# GOSSIP OF THE STAGE AND PLAYERS

## In Current Plays

Emily Stevens in "THE UNCHASTENED WOMAN"

Olga Petrova in "THE REVOLT" PHOTO © BY WHITE

Agnes Dorntee in "HOBSON'S CHOICE"

Lada, who appeared at the Princess Theatre about a year ago and proved to be an uncommonly interesting dancer of a rather novel character, will be seen here again on Tuesday afternoon. She will dance at the Candler Theatre. Mlle. Lada prepares unusual and interesting musical programmes, and her interpretation of them is altogether out of the ordinary. Her programme will give an opportunity not only to prove her excellence as a dancer but to display her decided dramatic and mimetic gifts, including as it does the Hungarian and Russian groups, Brahms's Hungarian dance No. 7, Liszt's second rhapsody, the Polovetzer dance from "Prince Igor," by Borodine; a valse Triste, by Sibelius, and the "Kamarinskaia," by Glinka, as well as a ballad dance called "Lada," by Gliere; MacDowell's shadow dance, an old French "Directoire" dance and a gay valse to the famous "Blue Danube" of Strauss.

The students of the Bennett School at Millbrook are great admirers of Jane Cowl. So are a great many others, but not all write her such letters as the following, which came from a number of the young ladies there:

MILLBROOK, N. Y., November 8, 1915.

DEAR, DEAR MISS COWL: It is so easy to buy anything when you have your dad's money to pay for it that we girls have all decided that from now on the flowers we send you shall be in the nature of a sacrifice. We think they will give you more pleasure if you know that they were earned by the sweat of our brows, just like you earned your living in "Within the Law" and like you are doing now in "Common Clay."

In future when you look at our gardenias and American Beauties you will know that they represent our earnings at humble employment such as washing hair, manicuring nails and shining shoes. If it was possible we would like to wait on table too, so we could wear a cap and apron like yours in the play, only Miss Bennett would never stand for that. Not that she does not consider labor, however humble, to be ennobling to the soul, for she does. I am shining shoes at 50 cents a throw, L—— is doing manicuring at 10 cents a finger, and M—— washing heads at $2 a head. Of course I do the housemaids' shoes cheaper—10 cents—noblesse oblige, you know.

But, dear, dear Miss Cowl, if *Ellen Neal* has taught us one thing it is the dignity of labor.

Your sincere admirer.

P. S.—A lot of us are coming down to the matinee next Saturday.

Any tribute to youth and beauty such as Miss Cowl receives in this letter is well deserved.

But since when are young lady students in boarding schools allowed to go to see such plays as "Common Clay"?

"Hobelt tanzt Walzer" has been so successful at the Irving Place Theatre that there will be no change of programme this week. Leo Ascher's operetta has made a great success.

When Peggy Wood first decided to go on the stage she wanted to be a singer in opera—the grandest variety possible. She asked everybody in her acquaintance if she had voice enough. Then she decided to get a professional opinion by going to Arthur Hammerstein, who was trying voices for "Naughty Marietta." She pleased the manager so well that she was engaged for the chorus. She had only been there a few weeks when she was promoted. Then she was engaged for "The Three Romeos" at the Globe Theatre. At the same theatre she was with Eddie Foy in "Over the River" and finally had the leading role in that musical play. Then she went into "The Lady of the Slipper" and "Mlle. Modiste." Ann Swinburne had her in "The Madcap Duchess" company and before she left the company she had sung three of the leading roles. Now she is temporarily in drama after a season in that limited success "Hello, Broadway."

### THE MEN OF THE WEEK—ON THE STAGE.

A. G. Andrews, who is *Henry Horatio Hobson*, the Lancashire cobbler in "Hobson's Choice," at the Comedy Theatre, acquired his Lancashire dialect at a very early age. His father, Andrew A. Andrews, was a member of the Theatre Royal, Manchester, Stock Company when young Andrews was a small boy. A. G. Andrews was put to a nearby school, where he quickly learned to say "colt" for coat, and "gradeley" for grandly. In consequence these terms in "Hobson's Choice" with him come easily.

Mr. Andrews has spent so many years in America that he has come to be called a native American actor. For seventeen years he was leading comedian and actor of character parts with the late Richard Mansfield. His father before him acted for thirty years in America, having been for many years a member of the company at Burton's old theatre on Chambers street. The career of A. G. Andrews of "Hobson's Choice" began in London. While still a youngster, Paris recognized his art, and he was invited to become a member of the celebrated company at the Palais Royal, where the French farces come from.

But the engagement offered more glory than remuneration, so Mr. Andrews remained in England, where he was a member of Henry Irving's company at the Lyceum for seven years. Here he made a hit as *Peter* in "Romeo and Juliet" with Irving and Terry. He was also a member of the old Haymarket company of London, which kept together for forty-three years, under the management of J. B. Buckstone, and included such famous actors as William Farren, Charles Matthews, Henry Compton, William Chippendale, Mrs. Sterling, and Madge Kendall. He supported Barry Sullivan, John McCullough and W. J. Florence when they appeared in London.

Among the important roles taken by Mr. Andrews in Mr. Mansfield's company were *Mortimer*, the valet, in "Beau Brummel;" *Ragoneau*, the pastry cook, in "Cyrano de Bergerac;" *Fluellen*, in Shakespeare's "King Henry V;" young *Gobbo* in "The Merchant Of Venice;" *Karl* in "The First Violin;" *Christy Dudgeon*, the simpleton brother, in Shaw's "The Devil's Disciple;" the Balkan General in Shaw's "Arms and the Man;" *Dr. Jutner* in "Old Heidelberg," and roles in "Julius Caesar;" "Ivan the Terrible," "The Misanthrope," "Dr. Jekyll and Mr. Hyde," "Prince Karl," and other Mansfield successes. Since Mr. Mansfield's death, Mr. Andrews has added other notable creations to his list in association with Otis Skinner's productions of "The Honor of the Family," "Your Humble Servant," and in "Passers-By," "General John Regan," and other plays.

Arnold Daly is always interesting in his observations on life and is especially so concerning his own plays. It is with pleasure therefore that the following comments on "The Angel in the House" are at Mr. Daly's request recorded here:

"Here is a peculiar bone to pick! The press were practically unanimous in praising my humble efforts in 'The Angel in the House,' and yet I am not satisfied. Here is the cud of my discontent:

"Messrs. Phillpotts and Hastings' play received general condemnation. Now this was both right and wrong. Right because after all the press and the public on Monday night saw the play as the players presented it, but wrong in surmising that the fault was in the play. Everything that could go wrong did so on Monday night—lights, stage hands with a thirst for debating, and other annoying noises. Furthermore, neuritis chose to pay me an affectionate visit four days before the opening so that it was touch-and-go whether I could open at all; in fact, I missed two dress rehearsals. The result of all this was that we played the piece very badly indeed; at no rehearsal was the company so apathetic, and as for myself, I think I played the first act, but never touched the part again during the entire evening.

Now then, the point is that if a play after being well done failed because the public did not want it there would be no complaint. I would simply say 'Blame your conceit, my man, and take your loss without crying,' but if a play is in danger of failing due to conditions over which one has no control, it is just a little rough."

Just because Grace George pronounced "speciality" in "The Liars," Frank Wilstach, head of the wilstachian tube of publicity, is so het up that he makes the proposal contained in the following letter:

"What do you think of the idea of furnishing critics with dictionaries on first nights? These dictionaries are to be fastened to the backs of seats and on the ends of chairs, like the combs in a washroom of a Kalamazoo hostelry, in order that they may not be carried away.

"You will recall that on Grace George's opening night in Henry Arthur Jones's 'The Liars,' when she made use of the word 'specialty' everybody looked at one another in wonderment. Miss George said 'speciality' plainly.

"Turn to your Oxford dictionary:

"'Speciality: Special feature or characteristic.'

"Glance into your Webster:

"'Speciality: The state or quality of being special; specific or individual character; peculiarity; also, a distinguishing characteristic or feature of any species.'"

What jolted half the audience out of its seats on Tuesday was the impression that Miss George had said "specialty" and pronounced it as if it were the less usual word. As a matter of fact what did Jones write in the text, speciality or specialty?

### AT THE HIPPODROME.

**The Quality Gathers Nightly.**

Probably no New York playhouse, aside from the Metropolitan Opera House, can boast of entertaining within a single month a list of notables equal to that at the Hippodrome since its reopening under Charles Dillingham's auspices.

The list is noteworthy because this is the first time that this vast playhouse has become established as a metropolitan institution, patronized by the socially prominent New Yorkers, and the important visitors from other cities, who are now flocking to the colossal musical pageant and enjoying its many wonders.

During its first month the Hippodrome entertained box parties given by Gov. and Mrs. Charles Whitman, Mme. Sembrich, John D. Rockefeller, Mr. and Mrs. August Belmont, Mr. and Mrs. Perry Belmont, Mr. and Mrs. Hamilton Fish Benjamin, Mr. and Mrs. Otto Kahn, Mrs. John Jacob Astor, Mrs. O. H. P. Belmont, Mr. and Mrs. Benjamin Guinness, Mrs. Drexel Biddle, Mme. Nellie Melba, Henry C. Frick, Mrs. Hermann Oelrichs, Mrs. Cornelius Tangeman, Frank Black, Mrs. Dillingham, Larry Waterbury, Mr. and Mrs. Jacob Schiff, W. K. Vanderbilt, Mrs. Ogden Mills, Mr. and Mrs. Gardner Brown, Samuel W. Bowne, Mr. and Mrs. William F. Herring, Mr. and Mrs. Edward A. Manice and many others equally prominent.

Furthermore, the names of those who have made advance bookings of boxes and loges from now to the holidays indicate that "Hip Hip Hooray" will continue to provide the entertainment for exclusive audiences for this winter.

In days gone by the Hippodrome has been regarded principally as a country amusement proposition for the visiting transient patrons, but today the old order of things has changed.

### PLAYS ON THE SCREEN.

The picture shows which are still to be seen are: "The Birth of a Nation," which will begin to-morrow the last three weeks of its successful run at the Liberty Theatre.

"The Battle Cry of Peace," which is still on view at the Vitagraph Theatre.

The greatest sensation of the Triangle season is expected in the showing of "A Submarine Pirate," in this eighth week of the new policy at the Knickerbocker Theatre. A special order was issued to the commander of the Pacific coast flotilla of submarines, and one of the boats was placed at the disposal of the Keystone director. A combination of thrills and laughs is the result. Secretary Daniels, after a private view of the film in Washington last week, requested that the Triangle Film Corporation permit its use in the various navy recruiting stations to stimulate enlistments. A special projecting machine perfected in the company's mechanical department will be duplicated in large numbers for the use of the Government. Supporting the star, Syd Chaplin of the famous family, are Glen Cavender, Wesley Ruggles and Phyllis Allen.

In "Jordan Is a Hard Road" Frank Campeau appears in the role of a Canadian bandit, which gives him opportunities similar to those offered in the Trampas of "The Virginian," and other heavy parts with which he has been identified. Miss Gish, recalled for her work in "Old Heidelberg," Owen Moore, Sarah Truax and Ralph Lewis have prominent roles.

"The Winged Idol" is the story of a derelict reclaimed by the power of a mystic played by Katherine Kaelred. When she has reclaimed him he returns to his wife and child, giving an unusual turn to the ordinary vampire plot. House Peters is the husband. The cast also includes Clara Williams, Elizabeth Burbridge and J. Frank Burke.

On the last day of April Mack Sennett, producer of Keystone comedies, telegraphed from Los Angeles to Washington and asked Secretary Daniels of the Navy for the loan of a submarine. The result was a regular department order directing the commander of the Pacific submarine flotilla to place one of the undersea boats at Sennett's disposal. The result is "A Submarine Pirate," which was officially approved by Secretary Daniels at a private view in Washington last week and will be shown to the public for the first time at the Knickerbocker Theatre this week. In fact the Secretary wants to use the film in the various recruiting stations as a stimulus to enlistments. The Triangle Film Corporation is willing and plans to furnish the necessary special projecting machines for the purpose.

"A Submarine Pirate" is a combination of thrills and laughs. Interesting features are the little known methods of handling the Government's submersibles. At one of the submarine's trips from the surface "Admiral" Syd Chaplin is standing on deck. He is later seen clinging to the periscope. A real thrill is the sinking of a sort of Pacific Coast Lusitania by a torpedo from the submarine. The Harvard, which formerly plied between New York and Boston, is used in this scene, and the 500 regular attaches of the Keystone studio are the passengers. The submarine is finally sent to the bottom by a United States battle cruiser. Young America is sure to be fired with enthusiasm during the hour which elapses from the beginning to the end of "A Submarine Pirate" and probably his parents will be interested in seeing how Uncle Sam's submarines are handled.

At the Strand Theatre Pauline Frederick will appear in a spectacular and faithful film adaptation of the celebrated novel and play "Bella Donna," by Robert Hichens and J. B. Fagan. This great dramatic feature is one of the films which escaped destruction when the studios of the Famous Players were entirely swept away by fire.

Nance O'Neil is the star in "A Woman's Past," the latest William Fox screen production, which will have its first display at the Academy of Music and at the Riverside Theatre, Ninety-sixth street and Broadway, this afternoon. The photodrama deals with the world old story of the battle of the sexes.

"A Woman's Past" was written by Capt. John King and directed by Frank Powell. Miss O'Neil is supported among others of a noteworthy company by Alfred Hickman, who makes his debut on the silent stage.

The evident desire of the general public, as well as those directly and professionally interested, to see the Motion Picture Clinic of Twilight Sleep and hear Dr. Kurt Schlossingk's lecture on the technique of the Freiburg treatment, since the ban of official disapproval has been removed, has become so pronounced that negotiations have been started to exhibit the picture in every large city in the United States with the basic object of spreading the gospel of Twilight Sleep broadcast.

Word has been received from Mrs. Sara Hawkins, secretary, Twilight Sleep Association of New England, inquiring when the pictures could be brought to Boston for a series of exhibitions under the auspices of the association she represents.

"With the Fighting Forces of Europe," a series of remarkable natural color moving pictures compiled by Charles Urban, the Kinemacolor wizard, and illustrating most spectacularly the vicissitudes of the great world strife, are now being shown at the Park Theatre.

The social event of the week for followers of the drama and the photoplay is the ball of the Screen Club to be held in the Gold Room of the Hotel Astor next Saturday night, November 20. The Screen Club is to the motion picture world what the Lambs, Players and Friars are to the older art of the drama, and its social affairs bring out the luminaries of the shadow stage in full force. This is the fourth annual reception and ball of the infant organization, and if the attendance of close to two thousand at last year's affair is any criterion, the movie fans do not lose the opportunity to see their idols in the flesh and blood.

Since last year's affair the stars of the legitimate stage have taken up screen work almost with unanimity, and in addition to those who are already members of the Screen Club many others have signified their intention of being present Saturday night by reservations of boxes and tickets. In this connection it is interesting to note that Robert Edeson, the well known Broadway star, has become so prominent a member of the Screen Club that he was elected to office at the last election as second vice-president and is found on the list of members of the ball committee that is making energetic preparations for Saturday night. William Farnum, Wilton Lackaye and Creighton Hale are other prominent Broadway lights who are strangely found boosting for the success of the big screen event.

King Baggot, founder and former president of the Screen Club, is chairman of the committee in charge of the Hotel Astor affair. The remainder of the committee are as follows: J. H. Gerhardt, treasurer; Jules Burnstein, in charge of the sale of boxes; Billy Quirk, Harry Myers, John N. Race, Harry Ennis, R. E. Welsh, Hopp Hadley, C. A. (Doc.) Willat, Frank Powell, Robert Edeson and Adam Kessel.

Billy Quirk, present president of the Screen Club, will lead the grand march with his partner, a leading screen actress yet to be chosen. Mary Pickford was the star honored last year.

### VARIETY IN BROOKLYN.

**BUSHWICK THEATRE**—Bessie Wynn, Harry Cooper and Charles Henderson in "The Mail Carrier," Hawthorne and Inglis, Mayme Remington, John and Winne Hennings, Hunting and Frances, Robert Everest, Julie Blanc and company, Corbett, Shepard and Donovan, the Gladiators. Concerts to-day as usual.

**ORPHEUM THEATRE**—Frank McIntyre in "The Hat Salesman," Lillian Kingsbury in "The Coward," Emma Carus, Milt Collins, Walter De Leon, "Muggins" Davies, the Honey Boy Minstrels, Carl McCullough, Helene Emilon and others.

**PROSPECT THEATRE**—Billy B. Van, Raymond and Caverly, Redford and Winchester, Higgins and Rogers, the Colonial Minstrel Maids, Denny and Boyle, Albert G. Cutler, the Monettes, the Felix Duo and Vallecita's India leopards.

**STAR THEATRE**—Billy Watson will present the United States Beauties as the burlesque entertainment here this week. The offering is in two parts called "Miss Gloria" and "One Night Opera."

### HAS FIGHT WITH BEAR.

**Hunter Saved by Timely Shot of His Companions.**

WILLIAMSPORT, Pa., Nov. 13.—Dr. Robert Miller Cox of Chester was injured in a bear fight in the woods near Trout Run. Together with Elmer Edmunds of Rochester, N. Y., and William Fott of Trout Run, Cox was hunting birds. Slipping through the dense underbrush they were confronted by a large black bear.

The bear refused to give way as the men advanced, and the hunters fired. The bear was wounded. It sprang toward the two. Cox, who was in the lead, drew a hunting knife and thrust at the animal's throat. He missed and before he could recover the bear raised on its haunches and struck at Cox. The animal struck the man in the face with its paw, tearing the flesh. As Cox jumped back quickly his companions opened fire again on the bear. A half dozen shots killed bruin.


AMUSEMENTS.

CORT 48 St. E. of Broadway. Phone Bryant 40. Evgs. 8:30. Matinees Wed. & Sat. 2:30. WED. MAT. 50c to $1.50. 8th RECORD-BREAKING WEEK. IN "THE HOUSE OF GLASS" "AN ELEANOR PAINTER HENRY BLOSSOM VICTOR HERBERT AND A JOHN CORT SUCCESS SUCCESS SUCCESS SUCCESS" JOHN CORT presents A NEW THREE ACT COMIC OPERA THE PRINCESS PAT BOOK and LYRICS by HENRY BLOSSOM MUSIC by VICTOR HERBERT with ELEANOR PAINTER. SUNDAY NIGHTS STARTING NOVEMBER 21st VICTOR HERBERT And His Orchestra of 50 In Fall Series of Sunday Night Concerts.

LEXINGTON THEATRE 51st & Lex. Ave. PHONE PLAZA 6100. PRICES: Evenings, 25c, 35c, 50c, 75c & $1. Mats. Tues., Thurs. & Sat. 25c & 50c. Week Starting TO-MORROW NIGHT AT 8:20. MESSRS. SHUBERT Present MADAME PETROVA in "THE REVOLT" A Thrilling Drama by Edward Locke. Week Nov. 22, A. H. Woods' "KICK IN." TODAY, 2 BIG VAUDEVILLE CONCERTS.

STANDARD THEATRE B'WAY & 90th ST. PRICES: Evs. 25c to $1. Sat. Mats. 25c to 75c. Bargain Mats. Tues. & Thur. 25c & 50c. Week Starting TO-MORROW NIGHT AT 8:30. A. H. WOODS Presents "KICK IN" WITH RICHARD BENNETT. Direct from Its Season Run at Republic Thea., Week Nov. 22, LOUIS MANN in "The Bubble."

VITAGRAPH B'WAY AND 41ST. PRICES—EVENINGS, 25c, 50c, 75c, $1, $2.00. MATINEES, 25c, 50c, $1. TWICE TO-DAY (SUNDAY) and EVERY DAY 2:30 & 8:30. 3D BIG MONTH. THE GREAT PATRIOTIC PHOTO-SPECTACLE. The prophet Ezekiel, writing thousands of years ago, said: "Whosoever heareth the sound of the trumpet and taketh not warning; if the sword come and take him away, his blood shall be upon his own head." ROOSEVELT and WILSON, writing in A. D. 1915, endorse this sentiment—true then, perhaps truer to-day. J. STUART BLACKTON and ALBERT E. SMITH present THE BATTLE CRY OF PEACE. Written by J. STUART BLACKTON. Based on Hudson Maxim's Defenceless America. FEATURING CHARLES RICHMAN. School Children's Matinee Saturday Morning at 11 o'clock. Special Prices. Entire Orch., 50c. Entire Balc., 25c. "A CALL TO ARMS AGAINST WAR"

IS AMERICA READY FOR WAR? See the Thrilling Exhibitions of Modern Warfare at the MILITARY TOURNAMENT. The U. S. Army, Navy, Marine, Medical Corps, National Guard, Naval Militia, Mounted Police. MADISON SQ. GARDEN. NOV. 15 TO 20TH. Evenings 8 P. M. Sat. Mat. only. Admission 50c. Tickets on sale at all agencies. Special Every afternoon except Saturday, Free exhibit of Army, Navy, Engineers' Corps, National Guard Companies and Armored Motor Cars.

BROOKLYN AMUSEMENTS.

STAR JAY near FULTON ST. Telephone Main 1893. Matinees Daily. WEEK STARTING MONDAY MATINEE NOV. 15. BILLY WATSON'S U. S. BEAUTIES. The Big, Sparkling Burlesque Show. Presenting Two Brand New Musical Satires. MISS GLORIA and ONE NIGHT OPERA. EVERY THURSDAY NIGHT TWO BIG WRESTLING BOUTS. DIRECTION GEO. BOTHNER. TO-DAY 2—BIG CONCERTS—2 10—VAUDEVILLE ACTS—10

MONTAUK Evgs. & Sat. Mat. 25c, 50c, 75c, $1. Wed. Mat. 25c to 50c. Beginning To-morrow. The Estate of Henry B. Harris presents JEFFERSON de ANGELIS "Some" Comedian in "SOME BABY!" "Some" Farce. To-day, Mon., Tues., Thurs. & Fri. Afternoons WOMEN ONLY, 2 & 8:15. All Seats 25c. TWILIGHT SLEEP Motion pictures & Lecture. TO-NIGHT—MEN ONLY at 8 & 9:15. Next Week WILLIAM GILLETTE.

MAJESTIC Starting Mon. Nov. 15. Eve. & Sat. Mats., 25c to $1. Wed. Mat. 25 & 50 cts. May Irwin in the New Farcical Comedy "33 Washington Square" During the Performance Miss Irwin will render Her Latest Popular Songs. Next Week Henry W. Savage's "Sari."

B. F. Keith's ORPHEUM Matinee Daily. CONCERTS TO-DAY 2:15-8:15. WEEK STARTING MONDAY, NOV. 15. Brooklyn Vaude. Debut. Merriest of Comedians Frank McIntyre & Co. in "THE HAT SALESMAN." EMMA CARUS Jolliest Singing Comedienne. New Songs. Milt Collins, Lillian Kingsbury & Co. De Leon & Davies. Honey Boy Minstrels. Horlick Family. Carl McCullough, others.

AMERICA'S FOREMOST THEATRES AND HITS UNDER THE DIRECTION OF SAM S. & LEE SHUBERT, Inc.

WINTER GARDEN. BEST SINGERS. BEST COMEDIANS. B'way & 50th. Evgs. at 8. 50c, $1, $1.50, $2, $2.50. "Scenes more beautiful than have ever been shown heretofore."—Evening Telegram. Matinees Tuesday, Thursday & Saturday, 50c. to $1.50. Matinee Thanksgiving. "Surpasses all Winter Garden Shows."—New York Press. A WORLD OF PLEASURE. Staged by J. C. HUFFMAN. "As fine a specimen of extravaganza as New York could wish to see."—Lawrence Reamer, New York Sun. Sumptuous production, with beauty predominant, and stirring scenes."—New York Herald. BEST DANCERS. BEST ENSEMBLES. SUNDAY CONCERT TO-NIGHT. Winter Garden Favorites and Many New Surprises. KITTY GORDON & JACK WILSON. CLIFTON CRAWFORD. GEORGE MACFARLANE. CHARLES KING. FANNIE BRICE. COLLINS & HART, SWOR & MACK, MOSCONI BROTHERS, FRANKLIN BATIE, MLLE. RODRIGUEZ, AVELING & LLOYD, MARGARET CALVERT, ANITA FITZHUGH & GIRLS, the FIVE BYRONS, BERT EARL TRIO, CONNOLLY & WENRICH And IRENE FRANKLIN & BURTON GREEN.

LYRIC Thea., 42d W. of B'way. Mats. Wed. & Sat. 2:20. Evgs. 8:20. A. H. WOODS Presents. The Funniest Play in the World. ABE AND MAWRUSS in a continuation of the story of "POTASH AND PERLMUTTER" A comedy in 3 acts and a happy ending by Montague Glass and Rol Cooper Megrue. "'Abe and Mawruss' funnier than 'Potash and Perlmutter.'"—Charles Darnton, Eve. World. "'Abe and Mawruss' conquered the public."—Lawrence Reamer, Sun. "There is one good laugh in 'Abe and Mawruss.' It starts at 8:20 and lasts until 11 P. M."—Burns Mantle, Eve. Mail. "A better play than 'Potash and Perlmutter.'"—Heywood Broun, Tribune. EXTRA MATINEE THANKSGIVING DAY.

MESSRS. SHUBERT'S Production of ALONE AT LAST. SHUBERT THEATRE, 44th, W. of B'way. Phone 8439 Bryant. Evs. 8:15. Mats. Wed. & Sat. 2:15. GREATEST OPERATIC HIT OF CENTURY! ALONE AT LAST. Seats Selling for Thanksgiving, Xmas and New Year's. Better than "The Merry Whow" and by the same author. FRANZ LEHAR. Wednesday Matinee. Best Seats $1.50. MOST RENOWNED LIGHT OPERA SINGING CAST. MARGUERITE NAMARA. ROY ATWELL and HARRY CONOR. JOSE COLLINS & JOHN CHARLES THOMAS. GOOD SEATS AT BOX OFFICE AT 50c., 75c., $1.00, $1.50, $2.00

44TH ST. THEATRE, JUST WEST OF B'WAY. ONE WEEK ONLY. MATINEE EVERY DAY. BEGINNING TOMORROW MAT. NOV. 15. HARRY LAUDER. DIRECTION WM. MORRIS. IN AN ENTIRELY NEW REPERTOIRE OF SONGS—AND A NEW COMPANY OF INTERNATIONAL ARTISTS. NIGHT PRICES: 50¢ 75¢ $1.00 $1.50 $2.00. MATINEE: 50¢ 75¢ $1.00 & $1.50. MR. LAUDER APPEARS AT 3:30 & 9:30 P.M.

COMEDY 41st E. of B'way. Phone 5194 Bryant. Evs. 8:15. Mats. Tues. Sat. 2:15. Tues. Mat. Best Seats $1.50. Messrs. Shubert Present HOBSON'S CHOICE. A Lancashire Comedy. BY HAROLD BRIGHOUSE. Molly Pearson, Whitford Kane, Viola Roach, A. G. Andrews. CHARLES DARNTON IN EVE. WORLD: "It is the best comedy in town. Its equal is not to be found along Broadway." Extra Matinee Thanksgiving.

39TH STREET 39th, near B'way. Phone 414 Bryant. Evs. 8:15. Mats. Wed. & Sat. 2:15. Wed. Mat. Best Seats $1.50. Oliver Morosco Introduces THE UNCHASTENED WOMAN. By Louis K. Anspacher. With Typical Morosco Cast. Seats 8 Weeks In Advance. "Is beyond every other play of the season."—Heywood Broun, Tribune. Extra Matinee Thanksgiving.

MAXINE ELLIOTT'S 39th near Broadway. Phone 1476 Bryant. Evs. 8:20. 5TH WEEK. Mats. Wed. & Sat. 2:20. Wed. Mat. Best Seats $1.50. 5TH WEEK. FREDERICK HARRISON'S COMPANY in QUINNEYS' FROM THE HAYMARKET THEATRE LONDON. Extra Matinee Thanksgiving. A blend of "Bunty" and "The Music Master." Most Pleasant London Importation Which We Have Seen for Some Time.—The Nation. Excellent Seats, 50c., 75c., $1.00.

PRINCESS 39TH ST. NEAR B'WAY. CONTINUOUS DAILY NOON TO 11 P. M. INCLUDING TO DAY. GERALDINE FARRAR IN THE PHOTO PLAY OF "CARMEN". PRICES 25c AND 50c.

MANHATTAN OPERA HOUSE Prices 25c to $2. 2nd International Wrestling Tournament. TOMORROW NIGHT AT 9. JOHNSON vs. ABERG. Sweden World's Champion. TO A FINISH AND 6 OTHER BOUTS.

BOOTH Theatre, 45th, w. of B'way. Phone, 6100 Bryant. Eve. 8:15. Mats. Wed. & Sat. 2:15. Wed. Mat. Best Seats $1.50. E. H. SOTHERN in a Modern Comedy. THE TWO VIRTUES. BY ALFRED SUTRO. EVENING TELEGRAM: "To sit through this play is to have the gayest kind of a time." Extra Matinee Thanksgiving.

CASINO B'way & 39th St. Phone, 3846 Greeley. Evs. 8:15. Mats. Wed. & Sat. 2:15. Wed. Mat. Best Seats $1.50. THE BLUE PARADISE. Contains the most ravishing of all waltzes. The Best Singing Cast in New York. with CECIL LEAN. Extra Matinee Thanksgiving.

PLAYHOUSE 48th E. of B'way. Evs. 8:15. Mats. Wed. & Sat. 2:15. Wed. Mat. Best Seats $1.50. "THIS CITY HAS AT LAST ACQUIRED A TRUE AND WORTHY ACTOR-MANAGER, ONLY IN THIS INSTANCE IT IS AN ACTRESS MANAGER."—Press. GRACE GEORGE and her Playhouse Company in THE LIARS. By Henry Arthur Jones. "A RARE TREAT."—World. "AN UNCOMMONLY GOOD PERFORMANCE."—Times. "A GOOD PLAY, WELL WORTH SEEING."—Herald. "MISS GEORGE GAVE A BRILLIANT PERFORMANCE."—Eve. Sun. Friday Eve., Nov. 19.—One Performance. THE NEW YORK IDEA. Extra Mat. Thanksgiving—The Liars.

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