IN THE CINEMA WORLD

MABEL NORMAND
in "The Floor Below"
at the STRAND THEATRE.

THOMAS H. INCE and William S. Hart have been close friends for many years. Their business associations have been more than that merely. A genuine and lasting friendship has ripened from these associations and when recently the producer of Artcraft and Paramount pictures was asked the real cause of the actor's great popularity he offered the following tribute to William S. Hart:

"In the age we live in," said Mr. Ince, "probably the object aimed at by many is to gain prestige over his fellow man. The truth of this is applicable to the motion picture world just as to any other sphere of life and activity. All actors in the pictures desire fame and many gain it, but often, it is to be feared, this fame is not lasting simply because behind it there is nothing more than the ability to entertain and amuse; the ability directly to benefit the audience is lacking.

"To win renown that shall last great power is essential; a many sided power, the power of personality and character, understanding of the human heart. Hart possesses this power.

"There are many persons who attend film entertainments chiefly because they've nothing else to do. They probably think little of them or at least only in an abstract way. But when these same people see a Hart production they literally 'sit up and take notice.' Why? Because it has this back of it."

"The best photo plays of the future," says Cecil B. DeMille, "will be stories with a psychologic basis. They will be written by men who have studied life and also the technique of the motion picture. Just now we need both stories and writers. And we can't always get them.

"There is one important idea about scenario writers that I should like to counteract—that they are born and not made. Nothing could be further from the truth. The man who does excellent work writing scenarios is not a man who was born to the job, but one who has studied the craft painstakingly and learned to say things in the best way.

"I say this because of the scenarios that scenario editors and directors receive from most writers. They reveal potential talent, but insufficient training.

"Suppose a man were to try to design a house without training, just because he happened to live in a house, and because he had seen a great many houses. He'd probably make a bad job of it. Yet thousands of persons, some of them with writing ability, think they can write scenarios merely because they have seen numerous moving pictures. The result is a mass of poor work.

"Every year sees the art of scenario writing being carried to greater lengths in a technical way. The training required now is much more intricate than that required two or three years ago, for the moving pictures are opening new phases of life.

"If people would only realize that we are looking for talent—hunting diligently and hopefully for even a gleam of the spark of the ability to dramatize the human emotions and the complex web of life. When we do find a man with that precious indication we hasten to put him under contract. We want him—and we want him badly.

"The man or woman who has ambitions to become a scenario writer must study, study, study—delve into the classics of the drama and learn to build a logical, well developed plot. And then he must learn something of the technique of photo play making and the possibilities of the motion picture camera.

"The idea that the motion picture is confined for the most part to stories of physical action is untrue now. More and more are we learning to convey our message by the means of thought. We are learning to dramatize psychology."

CLARA JOEL
in "BUSINESS BEFORE PLEASURE"

Mount Lowe—"mile high"—was the setting chosen last week for some of the most beautiful exterior scenes in "M'liss"—Mary Pickford's new Artcraft story being directed by Marshall Neilan. It is from Bret Harte's novel and is written by Frances Marion.

The company spent several days—just before the rain—up at the summit of the mountain, and there were shot some exquisite views of sky, hilltop and the country spread below—with the action of the photo play going on against this wonderful natural background. The players report it was an outing worth while and at the same time productive of great results.

Moe Mark, Max Spiegel and Walter Hays of the Mitchel H. Mark Realty Corporation, owners of the Strand Theatre, accompanied by Thomas Lamb, the architect, have left New York on a tour of inspection of the latest motion picture theatres built in the principal cities in the United States.

The Strand owners are preparing to build the largest and most luxurious motion picture theatre in the country, which is to be located at Fulton street and Rockwell place, Brooklyn. This new theatre will seat 4,500.

The Motion Picture Exhibitors League of New York State has pledged its entire strength and aid to the third Liberty Loan and has offered to set aside any day desired to assist the Government raising the additional billions to prosecute the war to a speedy and successful conclusion.

Resolutions to this effect were adopted by the members of the league at their convention at the Hotel Astor. The league requests that the day be officially known as Liberty Day and that patriotic pictures and music be used extensively in all theatres and also that the exteriors of all playhouses be decorated with flags, signs and banners, calling attention to the purposes of the day.

The members of the league extend the privilege of all Liberty bond salesmen to solicit subscriptions in their theatres, and request that the services of the Four Minute Men be given the managers to speak on the subject. A copy of their resolution has been forwarded to Secretary McAdoo requesting that he set aside "Liberty Day" for the theatres throughout the country for this purpose.

DIANTHA PATTISON
in "MRS. WARREN'S PROFESSION."
© BY IRA L. HILL.

A FILM OF ACCIDENTS.

To see the handsome hero dashing up to the side of a stage coach and carrying away the heroine on his horse would be quite the proper thing in a motion picture—and was. But to see the beautiful heroine instead of landing in the horseman's arms do an ungraceful splash into a shallow river bed might have been very amusing, especially if the action took place in a particularly dramatic portion of the picture. Yet the latter is what happens in a film which Cecil B. De Mille has assembled, consisting of bits of unexpected action caught by the motion picture camera when something went wrong.

The reel of film comprises several sections assorted from various productions which have been directed by Mr. De Mille, now producing "The Whispering Chorus" for Artcraft, and containing the parts of the action which took place entirely by accident. Fannie Ward is observed walking up to a bridge in a Japanese garden, tripping along in a ten thousand dollar opera cloak. Miss Ward tripped all right, the bridge gave way and the star and opera cloak landed in the pool below.

Then came a bullfight from "Carmen," in which the matador, tossed by the enraged bull, was unable to escape and no assistance could be rendered him by his companions. The bullfighter was seen lying perfectly motionless and apparently dead, while the bull tossed him aside. After that the Spaniard walked away, unharmed, and the camera went on with the action that was supposed to be in the picture.

Between scenes in "The Virginian," a man was kicked by the horse of the leading man and is seen limping out of the picture with a broken leg. At another point in the picture Dustin Farnum and Winifred Kingston are seated by a roadway when a rattlesnake bobs his head up behind them. A horseman rides into the picture and shoots off the head of the snake before the leading actors had time to realize that possible death was but a few inches away.

May Wirth, the pretty little twenty-year-old equestrienne who is daily thrilling Hippodrome audiences with her daring forward and backward somersaults, is the possessor of a very special kind of watch.

It isn't a platinum wrist watch surrounded by a narrow row of diamonds and mounted on a black ribbon. Neither is it a watch to be strapped around the dainty ankles, which rumor says are insured for many thousands of dollars. No, this watch is the very special kind of instinct which all circus riders develop, an instinct which ticks along and tells them just the very moment to spring up and turn the somersault or do whatever other stunt they may have mastered. There is no other way of timing the tricks than by means of this highly developed instinct.

Other movements, however, can be timed with split second regularity. The big horses, like the white thoroughbred Joe, which is May Wirth's favorite, take exactly sixteen paces to get around the ring, which is always forty feet in diameter. The rider depends upon this uniformity to know just where her mount will be at a given moment. When, as occasionally happens, the ring is laid hurriedly and is not exactly circular, it is possible for a serious accident to occur, even to an experienced equestrienne. The horse's back rocks up and down as steadily as a rocking chair, the upward motion furnishing the impetus for the spring into the air. It is possible for a proficient rider to turn three and sometimes four somersaults in one circuit of the ring.

"It takes some courage to be a Shakespearian actress," declared Miss Alma Kruger smiling as she trailed her Greek draperies superbly toward her dressing room at the Cort Theatre, the gentle *Portia* for four matinees of "Julius Cæsar" presented by the Shakespeare Playhouse.

"It does not often occur to managers or to the public either that a good actor who can breathe the breath of life into the roles of Shakespeare is very likely to be able to breathe the breath of life into modern roles as well," continued Miss Kruger. "They are very prone to label you 'Shakespearian' and give you no chance to show what you can do outside of Shakespeare. And in seasons when no Shakespeare or very little of it is produced—what is the poor Shakesperian player to do?

"Fortunately I was able to convince the managers that I could play roles beside Shakespeare's, for I've run the gamut from 'Heart of Maryland' and 'Sweet Kitty Bellairs' for Mr. Belasco to Clyde Fitch's plays, and 'John Gabriel Bjorkmann,' drama of the North, in which I played two seasons ago.

"People remember me best, I am glad to think, though, in the Shakespearian roles I love best, or in the beautiful roles of poetic drama I played with Mr. Sothern, season after season. In 'If I Were King' I played *Huguette; Olivia* in 'Twelfth Night,' *Portia* in 'Merchant of Venice,' the *Queen* in 'Hamlet,' *Lady Macbeth* in 'Macbeth' and a dozen more roles in other of the Shakespearian comedies. Then I played in Granville Barker's company in the Greek plays, *Herodias* in 'John the Baptist' and more other roles than I can remember.

"Playing Shakespeare has its compensations, and one of them is the vast world of beautiful thoughts that the plays put into one's brain. And the romance of it! One night I had a wire from Mr. Sothern, who was playing in the South, to meet him in Atlanta, Ga., by the next train that left New York for the South, as Miss Marlowe was suddenly ill, and the house was sold out for the opening night in Atlanta. I met him, as fast as the train would take me. I reached there Monday morning, rehearsed that day and played *Portia* in 'The Merchant of Venice' that night. The following night I was to play *Lady Macbeth* in 'Macbeth.' I was familiar with both plays, of course, but it was not the less a feat to give those two performances within forty-eight hours in unfamiliar fields. Then I went to London with Mr Sothern, who played there for a whole season at the Waldorf Theatre, and I appeared in all of Miss Marlowe's roles."

CARROLL HAS A PAST.

Any one looking at the fascinating Carroll McComas in the role of the sprightly fashion modiste in "Oh, Lady! Lady!!" at the Princess Theatre would probably say that only by a far stretch of the imagination could one conceive of this charming and demure young woman actually killing a man and throwing the body down the old well; yet such be the strange facts in a part of the "past" of Carroll.

It happened just seven years ago, when Miss McComas was just breaking into the dramatic world as a legitimate actress. Prior to that, as most biographers already know, the fair young child had left her beautiful ancestral home in Los Angeles—where her father is a District Judge and a noted lawyer—to invade the realm of musical comedy as a "child wonder." Her specialty in those days was whistling, and she was a marvel at the birdlike pastime. In fact when she was just 15 years of age she went with her mother to London, whistled in the music halls there, was engaged for a South African tour, and delighted the audiences in Cape Town and on the veldt with her whistling. Also she danced and sang, but it was as a child whistler that Carroll McComas was chiefly known.

Then came her advent into musical comedy right here in New York as a show girl in a musical offering known as "The Three Romeos." After that came a season in "The Gay Musician," and it was then that she decided to give up frivolity for the more substantial rewards of acting in real drama.

A stock company was being formed to play the summer in Richmond, Va. Miss McComas interviewed the manager, told him her ambitions were to become a big dramatic star, and succeeded in worming a contract from him to play leads. She went to Richmond, spent the hottest kind of a hot summer there, played fifteen dramatic roles in fifteen weeks, remained up until 3 o'clock every morning studying the lines of the next week's play, spent more than twice her salary for clothes, and finally won her spurs by a strongly dramatic rendering of the role of *Lady Audley* in "Lady Audley's Secret."

Yes, sir, strange as it may seem to those who now look at this sprightly and captivating damsel in "Oh, Lady! Lady!!" she actually played *Lady Audley*, one of the wickedest dramatic roles ever written, when she was just 21 years of age. The dramatic critics of Richmond agreed that while she was a youthful *Lady Audley*, she showed much fire and genuine enthusiasm for the role.

The erudite dramatic critic of the Richmond *Dispatch* said in his review:

"Miss Carroll McComas showed exceptional dramatic ability in the role of *Lady Audley*, playing with cunning and finesse, acting the role of the ungracious *Lady Audley* with fire, vigor and verve. The scene where she hits *George Tallboys* over the head and throws the body into the old well in order to escape exposure was surprisingly well done. We predict that if Miss McComas ever gets to Broadway she will be hailed as one of the big dramatic stars of the present generation. All she needs now is an opportunity."

Miss McComas in speaking of the episode last week in her dressing room at the Princess Theatre laughed heartily at the reference to hitting *George Tallboys* over the head and throwing the body down the well.

"That is the actual truth," she laughed. "All who know the famous old play remember the scene. I can imagine myself now, back in Richmond, playing in that stock company, rehearsing the attack on *Tallboys*, who was played by the heavy man of the company. As a matter of fact I think it was George Sylvester who had to be hit over the head that summer by me. Mr. Sylvester was leading man opposite me that season, and he too was about as unknown to Broadway as I was. However, I survived the fearful past of throwing a body down a well, came to New York, became understudy to Marie Tempest in the big revival of 'Caste,' joined Billie Burke's company for two seasons, played a year in musical comedy with Donald Brian in 'The Siren' on tour, created the leading role in 'The Salamander,' acted in several other dramatic shows on Broadway, and here I am again in musical comedy, back to my first love, playing the role of the modiste in 'Oh, Lady! Lady!!' at the Princess Theatre."

FROM ART TO TRADE.

"During my early struggle to interpret the drama in Scotland," says Barlowe Borland, who plays the role of *Peter* in "A Tailor-Made Man," "I was a member of a 'fit up' company playing one night stands through the land o' cakes, but business was so bad we saw more of the land than the cakes, and finally stranded in a small town in the north, where I was left high and 'dry,' speaking literally as well as figuratively.

"The situation was desperate, but I finally secured a job as assistant to an old man who ran a second hand bookstore in town. We arranged terms, or to be more exact the old man did, and terms and a Scotchman are synonymous, and I commenced my duties at once.

"The first day not a single customer showed up, and at the close I ventured to sympathize with my employer, who dryly remarked that in all probability I would get used to that state of affairs after a while, and as I was working on a commission basis I began to see that I would probably have more food for thought than consumption.

"One afternoon during the absence of my employer the village grocer entered the store. I attempted to make a sale. 'McPhail,' says I, 'can I interest you in a good book?' 'I'm no authority on good books,' says he. Being a grocer, he suggested something with ginger in it. 'Now how about a real spicy one?' says he. 'Well,' says I, 'here's Omar Cayenne, that's a hot one, then there's 'The Cruise of the Peruvian Barque,' 'Pepper Tree Inn,' and 'Darwin on the Cinnamon Tribes,' in fact, McPhail, the stock of literary condiments is inexhaustible.'

"My employer suffered from the 'national drought. Surrounded as he was by the dry literature, it was surprising to me he was ever sober at all. On one occasion I ventured to remonstrate with him for his overfondness for the bottle, with business so bad. He replied, 'Whiskey is the only drink suitable for all occasions, climates and seasons. In summer heat or winter cold whiskey is what I might call in poetic language the nil desperandum o' drinks.'

"I decided to leave that place while I still had strength to walk home. As I was preparing for my departure a richly clad lady entered the store. 'I desire to purchase a Bible for the children for the Sunday school. And how is business?' she continued. 'It never looked more promising than it does at this minute,' was my reply. 'What an interesting profession yours must be,' she said. 'Of course, you are above sordid business, and doubtless carry this place on just to be with these wonderful brain children, to commune with them.' 'Aye,' says I, 'and keep the dust off them. 'I suppose it must pain you to sell one of them?' she said. 'Up to now I have not suffered, ma'am.' During this conversation I was displaying the stock of Bibles. As I mentioned the price of each she remarked, 'I desire something cheaper for the children for the Sunday school.' In sheer desperation I offered her one for a penny. As she left the store empty handed I heard her murmur softly, 'Something cheaper for the children for the Sunday school.' With the book clutched tightly in my hand, in prayer I said, 'Something cheaper for the children for the Sunday school. O Lord, come down and sell your own works, for I canna make a livin' at it.'"

LOUISE HUFF
in "WILD YOUTH" at
THE RIVOLI.

THE NEW CINEMAS.

Enid Bennett, who recently joined the Paramount staff of actresses, will be the star at the Rialto Theatre this week in "Naughty, Naughty." It is a story of how a girl widens the narrow mindedness of her neighbors in a small town after she has returned from the city and introduces such innovations as a barefoot dance at a church entertainment. C. Gardner Sullivan was the author. In the Animated Magazine, classic dancers are pictured by an extra rapid camera.

Official Italian war pictures, none of which has been shown in this country before, will be given as an added attraction at the Rivoli Theatre, together with J. Stuart Blackton's production of "Wild Youth," by Sir Gilbert Parker. The war pictures show scenes of actual conflict. They are the first of a series of six or more.

The Strand Theatre will present Mabel Normand as the star in "The Floor Below" this week. The second episode of "Depths of the Sea," picturing submarine life, by Raymond L. Ditmars, and James Montgomery Flagg's satire comedy of "Girls You All Know," will fill out the programme.

At Loew's New York Theatre and Roof this week the programmes will include Alice Brady, the remarkable actor, "Fatty" Arbuckle; Douglas Fairbanks and Viola Dana.

Hotel and Restaurant News

Gossler's Campus.

With the best in food and entertainment as its motto the Campus under the careful guidance of Henry Gossler is now enjoying the zenith of popularity. Mr. Gossler is of the progressive type of restaurateur who believes in giving his patrons what they want—and more than that. In the main dining room he has provided the "Revue of Cheer," a merry melange of mirth and melody that is every whit as entertaining as any miniature revue on Broadway.

NELLE HAYS
HOSTESS OF GOSSLER'S-PEACOCK ROOM

The Peacock Room, where Miss Nelle Hayes acts as hostess, has grown more popular. Miss Hayes spares no effort in the comfort of the host of patrons who gather there nightly.

"Justine Johnstone's Little Club" Under New Direction.

Owing to the absence of Miss Justine Johnstone, who is on tour with the Messrs. Lee and J. J. Shubert production of "Over the Top," the direction of "Justine Johnstone's Little Club,' in the basement of the Forty-fourth Street Theatre Building, has been taken over by Armand Kalisz and A. Baldwin Sloane. M. Kalisz is a well known French tenor, and his associate, Mr. Sloane, is prominent in the musical composing world. Miss Dorothy Klewer, a celebrated California beauty, also made her first appearance this week as the new hostess of the institution. After theatre suppers and dancing continue as features of the "Little Club."

Reisenweber's.

There's one continuous round of pleasure for patrons of Reisenweber's at Columbus Circle. The "Jim-Jam Revue," a cabaret of unusual merit with a galaxy of stars and a beauty chorus holds sway in the main restaurant, while the upper floors are filled with myriad attractions that make the patrons marvel at its diversity. Joan Sawyer presides in "Paradise," which occupies the upper floor of this magnificent restaurant, and is the scene of many of the city's most distinguished gatherings. In the Four Hundred Club Room Loretta McDermott gives dance imitations of the "Original Frisco," accompanied to the alluring tunes of the Dixieland Jazz Band and Erdody's Orchestra. On St. Patrick's Day the entertainment features will be particularly festive, with a special menu for the occasion.

Grace Emerson, the ballet classique dancer in the "Jim-Jam Revue," has created quite an original tone in her interpretative dancing that has received more than favorable comment from art critics. Her costumes are a sensation. The El Rey Sisters in their skating specialties and Edith Thayer, the prima donna, continue their popularity, while Ward & Faye, George Reed and Earl and Marie Gates are particularly favored. The revue will undoubtedly be produced at Reisenweber's throughout the summer months, and its continued long run is admirable testimony to the skill of Edward P. Bower, its producer.

Murray's.

"Cead Mille Failthe" at Murray's Roman Gardens, Forty-second street's popular restaurant, to-night, St. Patrick's Day. No, this is not a new dish or dessert, or an entertainment feature. The phrase translated means "ten thousand welcomes," and typifies the spirit of hospitality so dear to the Irish heart. So therefore the congenial "Patriotic" Kyne, general manager, will extend himself to welcome his patrons this evening.

Murray's with its exquisite setting is peculiarly adapted for celebrations of this order, a beautiful tableau typifying the dawn of Irish liberty will be shown on the steps of the famous fountain. A novelty souvenir will be presented to each guest. Little flower pots sprouting real shamrock are to be distributed to the diners. During the afternoon the usual tea dances between the hours of 4 and 6 o'clock will be conducted under the direction of Miss Florence Shortell, with one stepping and fox trotting in full sway. However, during the evening Pat may endeavor to bring into vogue for the Broadwayites this season the Irish jig, danced to the tune of his recent song success, "The Irish Liberty Rag."

Golden Glades.

Not content with having brought the world's champion skater, Bobby McLean, to New York, Thomas Healy has added a novelty to his Golden Glades, at Sixty-sixth street and Broadway, that is absolutely certain to please not only the w. k. tired business men and the society maid and matron, but also the amusement loving public.

The newest Broadway sensation is the Gotmen Twins. They have an act that is absolutely novel, and besides this they have a personality that "gets over." Slated for a big fall theatrical engagement, they are "filling in" for the spring and summer at the Golden Glades, and if the popularity they enjoy at the Glades is any criterion they are destined to become the favorites of New York next season. Their songs are new, their dances are new and their costumes breathe an air of springtime that takes one away from the confines of the city and gives an atmosphere of the country.

Bobby McLean, the world's champion skater, has established himself as the sensation of the ice season, and the other stars of the famous show are still drawing their favorite patrons.

AMUSEMENTS. AMUSEMENTS.

RIVOLI
BROADWAY at 49TH ST.
Direction S.L. ROTHAPFEL

COMMENCING TO-DAY
An Extraordinary Double Attraction
FIRST INSTALLMENT OF THE OFFICIAL ITALIAN WAR PICTURES
(Shown for the first time in America)
Unquestionably the most graphic and exciting pictures of modern warfare ever caught by the camera, together with
J. STUART BLACKTON'S Production of the Novel
"WILD YOUTH" By Sir GILBERT PARKER
(A Paramount Picture)
THE RIVOLI ORCHESTRA
HUGO RIESENFELD and ERNO RAPEE, Conducting
RIVOLI MALE QUARTET FRANCES ORR, Cellist
RIVOLI ANIMATED PICTORIAL
POSITIVELY NO ADVANCE IN PRICES
TO-DAY DOORS OPEN AT 1 P. M.
FIRST DE LUXE PERFORMANCE AT 3.

RIALTO
BROADWAY at 42ND ST.
Direction S.L. ROTHAPFEL

Commencing To-dey THOS. H. INCE Presents
ENID BENNETT in "NAUGHTY NAUGHTY"
(A Paramount Picture)
"FATTY" ARBUCKLE
in "THE BELL BOY."
THE RIALTO ORCHESTRA
HUGO RIESENFELD and NAT W. FINSTON Conducting
Joseph Martell, Baritone Gladys Rice, Soprano
And the Rialto's matchless program of musical and Pictorial Novelties
TO-DAY DOORS OPEN AT 1 P. M. FIRST DE LUXE PERFORMANCE 2:15

AMUSEMENTS. AMUSEMENTS.

HARKEN YE ALL!!
There's not a heart so old
Or a head so gray
But that hears the call
Of CIRCUS DAY.
THE GREATEST SHOW ON EARTH
BARNUM AND BAILEY CIRCUS
OPENS MONDAY Afternoon MAR. 25 MADISON SQUARE GARDEN
GREAT LAST YEAR GREATER THIS YEAR With All New Features and More Than Ever Living Up to Its Reputation as THE BIGGEST AND BEST CIRCUS IN THE WORLD.
SEAT SALE Opens Next THURSDAY MAR. 21
Admission to everything, including seats, 50c to $2.75, according to location. WAR TAX INCLUDED.
CHILDREN under twelve, half price all matinees, except Saturdays, to $1.00 seats and over.

STRAND
THEATRE B'WAY 47TH St. Direction HAROLD EDEL.
COMMENCING TO-DAY.
NOON TO 11:30 P. M. PRICES 20-30-40-55c.
Goldwyn Presents
MABEL NORMAND in "THE FLOOR BELOW"
2D EPISODE
DEPTHS OF THE SEA
Showing the Marvellous Electric Fish, who upon being attacked by the Devilfish, Electrocutes him.
STRAND SYMPHONY ORCHESTRA
Irish Rhapsody (Herbert)
Scandinavian Folk Song (Sanby)
Comedy Overture (Gilbert)
OSCAR SPIRESCU CARL EDOUARD Conductors.
Rosa Lind (Soprano) Chas. Seprof (Baritone)
JAMES MONTGOMERY FLAGG'S Comedy Satire "The Stenog."
Edith Sinclair (Harpist)
REVIEW
Next Week—PAULINE FREDERICK in "LA TOSCA."

B. F. KEITH'S PALACE
BROADWAY AND 47TH STREET
Mat. Daily at 2 25, 50, 75c
2,000 CHOICE SEATS, 50c. Except Sat. and Holidays.
EVERY NIGHT 25,50,75c,$1,$1.50
1,000 ORCH. SEATS, $1.00 Except Sat., Sun. and Holidays.
TWO BIG CONCERTS SUNDAY 2 & 8 P. M. Beginning Mon., March 18.
ALL STAR BILL. EVERY ACT A HEADLINER
MOST CELEBRATED OF AMERICAN GIRLS WHO HAS DEVELOPED INTO AN ARTISTE OF THE HIGHEST ENTERTAINMENT CALIBRE.
EVELYN NESBIT
and BOBBY O'NEILL IN NEW SONGS AND DANCES.
LADY AGNESE presents
MOST DISTINGUISHED ACT EVER OFFERED—SALARY GOES TO THE FUND FOR CHILD SAVING IN WAR TIME.
"MY LADY'S WAR GARDEN PARTY"
with A COMPANY OF 18 DISTINGUISHED ENTERTAINERS
ONE OF THE WORLD'S GREATEST NOBLEWOMEN WHO WAS VICE-REINE OF CANADA AND IRELAND
THE MARCHIONESS OF ABERDEEN
HAS KINDLY CONSENTED TO EXPLAIN THE OBJECT OF THE GARDEN PARTY
ADDED FEATURE SECOND BIG WEEK
THE THREE DOOLEYS
RAY, GORDON & WILLIAM
IN SOME UNIQUE DOOLEY NONSENSE
ADDED ATTRACTION ADDED ATTRACTION
GUS VAN & JOE SCHENCK
THE PENNANT WINNING BATTERY OF SONGLAND
EXTRA FEATURE EXTRA FEATURE
MARIE NORDSTROM
BITS OF ACTING.
EXTRA ATTRACTION—VAUDEVILLE'S TINIEST HEADLINER
LITTLE BILLY
THE DUTTONS | LA VEEN & CROSS | LLOYD & WELLS
EXTRA ADDED ATTRACTION—ENGAGEMENT EXTRAORDINARY.
NELLIE AND SARA KOUNS
CONCERT SOPRANI IN A SHORT SONG RECITAL

PUNCH & JUDY
Theatre, 49th St., near Broadway. Phone Circle 1300. Evenings 8:30.
MATS. WED., FRI. & SAT. 2:30
SEATS $2.50, $2.00
AND SOME AT $1
Eve. Post:—"Of all the war plays seen here it is the most subtle, the most intellectual, and, for those who see clearly the full force of its message, the most effective."
NEXT SATURDAY MORNING AT ELEVEN FIFTEEN O'CLOCK
TONY SARG'S FASCINATING WONDERFUL DELIGHTFUL—TRIUMPHANT MARIONETTES BIGGEST LITTLE SHOW ON EARTH