

Silver Star

As sung in KLAU & ERLANGER'S production

"THE SILVER STAR"

with
ADELINE GENEÉ

Words by HARRY B. SMITH
Andante moderato.

Music by ALBERT GUMBLE

1. The sun's at rest in gold-en west, and wan-ing is the light,.... And
2. If you and I in eve-ning sky be-held that star di-vine,.... Oh,

there a-far I see my star, the first one of the night..... Like
would you make, for old love's sake, your wish the same as mine?..... Al-

sil-ver there a-lone and fair, then I re-call the rhyme..... We
though no word there might be heard I think you'd un-der-stand..... Our

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used to know, so long a-go in child-hood my time.....
eyes would meet, in si-lence sweet you find my hand.....

REFRAIN.
Sil-ver star..... In the west-ern sky a-beam-ing, when I
Sil-ver star..... In the west-ern sky a-beam-ing, when I

see you there It sets my heart a-dream-ing, If a
see you there It sets my heart a-dream-ing, If a

wish comes true, When that first star you see, Your
wish comes true, As chil-dren say it will, Your

name I wis-per dear-ie, and I wish for thee..... thee
name I wis-per dear-ie, and I love you still..... still.....

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WASHINGTON LETTER.

Washington, D. C.—When they were ate and house office build were bored to built and subterranean tunnels with connect the two vista of halls and capitol it self opened.

capitol building has a modern appearance from the ground up, but underneath, in the sub-basement, so to speak, everything is mediaeval. In the good old days when the foundations of the government were built, brick work was en regle. Hence underlying the whole building are bewildering stretches of bricked corridors that twist about like a maze.

The subways from the house and senate tap a series of these subterranean passage ways at either end of the capitol. Modern architects and workmen have done their best to straighten out their kinks; electric lights point the way to elevators out of the cave-like passages, and dozens of sign boards tell the way to way-farers.

But there is hardly a day that even those senators and congressmen who habitually use the tube don't find themselves temporarily lost in the recesses of a white-washed brick corridor that turns and twists in and about and smells hot and fetid.

It isn't only at the subway entrances that the explorer of mediaevalism finds himself stumped. Before the office buildings were built it became necessary, in order to accommodate legislators with rooms, to use little cell-like boxes, provided with Brussels carpets and mahogany furniture, on the same level as the sub-basement. However, they had light from the terrace, and windows that overlooked the grassy slopes of the

capitol grounds. Once inside these offices—some of them are still in use, by the way—the prospect isn't bad. But it is in the getting to and from that the way is hazardous. Curious narrow stairways twist down from the upper stories and gloomy brick walls temporarily burnished have to be passed. And there are so many outshoots of corridors that it is the easiest thing in the world for the meditatively inclined statesman to be wondering along and suddenly discover that he is off the beaten track, and, finally, after tramping about several miles, to run across the engine rooms.

The capitol underground somewhat resembles the catacombs. Every few months rare paintings, antiquated reports, books, or files of correspondence are unearthed in some dark, cobwebby and long-forgotten cubby hole. They resurrected a portrait, in oil, from just such a hiding place last session. It was a picture of one of the former vice presidents, and after an art restorer had spent several weeks on it, rubbing off the grime and dust of several score years, it was delegated to a place of honor in a committee room.

Directly underneath the dome of the capitol, and the deepest level of the sub-basement is a small room like a crypt. Historians insist that the architect of the capitol intended that it should contain the bones of Washington—who, by the way, laid the corner stone of the original building on September 18, 1793—and it was evidently built to receive some precious relic. Visitors seldom penetrate to the room. In it lies the bier on which three presidents have lain in state—Lincoln, Garfield and McKinley. It has borne the weight of these distinguished dead on the occasions when the martyred presidents laid in state in the rotunda of the capitol itself.

But speaking of the subterranean

passages again. An elevator conductor operating one of the "lifts" to the depths ran across a very well known member of congress down there recently. The member has served here for twelve years at least and knows the ropes thoroughly. But he frankly admitted that he had been lost. "And if you ever let it get out I was lost," he added to his rescuer, "the people up in my district will defeat me sure. It would never do to let it out that I didn't know the way around the capitol."

PLAYS AND PLAYERS.

A new play called "Her Son" is to be produced in Brooklyn shortly.

John Drew says he will play "Inconstant George" all next season.

John Mason is rehearsing a new play which will be produced shortly.

Margaret Anglin has begun rehearsals of "Antigone," which she is to give at Harvard.

"The Lady of Ledbetter Square" is to close its season soon and may be made into a musical comedy.

Henri Bernstein is at work on a new play which is said to resemble "The Thief" in its general lines.

A new comedy by Anthony Hope and Cosmo Gordon Lennox called "Helen's Path," and is a story of English country life.

John Galsworthy's play, "Justice," which will be given next season in New York, is an attack on the English prison system.

Dorothy Dorr, an expert actress in declamatory parts, has been engaged to play in "Chanteclair," with Miss Adams, presumably in the opposite part of the Golden Pheasant.

Bertha Kalich has three new plays, one by a German author, another by a Russian and the third by an American. All of these plays have for their subject modern conditions of life.

W. J. Ferguson is the only surviving actor in active service who was in the company presenting "Our American Cousin" at Ford's Theatre on the

night that President Lincoln was assassinated.

Hattie Williams is said to display unexpected emotional ability in Alfred Sutro's "A Maker of Men," which she is using as a curtain raiser with her new farce, "The Girl He Couldn't Leave Behind Him."

William A. Brady, incorporated, has acquired from Frank Curzon of London the American rights to "The Naked Truth," a comedy which has just been produced at Wyndham's Theatre, London, by Charles Hawtrey.

Miss Amy Lesser, who for four years was Miss Rose Stahl's understudy in "The Chorus Lady," and never had a chance to play the part, is now playing an important role in the new Forbes comedy, "The Commuters."

That the members of the "Dollar Princess" company may have a rest Mr. Frohman has decided that the musical comedy shall end its long run at the Knickerbocker Theatre, New York, May 14, and reopen the house in August.

Mr. Belasco has decided upon changing the names of his two theatres in New York. The Stuyvesant will be renamed the Belasco and will be used by Mr. Belasco for his own plays. The present Belasco will return to the former name, the Republic.

On October 23, 1910, Sarah Bernhardt will reach her sixty-sixth year. On October 31, 1910, she will begin her seventh tour of the United States, which, she says, will be her last. Her repertoire during her American tour will include fifteen plays.

Gladys Moore, the toe dancer in "The Midnight Sons," who imitates Genee, used to be a chorus girl in various musical comedies. One night, while playing in Philadelphia, she was called upon to do a solo dance and ever since she has been drawing big salaries.

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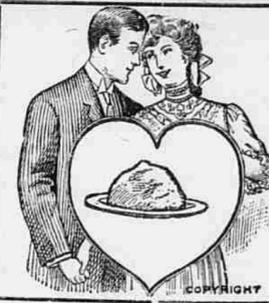
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How prices of things for the table—eggs, meats, groceries, etc., have advanced the past few years, all except

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