

ACTORS WHO'S WHO IN CURRENT PLAYS.

Thirty years under a single management! That is the record of continuous service of Frank Burbeck, actor, whose hair has turned gray, like that of the grimly old warriors of history, while still fighting the battles of Momus. He is still doing duty and as sprightly as step and action as actors much younger than he. It was in 1880 that Mr. Burbeck joined Charles Frohman. He appeared in many of his most important productions, and will be recalled as being in the original casts of "Shenandoah," "Charley's Aunt," and "David Harum." Mr. Burbeck is now appearing with J. E. Dodson in "The House Next Door," his first engagement outside of the Frohman management in thirty years. He was born in Boston, with first professional appearance with the Boston Theater Company, a famous dramatic organization of its time, and next he appeared with the Boston Museum Company, an organization from which graduated many of the greatest actors of the century. During his Boston engagements he appeared in these memorable productions, "The Silver Kings," "Youth," and "Harbor Lights."

Frank Losee, the Sir Isaac Jacobson in "The House Next Door," is now in his third season supporting J. E. Dodson in this play. Mr. Losee was once a star himself and for three years starred under his own management. Prior to entering the cast of "The House Next Door" he was with David Belasco's company in "The Rose of the Rancho," appearing as Padre, and before that played in "Dorothy Vernon of Haddon Hall." Born in Brooklyn, his first theatrical engagement was made with R. M. Hooley, the Chicago manager of years ago, who had companies playing in Boston and Brooklyn, N. Y. For a period of fifteen years Mr. Losee was member of the Boston Theater Company, in which company he played all the "heavy" parts. Of late years he has appeared in many notable successes, mostly under the management of Charles Frohman.

J. E. Dodson, who will appear in the role of Sir John Cotswold in "The House Next Door" at the National Theater this week, was born in London. After some years of the most exacting service under recognized masters of the English speaking stage, during which period he created many important roles, he came to America in 1889 with the remarkable Kendal company, touring this country in a repertoire of Piner and other standard plays. An engagement of five years with Charles Frohman's Empire Theater stock company followed, and among the roles he created with that famous band of players was that of Richelleu in "Under the Red Robe." Next may be mentioned a prolonged starring engagement in "Because She Loved Him So," which was in turn followed by a distinct individual success as the twenty-year-old cripple, Pierre, in the all-star cast of "The Two Orphans." The existing role of the wandering Jew in Lew Wallace's "Prince of India" next enlisted his services. His last appearance prior to "The House Next Door" was as Stephen Roland in Clyde Fitch's "The Sign of the Cross."

Mr. Dodson made his first appearance on the stage at the Prince's Theater, Manchester, England, in a small part in a play called "The Spelling Bee" in support of J. L. Toole, an English comedian, and Mr. Toole advised him to remain on the stage. At that early period in his theatrical career, theaters throughout England maintained regular stock companies and the great stars of the day toured the country playing with these different stock companies, not having companies of their own. It was Mr. Dodson's good fortune to be able to support such famous stars as Samuel Phelps, Charles Matthews, Ellen Terry, Adelaide Neilson, Barry Sullivan, and many others, and he gained much valuable knowledge of acting from this intimate association. Some American stars whom Mr. Dodson supported abroad were Joseph Jefferson, J. K. Emmett, and Genevieve Ward. Mr. Dodson was playing Shakespearean roles at the Theater Royal, Worcester, when Mr. Jefferson saw his performance of Bottom in "A Midsummer Night's Dream" and secured his services for his entire English tour.

May Robson, who is starring in the new comedy, "The Rejuvenation of Aunt Mary," is at the Columbia Theater. Miss Robson was born in Australia near the Nuremberg River, and came to this country twenty years ago. At first she made china painting her study and excelled in that art to a marvelous degree. Her dramatic instincts being so great, she turned her attention to character parts in drama. When a young girl she received her education in Brussels and finished her studies in Paris, for it was there that she won the prize of the red cross, the highest form of gratification at the School Suisse, in that city.

Her first appearance as an actress was in "The House Next Door," produced by the Mallorys at the Madison Square Theater, New York. From there she went to the Lyceum Theater under the management of Daniel Frohman and finally to Charles Frohman, whose management she has been under for many seasons, and always in the line of character parts. Miss Robson's success has been won entirely by original character roles. She stands out alone among all the pretty women of the professional world as having entirely submerged her own attractiveness in a deluge of lines and grease paint and being content to win recognition by grotesqueness, eccentricity, ugliness, and ugliness. She started as a slave, and the public has never seen exactly the brand of slavery which she presented. Yet with one accord people acknowledge that May Robson's slavery was absolutely true to life. So have every slave been true that she has played since. Without giving the typical slavery as that individual is most known, Miss Robson has always succeeded in depicting a slave, whether white or colored, Yankee, Cockney, Swedish, German, or Irish, for whom every one could call to mind a real prototype. So it has been with all her other characters. Fidelity to real life has sounded the key note in every one of them, whether queen or slave, merely funny or frightfully grotesque. It is to be doubted whether any one actress has in the same length of time slipped in and out of a more varied and alarming conglomeration of clothes, from rags to cloth of gold and gleaming jewels, May Robson has worn them all, and indeed a combination of styles and periods and colors which would send a modest raving maniac to the padded cell. Miss Robson does not blush when she admits the fact that she was for eighteen years under the management of Charles Frohman. During that time she appeared in a long line of parts in the Frohman successes that ranged in character from ingenues to grande dames. "I tried to count the other day," said Miss Robson, "just how many different roles I have played. Mr. Frohman, I got up to eighty-four, when I stopped, because I could not think of any more; but there are others of the Empire stock company." Miss Robson was the comedienne of that era, and was cast for all the feminine eccentric comedy characters. Her greatest hits have been made in "slavery" parts, one of the most notable being that of Emma in "Gloriana" and a similar one in "Nerves." She also had congenial roles in "Lady Bonifant," "Liberty Hall," "Lord and Lady Alisy," "His Excellency the Governor," "Bohemia," and other productions without

number, and has appeared as well in several of Charles Frohman's musical comedies.

Faye Causick, who plays Betty in May Robson's production of "The Rejuvenation of Aunt Mary" at the Columbia next week, made her debut with Mulla James in "The Little Princess." Later she was seen as Elsie with Robert Hilliard in "As a Man Sows." Her next engagement was with Richard Golden in "Comme-sure Bracket," at the Empire Theater, New York. Miss Causick left the profession to enter a fashionable school in this city. After remaining there for two years, she graduated and returned to the stage to portray the Japanese girl in "The Darling of the Gods." This is Miss Causick's fourth season with May Robson, having given over two thousand performances of Betty.

Miss Nina Saville, who plays the role of Lucinda, Aunt Mary's maid, in "The Rejuvenation of Aunt Mary," had her stage experience in Baltimore when she was a mere child. It was while attending the convent at Baltimore she gained her first foothold as an actress. In all the plays put on at the institution Miss Saville was in some way or other cast for a character part. After finishing her education at Mount St. Mary's she began looking for a position with some road company. Her people at first tried to persuade her to give up the idea of the stage. Finding they could not, they let her go to Boston, where she joined the famous Boston Stock Company. Here she secured a position as a character actress in this company, and remained with them several years at the old Boston Museum. Later she joined the Chicago Grand Opera House. Here she played leads and heavies for a few seasons, then, tiring of stock work, she joined a road company then touring the West. Booking was not as easy then as now, nor railroading so comfortable. In several instances it was necessary after arriving at a given point on the railroad to take a stage and drive four or five miles over mountain roads to get to the town where they were to play that night. It was then that Miss Saville discovered that life on the road was anything but pleasant, but determined to stick to it and gain all the knowledge she could. Arriving in San Francisco, she left the company and joined the Alcazar Stock. Here she drifted into character parts again, and remained there until her health broke down, compelling her to return to her home in the East.

After resting two or three seasons Miss Saville joined Miss Robson's company in the part of the maid Lucinda, which part she really created, and which she played for sixty-nine continuous weeks.

When asked what she thought about the stage, Miss Saville said: "There is a fascination about it which compels me each season to return to the smell of the grease paint and the lights."

Anna Pavlova Talks of Herself.

Anna Pavlova, the Russian dancer, who has created such a genuine sensation in New York and elsewhere during her present tour, is a slim, dark-eyed, dark-haired young woman, and when interviewed during her last engagement in New York, was seated in a rocking chair in her room at the Knickerbocker Hotel, eating candy, resting after her matinee performance, and talking as rapidly as she can dance.

"I was born in St. Petersburg—on a rainy day," said Pavlova, in relating the story of her life. "You know, it almost always rains in St. Petersburg. There is a certain gloom and sadness in the atmosphere of the Russian capital, and I have breathed the air of St. Petersburg so long that I have become infected with sadness. I love the note of sadness in everything, in art, in the drama, in nature. Ah, in nature above all."

"When I do not perform and have no rehearsals in the evening, I go to the theater. I prefer the drama—the heart-stringing drama. Occasionally I go to a



good concert. I love music and I enjoy animals. I have a fine English bulldog at home. Well, what else, can I say? That is all; that is my life."

Asked if she was interested in any of the sports, she replied:

"I need no sports of any kind. Occasionally I go horseback riding, but that isn't good for me. I must keep my body in a certain position for a long time when I am on horseback, and this interferes with my art. You see, I do not need any of the sports because my art combines them all. Some people use the bicycle, others play baseball or football, some people run, others take long walks, but I do not need any of these things to develop my muscles. My work, my art, does that."

Handel's Messiah by Choral Society.

Washington is to have a rare treat in Handel's "Messiah," festival by the Choral Society on the evening of the 18th. In order to procure adequate seating and stage capacity Convention Hall has been selected as the only available place for the rendition of this masterpiece. The Washington Symphony Orchestra numbers more than fifty of the best local musicians, and the thoroughly trained chorus of 200, with soloists not excelled in concert and oratorio, are earnest of the performance of vital public interest. The special educational feature of this concert has aroused much enthusiasm among music lovers, and a large number of students of music and the schools will occupy reserved seats which have been provided at 25 cents. Through the generosity of a well-known social leader another unique feature will be the attendance in a body of the blind residents of Washington.

Cecilia Loftus a Mother.

So Cecilia Loftus is a mother—well! I am sure everybody feels delighted over this news, which came by way of a cable from London on December 1. Miss Loftus married Dr. Waterman, of Chicago, in June, 1909. She has been playing comedically since then, and was about to assume the stellar role in a big London production, when her physician advised her to take a rest. Being the mother of a boy she will have a chance to give impersonations of children later on.

AMUSEMENTS. AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

BEASCO TO-MORROW NIGHT AND WEEK

LADIES' POP. MAT. WEDNESDAY 7:30c 50c 25c SAT. MAT. 25c to \$1.50 NIGHTS 50c to \$2.00

PRESTON GIBSON'S Latest Play

"DRIFTING"

A COMEDY IN THREE ACTS, WITH A NOTABLE CAST, INCLUDING

WALTER HALE FRANK GOLDSMITH EDITH LUCKETT JANET SOTHERN

NEXT TUESDAY AFTERNOON AT 4 O'CLOCK.

ANNA PAVLOVA—MIKAIL MORKIN AND THE IMPERIAL RUSSIAN BALLET

With Orchestra from the Metropolitan Opera House, New York. THEODORE STEIN, Conductor. PRICES, \$1.00 to \$3.00. Box Seats, \$5.00.

MONDAY AND TUESDAY, DECEMBER 19-20.

THE PRINCESS THEATER YIDDISH STOCK CO.

Presenting Monday Night "Die Macht offa Kraem" Tuesday Night "Anna Karenina" Prices: 25c, 50c, and 75c. Complete Scenic Production. Seats now.

NOTES OF THE STAGE.

"The Havoc," which Henry Miller will produce at the Columbia Theater next week, is the first three-act serious play the actor-manager has put on the stage since the original production of "Hearts-case." "The Only Way," "The Great Divide," and "Zira" were written by Chas. Chase, chief of the scenic and stage departments.

Joseph Brooks is in San Francisco renewing old acquaintances at the St. Francis Hotel. He is looking after Lillian Russell's tour.

Philip H. Bartholomew's farcical comedy, "Overnight," has fallen into the hands of William A. Brady.

The fine pictures of Christy Mathewson and "Chief" Meyers on Chase's transparencies last week were painted from photos by George T. Dennis, Chase's chief of the scenic and stage departments.

The Besse Abott Opera Company began its tour in Charleston, S. C., on Monday night.

Charles Frohman has secured the rights to "Fair Rickett," a new opera, which has just sprung up in Vienna. The author is Lee Fall.

There is a report that Atlantic City will have a new theater in which the Keith & Proctor interest will be prominently identified.

Announcement is made of a series of three recitals by the Flonzaley Quartette at the home of Mrs. John Jay White, 1734 N street.

The costumes for Maude Adams' production of "Chanticleer" have been shipped from Paris on the steamer Lorraine and will arrive in New York this week.

The Russian Balalaika Orchestra will be heard again in this city in the near future, along with Ruth St. Dennis and her entire corps of dancers.

This afternoon at 3:30 Burton Holmes will repeat the Passion Play. His subject to-night will be "Motoring in Germany."

Henry Miller's personal press representative, Frank Morse, is in the city, heralding the coming of his star in the new play, "The Havoc."

The French Grand Opera Company, recently brought direct from France to New Orleans, opened its season in the city November 25. From the reviews of the opening opera forwarded to Manager J. S. Taylor, of the Belasco, the present organization is enthusiastically commended as the best operatic organization ever brought to New Orleans for the winter season. The principals include Messrs. Fontaine, Hubert, Maurice, Callio, Montano, Reibert, Chacon, and Verges; Meses. Rolland, Scalar, Corvas, Ceddes, and Vincent. This famous organization will again be heard at the Belasco Theater later in the season.

William A. Brady's penchant for stars is in evidence in the announcement that ere long George Probert's name will scintillate in electric letters over the playhouse where he plays. At present, Mr. Probert is appearing in the Chicago company playing "Baby Mine," visualizing Alfred Hardy, the father in the case, who finally learns that he is not a father.

NEW LYCEUM MATINEE DAILY

Week Commencing To-morrow Matinee

That "Rapid Fire" Show

MERRY MAIDENS

SAM RICE And a Stage Full of Girls

"LESIA" In "The Dance of Incense"

Next Week—Billy Watson's Beef Trust

The Arcade 14th Street and Park Road

SKATING AUDITORIUM

Admission, 10c Skates, 25c

Couple's Tickets, 50c

Novelty Races This Week

BALL ROOM

Open every Wednesday and Saturday evening from 5:30 to 11:30 o'clock. Excellent music and unsurpassed service. For rent any evening except Wednesday and Saturday. Apply to manager.

Other Attractions

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JACK MASON OFFERS THE

NEW RENZ-SANTLEY CO.

IN THE

"ROLLING GIRLIES" PROGRESSIVE BURLESQUE Feather-weight Bonns at Each Performance.

THE MESSIAH

Festival performance of this masterpiece by the Washington Choral Society and combined church choirs with the

Washington Symphony Orchestra

HEINRICH HAMMER, Conductor, and the following eminent soloists: Mrs. Grace Hall-Ribbsdaffer, Soprano; of Pittsburgh; Mrs. Cornelia Martin Dillabough, Alto, of New York; Mr. Robert Stock, Tenor, of Baltimore; Mr. Frederick Martin, Bass, of New York.

Convention Hall, Friday Evening, December 16. Tickets, 25c to \$1.00. On sale at T. ARTHUR SMITH'S.

COLUMBIA THEATER WASHINGTON

Symphony Orchestra.

HEINRICH HAMMER, Conductor.

SECOND CONCERT TUES. DEC. 13, 4:45. Soloist, RICHARD LOBLEBERG, Cellist.

Programme: Symphony D Minor.....Schumann Sunset at Sea.....Hammer Bransard, for Violins.....Volkmann Violoncello.....Bisani Suite L'Arlesienne.....Bizet Tickets, 25c to \$2.00. On sale at T. Arthur Smith's Ticket Agency, 1411 F.

BLINDING, BINDING AND GRINDING

at BELASCO THEATER.

For Men (August V. M. G. A.) SUNDAY, DEC. 11, 3:30 P. M.

DR. HOMER C. STUNTZ, of New York. SONGS IN THE DARK WITH PICTURES. Tickets, 25c to \$2.00.

Mrs. Harriet T. Hough.....Soprano Soloist Miss Grace Beaman.....Orchestra

AVENUE GRAND THEATER

645-649 Pa. ave. se. Washington's Favorite Family Theater. BEST VAUDEVILLE, PICTURES, AND MUSIC. PRICES, 10c AND 25c.

May Irwin's Charm.

May Irwin has lost her charm, but willingly. A few days ago, it will be remembered, the actress found a Masonic charm in the roadway as she was going from Wallack's Theater, where she is playing a limited engagement in "Getting a Polish," to her home in West Forty-sixth street. The thing had the appearance of value and Miss Irwin advertised for the loser. Yesterday a Mr. Lawrence Leib, of 540 Hudson street, and Marion Lodge, appeared at Wallack's and described the missing charm, down to the diamonds on the reverse side. Miss Irwin believed this was the loser, but cautiously decided upon further proof. She called up a Mason friend and had him go to the theater. Mr. Leib and Miss Irwin's friend talked the same kind of talk. Ownership was proven. Mr. Leib was delighted. Miss Irwin asked him to see "Getting a Polish." Mr. Leib and Miss Irwin's friend kept on talking their kind of talk, and somebody sent around a box of quarter cigars for the boys in the box office. It was a big night for the thirty-first street and Main.

AMUSEMENTS. AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

NATIONAL Evenings, 8:15 Matinee, 2:15 Wed. and Sat. Special Wednesday Matinee at Popular Prices—50c to \$1. COHAN & HARRIS Present

Mr. J. E. Dodson

THE GREATEST CHARACTER ACTOR ON THE AMERICAN STAGE. In the Reigning Comedy Success, Exclusively as Presented at the National Theater Last Season.

This is What the Washington Papers Said of This Play Last Season:

POST: Mr. Dodson was hearty and always recognized. A well-constructed, consistent comedy; clever dialogue; amusing situations. HERALD: Mr. Dodson's genius at characterization is a remarkable gift. Plenty of good comedy, laughter, and applause; unbounded appreciation. The play is a capital piece of dramatic entertainment. STAR: Mr. Dodson's representation is a study worked out to perfection. TIMES: Mr. Dodson's portrayal a gem. Clear lines; spontaneous and prolonged applause.

"The House Next Door"

A Play of London Society, by J. Hartley Mansera.

Today at 8:20 (50c, 75c, \$1.00). Tonight at 8:20 (50c, \$1.00, \$1.50).

NEXT WEEK—SEAT AND BOX SALE THURSDAY

Klav & Belanger Announce the Pastoral Engagement of

The World's Greatest Dancer, ADELINE GENEV

In the Biggest, Brightest, and Most Melodious Musical Show of the Year, **The BACHELOR BELLES**

With the Original New York Cast of 65.

THREE CONCERTS **N. Y. PHILHARMONIC ORCHESTRA** TUESDAY Jan. 24 8:00 P. M. WED. Feb. 28 8:00 P. M.

GUSTAV HANDELER, Conductor. EMINENT SOLOISTS

Season Tickets, \$4.00, \$5.00, \$6.00, \$7.50, \$2.00 at T. Arthur Smith's 1411 F Street.

Columbia (Washington's Leading Theater)

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L. S. SIRE Presents

THE INTERNATIONAL CHARACTER COMEDienne,

MAY ROBSON

DIRECT FROM HER DISTINGUISHED SUCCESS AT TERRY'S THEATER, LONDON, ENGLAND, IN

"THE REJUVENATION OF AUNT MARY"

By ANN WARNER.

NEXT WEEK Seats on Sale Tuesday, 8:30 A.M. Engagement of the Eminent Actor,

MR. HENRY MILLER In His New Three-act Drama, **"THE HAVOC"**

NORDICA, Jan. 16

TWICE BURTON HOLMES TO-DAY AT **PASSION PLAY 1910**

TO-NIGHT at 8:30 MOTORING IN GERMANY ALSO TO-MORROW MAT. 4:30 COLORED VIEWS MOTION PICTURES POPULAR PRICES

ACADEMY MATINEES Tuesday, Thursday, 2:15. ALL SEATS, 25 CENTS.

EVENINGS—BEST RESERVED SEATS, 25c, 35c, 50c—NO HIGHER.

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THE HOUSE WITH THE GREEN SHUTTERS

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A THRILLING DETECTIVE PLAY OF RARE INTEREST.

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Greatest Character Comedian From the 22 Attractions.

Maclyn Arbuckle, Former Star of Geo. Ade's "The County Chairman" and Edmund Day's "The Round-Up." IN "THE WELCHER." As "Dan Gassaway." He is a Greater Comedian Than an "Jim Hicker" or "Silas Hower." SPLENDID SUPPORT.

The Robt. De Mont Trio, in "The Heart from Over."

The English Comedian, Famous for "The Sign of the Cross," **CLIFFORD WALKER,** London's Post-Prandial Humorist, Portraying Funny Types in "The House."

Gladys Clark and Henry "A Jingle and a Whirl."

The Biggest Laugh-maker Ever, **BERZAC'S COMEDY CIRQUE,** Original Star of "The Merry Circus Male and Other Scrambling Amusing Features.

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ADDED ATTRACTION: "The Creator of the Violin," **SIGNOR TROVATO,** The Wonderful Italian Eclectic Artist.

Actors' Fund Field Day. Theatrical Spectacle for Charity.

NEXT WEEK—Marion Murray & Co. in "A Prima Donna's Honeymoon" and "The Merry Monks." Dr. Bowker's Passion Play Parody, etc. Buy Seats Tomorrow.

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To-day Mr. Wm. Airey Presents the latest in Photo Plays, Entitled

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Molly was taken and sold as a slave in the slave market by Indians in Quebec. It's the most thrilling Indian story in a long time.

And now for that great Love Story I have been telling you of.

"Her First Husband's Return"

A story of true love, blackmail, robbery. A husband thought dead returns, and amidst the whole story ends with true love the master. Girls, this is just the prettiest story yet, and you don't want to miss it.

And now, boys, here's a Chinese story for you—once you've heard it, it's the best drama of its kind ever made. You will like it. Its name is the "Highlanders." A story that will make you sit up and notice.

And now, you little people, you missed the special show I had for you this week, but so many of your mamas have asked me to repeat the big Santa Claus Picture to-day, so from 3 p. m. to 6 o'clock, I will show

"The Night Before Christmas"

the last time to be shown anywhere in Washington. So have mummy to bring you out to-day to see it.

Remember the big programme, and don't get mixed in the places. There is only one

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