's Island. The Female Patients. Peggy and Tom Secure the Freedom of the Blind Prisoner.

From the scenic standpoint this act was the most ambitious. In the distance lay the throbbing metropolis under a sunset sky, the windows of the tall skyscrapers glowing with a reckless disregard for lighting bills. The Woolworth building, over by Peck slip, was especially effective. Upon the placid bosom of the East River (real water, too) happy pleasure seekers rowed hither and yon, as is their wont of a fine summer's evening. On shore the asylum, a low, rakish building, stood at the left, facing a clump of palm trees.

The Disbrows entered, having succeeded in having Mrs. Cobb incarcerated in the insane asylum, and now on their way to take little Mabel to the orphanage. A launch steamed up to the dock, carrying a party of visitors, among them being Grimshaw, the honest lawyer, faithful Tom, and Peggy, cleverly disguised as a messenger boy.

Continued on page five.