WHAT THEY ARE SAYING UPON THE RIALTO

VIOLA ROACH IN "HOBSON'S CHOICE"

ENID BENNETT IN "COCK O' THE WALK"

JANE COWL IN "COMMON CLAY"

JANET BEECHER IN "FAIR AND WARMER"

CAPT. GRANVILLE FORTESCUE, war correspondent of the London *Telegraph* and formerly of the United States army, makes his first appearance at Carnegie Hall before the general public in New York on January 19. He will be the first to tell of the little known Turkish side of the Dardanelles operations, and his story is likely to arouse as great interest here as it did in England when he published it in book form under the same title, "What of the Dardanelles?" As the only English speaking correspondent with the Turks he saw a side of the war that has hitherto only been guessed at. The whole campaign will be illustrated by Capt. Fortescue's wonderful animated map in addition to slides and moving pictures.

The recent publication in THE SUN of the verses of "Some Little Bug Will Get You Some Day," the topical song composed by Roy Atwell and sung by him in "Alone at Last" at the Shubert Theatre, has had the result of simply deluging Mr. Atwell with letters from every quarter of the globe. The majority of writers are physicians, who, if their comment may be taken as a criterion, regard the song as an excellent satire on the present fight against bacilli. Even from the trenches come notes of praise. A few days ago the mail brought a letter from the far off Philippines, this particular letter enclosing a set of substitute verses.

"Topical songs," says Mr. Atwell, "were in great demand some ten or twelve years ago. At that time no comic opera was thought complete without one of them, but they have gradually dropped into disuse. Old time theatregoers will doubtless remember the singing comedians of their time who made a specialty of asking the audience for a subject, whereupon they would instantly sing a song along the lines suggested.

"I have always written verses for songs, but have never been rewarded to any great extent as far as meeting success or financial returns until I reeled off 'Some Little Bug Will Get You Some Day.' This really came about in the nature of an inspiration. Now I am working on another topical song which deals with the tribulations of the suburbanite, and while this may appeal to a limited public I am confident that it will be very popular."

"Clerk, you must change my room. I find that one-half of it is already occupied by the roof!"

This line delivered by Ada Lewis in the role of *Madame Matroppo* in "Very Good Eddie" never fails of getting a big laugh nightly at the Princess Theatre. It seems to touch a responsive and reminiscent chord in the risible mechanism of every man and woman in the audience. For who indeed—if he has travelled much—has not at some time or other in his peregrinations found himself in just such a room? And who, if he is at all of an inquiring mind, has not wondered why such rooms were ever designed in hotels, anyway.

Well, John E. Hazzard, who is the inimitable hotel clerk in "Very Good Eddie," not only holds the key to that impossible little room in Elsie de Wolfe's otherwise perfectly built and beautifully appointed stage hotel, but he holds the key to the same architectural mystery of hotels in general.

Mr. Hazzard speaks with the authority of one who knows, for he is not only the nephew of two widely known hotel men but some twenty-odd years ago was assistant room clerk in the old Sherman House in Chicago.

"Take it from me, every hotel has several such rooms," declared Mr. Hazzard when making up for his part in one of the Princess dressing rooms. "Hotels always have had them and they always will. Their existence and the reasons therefor are among the secrets of the hotel business. Don't know what they call them here in New York, but out in Chicago and Milwaukee and St. Louis they are what is known as probationary rooms. They are planned for the reception of guests about whom the room clerk is a little uncertain. Perhaps the would-be patron has no baggage; perhaps he, or she, looks questionable morally.

"The clerk doesn't feel justified in turning the patron away, as he may turn out to be all right and in time a steady patron of the hotel. He is assigned to one of the probationary rooms and put under observation, so to speak.

"Now, if he makes a loud squeal at sight of the room, it's a healthy sign. If he will be patient, just an hour or so, the room clerk will have him transferred to a room which will soon be vacated, and all is well.

"If, however, the new guest accepts the meagre accommodations of the probationary room uncomplainingly he remains an object of suspicion until by continued good behavior and the arrival of a sufficient quantity of good looking baggage he earns the right to promotion to better quarters."

With one exception every member of the cast of the Henry Blossom-Victor Herbert comic opera "The Princess Pat," at the Cort Theatre, was born in America. The exception is Martin Haydon, who plays the part of the butler. Ten years ago Mr. Haydon came to this country at the instance of Holbrook Blinn to play with that actor in "The Duchess of Dantzic." The piece proving a failure, Mr. Haydon filled the balance of that season with three other brief engagements; first with Ned Harrigan in a revival of "Old Lavender," then with the Jefferson boys in their father's "Rip Van Winkle" and finally in an extravaganza produced by Klaw & Erlanger. Following engagements were "The Madcap Princess," Charles Frohman's production of "The Little Cherub" and with Fritzi Scheff in "The Prima Donna." Three seasons ago he was in Charles Dillingham's production of "The Girl in the Train."

Serge de Diaghileff, who is responsible for the Ballet Russe in this country, has issued the following somewhat transcendental greeting to the American public:

"If old Europe has reason in saying that we Russians have been the centre of the artistic movement that has caused so much talk in the world of the theatre in the past ten years, it seems to me that on the day of our arrival in America I have the honor to greet you with the hope that we shall meet each other in a spirit of friendliness. We bring you Russia in the color of our painters, in the rhythm of our composers, in the plastic grace of our race and in the visions created by our choreographic imagination. I am glad to be in your blessed country—blessed because it is still free. You do not live according to the great traditions of the past. You live in the future, and in this you are akin to me. We Slavs are the youngest among the old and in Europe we are entitled to be heard. Europe loves us for what we give if that is 'new.' I hope that you will love us for what we bring to you. I will not discuss my artistic theories, but I am sure that you will find in our work an art that does not thrive in other theatres. Do not come to us to see one actor, hear one composer or applaud one dancer. When I am asked who is my best artist, I reply that in my company there are no principals for which others serve as a background. There are no soloists, only those who help to form an artistic whole. The great and the little are animated by the same idea."

Emanuel Reicher was advised against giving his modern stage performances at the Garden Theatre, although his experience has gone to prove that the public will go to any theatre which offers what it wants.

"It is impossible to get people to come to the Garden Theatre," he was told. "For years it has been a theatrical joke and a dramatic morgue. Whether justly or unjustly, people look upon it as a hopeless and dismal catacomb. You will invite immediate disaster if you go there. It has been so long since there was a line before the box office at the Garden Theatre that you have to seek ancient history to discover the period."

"But I can get no other theatre now," Mr. Reicher answered. "If I can get no other theatre, what shall I do? Give up my season? No. I have arranged for it, and I have been supported, and I owe to my friends this consideration. I shall try to make my plays so interesting and my productions so perfect that those who wish to see such combination must go to the Garden Theatre. And I believe that they will go to the Garden Theatre or any other theatre where there is offered the kind of plays they want to see and as they want to see them."

And he began his season two months ago at the Garden Theatre, and after the first four days of the run of "The Weavers" there has been the unusual sight of a line at the box office.

To-night at 8:30, at the Neighborhood Playhouse, there will be a programme of music and dancing. The dances will include many unusual features, and unique effects in lighting and scenery will be achieved through the use of the Neighborhood Playhouse's plaster wall and special lighting system.

Among the dancers who will take part will be Harmon Cheshire, who will do a Vampire and Pierrot dance; Louis Chalif's Dancers in Polish, Dutch and Greek numbers, and the Neighborhood Dancers in a special arrangement of the dances from "Midsummer Night's Dream."

It is strangely the case that theatregoers have a way of judging an actor's manners and character by the roles they impersonate on the stage. It is for this reason that many actors refuse to accept parts which are, as they call them, "unsympathetic roles." Actors, no more than folks of other walks in life, care to be disliked, to be hooted at and scorned generally. A case in point is that of Tom Robertson's comedy "David Garrick" on which is written, by his father the following: "This play is founded on an incident in Garrick's life. A young lady of position saw him play *Hamlet* and fell in love with him; she later went to see him as *Abel Drugger* in the 'Alchemist' and forever after despised him."

It is the actress rather than the actor who objects to the unsympathetic role. One of the reasons for this is that once an actress becomes associated with a role of this character she finds it difficult to get an engagement to play any other line of parts. It has been said of a woman that she thinks more of her hat than of her health, and a good many actresses are equally solicitous over what may be thought of them generally by the public. When Molly Pearson, for instance, made a great success as *Bunty* in "Bunty Pulls the Strings" she made up her mind that never again would she appear in a role which called upon her to impersonate a domineering female. Miss Pearson's natural line of roles is that of ingenues and ones which she enjoys most playing. Before appearing in "Bunty" Miss Pearson made a great success in Europe as *Lady Babbie* in "The Little Minister" and subsequently appeared with great success in all the ingenue roles of Olga Nethersole's repertoire. Consequently, when *Maggie Hobson* in "Hobson's Choice" was offered to her and she discovered that in it she would be again called upon to play a strong willed, domineering young woman, it was with much difficulty that Lee Shubert prevailed upon Miss Pearson to accept the role, it being her desire to again do the "sympathetic."

Actors and actresses cannot be blamed for their desire to appear in a pleasant way before the public. There was a time in London, for instance, when our William Abingdon played all the villain roles in the Adelphi Theatre melodramas. At that time it was customary for the London gallery boys to hoot the actor whenever he appeared on the stage and to hiss him roundly at every exit. Actors, very naturally, do not enjoy this sort of thing.

Everything about the Hippodrome to-day is on so large a scale that it is hard to compare it with any other amusement enterprise in the world, but just as the "Ben-Hur" run created a new basis for calculating success fifteen years ago, so does the Hippodrome to-day typify the big response from the public if it becomes interested and aroused. On January 25 the present pageant of wonders at the Hippodrome reaches its 200th presentation, and as there has seldom been a vacant seat in the vast auditorium since the premiere the average attendance has been 10,000 per day, or 5,000 each performance, since September 30, 1915. Instead of diminishing in vogue after passing the remarkable 1,000,000th milestone the demand for seats at present is greater than ever and the advance sale to-day exceeds even that of the holiday season. In the forty weeks season contemplated by Mr. Dillingham 480 performances will be given this season, which from the present outlook would entertain two and one-half millions of people, a record never approached in the history of amusements anywhere in the world.

A PLAY IN A CHURCH.

The Messiah Actors to Give a War Drama To-morrow Night.

The Church of the Messiah, Park avenue and Thirty-fourth street, is to make its first big dramatic production this week, when the Messiah Players, under the direction of Mrs. Frank Alonzo Parker, will present "The Wages of War," a peace play in three acts. The play will be given in the Church House on Monday, Tuesday, Wednesday and Saturday evenings, and if it proves popular will be given a full week in February. The Messiah Players have also been invited to appear at Unity Church, Montclair, N. J.; Summit, N. J.; Sing Sing prison and other places around New York.

"The Wages of War" is strictly neutral. The scene is Petrograd, the play was written by Wiegand and Schurrelmann, Germans; it was translated by Mme. Amelia von Ende, a patriotic American born in Warsaw, and the list of players includes persons of French and English descent. Mrs. Parker rewrote the play to bring it up to date. While the players are non-professionals, their earnestness and sincerity raise the play above the usual amateur production.

The story of the play has to do with conditions under which the poor must live in war time and the misery and unhappiness that result. It gives a vivid picture of the hardships the women must suffer while the wage earners are at the front.

The production of "The Wages of War" is the first attempt of the Messiah Players to present in drama form the lessons taught in the pulpit. The Rev. John Haynes Holmes, minister of the Church of the Messiah, has this winter been preaching many sermons on peace. The players have in mind for next year a play on the question of prison reform, and also one on the woman's side of the sex question.

No admission will be charged at the door, as it is the desire of the minister and the players that as many people as possible see the play. The audience will be given an opportunity, however, of paying as much or as little as they may desire, as a collection will be taken to help support the work.

ABOUT DOYLE AND DIXON.

First Formed a Team When They Were in Burlesque.

The dancing team of Doyle and Dixon, for several years conspicuous in vaudeville and now an outstanding feature of "Stop! Look! Listen!" at the Globe, was heaven born, just as most persons who have seen the congenial partnership of these dancers are wont to believe.

"We joined fortunes on May 13, 1912," said Harland Dixon, with the manner of one who states a fact of importance. "I had a partner who couldn't see my ideas, so I just went up to Doyle in a club one day and introduced myself."

"And I had a partner with whose ideas I couldn't agree, so I was glad to see him," volunteered James Doyle. "The point was that our ideas agreed."

So the team was formed. Both men were in burlesque then. A few months later, when they were just beginning to develop those ideas which occasioned the partnership, they were called to substitute for a dancing team in "Broadway to Paris," featuring Gertrude Hoffmann. They never went back to burlesque. Subsequently they appeared with Gaby Deslys in the "Honeymoon Express," in "Dancing Around" while it stayed in New York, and "What's Going On?" Between these engagements they took many fliers in the "two a day." "You see," said Dixon, "we both got our training in minstrelsy—Doyle with Dockstader and I with Primrose. And we couldn't have done better. You are simply compelled to do every conceivable variety of dancing there, and we did it. We learned a great deal about the game, and since our ideas were along the same lines it wasn't particularly difficult to develop them.

"No, we have no conscious models. We have studied many big actors for poses, but all the steps we have worked out together. It's a strange thing, but if you take an ordinary movement and reverse it, or exaggerate it, you often get very funny effects. And when you've done that sort of thing a little while it becomes second nature.

"We believe that one of the biggest factors in our work is the habit of preparing all our dances many months in advance. We make it a point to keep at work on new material all the time. In other words, we always try to have something up our sleeve. We don't always use them as planned, but the fact that they are there waiting is convenient, to say the least, and the practice seems to vitalize our regular work.

"Some steps we find it hard to shake, because the public won't let us. For instance, the quick jumping we do in blackface in the second act of this piece is our first hit—absolutely the first step we did that hit the bullseye. We used it often in burlesque. Later we took it into vaudeville and musical comedy, and it has never failed to please an audience anywhere.

"We would prefer to change because there is absolutely an infinite number of good steps, but the public knows what it wants."

WHERE TO DANCE.

Joan Sawyer has reestablished herself so completely at her dancing room in Fifty-first street and Broadway that it scarcely seems as if she had been away at all. Excellent music and other dancers help to divert the audiences.

Will Rogers has been engaged by Flo Ziegfeld for his next review on top of the New Amsterdam Theatre. He is still a member of the company which every night amuses large numbers on the roof at the so called "Midnight Frolic."

A new Oriental number has been added to the programme of "Merry Moments" at Reisenweber's and Doralinda appears to excellent advantage in the interpretation.

A cake walk is now one of the regular diversions on the roof of the Strand, and one of the forthcoming prize events will be for the conductors of the various ragtime orchestras in New York. There are competitions on Tuesdays and Fridays.

Skating by experts, dancing by visitors, good food by experienced chefs, music by well trained players—these are a few of the attractions of Castles in the Air.

AMUSEMENTS.

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

THE 50 HORSE POWER MUSICAL SHOW — WINTER GARDEN — B'WAY AND 50TH ST. Phone 2330 Circle. Evgs. at 8, 50c., $1, $1.50, $2, $2.50. Matinees Tuesday, Thursday and Saturday, 50c. to $1.50. LAST WEEK

A WORLD OF PLEASURE — STAGED by J. C. HUFFMAN

LAST WEEK

LAST 6 NIGHTS, LAST 3 MATINEES

TONIGHT — SUNDAY CONCERT — TONIGHT

MLLE. DAZIE | CLIFTON CRAWFORD | TRIXIE FRIGANZA | JOHN CHAS. THOMAS

BETH LYDY, VENITA FITZHUGH, ROBINS, SWOR & MACK, COLLINS & HART, JANE HERTY, CLEMONS & DEAN, MASTER GRAHAM, RALPH HERZ | CONROY & LEMAIRE | SAMYA & ALBERT and MADAME WALSKA and HER BALALAIKA ORCHESTRA.

BEGINNING MONDAY, JAN. 24

SECOND EDITION OF TOWN TOPICS

NEW SONGS, NEW SCENES and GREAT CAST.

39th St., near B'way. Phone 1476 Bryant. Evgs. 8:15. Matinees Wed. and Sat. 2:15. MAXINE ELLIOTT'S WEDNESDAY MATINEE BEST SEATS $1.50.

SEATS 4 WEEKS IN ADVANCE

ROBERT HILLIARD IN HIS BIG HIT "THE PRIDE OF RACE"

"SAY WHAT YOU LIKE, drama from start to finish courage and tenacity of Mr. Hilliard for sticking to his guns and insisting upon acting this play in the face of all opposition and discouragement. He is to be congratulated for knowing a play when he reads it, for it is up and away the most worthwhile thing he has ever done. Moreover, I believe many of the people who profess to object to this play are expressing NOT THEIR OWN opinions, but a poltroon reflection of WHAT THEY THINK THEY OUGHT TO THINK." but 'The Pride of Race' is One can but admire the

Louis Sherwin in the N. Y. Globe, Jan. 12

44TH STREET — Theatre, just W. of Broadway. Phone 7292 Bryant. Evgs. 8.15. Mats. Wed. & Sat. 2.15. Wed. Mat. $1.50. ARTHUR HAMMERSTEIN presents

A BOOK THAT IS FULL OF LAUGHS — THE BIGGEST MUSICAL HIT IN A DECADE — KATINKA — MUSIC THAT CHARMS AND FASCINATES — By HAUERBACH and FRIML, Authors of "HIGH JINKS" and "FIREFLY"

HEAR ADELE ROWLAND sing "A Male Quartette"; T. ROY BARNES, America's Foremost Comedian, sing "Racketty Coo"; MAY NAUDAIN sing "I Want the Whole World to Know"; SAMUEL ASH

42nd St., W. of B'way. Phone 5216 Bryant. LYRIC Evgs. 8:20 Mats. Wednesday & Saturday 2:20. Wednesday Matinees Best Seats $1.50. A. H. WOODS Presents

ABE MAWRUSS POTASH & PERLMUTTER IN SOCIETY

"ABE AND MAWRUSS' FUNNIER THAN 'POTASH AND PERLMUTTER.'"—Charles Darnton, Eve. World.

"WE SHALL LAUGH AT 'ABE AND MAWRUSS' FOR AT LEAST A YEAR."—Alan Dale.

William A. Brady's 48TH STREET Theatre, just E. of B'way. BEGINNING TO-MORROW NIGHT. Evs. 8:15. Mats. Thurs. & Sat. 2:15. Thurs. Mat. Best Seats $1.50.

MESSRS. SHUBERT Present JUST A WOMAN By EUGENE WALTER

CASINO — B'way & 39th St. Phone 3846 Greeley. Evs. 8:15. Mats. Wed. & Sat. 2:15. Wed. Mat. Best Seats, $1.50. 7TH MONTH. 7TH MONTH.

THE BLUE PARADISE — Contains the most ravishing of all waltzes. The Musical Hit of the Year. with CECIL LEAN

SHUBERT Theatre, 44th, w. of B'way. Evs. 8:15. Phone 3858-Bryant. Mts. Wed. & Sat.

500 BALCONY SEATS 50c. 500 BALCONY SEATS $1.00. 300 ORCHESTRA SEATS $1.50. 500 ORCHESTRA SEATS $2.00.

MESSRS. SHUBERT'S Production of ALONE AT LAST — GREATEST OPERATIC HIT OF CENTURY. By the composer of "The Merry Widow," FRANZ LEHAR. Most renowned light opera singing cast.

Very A NEW MUSICAL FARCE THAT IS DIFFERENT — Good Eddie — F. Ray Comstock's Princess, 39th St., near B'way. Phone Greeley 579. Evgs. 8.20. Matinees Wed. and Sat. 2.20. The Musical Comedy Success of the Season.

By Bartholomae, Bolton and Ivem. Hits the bull's-eye of success. A delight from start to finish, in which there is not one dull moment.—Eve. Sun.

Atop 44th AUTEROTTE. Aces $1. Nightly

CASTLES IN THE AIR AND ICE PALACE. Supper & Dancing. World Champion Ice Skaters. Tea 4 to 6 Wed. and Sat. Adm. free to table d'hote Dinner, $1.50, & a la carte, 6 to 9. Skating at Tea, Dinner & Sup. Table reservations Din. Sup. Tel. 2945 Bryant.

BOOTH — LAST WEEK — 45th, w. of B'way. Phone 6100 Bryant. Evs. 8:20. Mats. Wed. & Sat. 2:20. Wed. Mat. Best Seats $1.50. E. H. SOTHERN in a revival of T. W. Robertson's Three Act Comedy DAVID GARRICK with ALEXANDRA CARLISLE. PRESS: As fine a hero as was ever conjured out of a romantic age.

COMEDY — 41st St. W. of B'way. Phone 5144 Bryant. Evs. 8:15. Mats. Tues. Thurs. & Sat. 2:15. Good Seats 50c., 75c. 3 — HOBSON'S CHOICE — A Lancashire Comedy BY HAROLD BRIGHOUSE. Molly Pearson, Wilford Kane, Vivian Blake, A. G. Andrews.

39TH STREET — 39th, w. of B'way. Phone 4274 Bryant. Evs. 8:15. Mats. Wed. & Sat. 2:15. Wed. Mat. Best Seats $1.50. 11TH MONTH. CLIFFORD BRUCE PRESENTS EMILY STEVENS AND TYPICAL HOUSE CAST IN THE UNCHASTENED WOMAN. By Louis K. Anspacher. "A comedy-drama of exceptional worth, in which Miss Stevens is wonderful."

PLAYHOUSE — 48th E. of B'way. Evs. 8:15. Matinees Wednesday and Saturday 2:15. Brilliant Plays. Brilliant Star. Brilliant Company. 5th Triumphant Month. GRACE GEORGE and her Playhouse Company in BERNARD SHAW'S MAJOR BARBARA

MANHATTAN 34th & 8th Ave. TO-MORROW NIGHT. "STRANGLER" LEWIS vs. ZBYSZKO. THIS BOUT AT 9—CATCH-AS-CATCH-CAN TO A FINISH. "MASKED MARVEL" vs. LURICH. CATCH-AS-CATCH-CAN TO A FINISH.

AMUSEMENTS.

HIPPODROME — MANAGEMENT CHARLES DILLINGHAM — HIP HIP HOORAY — THIS WEEK REACHES THE RECORD OF ONE MILLION PATRONS

THE PAGEANT of 100 WONDERS. SOUSA And His BAND. THE SENSATIONAL ICE SKATING BALLET. —1,000 PEOPLE— Staged by R. H. BURNSIDE. Seats on Sale Up to March 1st, including Lincoln's and Washington's Birthdays. Four Box Offices Now Open. One Open All Night. MATINEE DAILY BEST SEATS, $1. Every Night & Sat. Mat., Best Seats, $1.50. DAILY MATINEE. 1500 Good Reserved Seats Every Performance, 25c. and 50c.

TO-NIGHT AT 8:20 SOUSA AND HIS BAND and GALA LAST APPEARANCE. GOODBYE THE INCOME PARABLE. PAVLOWA and SOLOISTS OF THE IMPERIAL BALLET RUSSE. Together with BOSTON OPERA STARS RICCARDO MARTIN—LUISA VILLANI THOMAS CHALMERS. 50c to $2.00. JAN. 23, MR. & MRS. CASTLE—JULIA CULP—KATHLEEN PARLOW

Mat. Daily at 2. 25, 50, 75c. 2,000 Choice Seats, 50c. B. F. KEITH'S PALACE BROADWAY AND 47TH STREET. EVERY NIGHT 25, 50, 75c, $1, $1.50. 1,000 ORCH. SEATS, $1.00

TWO BIG CONCERTS SUNDAY. BEGINNING MON. MAT., JAN. 17TH. CYCLONIC EVA TANGUAY. WORLD'S GREATEST ECCENTRIC COMEDIENNE IN A NEW REPERTOIRE OF CHARACTERISTIC SONGS.

EXTRA FEATURE A One Act COMEDY. WILLIAM MORRIS AND CO. in "Mrs. Temple's Telegram." EXTRA ATTRACTION The Juvenile Comedian. LADDIE CLIFF assisted by Mabel Parker. EXTRA FEATURE Society's Dainty Entertainer. FARBER GIRLS. OLGA SEYMOUR THE 17 YEAR OLD MELBA. PAUL CONCHAS THE MILITARY HERCULES. AMERICAN DEBUT. LUNETTE SISTERS Aerial Ballet. FELYNE VERBIST THE FAMOUS BELGIAN STAR OF ROYAL OPERA, BRUSSELS, IN A REPERTOIRE OF DANCES. THE PALACE PRESENTS MLLE. VERBIST AS EUROPE'S GREATEST INTERPRETATIVE DANCER. LAUGHLIN'S DOGS Comedy Canines.

F. F. PROCTOR'S 23RD ST. THEATRE. NEAR 6TH AVE. Phone Chelsea 2766. ONE WEEK BEGINNING MONDAY AFT. JAN. 24. Twice Daily, 2:15-8:15. Including Sunday, Jan. 30. PRICES Mats. 25 to 75c. Nights 25 to $1.00. Seats on Sale Thurs., Jan. 20th at Box Office, 9 A. M. 23rd ST. Usual Feature Film Plays Week of Jan. 31. 10c. Big Vaud. Conc't Sund.

D. W. GRIFFITH'S MASSIVE SPECTACLE THE BIRTH OF A NATION. Symphony Orchestra of Thirty. 18,000 People. 3,000 Horses. Cost $500,000.

F. F. PROCTOR'S 125TH ST. THEATRE. NEAR 3RD AVE. Phone Harlem 1270. ONE WEEK BEGINNING MONDAY AFT. JAN. 24. Twice Daily, 2:15-8:15. Including Sunday, Jan. 30. PRICES Mats. 25c. Nights 25c. to $1.00. Seats on Sale Thurs., Jan. 20th at Box Office. 125th ST.

B. F. KEITH'S COLONIAL B'WAY AND 62ND ST. Concerts To-day 2:15 and 8:15. Week of Jan. 17th—MATINEE DAILY. A Show Brimful of Entertainment and Artistic Class. EVERY ACT A SENSATION. Positive April Prince—America's Greatest Dancers. Adelaide and Jerome J. Hughes in new versions of "The Pierrot and the Pierette" & "The Cat and the Canary." John—Colonial's Dancing Idol—Josephine JARROTT & KERNELL. Demonstrating the Latest Dancing Steps. Josie Heather & Co. Winsome English Comedienne. MARSHALL MONTGOMERY. Claire Vincent & Co. Maurice Burkhardt. Abrahms & White. Morrissey & Hackett. The Schmettans.

COLUMBIA — Two Big Concerts To-day. Commencing To-morrow Week. THE ROSEY POSEY GIRLS. A Big Company of Comedians, Dancers and Show Girls in a new 2-act burlesque, "The Belmont Club"—magnificently produced. Twice Daily—Top Prices $1.

CARNEGIE HALL, Wed. Ev., Jan. 19. Chas. L. Pond Bureau presents CAPT. FORTESCUE, Correspondent for London Telegraph, who will tell what from the Turkish side the British failed at THE DARDANELLES. Moving Pictures. 25c to $1.50. WHAT OF THE DARDANELLES

B'way, 47 St. Noon to 11.30, 10 to 50. N. Y.'s Superb Photo Palace. Exquisite Concert Program. STRAND. To-day & All Week. Hazel Dawn in "My Lady Incog." A Paramount Picture. Other Superior Attractions.

Bandbox, 57 & 3d Av. Plaza 812. Ev. 8:45. Mat. Sat. WASHINGTON SQ. PLAYERS 50c-$1. 'Clod'; 'Roadhouse'; 'The Tenor'; 'Red Cloak'

PUNCH & JUDY THEATRE. 49th, near B'way. Phone 1560 C. CHARLES HOPKINS Presents The Season's Solid Success. TREASURE ISLAND. Evgs. 8.30. Mats. Fri. and Sat.

THE CHARITY BALL for the N. Y. Nursery will take place on February 1st, at the Waldorf-Astoria, had at 20 West 44th St., 64th St., 327 West 56th St., or THE GUARANTY TRUST CO. 44d St.