

DRAMA

The month at the Theatre closes with Billie Burke in her starring tour in "Love Watches." Captivating, charming Miss Burke has not been seen at the Theatre since her engagement a year or more ago with John Drew in his comedy success "My Wife." Since then Mr. Frohman has given the young actress her own play and after a season with it in this country sent her to London where she closed early last spring a record-breaking run. Few actresses have climbed the ladder of success so rapidly as has Billie Burke. From an actress practically unknown two years ago she has developed into one of the most popular stars of today's stage.

Miss Burke will be seen at the Theatre next week in "Love Watches," Thursday, Friday and Saturday evenings, with a matinee performance Saturday afternoon.

"Love Watches" is an adaptation by Miss Gladys Unger of the work of two clever French playwrights, M. de Flers and M. de Caillavet, and it is said to give Miss Burke many more opportunities to fascinate and charm her audiences than she had in "My Wife." In this piece she plays the part of a little French girl, fresh from a convent who falls in love with her cousin, proposes to him and marries him. Then, when she learns that he has been a flirtatious young rascal, she grows frightfully jealous and tries to do a little flirting on her own account by way of revenge.

The supporting company, a strong one, includes Vernon Steele, Ernest Lawford, Maude Odell, Kate Meek, Muriel Ashwynne, and Stanley Dark.

Harry Corson Clarke, who had the distinction of being the only American in "The Dollar Princess" company in England, has returned to New York and is loud in his praise of the treatment he received abroad. Clarke was a great favorite here in the old stock company days of the Grand, and the following, as reported by the Dramatic Mirror, will be of interest to his local friends:

"Think of it," he says, "when I joined 'The Dollar Princess' I found they furnished everything I needed. Everything, mind you—shoes, stockings, underwear, collars, a valet, and free laundry. I couldn't spend a cent for anything I needed on the stage. Don't think I was an exception. The same thing was done for everybody in the company, principals and chorus. What would some of the American managers think of that? The chorus people get only two pounds a week, and they save half of it—if they want to. They live in lodgings in the various towns—every fellow has his favorite place to go—and when we would arrive at a town the chorus men would hike for their 'diggings,' each with his golf club and his football costume as part of his personal baggage.

"And the traveling! There's another point some American managers might object to. We made our jumps on Sundays, by special train. Each compartment was posted with the names of the people to occupy it, and we had the same compartment every week. Some flowers Mrs. Clarke left in the train one Sunday night were still there the next Sunday. Some kind soul had put them in water, and although they were withered, the evidence of loving care was there. They had a restaurant car on the train, and at lunch time we were all served in our compartments—free. Do you wonder I liked it?

"They are dear people—so polite, so dignified, and such good fellows, from stage hands to managers. Before we went to England Mrs. Clarke said: 'Remember that the civilization over there is several centuries old, and don't you try to change their habits.' I didn't. But I did get the people in our company interested in the history of the places we visited. They became conscious

that Richard III had assembled his army in Nottingham and that Sir Henry Irving died in Bradford. We made up excursion parties and saw the country together. They were all so friendly to the only Yank in the company.

"With all the low salaries in England, the actor can save more and live better than he can here. And they think nothing of a trip to South Africa or to Australia. When any of them spoke to me about coming to America I advised them to stay at home. To me, acting in England was a delight, both in the music halls and in the big musical company. And I wish the servants in New York could learn to be as polite as they are in England."



Miss Billie Burke, who will be seen in "Love Watches" next week

It is rather a peculiar commentary in American vaudeville that foreigners supply the best entertainment.

For instance, Sam Watson's Farm Yard Circus and Griff, assisted by George, supply enough entertainment to make the price of admission a joke, for what they do is worth a lot more than the schedule.

Griff's wit is the most original line of stuff that has been heard on the stage of the State street house this season, and Watson's circus demonstrates to an unusual degree what a little patience on the part of a human being in dealing with the intelligence with which most animals are imbued can accomplish.

The others who complete the bill are: Beth Stone, the toe dancer, the Musical Johnstons, Harry Richards, Dorothy Daley and Adele Ferguson, Herbert and Willing, Walter Schmidt and Lizzie Mulvey.

Manager Sonnenberg has been greatly complimented by his patrons for his thoughtfulness in arranging for an additional usher on Sunday evenings to direct people in the lobby, avoiding

the congestion at the entrances formerly experienced by those who come in late. The orchestra has also been augmented by the addition of two well known artists, making it as well equipped as any body of musicians outside of the big cities.

Next week's bill at the Orpheum includes Margaret Realey and Co. in "Witches and Candle Light," a one-act play by Pauline Phelps and Marion Short; Bob Mathews & Herbert Ashley in their new laughing success, "Held Up;" Six American Dancers; Frank J. Conroy, George Le Maire and Co. presenting "A King for a Night;" "The Girl Behind the Veil," and Charles D. Webber, eccentric juggler.

"Texas," at the Colonial, has been an unusually attractive play since the opening Monday night. J. Maudlin Feigl is responsible for the story and she has evidently seen the best and the worst of the Lone Star state. In telling a rattling good story she has sacrificed one or two situations to the call of the melodrama, but in the main, "Texas" is a clean, live play of the southwest and is competently acted by the presenting company.

The Arlington players in "Raffles," the Bungalow show for this week, make a distinctly better impression than in their initial appearance locally a week or so ago. Mr. Ince in the title role gave a clever and striking interpretation of the part. He is well supported by Miss Creighton, and while there is a lot of room for improvement in the work of the other members of the company, they assist in making "Raffles" entertaining.

Tomorrow night the Arlington players take the Colonial for a week's presentation of George Ade's