Verne Layton

Dramatic

California Vaudeville
Otis Skinner Opens Victoria Theatre

VICTORIA (B.C.), Dec. 30—Otis Skinner in Kitimat opened the first new Victoria Theatre within the last years. The new house, which cost upward of $50,000, was built entirely by local subscribers and is one of the finest theatres in the Northwest. The directors chose Mr. Skinner as the unerringly recognized romantic actor of the time to dedicate the new theatre. This choice was made at a meeting held some months ago. The occasion of the opening of the new Victoria Theatre was the most brilliant social event in the history of Victoria. An address of dedication was made by Sir Richard McBride, Premier, and Mr. Skinner made an address in which he complimented the citizens upon their public spirit in building so magnificent a temple of the dramatic art, and thanked the directors for the interest shown in the theatre. He had paid him in inviting him to be the first actor to speak from its stage. Everyone at the opening held the second week ago at heavy premiums, and the audience was made up of the highest citizens of Victoria, government officials and social personages of Western Canada.

Demented Magician Kills Wife and Daughter

CINCINNATI, Dec. 29.—Robert Maloney, a magician, who registered at a leading hotel under the stage name of J. R. Villard, shot and killed his wife, Othello, and his one-year-old daughter, while they slept early today. Maloney then rushed from the room in his underwear and ran shrieking down the street to the suspension bridge, where he was arrested. In his cell Maloney cried repeatedly that his wife was a witch and had given him the devil in her eyes and in those of the baby. "I hated to do it, but it had to be done. I could see the devil walking in the eyes of both," he said to Coroner Foerster.

Germany's Leading Comedian is Dead

The death of Josef Giampero, Germany's leading comedian, is announced in advices received here from Berlin today. His death was sudden, the result of a paralytic stroke. Giampero was 47 years old. He made a specialty of burlesquing bumptious German military men.

Houston Vice President O. S. L. M. P. Ex.

From Portland town comes the tidings that John V. Houston, Klamath theatrical syndicate and pioneer show man of southern Oregon, has been chosen vice-president of the Oregon State League of Moving Picture Exhibitors.

Martha Messinger joined The Bluebird company last week, assuming the leading role of Light. It was also reported that, of actor, Mau- terlinck, wrote for his wife, who sang at the Boston Opera House last season.

Do Managers Really Know Good Plays When They See Them?

The wonderful success that has beenfallen Little Women has again brought forth the inquiry, "Do managers really know good plays when they see them, or see them acted?"

There are instances a plenty in support of this assertion. Many of the greatest successes have been turned down, and some of the prominent New York managers have expressed unfavorable criticism of plays that afterwards made hits, and as the saying is, coined money. The Old Homestead, which at first went begging for a hearing and was rejected by every prominent manager at the time, was finally taken up by the late J. M. Hill, then a novice in the management, and in its first two years' run at the New York Academy of Music showed a profit of two hundred and forty thousand dollars. It has made a million dollars to date. Shore Acres, Arizona, Shenandoah, all money makers, had to encounter all sorts of managerial opposition before being launched on the wave of success. As a rule managers follow a certain rule; they get into a cut and dried plane. Ask any of them to read a play that is out of the conventional and they will say "No." "My boy, it will never go." Probably no play was ever more knock out from pillar to post, than Little Women, which is going through the country like wildfire.

and is one of the best pieces of the theatrical property to be found today. It was knocked off New York, and is being read alike by manager and actor, but all shook their heads; nobody would touch it; wouldn't even consider it. "What," said one astute manager whose name is known, "a play with a villain, without even the big 'punch' in act three? That will never do." The play was submitted to Wm. A. Brady, who, seems to be able to pick winners consistently. Brady read it, and said, "That will go," gave it a fine production, engaged a first class company of players, and the rest is history. Little Women was put on in New York at Mr. Brady's playhouse, and simply swept everything before it. Traditions were swept away and for one solid year, while scarcely any of the opposition attractions were doing even a paying business, Little Women was nightly playing to crowded houses.

New Theatre for Fresno

Jim Ryan of Fresno is having constructed on his property, P and Tulare streets, a vaudeville and picture house; seating capacity 1200—where he will open in February. Matt Burton will have the opening company, in musical comedy. Two days a week will be the policy of the house for a long run.

Geneva Lockes is spending the holiday season with her folks in Portland.

George Davis Home

George H. Davis, the business manager of the Alcazar, has returned home from New York on Tuesday, with a trunk full of contracts with the latest productions of the Alcazar, and the manuscripts of many of the latest Eastern productions for the Old Street playhouse. Among other plays he succeeded in obtaining were The Girl and the Peninsula, by Christy Mathison. This play will be the medium for Bert Lytell's and Evelyn Vaughan's week at the Alcazar, following The Country Boy. He also brings the plays for the Andre Mack season which follows the Lytell's.

MacQuarrie Pleases the South

George MacQuarrie, who handles the leading role of Robert Stafford, the millionaire, and acquires himself with credit in all situations, Helen MacKeller, who plays the leading role of Miss Wanda White, is exceedingly clever, and handles some rather difficult lines in a manner of a different type from that of Hobart Cavanagh, but she deserves to rank with the foremost of American actresses. Mr. MacQuarrie has the physique and the dynamic energy that the part required; intelligent in method, correct in his appreciation and with a voice that accurately measures the power of his words, he made the role of Stafford dominant and dominating. From the strong, contained and loving husband, suave and gentlemanly, he readily passes into the brutish beast, and both parts seems to suit him equally well. As the drunken husband his feet were bent with many pitfalls, and he was in danger of missing this drunkard type, but he avoided this and made him what the author intended. Helen MacKeller as the young wife ranges through with emotional and sympathetic and lovable. Creating, as she did in the first act, the tone of sympathy and compassion, when the woman, she surprised her audience with the crescendo of emotion which she could not restrain in her soul, and throughout the play she never deviated one iota from the delicate line of the part.—New Orleans Press.

Anna Helf's vaudeville contract with John Cott has terminated.

THE SAN FRANCISCO DRAMATIC REVIEW
BILLY BISHER. Photo: In stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE (Wm. Morris)—Taft, Jan. 3; Hanford, 4; Visalia, 6; Fresno, 7; Merced, 8; Modesto, 9; Fresno, 10-11; Salma, 12; Hanford, 13; Coalinga, 14; Visalia, 15; Porterville, 16; Taft, 17; Maricopa, 18; Fakersfield, 19; Santa Maria, 20; San Diego, 21-22; Oxnard, 23; Ventura, 24; Santa Maria, 25; Salinas, 26; Orange City, 27; Compton, 28; Compton, 29-30; Oxnard, 31; Elma, 1; Warden, 2; skeletal, 3; Salinas, 4; Salinas, 5; Salinas, 6-7; Salinas, 8.

POTASH & PELLMUTTER (A. H. Woods, mr.)—New York City, indefinite.

SANFORD DOUGLE—Velasco, 7; Garrison, 7; Washburn, 8; Harvey, 9; Carrington, 10.

THE DIVORCE QUESTION. (Rowland & Clifford, prop. Fred Douglas, mr.)—Rockford, 5-10; Toronto, 12-17; Buffalo, 19-24, Detroit, 25-31; Columbus, Feb. 2-7; Cincinnati, 9-11; Birmingham, 16-21; Memphis, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; St. Louis, 29-30; April 4; Chicago, 13-15.

THE INNER SHRINE—Peterboro, Jan.; Ottawa, 6-10; Fresno's Falls, 7; Brockville, 8; Carthage, 9; Oneida, 10; Louisville, 12-13; Cortland, 14; Ithaca, 15; Utica, 16-17.

THE JUVENILE ROSTOMIANS in The Princess Chie (B. E. Lang, mr.)—Dell Rapids, S. D.; Jan. 1-2; Madison, 3; Brockton, 5; Huron, 6; Pierre, 7; Rapid City, 8; Belle Fouche, 9; Deadwood, 10; Fort Robinson, Feb. 10; Valentine, 12; Ainsworth, 14; Neligh, 16; Wayne, 18.

THE LITTLEST REBEL (A. H. Woods, mr.)—Chicago, Jan. 1-10; Detroit, 11-17; Grand Rapids, 18-24.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc.) Flagstaff, Ariz., Jan. 1; Prescott, 2; Phoenix, 3; Tuscon, 5; Safford, 7; Thatcher, 8; Miami, 9; globe, 10-11; Silver City, 14; Deming, 15; Douglas, 16; Bisbee, 17; El Paso, 18-19; Pecos, 20, Carlsbad, 21; Roswell, 22; Clovis, 23; Hereford, 24; Lubbock, 25; Pampa, 27; Tulsa, 28; Canyon City, Dalhart, 30; Amarillo, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Sunbury, Pa., Jan.; Danville, 2; Bloomburg, 3; Lewisboro, 5; New York, 6; Rochester, 7; Lock Haven, 8; Revoana, 9; Reynolds ville, 10; Dubois, 12; Punxsutawney, 13; Coudersport, 14; Tyrone, 15; Alcona, 16; Manistique, 17; Calumet, 18; Marquette, 19; Blairsville, 21; Vandergriff, 22; Kittanning, 24; Wheeling, 26-28; Moosic, 29; Brownsville, 30; Uniontown, 31.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc., owners)—Meadowlark, Minn., Jan.; Winnebago, 2; Waseca, 3; Owatonna, 4; St. Peter, 5; St. Owatonna, 6, Heron Lake, 8; Worthington, 9; Sibley, 10; Sheldon, 12; Rock Rapids, 13; La Verne, 14; Dell Rapids, 15; Madison, 16; Pipestone, 17; Madison, 19; Willmar, 20; Morris, 21; Herman, 22;
Correspondence

SALT LAKE CITY, Dec. 30.—Charles Le Mars, who appeared here this season with one of the circuses, later coming back to town, doing an advertising stunt for local business houses after the mechanical dull order under the title of the Sunless Wonder, was arrested Friday on suspicion of being connected with a white slave case. The evidence on this charge was not strong enough but Le Mars broke down and confessed to holding up and robbing the Irving Drug Store on South State Street, Christmas Eve, giving as his excuse that he was unable to get work and wanted money* for his Christmas dinner. The manager of the store put up for the arrest but the charge of holding and robbing will be preferred against Le Mars. Christmastide meant good cheer for the performers locally, if nowhere else, even though far away from home, and some of them were obliged to enjoy it in the far-off East. Pantages put on four shows each, instead of the usual three. At the Uni Theatre, Williams and MacDuff opened their company to a nice little party, while Manager C. F. Sutton at the Empress acted in a similar capacity for the troupe playing his house. The big affair was planned and carried out by Manager L. D. Bruckart at the Orpheum, who not only sent out invitations to the artists and employees working at the Orpheum, but invited all artists in the city. The program consisted of new songs and refreshments, and dancing and a fine program of amusements was the order of the day. A final stage was the last participant leaving the house as the day was breaking. Delmar and King, who have for months been producing at the Majestic gave a Christmas tree and reception at their hotel to the members of their company and the attendants of the theatre, about 25 participating in a general good time. Manager George D. Dyper picked a strong Christmas attraction when Margaret Hillin in Within the Law was booked for the entire week. Though the length of the engagement was a little out of the ordinary for this house, good business was done each performance, the evenings being near capacity. The play itself is by Bayard Veiller, and is in four acts. There are 14 songs in it, and keeping with the story and the presenting cast is one of exceptional excellence for the depiction of the special characters. Miss Hillin in her strength at the close of the first act and never for a moment does she permit the audience to become tired. Her portrayal of the shopgirl who became hardened through a prison sentence, being played by Faye E. Camp gives a true conception of Joe Carson, the thief, and Hilda Keenan is probably the blackmailer trying to be a lady. The forepart of this week the Salt Lake Theatre is dark with Office 660 closing the season. Williams and Major Ranbeau and Company are offering The Virginian to big houses. The Orpheum bill opens with Deaux Arts, artistic posing against a beautifully colored picture screen; Hyman Meyer in his piano offering following. Austin Welby and Company in Your Flag and Mine comes in for third position. Special interest surrounds this production as it is from the pen of Willard Mack, local stock favorite. Mr. Webb is a finished performer and the sketch gives ample opportunity for his abilities and its lines are such as to hold extreme interest every moment. Ellen Beach Yaw furnishes a treat with her lovely voice in several selections that display wonderful voice control and giving full value for the money. Phyllis Delaware, Phyllis Delaware and Company in The Real Q have a mysterious playlet that is interesting to say the least and when presented by such a clever performer as Mr. Kent, is a treat. Joe Welch has a thought in his show in the form of a make-up that it taking the town by storm, and Dupree and Dupree, cyclists, close the show in a series of knockdown, tumbling, and running unicycle. Empress bill is made up of The Dunkin Troupe of Cyclists (headliners), The Lester Trio, Eddy and Roy, Lewis and Norton, Campbell and Campbell, and the Cullen Brothers. Pantages bill has an added attraction in the Murray Horses, two quadrupeds that are making their initial bow on any stage. With an added stunts to their act the horses go through their features without out much coaxing, one of the horses being a young colt, the brain of a woman, for she not only does arithmetical problems but can actually tell the time on the clock. Over the Murray Horses are the Bottomly Troupe of Gymnasts, Wilson and Wilson, jugglers and singers, Richmond, Hutchins and Company in An Eventful Honeymoon, The Oxford Quartette (very good harmony displayed in well selected numbers) and the Five Pirocoffs, European jugglers. The Garrick last Sunday presented to overflow business the return of Billie Brown to pictures, the Greeks in town turning out in droves. Monday night a boxing exhibition was offered at the Orpheum and Thursday an opera Love's Isle, by a local boy Rodney W. Hillman, will be given. It is reported that Mr. Collins, Dilllon Williams having general charge of the production. If rehearsals can be counted upon a very good production, given, they should be far above the average and carrying a fascinating air. Paderewski will be heard in Salt Lake soon when he will appear at the American Theatre. The Majestic Theatre closed down Christmas night for a generous expenditure and widening out of the stage to give a good view from all seats, George Williams have charge of the house when re-opened, everything being new but the price of admission which will remain at ten cents, the name to be changed to Princess. Musical comedy of the abbreviated order will hold forth. Delmar and King, who closed at the Majestic Christmas night after a four months' run, have moved with their company intact to Park City, where they will go into musical comedy stock for a short run. The Colonial Musical Comedy Company which Earl Gandly installed at the Lyceum Theatre in Ogden for a stock run, due to very poor business at this out-of-the-way theatre, lasted but a few weeks now taking to the road south of Salt Lake City, their bookings as announced to take in Provo, Lehi, American Forks, Tooele, etc. VANCEY Dec. 29.—Avenue Theatre: Tuesday night, The Standard of the world, was given for the last time of the rest of the week. Otis Skinner in Kismet. Imperial Theatre: The Isaac Fletcher Players are putting on a super production of Rob Roy this week. Pantages Theatre: The Rising Costello head the bill this week. The rest of the fun-makers are Walter Terry's troupe of Fijii girls, six very clever dancers; Billy Gould and his Jewellery Sextette; The Impossible Japanese Troupe, jugglers and acrobats; Allegro, violinist; Lyon and Calhoun, song and dance artists and moving pictures. On New Year's eve the Theatrical Association will give a benefit performance. The bill will be headed by Mandle Leon and Del Lawrence in Leon's playlet, The Getaway. The leading actors at all of the theaters are busy back in Colorado Springs and Columbia Theatre: The bill here this week is composed of the follow ing: Miss Austin Freil in an act called Economy Junction; Ross and Stuart, German comedians; George D'Avrey, lady puncher; Libby and Trayer, singing and characters. Commencing January 4th: Querry and Granby, acrobats, Maude Spencer, singing comedienne; The Two Musical Casals; Jack and Mayne Capon, comedy singers, and four reels of pictures. Empress: Once more we are having musical comedy. The present bill is classical music. The leading bill is The Music of the Air which has the splendid role of Molly Kelly, the head nurse at the sanitarium. She is played by Mrs. D'Avrey and Miss Lawrence are all well placed, and Del Lawrence is bad as Del Lawrence. Arthur Shaw and Vera McCor will be seen at the Oakland Orpheum next week.

Verne Layton

Vaudville Notes

The ballet girls at the National Theatre of Mannheim, Germany, revol ted several days ago because the management demanded that they sign contracts to dance barefooted or barelegged if this was desired. The girls' union brought suit, alleging that the theatre management was seeking to impose terms derogatory to the dignity of the profession. The management dismissed the ballet girls and the union put the theatre on the blacklist.

Mrs. A. I. Williams, a 25-year-old actress, tried to end her life early Thursday morning by shooting herself in the back while following a quartet with her husband, with whom she appeared in a local vaudeville theatre last week. The couple had spent New Year's Eve in the downtown cafes. Shortly before 3 o'clock they had words and Mrs. Williams left her husband and went to her room in the Cadillac Hotel. She called the night clerk and asked him to tell her husband that he would not see her again. The clerk asked if she was serious and Mr. and Mrs. Williams declared her intention of committing suicide. "I am going to shoot myself," she said, a second in advance of the report of a pistol. At Central Emergency Hospital the attending surgeon stated that Mrs. Williams' chances for recovery were good.

Dorothy Davis Allen having filled her contract with the Pantages time, is spending the holiday with her family in this city. While away, Miss Allen received all kinds of flattering notices, one in particular, written in Seattle, she prizes highly. It read: unusual excellence is at the Pantages Theatre. The grand and well-balanced bill of the week today, Dorothy Davis Allen, a former Seattle stock favorite, and her company in The Redemption, a romance of the slums of San Francisco, is the headliner. The sketch, a clever mixture of comedy and pathos, with a little excitement thrown in by way of good measure, is given a novel opening on the moving-picture screen, the audience being left breathless. On the playlet, a dance hall on the Bay Road, means of the camera Miss Allen, who evidently has lost none of her ability as an emotional actress, scores a personal hit in the picture. Calling for a gag.

D'Avrey and Williams, vaudeville team now playing Sullivan and Con dine time, will dissolve partnership in New Orleans tour. Mr. D'Avrey is preparing a new act with a lady partner.

Vera Layton

Invites Offers Leading Man

Care DRAMATIC REVIEW
McKee Rankin is Vaudevilleing in Los Angeles and Wins
His Audiences by the Power of a Ripened Art

LOS ANGELES, Dec. 31.—With the passing of this week the tired players will no doubt breathe a sigh of relief and be glad that the time of the season is over. Miss Dace, who is appearing in the Majestic this week as Queen of the Reel, is a veteran of the Reel, and will doubtless find the change a welcome one. Miss Rankin is a native of Los Angeles, and has been a member of the vaudeville profession for many years. She is a member of the Vaudeville League, and is well known throughout the vaudeville world.

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Moroso.—The Candy Shop with Rock and Fulton and a nimbler chorus are still drawing crowded houses.

ORPHNEUM—New Year’s week finds not a dull number on the bill at this house. Clayton Kennedy and Mattie Rooney with no exception sing clever dancing with a lot of loud nonsense and call it The Happy Melody, a duet by the two. Possibility of the piano are unretarded until one witnesses the antics of Kennedy with one poor inoffensive instrument. Billy Batson, the little fellow, has left us for a spell of amusement. Marie and Mary McFarland, the twin nightingales, possess soprano voices of clear quality and have a supply of several high-class numbers. Eula Mun- sey is as beautiful as the program has led us to believe that more is coming. John E. Hazzard tells good stories and has the good taste to choose brand new ones. The incon- sequence of the accompaniment in Pantaloa, Stuart Barnes and his song of the single man, and Mabel Lewis in her act with McCaskey, holds over and a large part of the bill.

PANTAGES—The Priestess of Kama, a dance drama of Hindu myth- ology, is a cast of heard-of cases. The maidens in scant attire tell the brief but intense story in divers steps of the legend. Mary Eversen excels; her good graces of her audience with songs and patter. Late! Brothers are magnificent specimens and in their pantomime numbers truly the roughest vaudeville. Belding and Sounder—please with songs and pianologue. The Two Lowes are powerful; their Spanish numbers are satisfactory. Vincent and Raymond have a clever comedy and the Five Juggling Nor- mans are a whirlwind when it comes to handling Indian clubs.

N. B. WARNER.

CHICAGO, Dec. 28.—The year’s end brings what one might say a relative prosperity to the theatrical fraternity in Chicago. No one pretends that this season has brought redundant prosperity to the players, but they hope that the coming season will bring something of the kind.

Help Wanted at the Cort is the most recent example of dramatic success. The play deals with some of the experi- ences besetting girls who work in big-town office buildings in cities. Mr. Lait has gone to New York to arrange for the presentation of his play in that sophisticated me- tropolis. * * * That strong dramatic achievement of the unspeakable white slave horror, The Traffic, is exercising a mighty sway over at the How- ard Theatre. Nearly every night the house is sold out, which means something when the popularity of its plays are considered.

* * * At the Blackstone we are having Fanny’s First Play, one of the efforts of Geo. Bernard Shaw. It is being given by a company of English actors who know how to act.

* * * September Morn, Dave Lewis and his with his characters in The Lady of the La Salle Opera House. With Minerva Coverdale, Frances Ken- nedy, and other noted players, it is a real show. * * * The last day of September Morn, Jones, Lim- nick and Schaefer will take over the La Salle, adding it to their chain of Chicago theatres, where popular vaudville and photo plays are served to the public at low rates. * * * Flo Ziegfeld’s new crop of Folies, which he has exhibited for sev- eral weeks past at the Illinois, continues at that house, to the enormous satisfaction of our show-going popula- tions. Joe Collins, Frank Tinney, Leon Errol, Nat Wills and Elizabeth Brice are the chief luminaries. * * * The Doll Girl, with Richard Carle, Hattie Williams and Will West, is doing very well at the Stud- ium. Miss Carle is especially prominent, in The Beauty Shop at Coham’s Grand Opera House, concludes a successful engagement, and is understood to be near- ly Married, a clever farce comedy, succeeds The Beauty Shop. * * * The Poor Little Rich Girl at Powers, David Warfield in a revival of The Auctioneer. follows. * * * Andrew Marlowe is the musical director at McVider’s Theatre. * * * Colonial offers this week Grace Cavenaugh and Avis with Edith Helena, vocalist, and a musical comedy, entitled Little Miss Muffet.

In A Marriage of Convenience, is at the Columbia this week. * * * Ed- die Foy and The Seven Little Floyes have been affording the patrons of the Majestic a vast deal of enter- tainment during the past week. Sam Bernard, the crooner from New York, with Olive Hor- ton and Bonnie Gaydel, Ethel Kirk and Billy Fogarty, Davis and Matthews, dancers, and Mr. and Mrs. Michael Poll, entertainers.

* * * Palace Music Hall offers Win. Barres and thirty others in The Song Birds. Jasper, the feathered dog; Connolly and Wernich, Marie and Billy Hart and others.

* * * A new winter circus has been established at the old Gobe Theatre, whose vichyettes have been multitudinous during the past few years. * * * Grand opera at Auditorium is pleasing its patrons of op- tions and thus far in the season there has been no real competition for felicitation, not only from an artistic and social point of view, but from the financial standpoint. The program for the week follows: Mon., Don Quichote, with Vanni Marni, Mary Garden, Hector Du- franne, Constantin Nicolay; Tues- day matinee, Thais will be given, with Rufio, Garden, Warney, Gay- del, Vanni Marni, and others. Die Walckoeire, with Saltzman-Stev- ens, Schumann-Heink, Julius Clau- sen, and others. The Pearl of the Whitehill, Henri Scott; New Year’s Eve. Jewels of the Madrona will be given, with Rufio, Garden, Warney; Thursday matinee, New Year’s Day on New Year’s night. Saturday matinee, Carmen will be heard, and Saturday evening, Tales of Hoffman in English will be sung.
NEW YORK, Dec. 28.—The sentiment that has long clung to Bronson Howard's good old comedy, The Henrietta, during the 20 years it has been produced at the Union Square—it's exact date was Sept. 26, 1887—would have probably carried it to the close of its revival last week at the Knickerbocker Theatre. But the popularity with which it has been followed by Agatha, a new comedy which, of what was one of the best of the native comedies of its day, rests on a foundation of far more solid substance. The Henrietta—call it The New Henrietta now—will succeed again because there are precious few plays, in New York at this lag end of 1913 that can compete with it in liveliness, humor, sentiment and all the other elements that go into a first rate comedy. And it will succeed, too, in spite of the fact that Sherlock Holmes is more popular in the land of the living to play the role of Herriete, the Lamb. Never was a farcical character so unblending a factor, and never did a comedian make a role more a part of himself than Mr. W. S. Gillette, made it so plain that the character of the foot sol of the rugged old Napoleon of farce, but with a little and artistic quality in its recreation in just the right way. He shut his eyes to precedent and acted it all completely as if it were his own lines. And in his own way he made it quite as amusing as it was before through the wages of a dozen. The cabaret, the blustering, crusty Old Alstyme, Mr. Crane we all know, is a good thing, we rarely see. The performance he gave had all the snap and sparkle of the original one in which he appeared—one of those old young feats of acting that help to keep the theatre alive. There were others, too. There was also Amelia Bingham as Mra, Opyke—the role that Selma Fetter used to make famous in the late vein of capital, breezy comedy. There were Patricia Collinge as Amanda, a role now won under the dross of Bertie's tailor-made exterior; Lyster Chambers as the duck, Adolph Walitz, son of Mark Turner, and plenty of other capable actors—an all star cast as the theatre now is calling itself, and so efficient as to make the revival praiseworthy in every respect. Before launching the old play on new seas care was taken to bring it up to date a bit. Winchell Smith and Victor Mapes, who undertook the delicate job, went about it in just the right way. They cleared away some of the obsolete material of the story and dropped two or three needless characters, but they were careful not to lay devastating hands on its crisp and original humor, or change a particle the spirit that Bronson Howard put into it. But why did they not change the line of Bertie's which, as Stuart Robson so cleverly put it, never quite carried him to the top. "The boys at the club think I am a bit of a fool, but I ain't." For the sake of old times and sentiment, the line was to be restored instantly. The New Henrietta is bound to be one of the very few productions this season which will succeed, and the The Comedy Theatre last Monday suggested the Metropolitan Opera House as miniature on a Coney Island night. Hundreds of sons of Italy filled the seats, while dozes more scrambled listlessly for admission. The scene had been laid the previous season in the opulent surroundings of the Hedley house, and Mrs. Agatha and her Sicilian players, first seen in Broadway five years ago under the direction of Agatha, then on her repertory of dramas in Sicilian dialect for standard works in the English language, this season was re-created in a translation of Oscar Wilde's tragic playlet, Salome, as a curtain-raiser to Mrs. A. F. L. M. C. Newton's comedy, The Marriage Game. Apparently no fear of a prosecutable to the head of the Proph- et John was particularly effective in conveying the sense of reason unbalanced by passion. G. Cecchini, as the soldier with a face like a horse's, appeared with a distinction and repres- sion. As for the Herod of S. Stern, the actor was at his best, and his final line, "I am the third and last week of her extreme- ly successful engangement at the 4th Street Theatre this year, a number of new acts were added to the bill that pleased immensely. The Five Comor Sisters, Jane Dara & Co. in a condensed comedy, entitled The Telephone Girl; the Kromio Family, in an acrobatic novelty, and Fritz Walton and Meta Brandt are among the new comers. This was the last week of this form of enter- tainment at the Music Hall. Hereafter it will be known as the 44th Street Theatre and will commence the new change in policy with The Girl on the Film. * * * The sixth act of the presented play, the Metropolitan Opera House was be- gun last week with the performance of Salome, the musical play which was to be the new feature of the week. Of the distinguishing feature of last night's performance was that it was in the Metropolitan Opera House and the play was directed by the composer of the music, W. S. Mahn, the playwright, set forth as the author of a serious play that has not been produced on the stage of London, the Land of Promise. Miss Burke's new play is a vigorous, unhampered hum- or, and the play is to be performed to deal largely with domestic life in Canada. The first act is laid in Canada and the second in England, while the story is that of two young couples. The story of the lives of those who come out from England to begin all over again, Mrs. Burke, who is the new Miss Burke's performance of the third act of The Miser is Miss Burke, is deliver- ancy the actress to more endeavors in her pro- vince as the medium. Just as Ethel Harr- rymore eventually graduated from "personalities"—thanks to her acting in Pinocho's Mid-Channel—Mr. Frohman believes that Billie Burke will cross the bridge from flocks and frills to genuine action, thanks to Mr. Maughan's The Land of Promise. At any rate, he believes the time to be ripe for the struggle. * * * May de Sousa, the musi- cal comedy soprano so recently seen in the leading feminine role in Lieser Augustin, becomes leading woman in support of Donald Brian in The Diamond Girl, starring the part for the first time last week at the Grand Opera House. Miss de Sousa, who sang the role of Marisa Gir- roy during the run of The Marriage Market at the Knickerbocker Thea- tre until transferred by Chas. Frohman to the role of leading comedi- enne in Mr. Frohman's next musical comedy production, The Laughing Husband. A long term contract has been negotiated between Miss de Sousa and Chas. Frohman. The actress, long ago an established fa- vorite of London musical comedy, especially in London, is intended by Mr. Frohman for future important work in coming Frohman London musical comedy productions. For the present, Miss de Sousa will remain probably throughout the sea- on as the leading lady for Mr. Brian in The Marriage Market. She will add a number of new features and par- ticularly several musical numbers to her own repertoire during the second and third acts of The Marriage Mar- ket. Miss de Sousa, as Marisa Gir- roy, is scheduled for a return engagement of four months in February. Miss de Sousa Fitzhugh Mr. Frohman believes that
January 3, 1914

THE SAN FRANCISCO DRAMATIC REVIEW

7

OAKLAND, SAN FRANCISCO, LOS ANGELES, CHICAGO

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Princess Theatre, Tacoma, Wash.

Correspondence

he has found a real comedienne; the type known during the time in as a "comical woman." Miss Fitzpatrick has begun her rehearsals with The Laughing Husband company. Mrs. Chas. Frohman has decided upon Monday, Jan. 5, as the date for the commencement of Mauds Adams' first New York season in seven years. On that date at the Empire Theatre, New York, Miss Adams will be seen in her new role. The Legend of Lenora, his first full evening's play since What Every Woman Knows. The Legend of Lenora as a play is best described as a comedy written only for those who have had a mother, a husband. Miss Adams has fixed upon Jan. 5, as the date for his third musical comedy production of the season. As in the case of his London Husband. This piece, which has had a long career in Vienna and is still being held in London, will be done rather more elaborately on this side with a company of nearly one hun- dred players.

OAKLAND, Dec. 25.—Alice Lloyd and her company of entertainers appeared before a large house. Miss Lloyd herself is always a favorite here, and she charged her audience more than ever. Her new songs as well as the old were enjoyable. Frank Fogarty was certainly a treat. After the performance the entire company, to- gether with our best citizens, en- joyed a banquet and a dance at the Western Grill. In London, the arrival of the Oregon Express for Medford, Ore., where they play their next engagement.

SAN JOSE, Dec. 27.—Victory Theatre: Scott's South Pole pic- tures with lecture by Chas. Huns- ford, the eminent actor. Business good for holidays. Vaudeville to follow shortly. Josie Theatre, after a thorough renovation, opens its doors again with Bert Levey vaudeville to the usual business—good— and a fair attendance. Theatre De Luxe: Progressive picture service to the lovers of movies who, by the way, are not many. Market Street Theatre: Vaudeville and pictures to the regular thing—dark. Caruso Theatre dark except for an occasionalტარტკულით, პანამა, ოზა, ორმიც. The Leilum, Empire and Class A theatres; Pictures to poor busi- ness.

MACARINC CITY.—Grand Theatre (W. S. Baldur, mgr.—Pictures only this week, but good pictures and a good crowd to view them. The Early Hour Club presented Val- encia and Donalda at the half price. A. H. M.

William Shakespeare's production of Jack Lait's new drama, Help Want- od, has caught on nicely at the Cort Theatre, Chicago, where it will begin its second week of its engagement Dec. 28. The cast includes Henry Kolker, Grace Valentine, Chas. Rug- ley, Misses Slosson, Franklyn Underwood, Lillian Elliott and others. Mr. Morosco contemplates giving the play a New York presenta- tion at the beginning of the new season with a specially selected cast.

According to press reports there are a total of 276 cases of typhoid fever in Centralia, Wash. Local and State medical officials are using all efforts to stop the epidemic.

Margaret Anglin is to play a long engagement in New York in April. She will present her entire repertory of Shakespearean plays, in which this year she has the assistance of a brilliant young English actor, Ira MacLaren.

Andrew Mack's opening play at the Alcazar Theatre, on Monday night Jan. 19, will be Tom Moore, by Theodore Burt Sayre. This play is one of the greatest successes in the Mack repertory and in it are introduced such historical charac- ters as Sheridan, Beau Brummell and many others. Mack will sing the last Rose of Summer and others of Moore's songs in this production.

Andrew Mack opens his starring engagement at the Alcazar Theatre on Monday night, Jan. 19, with the support not only the full strength of the Alcazar company, but five other well known actors who have been especially engaged for his season. His leading

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Princess Theatre, Tacoma, Wash.
THE SAN FRANCISCO DRAMATIC REVIEW
Music and Drama
CHARLES M. P. FERRARIE, Editor
Issued Every Saturday

January 3, 1914

THE northern H.

Verne Layton

This young leading man, who is well known locally in Seattle, Vancouver and the Sound country and in San Diego, has with a modesty quite unusual made very little of a pleasing appearance in the way of publicity. Verne Layton may name some of the greats that have entered upon the stage with the new year and The Dramatic Review offers a very handsome pictorial of this young leading man on its initial page this week. Mr. Layton is about five feet, ten inches tall, a fine drew boy of a versatile and capable leading man. He has just finished a long season in San Diego stock and is now in San Francisco considering offers.

Additional Holiday Greetings

The Dramatic Review has received a lot of holiday greetings from filled since the first address, all of which were published, and wishes to return greetings to: Harold and Margaret Angus, Paolo Payson, E. J. Jacob, Frances Reid, Ethel Martelle, Clair Sinclair and Jack Livingstone, Abram and John, Walter Duggan, Corey Chandler and Grace Tettick, Mr. and Mrs. John J. Garrity, Henry W. Savage, Maude Leon, Victor Reiter, S. H. Fieplander, Thomas MacLarnie and Beatrice Nichols, Mr. and Mrs. Paul Harvey, Charles King and Virginia Thronton, Mrs. Malin, Hugh J. Emmett, Charles H. Edler, Lee Willard, Mark Hanra.

A Bachelor's Honeymoon

A Bachelor's Honeymoon, under the direction of A. Mayo Bradfield, and piloted by Frank Wolf and E. H. Jones (Jason), is now in California. The show is just off the Cort time in Washington and Oregon, where it cleaned up. The Northern press, from Canada down, are loud in their praises of the attraction, which is one of the hardest bitten babies in the West, carrying complete scenery and properties for the production. Wise managers will do well to try and arrange a date for the show as it is the first time in this territory for the attraction.

Ackerman and Harris Get Pleasant Surprise

A very pleasant surprise in the form of a wedding announcement was given to Harris and Ackerman, managers of the Western States Vaudeville Association, at the Republic Theatre last Christmas night after the performance. Special telegrams were made by most everyone present and Mr. M. Lebovitz, as toastmaster. Among the group present at the wedding were Harris and Ackerman, Oppenheim, Brown, Landry Rothenburg, Arthur Hickman, Rupert Drum, Judge Flem ing, Max Marcus, Manager Lebovitz, Mr. Slater, Mr. Newby, Mr. Narttie, William Earrus, Arthur Warner, Ward Morris, Mr. Sullivan, P. M. Pincus and I. H. Libakstein.

Personal Mention

Wallace Howe is playing with the Barrie Company in Western Canada. Robert Fischer, of the Little Woman company, was born in Danish Fredericia. Lee Friedlander, Willard, and Jacob, were intended for a business career and sent by his parents to the National Oceanian, and the University of Leipzig. There he met the celebrated dramatic instructor, Herr Al bert Von Hahn, who advised him to adopt the stage as a profession. He joined the Leipiziger Schauspielhaus in Leipzig, where he acquired the rudiments of his profession. Then followed an engagement of two years as leading man at the Municipal Theatre at Coblenz am Rhein, and this, in turn, by one year at the Theater and the Lausam Theatre, in Berlin, also as lead. Three years ago Mr. Fischer journeyed to America, and joined the German Stock Company at Cincinnati, remaining there one season only. Since he has played in The Stronger Claim in the Liebter theatre of America, and holds a commission as first lieutenant in the Konigin Elizabeth Garde Grenadier Regiment Number Three, in the hands of Charles Alcott. His regiment is named after Emporor Wilhelm's sister Elizabeth, Queen of Prussia. In case of war with Germany and a foreign power Mr. Fischer would have to return to the coloral, buckle on his sword and go to the front.

Dick Ferris and Wife Are Reconciled for a Time

L0S ANGELES, Jan. 1.—After several weeks of domestic strife, with divorce proceedings imminent, Dick Ferris and his wife, known as Mrs. Edna Stone, have decided to "kiss and make up." The rumor of this reconciliation has been confirmed by both Ferris and his wife, and today the couple returned to their home on West Adams Street, where they will remain until Mrs. Ferris' proposed trip East to fulfill theatrical engagements. With her hand slipped through Dick's arm, Mrs. Ferris made the following statement in regard to her marital affairs: "It's true, Dick and I have been up and down both bad.

Suit Over Use of Sketch

Jane O'Roak has been made a defendant in a District Court action brought against her by Edward McIntyre, retired Navy officer and member of the Bohemian club, where he resides. In his complaint McIntyre alleges that Miss O'Roak appeared in some theatrical performance and used a copyrighted sketch,up the River, which the complaint modestly assumes is a translation of "great artistic value." The sketch was played at the Hippodrome Theatre in Los Angeles during the week of December 8th under the title of Double Crossed and the complaint declares that the production of the playlet without his consent damaged him to the tune of $2,500. Huron L. Blyden, Miss O'Roak's leading man; the Western States Vaudeville Association, and the Hippodrome Amusement Company are named as co-defendants. Miss O'Roak declares that McIntyre's bringing suit against her was inspired through purely personal motives. "The truth of the matter is that I collaborated with Mr. McIntyre in the playlets played by claimed stolen," declared Miss O'Roak yesterday afternoon. "The sketch in its original form was hopeless for playing purposes."

GAIETY O'ROAK TAKES STAGE AT ORPHEUM

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Last Times of Matt and Jef in Panama
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All seats reserved. 25c, 50c and $1.

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THE PINNACLE OF VAUDEVILLE
KORACE GORDON, the Englishman, and ALBERT VON HAHN, the German, with a production that will never be equaled and a cast of two hundred and fifty persons, includingEADIE MURRAY, the Half-Indian, and the famous two-horse team; TIGER GULCH; TED SMITH; A. M. SCHWARTZ; and a host of others! This is the greatest show ever given in San Francisco. Run away at once and see it before it is too late.
Price—$1.00, 75c, and 50c.

Phone Number 55

DIAMONDS TO THE VICTORIOUS

BY ED GEORGE,

A playlet produced by David L. Hoyt, of San Francisco. Beginning this Thursday afternoon, this playlet is a huge hit. Run away at once and see it before it is too late.
Price—50c.

Empress Theatre

Bullock Sullivan & Company
Bill Brompton, Manager
Frank H. Donald, Associate Manager

January 4, 1912

NEW YEAR'S VAUDEVILLE

Joe Mazzara! A Night in a Police Station!—welcome return of winos and winning NAVY DONS; PRINCE FLORIO, the man monkey; Exponents of Darts darts, Wittos and Nitsch; the distinguished Spanish tennis, ARTHUR GIBRY, the red hussar; THE AMERICAN SONG AND DANCE MAN, MADISON'S, hussar ladder and pole equilibrium; direct from the Metropolitans Theatre, THE TANGLE DANCERS, newest steps of the tangle craze. Other features, encomme de show, the latest views from the motion picture world, picture world, picture world,
**Columbia Theatre**

May Irwin will conclude her two weeks at the Columbia about the 16th. The Lady and the Monster and the Baby and the Boss will be the last of the engagements. The Girl and the Pennant, and the next starring engagement will be filled by Andrew Mack and the following company. The play, which was written and produced by the author, will be staged according to his specifications.

**Savoy Theatre**

Mutt and Jeff are finishing the second week of a profitable engagement. Notwithstanding the weather business has been pleasing. An extra matinee or two this week and an extra night tomorrow have kept the actors out of mischief. Geo. Kline's Theatre is closed and will be shown commencing Monday.

**Gaiety Theatre**

With everything in ship shape order, The Girl at the Gate is running along smoothly and the performance is pleasingly good. Business is pleasingly large and each week sees new features introduced. Next week will be a season high and Waihi has been seen in some of its famous comedy stunts. The addition of these funsters to the cast will be given over to the policy of keeping the show up to high-water mark and constantly introducing new and high-class features.

**Personal Mention**

Dispatches from Paris announce that the name of Sarah Bernhardt has again been submitted in the New York's list of persons nominated for membership to the Legion of Honor. Rene Viviani, the French Minister of Public Instruction, has sent in the name of the famous actress, and as President Poincare is exerting his influence in her behalf, the friends of Madame Bernhardt are hopeful. The Legion of Honor has always been opposed for years by the grand chancellor of the order.

**Cort Theatre**

In these days of see preoccupation, Little Women, now playing at the Cort Theatre, should be doubly welcome. Here are no problems such as are vexing our community, our nation, the world; rather a getting back to first principles, the engendering of a perspective on those vanishing virtues which are themselves armor against present evils. It is the offering of an antidote instead of a reme.
Columbia Theatre

The Columbia Theatre will be dark during the week of Monday, Jan. 3, the musical production, A Broadway Homestyle, which was to have appeared, having closed its tour in Chicago. On the Monday, Jan. 12, the first presentation in the West of the great attraction, Otis Skinner in Kismet, will take place. Klein & Co., the managers of the Columbia, are making arrangements to have the production brought in. The success of the show, the first of its kind to be presented in the city, and the interest sustained by the show will result in the popularity of the production. The company of actors will include Otis Skinner, who has been popular in the role of a famous actor. The managers are making every effort to ensure a successful production.

Alcazar Theatre

The Country Boy will be the medium for Evelyn Vaughan and Bert Lytell, together with the members of the Alcazar company. The story is one of the sphere of straight drama after a three-weeks' excursion into the inner mazes of Redwood County. The characters will be well received by the audience. The Alcazar is located in the heart of the city, and the play will be a wonderful success. The managers of the theatre are making every effort to ensure a successful production.

Cort Theatre

Many good things were said in advance about Little Women, and all of them were true to the letter. For once the advance agent's promises were lived up to. The dear little play has won all hearts and so great demand for seats that, in order to accommodate the hundreds who have been unable to obtain even standing-room seats, the managers of the Cort Theatre announce the adoption for one week more. Little Women is a play of the highest order, and this makes it an enduring, substantial success. It is one of those simple and rather homely plays, which has a romantic spirit, that live and charm through their keenness of characterization and incidents that are familiar in every day life. For the first three acts of the play, a replica of the Alcazar sitting-room in Concord, Mass., is used, every detail complete, even to the dish of apples which Marlowe Atwood always insisted upon having upon the living-room table. It was in this room that the story of Little Women was written. What more fitting than to use it for the stage picture? For the fourth picture the Plumfield application is made, the room is thrown into the glory of an October afternoon, a veritable harvest home, in which is preserved the romance of the Alcott family. Extra matinees will be given on Tuesday and Thursday of this week to accommodate the usual ones of Wednesday and Saturday. Gaby Deslys will give a special performance of the song at the Cort owing to the fact that Little Women does not play Sunday. Mayflower will be presented. Within the Law comes Sunday, Jan. 11.
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THE MODERN BINGO MACHINE

FRESNO STOCK CLOSED

The Savoy Stock of Fresno, which had been in residence at the Princess Theatre for several weeks, closed Dec. 28. A. C. Hotchkiss was the ostensible manager, although Mrs. David L. Philbrick put the money up to open the show.

OLD-TIME SHOWMAN ENDS LIFE WITH BULLET

Julius Rittner, who a decade ago figured in theatrical circles in the Tabergill Hall section, ended his life Sunday noon by firing a bullet through his left temple at his residence, 643 Fillmore Street. Despondency over illness of several years' duration, and from which he had sought relief vainly with medical specialists, is attributed as the cause of his rashness. A widow and adult daughter survive. Rittner was at one time park owner of the old Bella Union Concert Hall at Kearny and Washington streets, and is said to have been instrumental in bringing out many professionals who have since become stars.

At the Comedy Theatre, New York, on Monday night last, began the tenth week of the engagement of Alexandra Carlisle in John Cort's production of Anne Crawford Fleckner's comedy "The Sangage Game", as well as the second week of the engagement of the Italian tragedian, Mimi Agnela, in one act play.

Woods, mgr.—New Haven, Jan. 1-3; New York City, indefinitely.


UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.)—Boston, Jan. 1, indefinitely.


WITH THE LAW—Jane Cowl Co.—(American Play Company, mgrs.)—New York, Jan. 1-3; West End Theatre, New York, Jan. 4-7; Brooklyn, 12-24; New York, 29-31.

WITH THE LAW—Magaret Iiington—(American Play Company, mgrs.)—Denver, Jan. 1-4; Pueblo, 5; Colorado Springs, 6; Cheyenne, 7; Reno, 9-10; San Francisco, 11-12; San Jose, 26-27; Stockton, 28; Chico, 29; Marysville, 30; Sacramento, 31.

WITH THE LAW, Helen Ware Company, (American Play Company, mgrs.)—Philadelphia, 22, indefinitely.

WITH THE LAW—Helen Ware Co.—(American Play Co., mgrs.)—Philadelphia, Jan. 1, indefinitely.


WITH THE LAW—Eastern Co.—(American Play Co., mgrs.)—South Bend, Ind., Jan. 3; Grand Rapids, 5; Aurora, 7; Rockford, 12; Janesville, 13; Madison, 14; Racine, 15; Fond du Lac, 16; Sheboygan, 17; Manitowoc, 18; Oshkosh, 19; Appleton, 20; Green Bay, 21; Marinette, 22; Menominee, 23; Marquette, 24; Calumet, 25; Hancock, 27; Ishpeming, 28; Ashland, 29; Superior, 30; Duluth, 31.

WITH THE LAW—Western Co.—(American Play Co., mgrs.)—Shenandoah, Jan. 3; Ashland, 5; Mt. Carmel, 6; Maum Chunk, 7; Laus- ford, 8; Pittsburg, 9; Harrisburg, 10; Allentown, 12; So. Bethlehem, 13; Pottstown, 14; Norristown, 15; Reading, 16-17; Easton, 18-19; Dover, 20; Passaic, 21; Montclair, 22; Loom- ton, 23; Plainfield, 24; Freehold, 25; Brooklyn, 26; Brunswick, 28; Huntington, 29; Bridgeport, 30; Chester.

WITH THE LAW—Southern Co.—(American Play Co., mgrs.)—Augusta, 10; Savannah, 11; Charleston, 7-8; Orangeburg, 9; Columbia, 10; Greenville, 12; Ab- beyville, 13; Athens, 14; Atlanta, 15-17; Jacksonville, 19-20; St. Augustine, 21; Daytona, 22; Orlando, 23; St. Petersburg, 24; Tampa, 26-27; Palatka, 28; Ocala, 29; Gainesville, 30; Jacksonville, 31.

WITH THE LAW—Northern Co. (American Play Co., mgrs.)—Belleterre, Jan. 1; Fort Worth, 6; Bluffton, 7; Hartf ord City, 8; Union City, 9; Greenville, 10; Van Wert, 11; Defiance, 12; Bryan, 14; Kendallville, 15; Angola, 16; Jonesville, 17; Tecumseh, 19; Coldwater, 20; Fort Wayne, 21; Marshall, 22; Charlotte, 23; St. Johns, 26; Mt. Pleasant, 27; Big Rapids, 28; Cadillac, 29; Lud- dington, 30; Manistee, 31.

THE CHANGE OF \THE LAW—Central Co.—(American Play Co., mgrs.)—Somerset, Jan. 5; Myerlesdale, 6; Eddystone, 7; Paterson, 8; Jersey City, 9; Washington, 10; Winchester, 12; Staunton, 13; Clifton Forge, 14; Covington, 15; Hillsboro, 16; Charleston, 17; Fomeroy, 19; Gallipolis, 20; Portsmouth, 21.
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The Wigwam

Monte Carter and company of 17 people opened at this house last Sunday in the musical comedy, Iizzy, the Baron. Mr. Carter is very well supported by Harry Hallen, as the Frenchman, and Walter Spencer, a capable straight man whose automobile was the hit of the singing numbers, ably assisted by the chorus of eight girls. The young man leading the Scottie should be more careful in his makeup. Details are essential—don’t wear your street socks with garters withセット クロス, Del Lorrirs, with the assistance of the chorus, put over a very taking musical number, and Del Lorrirs, a very lively soubrette, made hit a very good singing and dancing number.

Monte Carter was at his best in the Hebrew part of Iizzy. Carter is without doubt the best exponent of Hebrew character we have on the Coast. Four vaudeville acts filled the bill. For the last half Monte Carter offers another screaming farce entitled, Iizzy, the King. Also Lavine and Lavine, presenting Sally’s Visit, a rural comedy act; The La Stella Trio, Russian instrumentalists, and Kelly and Seven Happy Youngsters.

Bookings

At the Sullivan & Combs, San Francisco office, William H. Benes, through William H. Benes, their sole booking agent, for week of January 4, 1914.

EMPRESS, San Francisco: Mor- 

anuah Trio, Arthur Gray, Prince Floro, Mary Dorr, Night in a Police Station, Wilson and Rice, EMPRESS, Los Angeles: Livingston Trio, Brooke and Harris, Bruce- 

Duffet & Co., Mayo and Allmon, Happiness, EMPRESS, Salt Lake (Jan. 7), Adeline Love & Co., Leo Rees, Longhong, Morris, and Longhong, Elina Ang, Louis Christ- 

mas, The Dancing Mars, EMP- 

RESS, Sacramento: Willisch, Wood and Salle, D’Arcy and Wil- 

liams, A Night at the Baths, Lew Wells, Katie Sandwina & Co. EMPRESS, San Diego: Martini and Maxmillian, Ballo Bros., Three Em- 

bers, Louise Mayo, Sam Harris, The Power of Melody, EMPRESS, Denver: Maglin, Eddy and Roy, Campbell and Campbell, Cullen Bros., Lester Trio, Lewis and Nor- 

ton, Bumedin Troop, EMPRESS, Kansas City: W. J. Dubois, Smith, Voelk and Cronin, Walter N. Law- 

rence’s Players, Gardner and Lorrie, Anthony and Ross, Court by Girls.

Binns Gets Verdict Against

Vitatgraph Co.

ALBANY, Dec. 30—"Jack" Binns, wireless operator hero of the steamer Republic disaster in 1909, will re- 

ceive $12,500 because a moving pic- 

ture concern exploited a false por- 

trait of him. The Court of Appeals today upheld the judgment for that amount obtained against the Vita-

tgraph Company.

Vaudville Notes

Coming to the Empress soon are two musical comedy purveyors in the persons of Burke and Harrison. Honora Hamilton, who is featured in the post company, is still as popu-

lar as ever.

Wll Stewart is singing in a San 

Diego cafe and has become quite popular there. On Christmas after- 

noon Miss Stewart was entertained at dinner on board the Yorktown 

by the officers, being the only woman present.

Coring in the very near future to the Empress will be Walsh, Lynch & Co., who will offer a hu-

catic bit of vaudeville tailored called

Huckfin’s Run, with fine scenic in-

vogue.

Lola Norris and Grace Astor, two of the clever honey girls in the Jas. Post musical comedy company, are the winners in the cake walk con- 

test. The prizes were a gold brace- 

let and gold watch, Grace Astor re- 

ceiving the bracelet and Lola Norris the watch.

A. C. Sheppard, representative for the Bremen-Fuller Circuit of Aus-

tralia, is leaving soon for Chicago, where he will have his headquarters in the future. Mr. Sheppard is a very able man, and we are sorry to see him go.

Mindel Kingston and George Ed- 

ner will resume their Empress time at St. Paul on Jan. 25.

Performers’ Dates Ahead

MAUDE O’DELE CO.—Lin- 

coln, Jan. 1; Des Moines, 4; St. 

Paul, 11; Minneapolis, 15; Omaha, 25; Milwaukee, Feb. 2; Chicago, Feb. 9; Memphis, 23; New Orleans, Feb. 22; HHENDOOG ee

EMPRESS, Los Angeles; Nat- 

o, 15; Honolulu, 20; Portland, 21; Seattle, 23; San Francisco, 25; San José, 27; Los Angeles, 29.
Theatrical Courtship in 1819

Frances Maria Kelly was born in 1760, and was Charles Lamb's junior by fifteen years. After a somewhat stormy childhood, she became a popular actress, the successor of Mr. Jordan and première comédienne of her time. In 1809 Lamb was forty-four years of age and in receipt of an income of £600; Miss Kelly was twenty-nine and was engaged at the English Opera House. Lamb's great work as an English classic writer as yet lay all before him. It is interesting to speculate on how much the world gained or lost by the events of this one day—for this celebrated epistolary courtship of three letters was all written on the 20th of July.

The Proposal

(Charles Lamb to Miss Kelly)

20 July, 1819,

"Dear Miss Kelly: We had the pleasure, pain I might better call it, of seeing you last night in the new play. It was a most consummate piece of acting, but what a task for you to undergo! At a time when your gases are sore from real worry! It has given rise to a train of thinking, which I cannot suppress. Would God you were released from this way of life; that you could bring your mind to consent to take your lot with us, and throw off forever the whole burden of your profession. I neither expect or wish you to take notice of this which I am writing, in your present over-occupied and hurried state. But to think of it at your leisure. I have quite enough, if that were all, to justify me for making such a proposal, with what I may call even a handsome provision for my survivor. What you possess of your own I shall probably be at a loss to find. Meantime, I am not so foolhardy as to know that I am a most unworthy match for such a one as you, but you have for years been a principal object in my mind. In many a assumed character I have learned to love you, but simply as F. M. Kelly, I am sure better than them all. Can you quit these shadows of existence and come and be a reality to me? Will you not leave off harassing yourself to please a thankless multitude, who knows nothing of you, and begin to live to yourself and your friends?"

"As plainly and frankly as I have seen you give or refuse assent in some feigned scene, so frankly do I make the justice to answer you. It is impossible I should feel injured or aggrieved by your telling me at once that the proposal does not suit you. It is impossible that I should ever think of molesting you with idle importunity and persecution after your mind is once firmly spoken—but hurry, hurry, happen, I must leave a hope a time might come when our friends might be your friends; one's interests yours; our book knowledge, if in that inconsiderate particular we have any little advantage, might impart something to you, which you which every day have it in your power ten thousand fold to repay by the added cheerfulness and joy which you could not fail to bring as a dowry into whatever family should have the honor and happiness of receiving one, the most welcome accession that could be made to it."

"In haste, but with entire respect and deepest affection, I subscribe myself,"

"F. M. LAMB."

The Response

(Miss Kelly to Charles Lamb.)

"Henrietta Street, July 20, 1819,

"'An early and deeply rooted attachment has fixed my heart on one from whom no worldly prospect can well induce me to withdraw, but while I have freely and truly declined your proposal, believe me, I am not insensible to the honor which it gives of such a man as yours confers upon me—let me, however, hope that all thought upon this subject will end with your letter, and that you will henceforth encourage no other sentiment towards me than esteem in my private character and a continuance of that approbation of my humble talents which you have already expressed so much and so often to my advantage and gratification."

"Believe me, I feel proud to acknowledge myself Your obliged friend,

"F. M. KELLY."

Designation

July 20, 1819,

(Charles Lamb to Miss Kelly.)

"Dear Miss Kelly: Your injunction shall be obeyed to the letter: I feel myself in a lachrymose kind of humor, I believe it to be the rain or something. I had thought to have written seriously, but I fancy I succeed best in enigmas of more fine lines than this."

"You will be good friends with us, will you not? Let what has past be written off between us. You will not refuse us the next time we send for them? Yours very truly,

"F. L."
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<th>Name</th>
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<td>Redmond Stock, Sacramento</td>
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<td>J. Anthony Smythe</td>
<td>Leading Juvenile</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<td>Broderick O’Farrell</td>
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<td>Albert Morrison</td>
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<td>Eccentric Characters and Juveniles</td>
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<td>Sedley Brown</td>
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<td>John C. Livingstone</td>
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<td>Jean Kirby</td>
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The Correspondence

OAKLAND, Dec. 20.—1913 hardly up to the normal average, but with exceptionally bright prospects for the future. This is the universal verdict at all of our play-houses. Manager Bishop of Ye Liberty has already booked for the spring the latest Eastern successes and at the Orpheum, Manager Ebeys an more ambitious attempt. Interest ets and other evening shows have been run in and with its magnificent new marquetry and electric signs appeal to the public more than ever. For the final attraction of the year, Bishop's players are offering Ye Liberty patrons one of the most interesting plays of the season. The Country Boy, which features the nps and downs in New York City of a youth from the rural district. Albert Morrison, who may always be relied upon to give a good account of himself, is satisfac- tory in the title role and gives a characterization that is at all times pleasing. We Whipple as Henry Belknap and Max Witzman as his secretary displayed their accomplish- ments with no loss of advantage. Geo. Webster as the traveling salesman acted splendidly. Some clever work must also be credited to Franklin J. Gill, John Sumner. Alice Fleming as Jane Belknap interpreted the character in a charm- ing manner and always in her favorite with her audience. Mina Gleason, as usual, was conspicuous and it is expected that the cast in entirety is well presented and affords a fine evening's entertainment. Next week The Three Little Pigs and pictures of Cut. Scott's expedition to the South Pole is still the attraction at the Madison and are proving as good a drawing card as ever. Owing to the large number of people who appeared for the first showing for New Year's Eve, two performances will be given, one at 7:30 and the other at 9:45. Galaxy Theatre, home of the latest. Leo Chou May- field in songs and travesties, and John Conroy and his living girls are making a good start, and right good ones, too, but judging from the applause they are crowded pretty closely by Noyette, a sprightly-violinist, who is also the possessor of a fine voice. The others on the program are all good and have specialties that take well. The balance of the bill includes Sophie Barnard, Lou Anger, Correlli, Gillette, Gallagher and Carlin, and Bert Levy. The following trio of players concert a great card at Pantages and are greeted by fairly good audience at every perform- ance. Presently Tilden's, Frank- train's Skedells, Blanch Gordon, Leslie and Sol Bern, White Duo, and Ellis, have comprised a Kukhlet concert at Ye Liberty, 31 promises to be the greatest musical event of the season. Several spacious halls is entirely sold out and only the music lovers are looking forward to a treat. The Comptons, the Es- capades, and the Mayfield will be early offerings at Ye Liberty.

SAN DIEGO, Dec. 29.—Spredels Theatrical Agency, in its usual Reuel and Lucretia del Valle in the leading roles is the attraction here for the first three nights this week. Gally Delves plays one night and mateine January 1st. Savoy Theatre: Pan- tages vaudeville entertainment. Evening furnished here by Bob- well Brown In Laughland; Kamin- sky, Russian violinist; The Four Skies, four boys; the latest song and the moving pictures. Empress Theatre: The attractions here this week are the Maxine Louise's Christmas Loeo, Beers, enter- tainer; The Three Dancing Mares in a sketch called All for a Kiss; Hughston, Magician; Glade's Motor Trick riders; Edna Aug in Folks; The Adlyn Love Co., aerial acrobats, and the moving pictures. Gaiety Theatre: The Gaiety Stock Company is putting on the battle of the sexes and it serves to introduce the new leading man, Gilmor Brown, who more than made good. Josephine Dilton, who is becoming a favorite, gets the most out of Betty. The comedy honors, as usual, go to Miss Rea for her clever charac- terization of Charles Henderson. Jean Kirby does not have much op- portunity to display her ability as a comedienne. Perhaps she is said of Martha Kirk as Cora. The Russian heavy of Harry K. Stuart is one of the best things that this finished actor has done here. Leah Hatch is her charming self as Nan- cy. As usual the scenery is up to the usual Kirby standard. Next week Is Marriage a Failure? Col- onial: This house is doing the best business in town with pictures and three vaudeville acts. Notes: Cull- tiss, a great talent, has a new picture in his hands and every one comes in to see it. Well done! Dilton and King close this show this Saturday night and open on their old stand-by, the Cunningham. Marta L. Kirby, the new star of the Kirby, is making good in parts. Business at all the picture houses has been fairly good. Types and Metes close this show this Sunday. Well done! Dilton and King close this show this Saturday night and open on their old stand-by, the Cunningham. Marta L. Kirby, the new star of the Kirby, is making good in parts. Business at all the picture houses has been fairly good. Types and Metes close this show this Sunday.
Gilmor Brown

DRAMATIC VAUDEVILLE
THE SAN FRANCISCO DRAMATIC REVIEW

January 10, 1914

Otis Skinner's Career

Otis Skinner, who, after many years of experience and achievement, is one of the most successful actors now before the public who are sons of clergymen, Mr. Skinner's father was a Universalist minister, reared throughout New England under the direction of ministers, which have been described as "gems of good English, of high thought and eloquence." The mother of Otis Skinner was a landscape painter of no mean ability. The household was one in which scholarship and art were reckoned of more importance than material affairs, and as a natural consequence the children of the family were inclined from their earliest youth toward scholarly and artistic pursuits. The elder son, Charles Montgomery Skinner, became a man of letters, the author of several books and plays, and was, at the time of his death a few years ago, an editorial writer on the staff of the Brooklyn Eagle. Otis Skinner leaned toward the stage from his boyhood days as a professional actor before attaining his majority. Mr. Skinner was born in 1858, at Cambridge, Mass., where his father was rector of the Universalist Church. A few years later the family removed to Hartford, Conn., and there Mr. Skinner received his education; though the better part of his education came from his parents and through his own explorations in his father's library. After leaving grammar school, Mr. Skinner spent a year or two in commercial life, which was very distasteful to him, though he contrived to mitigate his dissatisfaction to a degree by surreptitiously returning each day to his room. Finally the stage lure was too great for him to withstand and he determined to brave expected parental opposition, forsake business, and become an actor at whatever cost. The parental objection proved to be entirely an imaginary stumbling block. One day as the Reverend Mr. Skinner was laboring over a sermon, Otis said inaudibly to himself, "I'm going on the stage!" The kindly old scholar looked up absent-mindedly and replied, "What? Otis, already? Only don't bother me now; I'm very busy." Mr. Skinner made his first appearance at the Philadelphia Museum in the title role in the production of William Davidge, Jr., in the character of Jim in Wooloogah. He became a regular member of the Museum Stock Company, at a salary of eight dollars a week. The next season found him a member of the Walnut Street Theatre Stock Company, Philadelphia, at weekly salary of fifteen dollars. In the following year, 1879, Mr. Skinner made his New York debut at Niblo's in Kiralfy's Enchantment, after which he went to Booth's Theatre where he played important roles in the classic and standard dramas, and where also he began a long association with Miss E. B. and Lawrence Barrett. With the Booth and Barrett combination, and later with Miss Daly and the players of Shakespeare roles. He discovered after a time, however, that—to use his own phrase—he was "dealing too much little Barrett" through long experience with and admiration for that actor. When opportunity offered, therefore, he quit Booth's company, in which he had better chances for the development of his own genius and a much wider field for diversity in characterization. He remained with the Daly Company for five years, playing leading parts, appearing in New York, London, Paris and Berlin. After leaving the Daly organization, Mr. Skinner became a leading man with Madame Modjeska and remained in that position for three years—from 1882 to 1885. The year 1885 was a notable one in Mr. Skinner's career, since it marked his marriage to Mandle Durbin—who had been a member of Madame Modjeska's Company—and also his first appearance as a star. For several seasons Mr. Skinner was the leading woman of her husband's company, but she retired from the stage when her daughter, Cornelia, was born, and has appeared since that time only upon rare occasions for charity. Among the plays that Mr. Skinner has appeared in during his career as a star are Francesca da Rimini, Prince Otto, His Grace de Gramont, Villon, The Vagabond, written by his brother, Charles M. Skinner; Lazarre, The Harvester, The Duel, Young Humble Servant, The Honor of the Family and various plays of the Shakespearean repertoire. Mr. Skinner's greatest achievement so far is his impersonation of Haji the Beggar in Edward Knoblauch's Oriental drama, Kismet. For the past two seasons Mr. Skinner has appeared in this play in the principal cities of the East, and during the coming season he will continue in the play on a transcontinental tour. The role of Haji is the longest and in many respects the most difficult role to be found in the modern drama. It demands much of the actor mentally, emotionally and physically, and the fact that Mr. Skinner has met these demands completely and splendidly has placed him securely in his very high position in the esteem of American critics and playwrights.

Police or Women Censors?

The interference of the New York police with The Fight, Bayard Veil- ler's new play, has caused the leading club women of that city to enter a protest against police critics. To clear the atmosphere, twenty-four representatives of the largest women's organizations attended a recent performance of this widely discussed drama, depicting woman's struggle against white slavery and other vital interests. They were invited by the Henry B. Harris Estate to act as official censors and were given the power to eliminate any character or line that they found objectionable. Much to the surprise of the police, the twenty-four women uniformly agreed that the play as it was produced was a powerful moral lesson and that not a line or a character should be changed. Striking comments were made by all of the women censors. "There is nothing in the least objectionable in The Fight," said Dr. Anna Shaw, president of the National Women's Suffrage Association, "It is a gripping play of everyday problems, with a message that everyone who sees it." Mrs. James Lee Laidlaw, a prominent New York society woman and head of many of the city's charity organizations, declared, "The play is thrilling, virile and wholesome. It appeals to all that is highest and best." Mrs. Carrie Chapman Catt, president of the International Suffrage Alliance, said, "The play is objectionable and without an immoral line." Miss Florence Guernsey, who president of the New York Federation of Women's Clubs, which has a membership of over 20,000 women, declared emphatically, "It is a strong play, that men and women should see with hearts and brain wide open." After seeing our best known females endorse the broadest plays, what is there left? Personally, the editor of The Dramatic Review does not believe it is for the good of the stage to dramatize houses of prostitution.

Billie Burke's New Play

Canada is the land of promise, in W. Somerset Maugham's play of that title, just produced by Charles Frohman, it is the jewel of the crown for the rest of the season. All the scenes are laid in the Northwest, in British Columbia, with the single exception of the first act, which occurs in England. Nora Marsh is a young English woman who for several reasons living as a companion to an old lady. Her employer dies, leaving Nacho nothing—except during business hours. As it happens the girl has a brother in Canada, a farmer near New Westminster. With no other prospects, she goes out to join her brother and his wife on their wheat farm. Once there it turns out that her ideas of Canada are quite the opposite of the real Canada. She finds herself in a cruel climate, a wild region, and with the people in that environment. But she displays great fortitude; she secures up to each crisis in that strange country and rapidly unfold themselves, and in the end the land fulfills its promise. Nora finds the country like in a part unlike any other she has ever lived. The play likewise sets off W. Somerset Maugham, its author, as a dramatist of greater depth, character insight and plot sense that he has previously displayed. His country and the people selected as material for the play are on the stage for the first time in The Land of Promise. So that the piece has three distinct novelties—Miss Burke, Canada, and the second act; Mr. Maugham revealed as the author of a kind of play entirely new to the world, the novelization of modern Canadian life.
January 10, 1914
THE SAN FRANCISCO DRAMATIC REVIEW

Dates Ahead

A BACHELOR'S HONEYMOON (A. Mayo Bradfield)—Oakdale, Jan. 9; Angels Camp, Jan. 10; Sonora, Jan. 11; Jamestown, Jan. 12.

AMERICA'S PHILLIPS AND LEILA SHAW, ONE WOMAN'S LIFE (Alphonse Glettier, mgr.)—Jersey City, Jan. 12-17.

BISHOPS’ INVITATION—It's in stock, Ye Liberty Playhouse, Oakland, Jan. 12-17.

BLINDNESS OF VIRTUE—(Wm. Morris)—San Jose, Jan. 10; Oakland, 11-14; Chico, 15; Medford, 16; San Francisco, 18-21; Aberdeen, 22; Tacoma, 23-24; Seattle, 25-29; Victoria, 30-31; Vancouver, Feb. 2-4; Everett, 5; Ellensburg, 6; N. Yakima, 7; Spokane, 8-9; Walla Walla, 10; Missoula, 11; Great Falls, 12; Helena, 13; Anaconda, 14; Butte, 15; Bozeman, 16; Billings, 17; Niles City, 18; Dickinson, 19; Bismarck, 20.

BOUGHT AND PAID FOR (Wm. A. Brady, Ltd.)—Spokane, Jan. 10-11; Missoula, 12; Helena, 13; Great Falls, 14; Butte, 15; Anaconda, 16; Livingston, 17-18; Billings, 19; Miles, 20; Valley City, 21; Fargo, 22.

FINE FEATHERS (H. H. Fraz.

er, mgr.)—All star cast—Reading, Jan. 10; Brooklyn, 17-31.

ED. REDMOND and the Redmond Company

Presenting the Highest Class Royalty Plays at the Grand Theatre, Sacramento.

JAMES POST and his famous Honey Girls

Crowding the Majestic Theatre at increased prices.

MONTE CARTER

Back home from Honolulu, after the biggest kind of a triumph. Open at the Wagman, Sunday, Dec. 28.

CROWNING the most popular musical comedy—Al chorus girls. $10

ED. REDMOND and the Redmond Company

Back home from Honolulu, after the biggest kind of a triumph. Open at the Wagman, Sunday, Dec. 28.

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ZARDOU ALCOHOL TREATMENT CO.

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Fritz Fields, Hazel Wainwright

AND THE DANCING DOLLS

EMPEROR THEATRE, PHOENIX, ARIZ.
Want to hear from good musical comedy people—Al chorus girls, $10

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Great Christmas Number

Resplendent in a beautifully colored over, the annual Christmas issue of the San Francisco Dramatic Review, the Pacific Coast’s reliable authority on things theatrical, is at hand. It contains 14 pages, and is to our thinking, away ahead of previous holiday issues. Besides being profoundly illustrated with Mr. Lafitte’s portraits of prominent actors and actresses, it has an interesting resume of Geo. Cohan’s first play, The Seven Keys to Baldpate: Walter E. Patterson finishes a readable short story, Broadway: Mrs. Starr best writes entertainingly on The Star, and Miss Flack is another prima donna with the company. Miss Flack for three years appeared at the New York Hippodrome, during which time she sang to over seven million people.
CORRESPONDENCE

OAKLAND, Jan. 5.—The chief attraction in town has been the much heralded and widely advertised Galloping Ghosts who have taken the Macdonough, 5, to a house that was filled to overflowing. She failed to attract a crowd last week, nevertheless, and those in attendance were disappointed in the extreme. The Tik-Tok Man of Oz, a bright, sparkling musical comedy, drew a good-sized house, 6, and pleased everyone. The music is tuneful and the songs well rendered. The comedians displayed an abundance of cleverness and the company was fully up to the average. Robert Mantell is looked upon Herbert Bashford's new play, The Voice Within, is the Bishop attraction at Ye Liberty and is playing to larger houses than usual. The cast is exceptionally small and almost every character calls for clever acting. The play was cordially received and probably no attraction that Manager Bishop has offered this season furnishes more delightful evening's entertainment. The cast comprises J. Anthony Smythe, Albert Morrisson, Walter Whipple, Henry Shamer, Alice Fleming, Jane Urban and Martin Golden. The Comedians will follow. The Road Show, the big event of the year at the Orpheum, is at last here, and is further strengthened by the addition of Mr. and Mrs. Douglas Crave, society dancers. It is the best bill of the season and in addition to the dancers the big names are Billy Van and Beaumont Sisters, and Lew Hawkins, the Chesterton of minstrelsy. Others who appear on the program are Six Samurins, The Brads, Three Dolce Sisters, Lou Angere, Soprano Bernard Powers, New York Hippodrome elephants are the chief attraction at Pantages and prove a good headliner for an interesting bill that also includes Link and Robinson, Seven Accordians, Platters, Mr. Horn's Troupe, Oto Bros., Benson and Bell and Dorothy Lyons & Co. Dillon and King have returned after an extended absence and will reopen at the Columbia, 11, in their recent musical hit, Madame Cherry. They will be assisted by a cast of clever artists headed by Ivan Miller, Ernest Van Horn, Will J. L. Siegel, William Tyler, Fred Hon-ora Hamilton, Landers Stevens and Georgie Cooper have arrived in their own country, Miss Glen Ellen and are rehearsing their new sketch, Kindly Light, which they are to present at the Orpheum week of 11. Anna Yakova, the Russian dancer, will appear at Ye Liberty, Feb. 2.

LOUIS SCHELLINE

STOCKTON, Jan. 8.—Yosemite 6, Mutt and Jeff, very good popular-priced show to nice business. 7, Gaby Deslys and big company at advanced prices to large house. 8-11, Orpheum vaudeville to much better business than last week. John F. Conroy and his clown models are the big feature. Ed Gallagher and Bob Carlinn in Before the Mast, have a very funny act. Bert Levy, the cartoonist, is great. Nonette is a good singer and violinist. A couple of good comedy acrobats are Cosell and Gillette. Two Australian girls, Lorna and Toots Pounds, present several unusual imitations. The gymnastics of Lennett and Wilson are new to the audience. The bill closes with the Pathe and Mutt and Jeff pictures. 12-13, Little Women, Colonial; Very good bill this week. Elsie Weiss plays the violin very nicely; the Rube and the Dancer, Billy and Carynret Forrest, have a fair act, and the Astral Wilsons are the big feature. Three reels of pictures, and all for ten cents. Garrick: The Yama Yama Girls opened in Thursday night, but it has fallen off the rest of the week on account of very poor weather and if they expect to do long here, a great many changes will have to be made. Parquita is the opening bill and those in the cast are Ed- die O'Brien, Will H. Cross, Eddie Dale, Darragh Sisters, Corrine and Harrison Addison, and a very amateurish chorus. Kirby is Marriage a Failure?—the old Arabian Nights—is proving a very clever farce to much improved business. Martha Parkhurst, Harry K. Staut, Jean Kirby and Raymond Hat- ton are great in the four leading comedy roles. Leah Hach does the ingenuous very cleverly and Frances Roberts shows considerable dramatic ability as the wife. George Brisco, a young Stocktonian, makes his pro- fessional debut as Dobbin. Other parts are well taken by Martha l. Kirby and Hardly Kline. The scenic effects are, unusual, in good taste. The Kirby will close Sunday night. Notes: Frank Wolf, ahead of A Bachelor's Honeymoon, was in town for a day. The play shows Lodi on the 8th. Many favorable comments are heard on the excellence of the Christmas number of The Dramatic Review, Daniel Reed, Josephine Dillon, Harry Garrity and Gilmor Brown closed at the Kirby last week. Raymond Hat- ton and Frances Roberts, late of the Savoy Stock in Fresno, opened at the Kirby Monday night. Business at all the theaters is much improved. Chorus girl contests are held twice a week at the Garrick. The Man From Nevada will soon be presented by the Fraternal Brotherhood at Manteca.

SAN BERNARDINO, Jan. 6.—Opera House (Mrs. M. L. Kiplinger, manager). The Comedy is getting another house. 8th to 10th, Leah Kleescha in moving pictures: 14th, The Tik-Tok Man of Oz; 21st, Billy Gifford, both are good. Emma Trentini in The Firefly. The Temple and Auditorium are playing to good houses with vaudeville and films. The Unique has made another move in its checkerboard career and has reopened under the name of The Savoy, as a moving picture house.

J. E. RICH

MIVERSVILLE, Jan. 7.—The new pictures have been on at the Marysville Theatre since the 5th of January, and will close tonight. They are exceptionally good. Marysville Theatre, Jan. 9: Gaby Deslys in The Little Parisian.

FRESNO, Jan. 5.—Fresno Theatre: The Blindness of Virtue, with a company of English actors headed by Harley Knoles, is the offering for one evening, Wednesday, Jan. 7. Thursday night The Tik-Tok Man of Oz will play. Friday night The Rosary, with C. A. Sterling as Rev. Brian Kelly, will be presented. Gas Hill's production of Sarah in Panama will play Saturday and Sunday. Empress Theatre: There is a good bill on here this week, headed by E. M. Samuels, who is held in great favor by the patrons of the theaters. Others, who put on a very comical skit called Cheese and Crackers, Grace Edwards and her father, Myron, are also in the same bill. Cheese and Crackers will be the hit part in making the occasion a joyful one. Enigma, "the animated doll," grown-up, and dance artistes, Neville and St. Clair,ack-wire cyclists, and a reel of pictures complete a very enjoyable performance. Majestic Theatre: Starting Sunday this theatre opened with the Majestic Musical Co. of ten people. Thursday and Friday afternoon roles will be played by Ed. Gil. He will be assisted by Carene Mc- Fall and Howard Gay. Pearl Viviani will handle the sorebute roles and Bessie Paisley will play leads.

The Cort, on Sunday night, will open one of the most impressive offerings of the season, the attraction being Margaret Hallow in Bayard Veil's gripping new human interest play of modern American life. Within the Law, which is the dramatic sensation of the season, both in New York and London. Within the Law tells in simple, sincere fashion a wonderfully realistic story of a good girl's struggle in the underworld that moves the least impressionable in spite of themselves, and its un-sparing appeal is calculated to en-thral even the traditional graven image. The cast supporting Miss Hallow in Within the Law is one of the most carefully selected and evenly balanced acting organizations gathered in many seasons and the elaborate scenic production is in keeping with the standard of artistic performance that this company can offer. New York and London productions of this phenomenally successful drama, Little Women will be seen for the last time Saturday night.

Estelle Grey, a clever actress and a rod, who left the stage two years ago, will return and resume her professional work. "The lure of the foot-lights was too strong for private life." Myrtle Guild, the principal dancer of the Bodwell Browne Company, now playing at the Pantages Theatre, is putting over a toe dance with the assistance of the dancing girls that is classic. It speaks well for our daughter, who is a good Coast Defender.

Mid Thornhill, the German conductor, is coming from Stockton to pay Allan Croskey, Jim Post's manager, a visit. Allan will probably give Helmut a ride in the Post automobile to the Cliff House and then maybe a lunch.

What has become of all the piano players here? We have none in our midst for moon—probably in the pit is more congenial than producer's box, and if so, you get your regular salary pounding the ivory.
Will Wyeth Has Beaten John Blackwood to It, and Now Los Angeles Is Invited to Tango to the Tune of the Mason Theater Orchestra

LOS ANGELES, Jan. 7—Once we were proud to say that the tango on the sky, the next we grew a little bolder and swung into step at the Mason Theater with the great tango. Now we tangle with our afternoon teas at the big and proper hotels, and now our tickets for the theater invi- tation to do the tango. Manager Wyatt of the Mason an- nounced this innovation, and with Mrs. Fiske White, the manager, the tango starts the tango going in the foyer, where the orchestra plays for the second time to music from the school of music and drama to the Little Theatre building on Jan. 15. The school will occupy most of the 14th and 15th. The Mason sys- tems were well placed in excellently ap- pointed bachelor quarters on the second floor. The Mason is open on Jan. 26. The Pigeon is now in rehearsal under the direction of G. H. Bennett, with splendid performance. ** Mr. and Mrs. Sothern have taken the Dunham home at 660 Berendo Street for their Los Angeles visit. Mrs. Talbot, who so recently married Norma Mitchell, finds the way of life in the capital hard. She is happy, however, that pay ably, which, owing to another matrimonial ven- ture, he is able to make good some $500 back alimony, he refused, boldly stating he preferred the jail instead, but after a while the dollars de- cided he would rather pay up than be shut up. Mrs. Talbot number two has gone to Chicago with the Help Wanted company. ** Harry Girard's sketch, with which he ex- pects to start out into the play world, will be called The Wall of the Totem Pole, a story of Alas- ka. The cast includes Agnes Cain and a young man, both of whom played at the Burbank during the Quaker Girl production. ** When Hill Mission comes to San Francisco the cast will include Katherine Em- net, once at the Belasco here, and Frances King in the role she origin- ated when the piece was produced in Los Angeles. ** AL Watson has arrived to assume management of the Republic. Bob Cunningham goes to the Bert Levy office in San Francisco. Watson was at one time a member of the Burbank Company. ** * * * Mrs. Levy and her husband, Dan Bruce, are in town, appearing at the Empress. Miss Dufton for a long time was a member of the Burbank company. AUDITORIUM: The Mission Playhouse, with Lucretta del Valle as Senora Josefa Yorba and Geo. Osborne as Junipero Serra, two roles of exceeding interest in its production, the piece, which though the artistic atmosphere of the San Gabriel Mission is regretted if for no other reason than that the second or third time, but still the impressionness is there because of the dramatic and emotional tenses. BURBANK: The young Salesman again visits the Burbank, where one ceases to worry over problems, or shudder over war and its carnage, and has only to sit back and enjoy the same rare things. Bob Blake, the irrepressible—same jokes, worn but reliable. Forrest Bowers, a most proper fellow, and Bob, Beatrice Nichols is an arch and charming Beth Elliott. Morgan Wallace is a stamped and approved boy, and the very best of the boys. Appleby, Donald Bowles, Thomas McAnirle and Florence Ogerie go out in good time. The whole cast that create good entertainment.

EMPRESS: Happiness is a wor- thy headlining—play, well written and well played and above all entertaining. A cast of 20 people present this piece. The bits, though slightly the same, are in the line and are as good as the rest. The roles are played with a timely lot of songs, jokes and patter—to say nothing of some very good acting. Little does it know that it leaves no one. The play is a lovely, happy, and a noise created by the Living- ston Trio, who apparently get as much fun out of it as the spectators. The company rounds out The bill.

MAJESTIC: The Sothern-Mar- low Mil-roy engagement made a hit, and brings a lasting joy to the lover of the plays of Shakespeare. Mr. Sother- man, known as an ardent player, gives to those seeing the week's offer- ings, such a combination of scho- larly interest and artistry that each may take comfort and perfection. The Taming of the Shrew, Much Ado About Nothing, and The Merchant of Venice, are all beautifully acted and clarify the thinking touches of the rare player that she is. A thoroughly com- petent supporting company has been gathered about these two, barring any marring influence and never for an instant spoiling the picture. The settings are in keeping with each artistic performance.

MASON: May Irwin, as funny as she is famous, creates a pleasure keen and lasting when she offers Catherine Cushman's Widow by the inclusion of the last piece. The comedy of the best sort is that, which sparks and fascinates with one brilliant, witty line after another, and makes you happier for the effort on every one's part to make you laugh long and loud. Miss Irwin is our light in the darkness and her comedy passes herself off as the widow rela- tive of a set of spinsters, whose love for each other is almost as deep- signed as they are funny. A visit to this family is a joyous occasion and the fun never ceases throughout the piece. Miss Irwin is perfect- suited to the whole-souled artist, who is counted as one of the best loved. An excellent supporting com- pany includes Clara Blanicki, Marie Burke, Helen Orr Daly, Helen Weatherby, Orlando Daly, Joseph Gann, Frederick Woodburn andthur Bowyer.

MOROSCO: The System, with Taylor Granville and Laura Peirpoint, is hard and thrilling enough to move the audience in the direction of the gallery god. A story of the under- world, with crook, detective, girl and all the rest. The story is moving and con- tinuation as situation after situation flatters by. Tis well played and a surprise.

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PLAYHOUSE: An interesting and amusing production about a life of a bolder and better, and his wife, her family and her friends, who are all there, and how their lives are affected by the sudden arrival of a man who is about to marry his wife. The play is a delightful and cleverly accomplished, Marshall Montgomery, also well known, is surely one of the cleverest of ventriloquists, with a lot of pretty and humorous sketch that lead to a lot of laughter and happiness. The play is a delightful and amusing one. Two pretty girls are Muriel and Fran- ces. As to which is which, we should not say. It is so clever and so well to look upon and so beautifully gowned that there can be no choice, and that when not to call the plot. The heroes are John Hazzard, Billy Gould and Belle Ashlyn, and the McFarlans. The play is a delightful and amusing one. Two pretty girls are Muriel and Fran- ces. As to which is which, we should not say. It is so clever and so well to look upon and so beautifully gowned that there can be no choice, and that when not to call the plot. The heroes are John Hazzard, Billy Gould and Belle Ashlyn, and the McFarlans.

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Thief, Bernstein has in this instance dug down into the depths of a woman's soul and exposed a strange phase of psychology, but one which every man and woman who saw it had to admit was perfectly true. It's a study in jealousy which handles its unpleasant theme most assuredly without gloves. It shows the havoc and destruction which one woman, possessed by the green-eyed monster, can bring down upon the heads of those whom, in her many normal moments, she loves best in the world. This woman a loyal and devoted wife, simply cannot bear to see others happy except when she herself has been responsible for their happiness. This disease—or rather this mania—of hers causes her deliberately to lie and plot relentlessly until she has broken the great love between her husband and her brother—a love which is objectionable to her simply because it seems to make an outsider of herself. And, again, she wrecks the happiness of the man she loves and takes friend with friend from the man lines when she is a young widow and subsequently with the man she loves. The machinery of this woman's machinations makes a little short of a feat. Bernstein strips this strange, weird character to the raw, and presents her without ex- cess or palliation. The result was painful, to be sure, but it was a play—a play splendidly built, full of suspense from its beginning, and one which increases steadily in intensity to the culmination of its remarkable second act—not a star play in any popular sense of the word, and rubbing its central figure deliberately of any chances of sympathy, it still affords to its prin- cipals splendid acting opportunities and brought Miss Starr to a necessity of achieving a rare histrionic feat. It is a role which any actress might well face to play, for since Lago is not a conventional creature. It has to be played like a stage; again, too, all the sympathy and one of the biggest scenes from a theatrical point of view. But the characters whom she has most deeply wronged, but Miss Starr amply proved her powers, for she not only conveyed them, but by accomplishing an extraordi- narily subtle and poignant piece of act- ing. The name in this case does not con- tribute much to her success. In both of her performances she succeeds in her hus- band, was a consummate piece of act- ing in its depiction of utter abandon- ment. Miss Swart has had far more popular roles, but none in which she has proved herself so consummate an artist. It was the vast, indeed, that Mr. Burke's forgiving husband, rose to his finest effort. He brought both dignity and tenderness in an extraordinarily try- ing scene. In fact, beyond a doubt, it will be on the really magnificent manner in which her performance was directed throughout that The Secret must de- pend for its success. Delacoso has never handled any play with more consummate skill. The cast was flaw- less. Frank Reicher played the jeal- ous husband remarkably well. Mari- gret Leslie as the friend was delight- fully sympathetic and sincere, and in his one big scene we have never seen Robert Warwick come so completely out of his shell and forget himself as he did last week. He gave a re- markably consummate performance. The Se- cret is a big play; magnificently handled, is certainly as true as that it raises. Frances Starr to still a higher plane than any of her work. She was sung last week at The Century Opera House. The production was brilliant from the standpoint of scenery and accessories. Mr. Sneedel had obviously devoted much atten- tion to his share of the work, because the orchestra supplied good support to the singers. Those in the leading roles were Kathleen Howard in the title part, Morgan Kingston as Don Jose, Beatrice La Palme as Michele, Thomas Chalmers as Escamillo and Alfred Kantman as Zuniga. Miss Howard has never shown herself a better actress than in the part of the self-willed gypsy cigarette girl. Most of the music she sang well, although showing traces of a cold. She was successful, too, in the costume which set unusually well into the stage picture. Mr. Kingston was as usual satisfying vocally. He has a voice of great charm and style, and Miss Swart was especially well done vocally. Both Mr. Kingston and Miss Swart delivered the part of the gypsy's music with pure, unadulterated and magnificent singing in figure and in stage details.
Correspondence

Chalmers as the Toreador was effective in appearance, and his excellent voice told him well in the role. Kauffman, the ever reliable, was well received as Zuziga; William Schuster and Frank Phillips appeared as Danziger and Remondello, the smugglers. Fraquina and Mercedes were impersonated by Florence Coughlan and Cordelia Lathan, and Herbert Peacock sang the part of Morales. The ballet corps, and especially Albertana Rasch, prima ballerina, is by far one of the best aspects of the Century Opera Company, and gave decided pleasure in two acts, headed by Miss Rasch in her usual distinguished dancing.

**Iole** is as dainty as one of the apple blossoms in the first act orchard. With Frank Lahr at his best, and the author, Robert Chambers and Ben Teal at their best, and Composer William Frederick Peters at his best, the result was something to keep the first-nighters humming and happy until the next ninety-nine cent good production comes along. H.H. Praetz presents the new musical comedy founded on Mr. Chambers' novel of the same name at the Longacre Theatre. Iole is one of eight fascinating daughters of a poet father. Any father who can pick eight daughters like the Longacre octet deserves the undivided attention of every eligible man on the marriage market. As a matter of fact, there are four very appreciative suitors in the story, and the way they won the hearts of those lovely maidens was just as romance and the notions of a builder of musical comedy plots most adventurously. Father would have preferred the presence of two cubist poets, an artist and a sculptor of the same ilk in the family, but 'twas ever thus where muses have but a single thought and hearts take the same beat. Who can the critic claim his favored one, that it lack to nature, from whence they came? What, indeed? They beat it. The wedding veils were awfully becoming to the coming of youth, with Lillian Russell. Frank Laher was—Frank Laher. A most satisfactory fusion, an audience with but one mind, yet always exquisitely funny. His Oh, What's the Use? was one of those slightly mused lyrics where humor is attained without sloshing or disarranging attire. Ferne Rogers was Iole, a Dresden china miss, with a pretty voice and a pretty manner. The song with Carl Gantvoort was the best musical bit of the evening. We will be hearing it everywhere in another week. Mr. Gantvoort had a delightfully melodious kind of a voice. Hazel Kirke, Vanessa in the beauty bouquet, is a girl of warm expressions and an innocent mood. Her voice has the sympathetic note that reached her audience. The Lionel Fredley of Stewart Baird was a deft character drawing done with just the right highlights. Iole is tantalizing, tender, tuneful. Combination more conducive to continual success than this there is not. Remembering those pink pajama girls in the orchard, it is safe to say apple blossom time in the Longacre may last well into the summer.

**After** a special performance on last Saturday for the benefit of the Warden before the audience, George Bernard Shaw's play, The Philanderer was presented to the general public at the Little Theatre. The company deserves the highest praise. Charles Maude, as the Philanderer, succeeded in conveying the character with clever touches of eccentricity, although it was difficult to understand how such an obvious philanderer could have hoodwinked two such women as Mary Lawton and Emilia Lascelles made of the roles of Julia and Grace. It is rarely that a play is given with such a well balanced cast, and Mr. Ames' audiences will doubtless be grateful for the opportunity of seeing the play so beautifully acted in a theatre so well suited to its presentation. *** For their second attraction at the Shubert Theatre, following the engagement of Forbes-Roberson, which ended Saturday evening, January 3, the Shubert announced that play director Mackaye's new Oriental fantastic drama, A Thousand Years Ago. This play is in dramatic verse and is said to be the most ambitious Dramatic piece produced in this city. The first performance will take place January 6th. A Thousand Years Ago tells the history of the mining city of China, whose love for one man steered her heart against all others who sought to win her. The play is in four acts and has been staged under the direction of J. C. Huffman. The cast includes Henry E. Dixey, Frederick Wardle, Jerome Patrick, Rita Jolivet, Fania Marinoff, Sheldon Lewis and Albert Horson. and Miss Allyn. All wiggles and winks, and startling gowns, Anna Held represented the All Star Jubilee Bill at the Casino Theatre last week. She is described in the programs as "exciting and vivacious." The descriptions continue, in the most modest phrases of circumspect English, with the information that "This greatest collection of histrionics on any stage," Miss Held is slightly taller than ever before, and skill, exaggerated, and dashing. She is that old familiar one about eyes that will not behave. The miniature musical comedy was called Mr. Babia, and had the usual complications. Miss Held's audience was evidently pleased with her performance and with the vaudeville acts that accompanied her. George Beban in The Sign of the Rose: a group of remarkable Chinese girls and acrobats, beating a fascinating title of The Imperial Pekingese Company; Francis and Florette, in dances of the moment, and Ward and Cunningham is the great thrill of the evening. Seven winds were required for the evolution, or rather the development, of The Girl on the Film, the new musical farce at the Forty-fourth Street Theatre. "Made in Germany," then remade in England, it comes to America from the Gaity Theatre in London. Two German authors and three German composers were responsible for the original book and music. Two English authors made over the text and the lyrics, and even after all these cooks have had their say the broth is not spoiled. On the contrary, the result is a rather spicy affair. Several old ideas dressed over in a new wrapper, the characters interestingly vividly exciting. The movies are employed with some skill and no little humour to advance the story, and a number of pretty airs accompanied with cadences of a popular sort help to make the entertainment lively. The Girl on the Film and music is being taken to its legs, and kicks up her heels in a gay, audacious way. The story tells the up and downs in the love affairs of four young girls, who is by no means a last act after adventures that center about a moving picture actor who has supplanted the matinée idol in the hearts of impressionable girls. The scene showing this actor posing as Napoleon before the camera, with a Lincolnshire hillside serving as a Continental battle-field, must be remembered that we have had similar scenes in Kiss Me Quick and in All Moored. An all-English company and with the traditions of the Gaity Theatre at their finger tips lend this musical comedy a distinctive air. First of all comes George Grossmith as the hero of the film, playing with easy convincing comedy a role that might have been made cold and somewhat experienced. So potent is the romance of history that the Marseillaise in the orchestra, and Vandamo on a whistle as impressive a stage, brought a round of applause until Mr. Grossmith's clever fooling presently showed them that the scene was not heroic but mildly farcical. Emily Whelen, with her disarming charm and her fresh flower-like beauty, was a naughty little girl, who pretended to be an equally naughty little boy in order to be near her hero of the film. Connie Elliss as another moving picture performer was uncertain. Of all the features of The Girl in the Film the brightest is a gypsy dance in the second act by Oyra and Dorina Leigh, which was performed with such shining impetuousity that it left the audience as breathless as the dancers. In the third act they took up the burden of a very pretty waltz, which had been sung very effectively by two members of the cast, Malcolm Seymour and Arthur Well- esley Lord Dangan. The two dancers were again the most exciting features of the act. GAVIN D. HIGH.

TUCSON, Jan. 6—Good-sized and enthusiastic audience greeted fine performance of The Shepherd of the Hills at Tucson Opera House last night.

CHAS. E. HEATH.
Gilmor Brown

Mr. Brown began his training with the Jem Greet Company and he continued his formal education. His subsequent efforts would seem to bear out this opinion. Later in his career he was a member of the Elkhorn Stock in Denver and of the Oak Park Stock in Chicago. Then for a while he decided to split on his own and, consequently, to avoid the tumult of the theater. He took to the streets, to the lecture halls, and starred in The House of a Thousand Candles, as well as in The Tyranny of Tears and David Garrick. In stock he played the role of Elbows in El Paso (three seasons), in Pasadena (twenty weeks), and has had other long engagements. Mr. Brown has not been seen in San Francisco now and it is open to offers.

Why Hang Around?

Performers who hang around this city, Meekover calls it, waiting for an engagement to turn up, if they would travel from one town to another and play the picture houses on percentage basis, they surely would be showing the proper spirit. This city is overrun with performers at present, and the booking agents that are bringing in acts every week must certainly give these acts the preference in order to get back the money they have advanced for railroad fares. You will hear the horn go up daily that same horn that you hear daily; no wonder, you have played everything around here and the public want new faces and new acts. Most performers have but one specialty or one act, and they don’t try to put together a compromise act. I once met a booking agent who repeated his offer to repeat his offer to you over their time in the same specialty or act. To remedy this, travel is our advice—go to a new country, keep going, and keep working, even if for a smaller salary. You will be the gainer in the end. As for working three or four days on the split week time, you loaf three and four weeks before you get a string of engagements. You can get engaged, you are in debt. Our advice would be to travel, and don’t knock the city, for the city or agents are not to blame, but if you meet with performers beaded this way you can inform them that the demand for acts is not equal to the supply and you will get great many performers toasting in this city, and the situation is poor at present. The type of unemploued could be made larger by the actors and actresses that are idle here in this city; therefore travel.

Orpheum To Take In San Jose

Next week the Orpheum in Stockton will commence Wednesday night instead of Thursday. There will be three performances—Wednesday and Thursday nights and Wednesday matinees. This will be the order for the rest of the week. The change was made in order to accommodate San Jose. Orpheum shows in that town have Friday and Saturday days, and on Sundays the company will travel to Los Angeles. This will take all the men to San Sacramento and one day from Stockton.

Getting Ready for Grand Opera at Tivoli

Beginning March 16, the Tivoli will reopen its doors as the abode of the opera company. The first opera of the week which will last till the 29th day of the same month. W. H. Leahy once again will present the Chicago Opera Co., which in personnel will be much the same as that seen here last year, with the addition of the following principals: Titta Ruffo, Dalmares, Julia Claussens, Carolina Lombardo, Carlotta Calúrd, Pascaliani Polessi, Clarence Whitehill, Allen Hinckley, Otto Marak, Hector Duarte, and Beatrice Wheeler. The conductors for the engagement will be Celeste Compani, Giuseppe Sturani, Arnold Wenzel, Ettore Elizza, and M. Challer. Rosina Galli, the ballerinas, together with a full ballet of girls and boys, will be included. Local grand opera lovers will be afforded the opportunity of attending the performances of this season at prices considerably reduced from the $7 high limit charged last year. Leahy has arranged that subscriptions of $2 will be charged $1.50 per seat, while single performances will pay a $2 maximum. Prices will range from the down to $2, whereas last year $7 was charged. Leahy announces that San Francisco’s own Tazzrini will arrive here on her concert tour March 1. Previous to that date she will play the Eastern and Middle Western cities with Titta Ruffo. The presence in the city of the Chicago Opera Company of and of Mme. Ttita Reffo will be taken advantage of to dedicate the Verdi monument in Golden Gate Park.

Personal Mention

Will Phillips resigned from the Gaiety Company late last week. Dick Kirkland is promoting a film company.

James Keane gets back from the East today.

Will R. Walling has signed with a moving picture proposition and will leave for the South Sea Islands in a few days.

Ferres Hartman has been engaged, for a time, to put numbers for the new Gaiety show that will soon be exposed to view.

Gloria Clancy and Harry Garrity were engaged by Tivoli. The Manager of the Tivoli for Landers Stevens’ Company opened at the Oakland Orpheum to-morrow.

Mrs. Josephine Love, one of the oldest teachers in point of service, closed her engagement of heart failure at her home, 201 Divisadero Street. Mrs. Love leaves a daughter, who is known on the stage as Eleanor Kent. Gorham Murray has forsaken the road to the representation of the Morgan Lithograph Company in New York City, where he is constantly

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Little Women is closing a very successful two weeks at this theatre. It is doubtful if we have had a more enjoyable performance in several years. The dramatist has constructed the play with the utmost skill and the interpreting company, except in a couple of minor instances, is one of unusual cleverness and carefully picked for the characters they impersonate.

Alcazar Theatre

Edgar Selwyn's play of contrasts, The Country Boy, is well presented by the Alcazar company this week of Jan. 8th. The varied character types that carry the interesting story of the boy from the country who wanted to do "something big" in the city and finally found his chance in his own home town after many experiences and vicissitudes in New York, offer splendid opportunities to the players. Incidentally Selwyn has given his play a neat little moral for those who care to look for it, very clever lines and a boarding house that will at once appeal to anyone who has had experience with boarding houses. Wise Innane and her boarders are almost photographically true. The cast at the Alcazar appear to excelantage advantage. The action is smooth and sympathetic and A. Burt Wesner for his splendid performance of Fred Merkle, a part which was especially difficult, is to be applauded. Bert Lytell was an admirable Tom Wilson. Wilson, the theatre ticket speculator, was well handled by Jerome Cowin, and the Hillbilly, one of J. Frank Burke was another well drawn portrayal of characters. Miss Vaughan had little to do as June, but did that little very charmingly. Frances Carson was good as Amy Lenoy, and the Mrs. Hannan of Adelle Belgarde was one of the treats of the performance. Madame X will be the bill used for the farewell week of Bert Lytell and Evelyn Vaughan.

Gaiety Theatre

Irene Franklin and The Girl at the Gate are among the many showing the advance notices of keeping everyone that sees it in good humor. The addition of Buck and Watson to the cast has made a decided hit. Their little musical skit is a scream and keeps the audience breathless with laughter. Walter Catlett as Leon Coyle keeps things moving fast and is a great favorite. Will Phillips, as Courtleigh Staw, continues on his sprightly way and does his full share of furnishing laughs. Reece Gardner, as Normal Bean, makes the most of his bit, and Winnie Hallard, as Miss Cissie, wears some stunning gowns and looks prettier than ever. Cathryn Roove Parcell and Dosley Dunnie, in the audience roaring with her clever make-up and antics. She is decidedly one of the hits of the show. Irene Franklin as Sadie and Matthew Burt as A. J. Burt are Kid, would be kept on the center of the stage every minute of the time if Miss Franklin was not willing to talk about it. The reluctance with which they let her get off the stage is sufficient demonstration of her popularity. Barbara Asplund, as Sadie's husband, her husband, accompanies her in her songs and demonstrates his ability to get real music out of a piano with his solos. The rest of the cast do their parts in a workmanlike manner. The costumes are gorgeous and bring expressions of admiration from the feminine portion of the audience. The scenery is a work of art and that the motto of the management, "the best of everything," is no idle boast.

Savoy Theatre

Thanks to the energy and good judgment of a certain Tom North, one of the liveliest of all the live wires in the show business, who is on the Coast, with headquarters in San Francisco, representing the George Kleine feature films, San Francisco had the distinction last Monday of witnessing the first public appearance of Kleine's latest film masterpiece, Antony and Cleopatra. It proved to be a stupendous reproduction of the atmosphere of the court of Egypt's voluptuous queen and vividly realistic in its depiction of those scenes of war which brought to a close Antony's stay in Egypt. These scenes of war are appealing to the eye and represent the highest achievement in ensemble acting and photographic reproduction that the present craze for photo drama has brought us. With the utmost clarity the famous love story is narrated from the moment of Antony's arrival in Egypt until the death of Cleopatra. Scenes follow scenes, finally culminating toward the end in a climax of absorbing interest. It is a tremendous production in every way and one that will arouse a stupendous interest.

Pearl Hickman Says Hubby is Too Gay for Her

The romance of Pearl Hickman Hickman Lydston and Clarence Carnell Lydston has ended. Wednesday Mrs. Lydston, through Ackerman and Op- penheim, attorneys, brought suit for divorce, accusing her husband of cruelty and infidelity. Lydston is now with the Madame Sherry Company.

Virginia Brissac Opens in Melbourne

Howard Nugent, writing from Melbourne under date of December 19th, says, "The Brissac Company opened big December 6th. Big business ever since; looks like a long run, both here and at Sydney. I enclose press notices." The press notices alluded to speak kindly of the company and commend Miss Brissac's work. But for some unknown reason there is a report current that Miss Brissac has not been a success. However, we believe the reports are unfounded.

George Spaulding's Company

George Spaulding is putting the finishing touches to his musical comedy company that will open at Valleso tomorrow for two weeks, and then sail for Honolulu for an extended engagement. In the company are George Spaulding, Edith Newlin, prima donna, Eddie Murray, Geraldine Wood, Jimmy Gilfoil, Adele Higgins, Jess Mendelson, James Leslie, Ralph Martin, musical director, Jack Schulze, business manager, Rock Theall, scene painter, and a chorus of ten girls.

Movements of the Gaiety Companies

Irene Franklin will conclude her engagement at the Gaiety on the 17th. The Girl at the Gate, with Buck and Watson featured and with the marvelous Millers and several other features added, will replace The Candy Shop at the Morriso Theatre in Los Angeles. The Candy Shop will go on the road. The new Dressler show will follow The Girl at the Gate here.

San Jose Thinks Gaby a Tightwad

SAN JOSE, Jan. 7—Gaby Deslys has come and gone, leaving San Jose with the impression that she is a tightwad. The fair Gaby kicked about the size of her taxicab bill and then took a street car to see the sights of the city. After the show last night she turned down the expensive menu and wine lists of San Jose's leading French restaurant and ordered ham and eggs and a bottle of beer.

Bernhardt Was Always Pretty Much of a Fakir

PARIS, Jan. 8—The many fichus distributed by Sarah Bernhardt to admirers during her last visit to America, and which are now kept under glass by souvenir hunters, are merely a job lot of cheap wrappers. These the tragedienne purchased specially for the purpose, and never wore one herself. This is an amusing revelation. She was obliged, says Bernhardt, to adopt this ruse by the fact that on her previous appearances in America a valuable silk wrapper from her shoulders and divided it among themselves as souvenirs.

Wilbur to Go Into Stock at Bakersfield

Dick Wilbur is about concluding arrangements through The Dramatic Review to open in stock at the Bakersfield Opera House.

New Big Show for the Gaiety

Marie Dressler's musical revue, The Merry Gambler, the next show to go on at the Gaiety, will have a notable cast consisting of Marie Dressler, Kathryn Osterman, Cath- rine Rowe Palmer, Gladys Goulding, Ruby Norton, Chas. Judels, Sammy Lee, Chas. A. Mason, Chas. Parcell, Goden Wight, Frank O'Rourke and John Young. Fran Pallema will renew his acquaintance with Gaiety audiences at the music of musical director.

Louise Nelles has joined the Knute Kuntz Company, to play the juvenile role.
The San Francisco Dramatic Review
January 10, 1914

Columbia Theatre

Mrs. Skinner in Edward Knobloch's 'The Girl at the Gate' presented by Klav & Erlanger and Harrison Grey Fiske will begin a two weeks engagement next Monday night, Jan. 12. Kisnet, though described as "An Arabian Night," is not particularly suggestive of one of Scheherazade's remarkable stories. Rather it is a paraphrase of them all. The plot, the incident, and the characters, are original with Mr. Knobloch, yet so thoroughly did he saturate himself with the wonderful stories, that he permeates the play from beginning to end. The intrigue, the humor, the lightning quick changes of fortune, the splendors and barbarities, the pomp and pageantry, the craft, cunning and wit of oriental life as revealed in The Arabian Nights are all present in Kisnet, and are woven together in a grotesque trash of tajinas which is indescribable. In point of variety of emotion, picturesque situations, and incident, the affair takes on a ring that has been written in a generation, and it is one that is particularly suited to the indefatigable genius of Mr. Skinner. In his impersonation of the character, Mr. Skinner has attained that plasticity of caricature which has so splendidly outdone. It is indeed his masterpiece. Among the numerous other players in the impression are George Meech, Willard Webster, Owen Meech, Richard Scott, Daniel Jarrett, Charles Newson, William Lanham, Harold Skinner, Ernest Leeman, Merle Maddera, Grace Hampton, Genevieve Newson, and Nannie Palmer. The American production has been staged by Harri- son Grey Fiske, and by his painstaking labor has he met a new standard and a more realistic picture of the theatre. Owing to the length of the performance the curtain section has rightly at eight o'clock evenings and at two o'clock on the Wednesday and Saturday matinees.

Alcazar Theatre

Evelyn Vaughan and Bert Lytell will bring their engagement to an end with a farewell appearance in Bisson's powerful drama of mother love, "Madame X." This choice of play will be a welcome news to patrons of the Alcazar who were unable to get in a few weeks ago when this remarkable play was so thoroughly and splendidly presented. The cast will be identical with the one that played the great drama before and the production will be up to the Alcazar's impeccable standard. Following the Vaughan-Lytell production, the next feature will be the singing Irish actor, supported by the Alcazar Players and specially engaged for the grand romantic finale of Ireland, Tom Moore.

Galery Theatre

The introduction of a new business, the 'State,' in the Galery Theatre, has given a new lease of life to 'The Girl at the Gate,' and in consequence business has been maintained on the same measure as popular appreciation in a steady and growing. The efforts made to this a thoroughly entertaining show. Much of this enthusiastic commendation on the part of the public is undoubtedly due to Bickel and Watson, whose comedy work in the piece is always perfect. Their performance of the possible nut which never lets up until these unique laughter-makers are satisfied, and after temporary down beats, San Francisco will have much longer to enjoy the performances of the dramatic art company. For the course of The Girl at the Gate will steer her away from O'Farrell Street very shortly. The Galery's new production, starring Marie Dresser, is well on its way to completion, and though no definite date has been announced for its opening, the probabilities are that it will take place some time during the present month.

Savoy Theatre

Ordinary adjectives are not expressive enough when it comes to describing Geo. Klein's latest production, Antony and Cleopatra, which has created a remarkable sensation and which will commence the season here with a first-class performance of a magnificent spectacle on Monday afternoon. Nothing approaching it has ever been seen in the theatre, and the art of motion photography was first discovered. Even Quo Vadis, the greatest of the great Broadway produc- tions, pales into insignificance beside it, and Quo Vadis, up to the present, has been considered the world's greatest photo-drama masterpiece. That glorious and overpowering love story of the great Roman emperor, Mark Antony, and the picturesque Egyptian beauty, Cleopatra, is rela- ted photo-dramatically with a truth and a force which would hardly be expected in silent drama, and the pictorial features are a revelation of artistic beauty and artistic joy. Anthony Novelli, of Vittus fame in Quo Vadis, is the Mark Antony, and the great Italian artist, Gasparo Tornohni Gonzales, makes an ideal Cleopatra, while many other English players who were prominent in Quo Vadis are given the same cast. The engagement of the Roman army for Egypt, the Roman invasion of Alexandria, and Antony's murder are but a few of the big scenes in which over a thousand people participate. Meanwhile Antony and Cleopatra are given daily at half past two, with evening performance at eight thirty, and the delightful incidental music given by picked musicians makes the entertain- ment doubly pleasing.

The Empress

A bill that is calculated to be a prize winner is announced for Sunday afternoon. The attractions selected for headline honors are The Canoe Girls, Joe Maxwell's stunning musical revue, and Merit's Swiss Canine Panorama, presenting the comic-drama, The Spotted Honeymoon, Lester Barnard and Earl Lloyd, two character comedians, and an attractive cast of Sarah Bernhardt and Old and New. gilt Lion, for their variety show. The new cast for this show includes 120 performers, all of whom are specially trained and selected for the purpose. The new act for this show includes 120 performers, all of whom are specially trained and selected for the purpose. The new act for this show includes 120 performers, all of whom are specially trained and selected for the purpose. The new act for this show includes 120 performers, all of whom are specially trained and selected for the purpose. The new act for this show includes 120 performers, all of whom are specially trained and selected for the purpose.
Photo Players' Columns, Conducted by Richard Willis from Los Angeles

Grace Cunard is "extremely annoyed" at this weather; it has called a halt in the building of that bungalow and it prevents her scorching with this wonderful $3000 odd order. The only consolation she has is looking at the beautiful diamond ring her director gave her at Christmas time.

Cleo Madison is busying herself this fall working with some water color painting. She is designing costumes for a mysterious scenario she has up her sleeve. Lule Warren says it is a fine effort, and she ought to know.

Carlyle Blackwell has had his hands full with his right hand man and business manager, C. Rhys Pryce, has been a very sick man, and Blackwell has not only had the direction and his leads to think of, but the office details as well. He says he would have been lost without Pryce. Pryce has worked out his untravelling things when he gets back.

Harry C. Matthews was taken by H. C. Miller of the "roxy" ranch to meet the chief of the Pomo Indians, Mr. Miller is a blood brother and through his influence Harry Matthews was allowed to attend a council of the Indians. He produced Rider Haggard's "Jess and Miss Meredith" has given a beautiful presentation of the hero to Miss Crawley's Jess. Arthur Montgomery is villainous Macleod, whilst Felix Modjeska is the part of John.

Bess Meredith is back from the icy East and is now supporting Con- stance Crawley and Arthur Mande at the Kennedy studios at Hollywood. Producers Howard Haggard's "Jess and Miss Meredith" has given a beautiful presentation of the hero to Miss Crawley's Jess. Arthur Montgomery is villainous Macleod, whilst Felix Modjeska is the part of John.

Robert T. Thorby, who made such a name with the Western Vitas- graph as producer as well as actor, is now working on "Splendor." It is to Keystone in a series of comedies and the children's pictures which he is an adept at taking away. He is also directing the John Burton King has taken the old Lubin studios at Glendale and will put on a series of feature society, two-reel photoplays, which will be released by the Vitagraph. He starts on January the fourth and has already engaged Robert Alair as director, and a very excellent all round actor: Leo Fierson, juvenile; Jack Kirtley, lead; Eugene Ford (his wardrobe was anything), and Lilian Hamilton, ingenue. Oswald of late of Kalem, will be his camera man. The name of the photoplay has not yet been made known. 

Russell Bassett, known as "Pop" Bassett, the famous old actor, put on the first press of 'E,J. Christie's comedy company, simultaneously made a life member of the Photoplayers' Club at the last dinner.

Edwin August was the recipient of a number of handsome pipes this Christmas. Some two years ago he was given a similar gift, and this year it was given and necessary. The many useful gifts were contributed by Robert T. Thorby, and many good hearted motion-picture actors and actresses, and Helen thoroughly enjoyed the distributing end and made many a manufacturer and girl happy over Christmas.

Cecil De Mille and Dustin Farm- num made Mona Darkfeather a splendid offer to play the Indian girl, Naturich, in The Squaw Man, but Miss Lewis has her mother and nephew making their home with her.

Mary Logan, the new directoress for the Motion Picture Co. is putting on some dancing numbers that are a revelation to the Majestic Theatre patrons out at the Mission. The costume of the ten chorus girls and the light effects are in keeping with the good vocal selections.

Gertrude Alvarado, the spirited singing and dancing girl of the Monte Carter Co., is full of animal energy and a good dancer. She is a vocalist and knows how to deliver her lines. She should be advanced. Miss Lewis has left Los Angeles and gone to Salt Lake to pro- duce for a musical company there.

Frank Earle, the character man for Jas. Post Co., is putting over the first half of this week a good impersonation of a Chinok. The wig is all that could be desired and a very good make-up is used.

Lucy Edna Rice formerly of Basco and Rice, did in the Jassie Asylum at Stellacoom, Wash., last Thursday. Not Wentworth, a good Coast De- fender, will join Louis Jacoe's com- pany in Arizona, opening on the 15th as leading man. A good selec- tion.

James Post will shortly produce a musical comedy on The Little Dreary by the Rabbi. Matt Burton will be engaged for the title role.

Jack Mack was showing a character photo of himself and Ned Thatcher in black-faces and dances away back in 1872 in the old Coast Defenders' week.

Chas. Alphonmours the loss of a brother who was killed the last week in Los Angeles. Charley is talking of opening in Pasadena with musical comedy.

Ed. Dale, Eddie O'Brien, Will Croxton and company opened at the Garrick Theatre, Stockton, last Sunday in musical comedy.

Ada Zaran of this city is in receipt of letters from her aunt, Maggie Moore, the Australian, as she is packing the King's Theatre, Stockton, for her play, Meg, the Castaway. Mrs. De La Zara was formerly a member of her aunt's company in Aus- tralia.

Eddie Gilbert opened at the Maj- estic Theatre, Fresno, last Sunday with the Cauty Musical Comedy Co.

John Burton and Jesse Ellridge returned to their home in Tacoma the middle of the week. Genial John will assume his usual duties in front of the Los Angeles Theatre for Sullivan & Considine.

Pete Dunsworth and wife will journey to their home in East are, on their way East. But, Pete, don't stay away so long from the Coast this next trip, give the Coast Defenders' regards to Broadway.

Jule Mendel, now in his fourth year at the Olympic, Los Angeles, is receiving the grand salary of two hundred dollars per week. The man- agement started a cut on two principals who received, and cut down the chorus by two to meet the clause in Mendel's contract, a raise of fifty bucks every year.

Chas. Alphonmours, formerly the sing- ing and dancing soubrette of the Olympic Theatre, Los Angeles, and the reputation of the act, and a good time with us as soubrette for Jim Post.

Monte Carter, now at the Wig- wam Theatre, had to close a young man of his company for quarantine. Monte will not stand for any trouble in his company. His reputation and happiness must reign supreme.

Walter Spencer and Harry Allen are making the rounds of the theaters in the Coast. They take pride in dressing the parts assigned them and are both hard workers.
Vaudville

The Orpheum

Horace Goldin and his company of illusionists are the headliners this week and their performance alone is worth the admission. It is a whole show in itself. Goldin carries about twenty-five people in his act; no gimmicks, just a whole load of special scenery and a real live Bengal tiger. Goldin does all the work in the show and keeps all the rest of the company jumping to keep up with him. He first gave imitations of several noted conjurors and kept the audience with his height-of-hand tricks. He did the usual number of tricks in which chicanes, rabbits and rabbits played prominent parts, but his successful efforts at mimicking a piano, player and all disappear in the trickster's eye brought bursts of astonishment from everyone. Even the tiger played a very prominent part in a clever disapparition. Musical comedy values had a prominent part in the act also during the scene setting and was continu- ing in a clever way. The illusionist in his line and his work seemed to be fully appreciated, Manus Muller and Ed. Stanle's share in the en- tertainment was very much appreciated by a well-pleased audience. They had a bright, snappy line of chatter and acting that went well with the parts of what she could do with her voice if she ever broke into grand opera. The Five Bells and Starlet, sponsored by the Information Bureau, made a good impression and was thoroughly enjoyed. Mr. and Mrs. Frederick Allen gave a delightful performance of a clever sketch, called She Had To Tell Him, in which they both looked and acted the parts to perfection. Joe Shriners and Doll Richards entertained with some snappy dialogue, songs and dances. Lillian Hetein is a pretty young woman wearing beautiful gowns and sang operatic selections in a very acceptable manner. Tyron's 'How to Make Money' is the latest in almost human intelligence and performing amusing tricks. Boulini Brothers gave a clever and amusing act. The head, hands, wire bars across his neck and twists long lengths of gas pipe around his teeth were a big hit. Cycle of Death, three speed demons going no less than 60 to 120 miles per hour around a circular contrivance of the latest design. Fred Swift, the musical gag; Kelly and Knechland, singing and talking duos, and Frank Still, San Francisco's favorite baritone, in popular numbers make up the rest of the bill.

The Tantages

Texas, the gentleman gorilla, and the fight pictures of the world-Pelkey- bate two big drawing cards. Texas is a real strong man, who is well known outside his home, head, hands, wire bars across his neck and twist long lengths of gas pipe around his teeth. Cycle of Death, three speed demons going no less than 60 to 120 miles per hour around a circular contrivance of the latest design. Fred Swift, the musical gag; Kelly and Knechland, singing and talking duos, and Frank Still, San Francisco's favorite baritone, in popular numbers make up the rest of the bill.

The Majestic

The new bill at the Majestic this week for the first half opened with A Night in a Police Station, a very popular musical comedy. The two big numbers include "The Little Girl in the Big Hat," sung by Miss Ethel Porter, and "When the Raindrops Fall," sung by Miss Ethel Porter. Lillian Hetein is a pretty young woman wearing beautiful gowns and sang operatic selections in a very acceptable manner.
Chas. King—Virginia Thornton
Pantages Time

Will R. Abram—Agnes Johns
Producing Stock Sketches
Western States Vaudeville Association Time in San Francisco

Ed S. Allen
Featured Comedian
Armstrong’s Baby Dolls Co.

Frank Harrington
Leading Man
With Monte Carter in Honolulu

Charlie Reilly
Starring In A Bit of Old Ireland, by Walter Montague.
Pantages Circuit

Patrick Calhoun
Maudé O’Dele Company
Orpheum Circuit

Maudé O’Dele
AND COMPANY
Orpheum Circuit

Max Steinie Mattie Hyde
With Edwin Flagg’s feature act,
The Golden Dream
PANTAGES CIRCUT

BOOK—500 ITEMS FOR SALE
American Motion Picture Film Renting Co.
417-419-421 WESTBANK BUILDING
SAN FRANCISCO, CAL.
At $1.25 and $1.00 each, order as you want one or more. We ship only films that are in first class condition and as good as the best you have ever seen. One order for double the money; one trial will demonstrate our goods as are represented. Our selection will please you. A deposit on all orders.

Bookings
At the Sullivan & Considine, San Francisco office, through Williams & Reilly, their sole booking agent, for week of March 11, 1914.

EMPRESS, San Francisco—Albro and Mitchell; The Canoe Girls; Bernard and Lloyd; Merian’s Dogs. EMPRESS, Sacramento—Morandini Trio; Arthur Carey; Prince Florio; Mary Dorr; Night in a Police Station; Wilson and Reilly. EMPRESS, Los Angeles—Wills; Moud and Selle; D’Arcy and Williams; A Night at the Baths; Lew Wells; Katie Sandwina and Company. EMPRESS, San Francisco—Livingston Trio; Brooks and Harris; Bruce-Eliff and Company; and Allman’s Mopassins. EMPRESS, Salt Lake (Jan. 14)—Martini and Maglanimal; Kalo Brothers; The Three Eumousse; Louise Mayo; San Harris; The Bower of Melody. EMPRESS, Denver—Orrville and Frank; Kebo and Leighton; Francioni Opera Company; Rose and Ashton; Behind the Footlights; Five Old Boys in Blue. EMPRESS, Kansas City—Maglin, Eddy and Boy; Campbell and Campbell; Cullen Brothers; Lester Trio; Lewis and Norton; Dumenin Trupe.

Vaudeville Notes
The Western States Vaudeville Association will add their bookings to Groog’s Theatre, Bakersfield, and the Barton Opera House, Fresno, on Jan. 8.

M. Watson has been appointed manager of Bert Levy’s Republic Theatre in Los Angeles. A good selection. Bob Cunningham has been moved to the booking office here.

Miss Rita Lubelski, daughter of Tony Lubelski, the well known booking agent, was married recently to Lewis Edgar Bruce, a young businessman of this city.

At the music publishers’ contest at the Majestic Theatre on Tuesday night the cup was won by Herbert Friend, who sang Sit Down, You’re Rocking the Boat. Florence Melrose came second with the International Rag, Jim McNamara third with the Girl in the Heart of Maryland. There were six entries made. The publishers represented were Schneider, Harry Williams, Morris Abrahams, Kalmar-Puck, Sharp-Jerome and Will Rosenstock. The lure of the stage and the attractions of other men for his wife broke up the home of Homer Wood of Oakland, according to a complaint filed Thursday morning, in which he asks for a separation from other Wood, who is now touring in vaudeville as Cecil Dow. Wood complained his wife went on the stage against his will, first deserting him for the footlights in Prince Rupert, Canada. He induced her to return and they came to Fresno, but the attractions of the theatre was too much. A number of passionate letters were introduced with the complaint. One is sent from Eagle Pass in March, 1912, and reads as follows: “Dearest Darling: No doubt you will be thunderstruck to hear from me after these long years of silence. Your heart broken lover, Will.” Other letters were sent by other men from different towns all over the country and were addressed to “Dear Little Girl,” “Dear Miss DARLING,” “Dear My Own Darling Little Sweetheart.”

W. P. Reese, California representative for Sullivan and Considine, and Mr. Reese, are back from a visit to Mr. Reese’s father in Galveston, who is seriously ill. Mrs. Reese writes from St. Louis that he will return to the Coast again shortly, and resume his extensive poraneous vocations. Eddie Dale will be pleased to know this, as Dale certainly can laugh at Thos. K. Gertrude Estelle is getting along nicely with her juvenile dancing class. She has all the young pupils she can instruct. Bert Rosic, of Rosie and Wayne, is doing a single turn on the Bert Levey time, while his better half is taking a much-needed rest.

Frank Seymour, the acrobatic comedian at Pantages, is no stranger to Coast audiences. He used to do a comedy acrobatic Chinaman which was a scream. He has in Alicia Robinson one of the best female acrobats and dancers that has ever appeared on the Coast. They are a great team.

RUPERT DRUM
With Chas. King and Virginia Thornton in Australia

HARRY MARSHALL
Scenic Artist
Ed Redmond Co., Grand Theatre, Sacramento. Permanent address: P. O. Box 1221, San Francisco, California.

DAVID KIRKLAND
Care of Dramatic Review

WILLIAM H. CONNORS
Limelight Company
King & Willard Co.; in vaudeville

GUS LEONARD
Have deserted the farm for a while and am doing stunts in Portland, Ore.

PIETRO SOSO
Leads or Direction
179 Delmar St., San Francisco

An Interesting Place—Boys
Tapped About All Over the World

Newman’s College
You Must See to Believe—Most Original Gentlemen’s Cafe in the World

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<td>Jean Mallory</td>
<td>Characters and Seconds Care Dramatic Review</td>
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<td>Edwin Willis</td>
<td>Eccentric Characters and Juveniles At Liberty—Care Dramatic Review</td>
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<td>Jay Hanna</td>
<td>Juvenile Kirby Stock—Stockton</td>
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<td>Dorothy Davis Allen</td>
<td>Presenting Own Play—The RedemptionDRAMATIC DIRECTOR, AT LIBERTY</td>
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<td>Sedley Brown</td>
<td>1415 Catalina Street, Los Angeles</td>
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<td>John C. Livingstone</td>
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<td>Jean Kirby</td>
<td>Second Business Kirby Stock Co., Stockton</td>
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<td>Lovell Alice Taylor</td>
<td>Leading Woman Hotel Oakland, Oakland, Cal.</td>
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<td>Nana Bryant</td>
<td>Leads The Traffic Leads Management Bailey &amp; Mitchell</td>
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<td>GEORGE D. MacQuarrie</td>
<td>Leading Man Bought and Paid for Management of Wm. A. Brady</td>
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<td>HELEN D. MacKellar</td>
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<td>Geneva Lockes</td>
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<td>Pauline Hillenbrand</td>
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<td>Marta Golden</td>
<td>Ye Liberty Stock—Oakland</td>
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<td>G. Lester Paul</td>
<td>Bailey and Mitchell Stock</td>
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<td>Hugh Metcalfe</td>
<td>Ed Redmond Stock</td>
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Correspondence

SALT LAKE CITY. — New Year’s night was celebrated here yesterday, before, and even to this late hour the various cafes and hotels are sheeting with deserts and fireworks. Many homes, too, both ladies and gentlemen, sent up the stufes. The cabarets had an abundant list of entertainers at last, Maxim’s as usual, being the most popular place, its many tables being reserved several days in advance. Among the latter, entertainers were Florence Logan, Leonia Francis, Vivd Barrett, Miss Casey and Nella Land-\ncohn, of the S. & C. circuit, dropped into town today and expressed great satisfaction at the way the local En-
press is doing the business. He leaves tonight for the East. Packer-
ski, the Polish pianist, gave a re-

sidential performance for New Year’s day. Mr. and Mrs. M. C. Iford and Miss H. Senel, and the former’s mother, Mrs. Caroline Jenks, were present.

HARRISON GREY FISKE

COLUMBIA THEATRE

Two weeks, beginning Monday, January 12th

CURTAIN AT 8:00 SHARP

MATINEE AT 2:00

OTIS SKINNER

(by arrangement with Charles Frohman)

IN "AN ARABIAN NIGHT"

BY EDWARD KNOLBAUCH

Produced and Managed By

WINSTON has appeared in the street
there she has been greeted by old friends
and her visit has been one of pleasure.

Winston’s talent as an entertainer is

Artur J. Price, Howard Scott, Leon
McReynolds, Pearl Ether, Arthur
Morse Moon and Albert Richards.

Miss Ramble was in a

using her usual finished performance
having a true conception of the girl
of the Showmen in who in order to
escape the Company and the terror
of his life, and Whilliam Mack as Dr.
Von Edels is seen at his best.

Special mention should be given
Frederick Moore’s Jim Joyce. A
most difficult part, so readily sus-
ceptible to exaggeration, but he gives almost a perfect portrayal
of the kind of fathers that make up
the kinds of tenement families.

Arthur J. Price is immense as the
east side tough, and Frederick Summer
is doing perhaps the best work since
he joined the company as Larry,
the brother of May, who through
injuries inflicted in childhood by an
angry father, has a weakness for
"killin’ rings." The rest of the com-
paign are each making an admirable

THIERRY, the stimuli of the month. The
Southwest, and the Southern States are
among the presentat

January 10, 1914

THE SAN FRANCISCO DRAMATIC REVIEW
WILBUR HIGBY

ROSE AINSWORTH

SCENE FROM FIRST ACT, A BACHELOR'S HONEYMOON. Management A. MAYO BRADFIELD

DRAMATIC VAUDEVILLE
Evolving a New Scenic Art

In Shakespeare’s day stage decoration was left to the imagination of the audience, freed by the velvet felicitously arranged around the stage. In his day, there was no scenery. A horse, indicating a scene of riders or a phalanx of soldiers, "fulfilling the bulk of the 'Prince,"" the scenery, was exhibited on the most lavish scale. We ask that life be imitated and even surpassed on the stage. We expect a new and evolved form of scenic art. That, one of Reinhardt, avails itself of fantastic perspectives. It is characterized by what may be called an elaborate simplicity. Reinhardt intimates. He suggests. His appeal is based on the precise application of psychological formulæ. He speaks to the mind. Belasco, on the other hand, speaks to the senses. He creates atmosphere by an infinite attention to precise detail. He himself is a d’Aulnoy, taking both methods. Though, as Mr. Belasco remarks in a recent article, the canvas of Faust is limited, it is no more so than the painter’s canvas. Beyond the margin of a miniature the world is limitless. The result is what we shall be faithful. It is easier, he goes on to say, to produce an effect in a circus or on a huge stage than in a smaller one in which the producer may avail himself of the language of nature, of sun and stars, of sky and water, of own light-effects, he insists, are not merely matters of mechanical invention.

"I have often sat in an orchestra seat at rehearsal and painted a moonlight scene from my recollections of an actual one. I have directed the distribution of light and color on the interior of the winter nursery, imitating his colors, shading here brightening there, till the effect was complete. I am now sitting at first,” but I could never repaint that picture. Once I had worked out the lighting of a scene, I was not satisfied with it. Then whenever I was almost blind, there are no changes afterword. Mechanism complete, but the inspiration of a few hours makes it.”

While Mr. Belasco always summons the drama to his aid, the stagecraft genius of the New York Hippodrome, Arthur Vogelge, again brings the last to the auditorium. His figures, retaining his colors, shading here brightening there, till the effect was complete. He is now sitting at first, but I could never repaint that picture. Once I had worked out the lighting of a scene, I was not satisfied with it. Then whenever I was almost blind, there are no changes afterword. Mechanism complete, but the inspiration of a few hours makes it.

A scene on the East Side is followed by a brilliant pageant at Pan-A. The scene next shifts to the Natchez, Mississippi. In the middle of the street, an impromptu audience is gathered. If there is no more so than the painter’s canvas. Beyond the margin of a miniature the world is limitless. The result is what we shall be faithful. It is easier, he goes on to say, to produce an effect in a circus or on a huge stage than in a smaller one in which the producer may avail himself of the language of nature, of sun and stars, of sky and water, of own light-effects, he insists, are not merely matters of mechanical invention.

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DATES AHEAD

A BACHELOR’S HONEYMOON (A. Mayo Bradfield)—Fresno, Jan. 19; Schenectady, 19; Hamilton, 20; Selma, 20; Poznan, 20; Chicago, 21; New York, 21.

BISHOP’S PLAYERS.—In Rockford.

BLINDNESS OF VIRTUE—Wm. Morris.—Portland, Jan. 18-19; Vancouver, 18-19; Seattle, 19; Tacoma, 20; Sunriver, 20; Missoula, 11; Great Falls, 12; Helena, 13; Anacconda, 14; Butte, 15; Bozeman, 16; Billings, 17; Missoula City, 18; Dickinson, 19; Billings, 20.

BOUGHT AND PAID FOR by Wm. A. Brady, Ltd.—Bozeman, Jan. 17-18; Livingston, 19; Billings, 20; Miles City, 21; Valley City, 23; Fargo, 24.

FINE FEATHERS (H. H. Fraze, mgr.)—All-star cast—Brooklyn, Jan. 17-21.

FINE FEATHERS (H. H. Fraze, mgr.), Western—Poplar Bluff, Jan. 19; Cairo, 20; Anna, 21; Jarkon, 22; Du Quoin, 23; Centralia, 24; Jacksonville, 25; Harkness, 26; Mobile, 27; Meroby, 28; Mexico, 29; Jefferson City, 30; Columbia, 31; FINE FEATHERS (H. H. Fraze, mgr.), Southern—Athens, Jan. 27; Abilene, 29; Greenl., 30; Asheville, 31; Spartanburg, 31; Greenville, 32; Charleston, 32; Savannah, 32; Savannah, 27; St. Louis, 29-31; Danville, 32; Greensboro, 32; Durham, 33.


LAURETTE TAYLOR, in PEG O’ MY HEART (Oliver Morroso, mgr.)—Cort Theatre, New York, indefinitely.

LITTLE WOMEN (William A. Brady) —Sacramento, Jan. 16-17; Portland, 19; Red Bluff, 22; Medford, 23; Eugene, 24; Portland, 25-26; Seattle, Feb. 2-27; Vancouver, 9-12; Denver, 13-19; Denver, 20; Denver, 21; Minneapolis, 17; Tacoma, 18-19; Everett, 20; Bellingham, 21; Calgary, 23-25; Edmonton, 26; Calgary, 28; March 2-5; Regina, 5; Winnipeg, 9-14; Minneapolis, 23-28; St. Paul, 30-40; Milwaukee, 13-18.

MADAME SHERKY CO. (Maggie and Spaulding) —Joplin, Mo., Jan. 17; Carthage, 18; Champaign, 19; Clinton, 20; Settle, 21; Shreveport, Feb. 1; Texarkana, 2; Dallas, 2; Amarillo, 3; Burbank, 5; Fort Worth, 6; Oklahoma, 9; Oklahoma City, 10; Muscatine, 11.

MUTT AND JEFF IN PANA MA (A. William mnr., Wm. Garnier, bus. mgr.)—Mariposa, Jan. 18; Bakersfield, 19; Salina, 20; San Diego, 21-22; Oxnard, 23; Ventura, 23-24; Santa Maria, 25; Salinas, 26; Monterey, 27; Hollister, 28; Oakland, 29-Feb. 1; Santa Ana, 2; Petaluma, 3; Sausalito, 4; Mill Valley, 10; San An- baru, 6; Sacramento, 7; Reno, 8; Nevada City, 9; Grass Valley, 10; Marysville, 11; Oroville, 12; Chico, 13; Red Bluff, 13; Redding, 14; Medford, 16; Grant’s Pass, 17; Rose- berg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 22; Oregon City, 24; Vancouver, 25; Portland, 26-27.

American should be proud of Ethel Barrymore’s performance of Tante. Mr. Gillette is an American dramatic and actor who stands as high in England as America. Mr. Frohman is a manager with as many English people as Americans under his employment, but he had to admit that Mr. Gillette’s telephonic message was nothing less than a shock. At last an American actor had spoken well of American acting. In these days it takes a bold man to praise anything but English acting. This season, especially, it is never done. Mr. Gillette is a brave man; but the fact remains that after his bold deed of saying a good word for American acting, Mr. Gillette hurried as fast as he could to get on a boat that would take him to sea.

Nordica Seriously Ill

NEW YORK, Jan. 10.—As result of the strain and shock through which she passed recently, the ground of the Dutch steamers Tasm, Man, Nordica was struck with pneumonia and is in a crit-
The Evolution of a Stage Setting

There is an old story current among people of the theatre to the effect that W. S. Gilbert was inspired to write The Mikado by a glance at an ancient Japanese sword that hung on the wall of his study. Assuredly there is no reason to doubt the truth of this tale since every artistic invention is founded upon some one momentary impression, which may so thrilling that the artist himself forgets the incident entirely, while profitting by its effect upon his imagination. It would be interesting indeed if one could discover the trivial foundations upon which the greatest plays have been built—a chance conversation, perhaps, an item in a newspaper, an incident in the street, or a bit of neighborhood gossip. The dramatist may find his inspiration anywhere, at any moment. And once having begun the construction of his play, the dramatist builds his incidents, his situations and his stage pictures, from material gained by chance, here, there and everywhere. Usually, he creates in his imagination at the very outset a very definite stage setting, since all the movements of his characters must be determined by the surroundings in which they are placed. The actual setting that the dramatist sees when his play is produced is often far different from his imagined stage picture, however conscientiously the scene painters have endeavored to carry out his plans and instructions. But, at least, the general idea of the setting is the author's own. He has gained his idea from perhaps a dozen sources, and he passes it on to the scenic artist as best he can, with the hope that his dream may be realized.

Edward Knoblauch, the author of Kismet, is excellently painstaking in regard to all the mechanical details of his plays. His written stage directions are voluminous, and his stage plans are so minutely drawn that they might almost serve as working drawings for the scene builders. Moreover, in the case of Kismet, he personally gathered material, in the form of prints and photographs, which were of immense value to the designers of the scenes. During his stay of six months in Tunisia he was constantly busy with his camera, and when the time came for the designing of the scenery for the American production he was prepared to furnish a pictorial suggestion for every dome, minaret, wall, door, window and balcony. These hundreds of pictures were arranged and numbered according to the scene in which they might be used, and were duly turned over to Harrison Grey Fiske, who starred the American production, together with the manuscript of the play. The general custom, nowadays, especially with heavy scenic productions, is to distribute the work of some scene designer and scene painting among several scenic artists. This is done to save time, and also because each artist has some particular line of work in which he excels and is therefore happy in doing. In order to apportion the work fairly, and to make sure that the various settings should harmonize perfectly, Mr. Fiske invited a half dozen of the most important scene painters of New York to a luncheon, at which the play was read and discussed, the general plan of the morning was decided upon and the different settings allotted to one and another artist. Each painter was thenupon intrusted with all the pictures in Mr. Knoblauch's collection bearing relation to his particular scene. Of course the artists searched further for ideas and details in their own collections and in the galleries and museums, but the descriptions and photographs supplied by Mr. Knoblauch formed the basis for every design.

Cort Theatre

The triumph of Within the Law at the Cort Theatre has been a tremendous one. The playhouse has not known an empty seat since the opening of the engagement last Sunday night, and the advance sale for the second and final week, which begins Sunday evening, augurs that capacity houses will continue to be the rule. Much has been heard in advance of Bayard Veiller's drama of American life, and naturally much was expected of it. Now, after recent years has been the subject of greater discussion. The press of the country has decided to almost incredibly large amount of space to the merits of this drama. Obviously, Within the Law had an advancing reputation to live up to. To say that in every way it met the expectations of San Francisco's playgoers is to tender the drama the highest praise. Margaret Illington as Mary Turner has even surpassed her previous emotional acting in Kindling and The Thief. The supporting cast is eminently worthy. Adorable charactertizations are contributed by Howard Gould, Neil Moran, Robert Elliott, Frank E. Camp, Jules Pierrot, Ther. L. Davies, Hilda Keenan, Sonia Jasper, Agnes Barrington and a number of others.

Manager Charles Herald, of the Tacoma Theatre, Tacoma, was married to Miss Ada Matter, a Summer Wash, girl, December 31. Mr. Herald is following the lead in Rowland and Clifford's The High Cost of Living Company.

Mr. and Mrs. Neil Willard have named their young daughter Ellen Louise. The Willards are thoroughly domesticated at Niles, where Lee is a valued member of the Pansy acting staff.

Scene from Kismet, now at the Columbia Theatre.
Oliver Moroso Still to the Rescue of the American Drama With a New Play at the Burbank Theatre, Los Angeles

LOSA GE NES, Jan. 14.—It was that when The Girl at the Gate put on at the morocco, Irene Frank and Bert Green will not appear, by having finished their contract, at the Pickel and Waterhouse theatre. ** ** Lola, the eighteen-year-old girl who has been brought to prominence by things of Ralph Ferris, the El Monte bandit, has been signed up for a while they say, going from here, she makes her first appearance, north. ** ** Ramona Langle, of Universal Film Company, and one of its most popular stars, was hurt several weeks ago by slipping on a pre- cipitous floor. At first it was thought but a slight injury, but later de- scriptions of a serious nature placed it that she will keep her in a plaster cast for some time to come. ** ** Dan Bruce and his wife have come home. The Federal Courts because "Bill" Cline, of the Orpheum, alleges his style has been stolen by another. People are using a speech called "Over the Transom," which Mr. Cline claims is none other than his own. Bruce to which was to be done by Mr. Bruce and Miss Duffet, now away with the show, formed such a plot-worn idea that he is forced to return it with a check. Mr. Bruce shows a copyright effort of the idea for future appearance. ** ** San Harris, the Western States Vaudeville Association, is in town and claims to be pleased with the business drawn the Hippodrome that another thea- tre may be on the way. The latest news from Ferris family spells peace. All the troubles have again been patched up. The AVDITORIUM: This is the last week of the Mission Play, after which the cast will go to the winter tour of early California life. Leave for a trip through the sur- rounding country. George Osborne, the LaƟitudes de Valen remains with his company in their respective roles Father Jurpiero Serra and Senora BURBANK: Mrs. Jaffa's long-de- red play, Playthings, receives its third week. This week is an interesting portrait gallery of actors which are truthfully imagined characters expressing themselves in a beautiful way. Miss Jaffa is bringing out of early California life. Leave for a trip through the sur- rounding country. George Osborne, the LaƟitudes de Valen remains with his company in their respective roles Father Jurpiero Serra and Senora

MAJESTIC: Marlowe and Sothen, with their wonderful company, are in the second year of their association, having with Much Ado About Nothing and repeating Rocco and Juliet, as well as many other of the hits of the last week. This has been a rare op- portunity and one that has been ap- preciated by the limit of the house at each performance.

MASON: The Common Law as a play seems to have been thrust upon the public suddenly, and while we are aware that as it had a story far from the ring of truth, yet as a play there seems hardly a character drawn in ac- curacy. The smooth, well-tempered Querida, does an excellent piece of character work. As a whole, the play proves mildly interesting.

THE CAMEO. Shop still satisfies, and Rock and Fulton, with the balance of the Gaiety Company, have gained five weeks in popu- larity. As a whole, it has rolled by.

ORPHEUM: Catharine Conrath, who is not only a very attractive look, but is possessed of talent and per- spective. The Birthday Present, an intensely emotional piece of work, but hardly the most attractive. Conrath marks her an artist. Ed Gallagher and Bob Carlin have a line of non- sense they chose to call before the Mast, which is one of the best traves- ses seen in a long time. Nothing es- capes their comedy, even the burial of an aunt, while John F. Conroy, playing the lead, is saved, assisted by a sharply young women, gives an exhibition of his acting. The work is a huge task and returns to us all with our charms—sweet smile, happy manner and ex- cellent—vivid playing. Bert Levin is the story of a young man and his clever sketch and sound-goods-wearing. Tyler Granville and Laura Perpont re- main in their startling sketch, The System, George Lyons and Bob Yosco in The Harpist and the Singer, and Marshall Montgomery, vontro- quist, round out a very good bill.

PANTAGES: Power's Elephants take up a large part of the bill and surely a large part of the enjoyment of the week, program. A story from one amusing stunt to another with all the solemnity of a college thesis. Not only the huge ear and the twinkled of a small eye to show that they are alive to the possibilities of the day, but the Demetrians and their horizontal lar mark is worked by grace and beauty, as well as being novel. The trick is brought up to the_std mark and dish out the German fun and German song and scene to amuse the multi- pliers. Fred Fischer in his usual role of acenter of marked ability and over-topping individuality. His bowing is really marvelous, and he is a good clay. Lyon and company of two prove an amusing face called A Modern Ananias, Billy Link and Blossom Robinson sing and patter with delightful effect. Den- son and Ball hail from England and are clever dancers. New motion pic- ture close do a good bill.

THE FLAGG CO ACTUALLY EMPLOYS MORE ARTISTS AND MECHANICS THAN ALL THE OTHER STUDIOS ALONG THE COAST COMBINED, BECAUSE — NINE-TENTHS OF THE THEATRES USE FLAGG SCREENS, SCENERY, FACILITIES, AND LOWER COST.

STOCKTON, Jan. 14.—Esmeralda 12-13, W. A. Banks. The Little Women delighted three good houses. 14-15, The Orpheum has another week of the same cast of four as formerly. Headling this week's bill are Billy Van and The Beaumont Sisters in their classic deep. Propels, The German mother, Los Anger, again gets away with a lot of old stuff. Mr. and Mrs. Fre- d Lieb are devoting the week to the Misses of Capt. Scott's, 20, The Royal. Col- onial: Fine business with three reels of Picture-Idol three acts. Close by Henry Samu and Sherwood Sisters. Garrick: The Yuma Yana Girls Down on the Farm to very bad busi- ness. The cast are Bert H. Cross, Eddie Dale, Eddie O'Brien, Don James, Corrine Carkeet, Darling Sisters and eight girls. Lyrical Picture version of Jack London's The Sea Wolf to almost capacity at ad- vanced prices. Notes: The Kirby Theatre which has been running dramatic stock for several months, closed after the performance on Sun- day night. Mrs. Davis, one of the business. The Garrick Theatre closed rather suddenly Tuesday night and pictures are now being booked. The company (headed the Red- mond Company) opens in this house in about two weeks. Adeline Moore, Millan Aiden, George Hatsing and others others open a rotation stock next week, playing the smaller towns and make a little professionalical dances, is playing this territory. The Taft Cafe is doing good business and is using several first-class enten- tainers.
Correspondence

THE SAN FRANCISCO DRAMATIC REVIEW
January 17, 1914

Dick Wilbur Co.
FOURTH SEASON OF SUCCESS

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E. L. WILKER

Two new productions have just been announced for the New York Winter season. These are the first of a series of two plays that the New York Winter Company will present during the present season. They are both productions of the New York Winter Company, and are produced under the direction of the company's director, W. A. P. T. Stearns. The first play is a comedy, "The Man Who Wasn't There," and the second is a drama, "The Woman Who Wouldn't." Both plays are written by the well-known playwright, J. B. Priestley, and are produced by the company's director, W. A. P. T. Stearns.
THE SAN FRANCISCO DREAM REVIEW

FOR THE BEST SCENERY
FOR VAUDEVILLE THEATRES, OPERA HOUSES, VAUDEVILLE ACTS, ETC.
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Scenic Advertising Curtains

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Live News of Live Wires in Vaudeville

Jan. Post, the Irish-American comedian, and his company of Irish-American comedians, are engaging successfully at the Majestic Theatre on Saturday, January 31st, according to our last reports.

Barton and Ashley have left London for Australia. Annie Ashley's farewell address to the company was a big event. They will remain there for 1914, but will be back in 1915—good Coasts.

Janet and Gene Oursby are playing the Texas Circuit and are meeting with success; they have not lost a week since last June.

Billy Beales doesn't have any use for the pro-rata. His hobby is leader of the Princess Theatre Orchestra for Ben Levy. Why should she worry? Dan Spellman, house officer at the Wigwam Theatre, says it is a joy to see so many Mission girls working in the chorus. The Mission is a good field for good chorus girls, says Dan. Gene Oursby, formerly with Harry Bernard, has joined the Monte Carlo Company as a vocalist.

Percy VUrban is at the Majestic Theatre, playing the soubrette part in the Gaiety Musical Comedy Company.

Eddie Gilbert, the producer and comedian of the Gaiety Musical Comedy Company, at Fresno, had on for the opening week, Dissection, Ghost in a Pawnshop, and Razor Jim. The bill for the second week started with Mudstone's Picnic. He is a very young producer.

Jas. H. Brown, formerly of Brown's Theatre, East 14th Street and Fruitvale Avenue, Oakland, will soon commence the erection of a 1,000-seat capacity house for vaudeville and moving pictures, in Hayward, where he made his home.

Gas Leonard is the principal comedian of Keating and Flood's Company in East Cleveland, Ohio. Gas started at Sacramento and had plenty of water to insure crops the coming season, so the foreman of his ranch wrote him.

Bill Onslow is assisting Gas Leonard to manufacture laughs for Keating and Flood.

Hob Bell, the German comedian and producer, was telling Frank Earle in the dressing room of an incident that occurred at hani at the Empire Theatre that was on Ellis Street next to the Baldwin Hotel. Eddie Larose, Herb Bell, Joe Arthur, Charles Gray were all doing the Hollywood. Bell did not have a black-up shirt, but had a black acrobatic shirt with no sleeves, and the yellow Dutch neck he had to black arms, neck and shoulders, and used two cakes of Babbitt Soap to wash up. Earle exclaimed, "You must be as old as Gus Leonard!" Hootenotes, eh?

Frank Seymour and Alicia Robinson, the comedy acrobats, will loiter around here on the local time before taking up their Eastern engagements. They are surely some art.

Clara Howard, the clever singer and dancing soubrette, opens with the Princess Theatre Company tomorrow, at the matinee.

Gladys Wilbur, a charming vocalist, will sing a number of new and highly pleasing songs at the Empress.

Mid Thorskill, manager of the Elite, Stockton, will put on an olio of eight specialties by males. Mid working in one of his numerous specialties each and every week. The show will open at 2:00 o'clock and close at 11:30 P.M.

Dates Ahead

THAT PRINTER OF UEDELL'S (Gaskill and MacVitty, Inc., owners)
—Boone, Jan. 17; Marshalltown, 18; Peoria, 19; Webster City, 20; Iowa Falls, 21; Eldora, 22; Toledo, 23; Waterloo, 24; Cedar Rapids, 25; Manchester, 26; Independence, 27; Hampton, 28; Decorah, 29; Charles City, 30; Osage, 31.

THE MADCAP PRINCESS (H. H. Frace, mgr.)—New York, indefinite.

THE TIK-TOK MAN OF OZ—Los Angeles, Jan. 18, week.


UNDER COVER (Co. A. H. Woods, mgrs.)—Boston, Jan. 1, indefinite.


Murdock MacQuarrie is a Happy Married Man and Has Been for Years

In *The Dramatic Review* of December 20 there was an item to the effect that Murdock MacQuarrie had married Mae Peterson in Oakland. The news came as a shock that unfortunately it did an injustice to our friend, the other Murdock MacQuarrie, now with the Universal Film Co. in Hollywood. Mr. MacQuarrie has been married over eleven years, and if appearances go for anything he and his wife are a very happy and congenial couple. Mrs. MacQuarrie is that well known and brilliant song writer, Clarice Munning, and for our own sake we hope there will not be another Murdock MacQuarrie bob up to get married without first obtaining permission from *The Dramatic Review*, as the long and enjoyable friendship between Mr. MacQuarrie and the editor of this paper would hardly stand the strain once the Scotchman got into his head that we were hunting up namesakes just that he could have the pleasure of dispensing responsibility.

Herbert Bashford Achieves Another Success

On the evening of Monday, the fifth of January, the Bishop players, under the direction of the author, Herbert Bashford, produced for the first time on any stage the three-act play, The Voice Within. That it was well received is speaking mildly. The large audience was most enthusiastic in its demonstration of appreciation, and applause greeted the many stirring, telling climaxes of the story. Technically it is well written. The story revolves around the marriage of a charming, good woman, married to a scamp of the lowest order, and leads ultimately to the divorce question and the necessity of keeping one’s true conscience or intuition, The Voice Within. It is told in a vivid and telling way. In many cases one, in the beginning of Paid in Full, but makes out quite differently. What with the introduction of the conditions, such as a girl of refinement and education marrying an illiterate man, and a man who is a member of the laboring class and recommending to a position of political prominence, seem incongruous. A man and woman, all accurate cut in right, and the story is likely too true, not only figuratively but in reality as well. The action takes place in the living room of a modern bungalow. Mr. Bishop and his assistants cannot be given too much credit for their part of the stage was appointed for the play. There are seven characters, which Mr. Bashford handled the part of Helen McWade in an easy, clever way. Another interesting part of the played by Tom McWade, the good for nothing husband, just right. Albert Murdock, as Henry MacQuarrie, upright attorney of excellent reputation, was delightful. He has great part in the making of MacQuarrie, and it is just what the character needed. Henry Shimer was cast as Mr. Murtis. As Maggie Burns, the girl who has been raised and cast off by Tom, Jane Urban did good work. The Rev. Foster, a typical old school minister, in the hands of Walter Whipple, had a most consistent interest in the doings of the characters, and the two were splendidly produced. The entire cast was excellent, and rose splendidly to the intensity of the dramatic climax, both first and second acts. Mr. Bashford is to be complimented, and we wish him the same success with this and any future efforts.

Adele Blood Sues Actor-Clergyman for Divorce

NEW YORK, Jan. 9—Sader Russell Davis found himself today in the middle of a legal mix-up by being sued for divorce and named by another party as co-respondent. That old triangle of women and one man had another side today when none other than Adele Blood came forward and asserted a warrant for the arrest of her former husband, Miss Blood is Mrs. Davis in private life. The three people forming the already developed sides of the lopsided triangle are Frederick Easonholtz Bryant, Miss Margaret Shimer, and the Esmein part of his eogomer for theatrical purposes; Mrs. Louise Power Bryant, his wife, who is known on the audience of the footlights as Julie Power, and Miss Blood. Miss Blood came into the limelight for the first time today. She alleged that her clergyman husband has been paying far too much attention to Miss Power, her stage partner, Miss Adele Blood, known as Edwards Davis, the parson-aoh of Oakland, famous principally for being the husband of the beautiful Adele Blood, is the central figure in the sensational proceedings noted above. In her complaint, Mrs. Davis charges numerous instances of misconduct on the part of her husband. These were located in various acts of infidelity and in incidents on which Davis was touring, and include Pullman sleepers, the Irish Theatre, Brussels, and various hotels. Ten years ago, Davis, then pastor of the First Church of Christ in Oakland, resigned at the request of the congregation and eloped with Alta Margret Kilgore, a member of the church. When Davis accused that he quit the church for the stage to elevate the latter. He began his work in New York, but Davis was divorced from his first wife in 1906. Following the final decree he married Adele Blood. Her beauty and histrionic ability immediately secured an Orpheum engagement for them and later resulted in her engagement as leading woman in Everywoman, with The Picture of Doran Gray in which he was seen in Oakland and San Francisco and later engaged Mrs. Bryant, whose stage name is Julie Power, as leading woman in another vaudeville sketch, The Kingdom of Destiny. Last June, while walking with Mrs. Bryant, he met the latter’s husband in front of the Hotel Flanners, New York. Bryant immediately attacked Davis, administering a severe cane and, when Davis was released by the enraged husband, made a swift and ungrified retreat. Mrs. Bryant’s home is in Ahmedabad where her mother was formerly a teacher in the Mastick School. She is there now and it is her custom to spend her vacation there. Sader Davis’ methods as pastor of the Oakland church were definitely searched. It was his custom to appear in the pulpit Sunday evenings in evening dress.

Orpheum

O’Farrell Siren, Bet Stockton and Powell Saloon and Post Tribune

*The San Francisco Dramatic Review* in America

Week Beginning Wednesday. Sunday Afternoon Matinee Every Day

FRANK VADVILLE / PABLO RISSA

FRANK KEENAN, the American actor, and his companion, Mrs. Keenan, and Will Dunlop, the American theatrical agent, are now in the city on a business and stock.wrap expot: EDNA ST. VIOLE T, the great English speaker; ALBERT VON TILES, American commentator; and OTOE WORDS, English lawyer, are in the city.

HARRIET FISHERSON, the original Daily Dell, is here, and will join Mr. Keenan in the studio play, "HOLT." CHAMPION TRAVELER, a review of current world news, is being played at the Oakland Theatre, and will be the most popular real-room dance show of the season.

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PHONE, Corner Tuft and Market Sts.

COLUMBIA THEATRE

25th and Market Sts.

FRANK SADLER, Manager

Present

OTIS SKINNER

(at arrangement by Charlie Pachman)

in "The Persian Rubaiy,"

New York, Thursday, November 18th.

YOUR WORTH WHILE

FILLMORE ACADEMY

PHOTO, 1414

TO FILLMORE ACADEMY

The Girl at the Gate

Saturday Night—Last Time

IRENE FRANKLIN

and a Friend

HOWARD AND LAURENCE

In conjunction with Nicket and Watson

ANTONY 3 CLEOPATRA

Every Evening at 6:30

All Seats Reserved, 25c and 50c

NOTE: Antony and Cleopatra will only be seen at the Savoy Theatre in San Francisco.

Tuesday, Monday, Jan. 26. The Traffic in Souls

Empress Theatre

Direction: Sullivan & Co., Oakland. Manager: W. M. O’Farrell, E. E. Williams, M. A. M. E. Cooper, Mr. and Mrs. T. P. W. O’Farrell. The Empress Theatre was opened by a performance of "The Moon and Sixpence." The play is said to have been written by a Frenchman, and is a masterly piece of work. The acting is excellent, and the scenery is beautiful. The theatre is located at 318 Sutter Street, and is open every evening. Prices-Night. 25c to $1. Matinees. 25c to 50c.

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Columbia Theatre

Kismet, awaited with poised expectation for more than two years, has finally come to San Francisco. Upon its opening, at the Columbia on Wednesday night, the worth of the production is beyond question. If it is not all that it promises, it is beyond question. If it is not all that it promises, it is worth the waiting. This Bagdad is a complete and detailed reproduction of a city of the far East. It is an attempt to bring to life by the mystery and romance, the primitive instinctive passion, the color, the golden glow of Eastern atmosphere. And here is staged the curious story of Hajj, the plaything of Fate, and his lay of life, with its attendant minor conflict, ages old, of light and darkness, good and evil, a struggle for brightness and purity of purpose, the battle for life in the midst of the deadening decay. Yet not so much as a laid down rule by Fate after all, since with Hajj Kismet stands for the golden door of opportunity. Each new conception, each new psycho- logical moment, is adroitly turned to his own advantage and the con- flict is not one that he can not understand, is the strong man dominating in his struggle with environment. I doubt if Knoblauch, however ancient the conception and however broad the play without this definite modern social touch. The acting, the acting, the acting, the acting, the acting is imbued with an interest and genuineness; in one instance, which I shall name here, the scene in which Otis Skinner, as is to be expected after three seasons in the role, has established himself with Hajj, Kismet, is a scene that will live, but his interpretation holds to an orig- inal freshness and vigor which is something of a feat. One can go ahead and see Mr. Skinner still elaborating and building up, as our greater actors develop their reperti- toire, year after year. Hajj's utter lack of moral responsibility, his pow- er of intrigue and his alert and inquisitive mind are a sur- real character. His is an astound- ingly ingenious, and ingen- ious; in one instance, which I shall name here, the scene in which Otis Skinner, as is to be expected after three seasons in the role, has established himself with Hajj, Kismet, is a scene that will live, but his interpretation holds to an orig- inal freshness and vigor which is something of a feat. One can go ahead and see Mr. Skinner still elaborating and building up, as our greater actors develop their reperti- toire, year after year. Hajj's utter lack of moral responsibility, his pow- er of intrigue and his alert and inquisitive mind are a sur- real character. His is an astound- ingly ingenious, and ingen- ious; in one instance, which I shall name here, the scene in which Otis Skinner, as is to be expected after three seasons in the role, has established himself with Hajj, Kismet, is a scene that will live, but his interpretation holds to an orig- inal freshness and vigor which is something of a feat. One can go ahead and see Mr. Skinner still elaborating and building up, as our greater actors develop their reperti- toire, year after year. Hajj's utter lack of moral responsibility, his pow- er of intrigue and his alert and inquisitive mind are a sur- real character. His is an astound- ingly ingenious, and ingen- ious; in one instance, which I shall name here, the scene in which Otis Skinner, as is to be expected after three seasons in the role, has established himself with Hajj, Kismet, is a scene that will live, but his interpretation holds to an orig- inal freshness and vigor which is something of a feat. One can go ahead and see Mr. Skinner still elaborating and building up, as our greater actors develop their reperti- toire, year after year. Hajj's utter lack of moral responsibility, his pow- er of intrigue and his alert and inquisitive mind are a sur- real character. His is an astound- ingly ingenious, and ingen- ious; in one instance, which I shall name here, the scene in which Otis Skinner, as is to be expected after three seasons in the role, has established himself with Hajj, Kismet, is a scene that will live, but his interpretation holds to an orig- inal freshness and vigor which is something of a feat. One can go ahead and see Mr. Skinner still elaborating and building up, as our greater actors develop their reperti- toire, year after year. Hajj's utter lack of moral responsibility, his pow- er of intrigue and his alert and inquisitive mind are a sur- real character. His is an astound- ingly ingenious, and ingen- ious; in one instance, which I shall name here, the scene in which Otis Skinner, as is to be expected after three seasons in the role, has established himself with Hajj, Kismet, is a scene that will live, but his interpretation holds to an orig- inal freshness and vigor which is something of a feat. One can g
Columbia Theatre

The engagement of Otis Skinner in Kismet, Edward Knoblauch’s brilliant dramatic novelty, is a notable event. The artistic success of the engagement, as well as its financial success, will be a fitting gratification to Mr. Skinner and Messrs. Khaw and Elranger and Harrison Greer. The performances are ideal for the given company, and it is certain that the presentation is the perfection of detail in the matter of scenery, costumes, and groups. The unusual credit of the management and the management of the pageant. These perfections are due to the skill of Harrison Grey Fisk, who staged the production in America. The engagement of Otis Skinner in Kismet at the Columbia, will continue for a second and final week, beginning Monday night, next. Matinees are given on Wednesday and Saturday.

Alcazar Theatre

The Alcazar Theatre will offer an unusual attraction commencing on next Monday night, January 10th, when the management will present Anthony Knapp, in the well-known interpreter of Irish plays. Mr. Mack will open his engagement supported by the excellence of Alcazar Company, and especially engaged artists, in a magnificent production of Theodore Burton Sayre’s beautiful romance of the Emerald Isle, Tom Moore, founded on the life, adventures and love affairs of Edward Moore. Considering Mr. Mack’s singing in Tom Moore he will sing, among others, Lizzie Borden, Clancy, Bower, Bower, Believe Me If All Those Endearing Young Charms, and the immortal Last Rose of Summer, all of them from the pen of Ireland’s premier poet, Tom Moore, and Mack’s own compositions, School Chollars and The Story of the Rose. Besides J. Frank Burke, Kernan Crigs, Jerome Storm, Edmond S. Lowe, Mark Beth, John D. Butler, A. B. Wessers, Frank Wyman, S. A. Burton, Adele Belgarde, Louise Hamilton, and a number of the regular Alcazar Players, Mr. Mack will have in his support five specially engaged artists. These are beautiful Louise Hamilton, who will make her first appearance as her leading woman, Annie Mack Felein, interpreter of Irish characters, Edward McDonnell, W. T. Henderson and W. J. Town- send.

Savoy Theatre

One of the most thrilling and awe-inspiring moments of George Kleins’ glorious production of Antony and Cleopatra, to open upon Monday third and last week here, is when the Egyptian queen orders her slave that Antony is the woman to die for daring to have fallen in love with Marc Antony. The picture is realistic in the extreme, and the huge monsters are seen in the very midst of their dance, which flows at the foot of the palace steps, lying in wait for any articles of food their captives can supply. Behind the curtains of the entrance part and Cleo- patra and her retinue appear, fol- lowed by the elephants, and every one of the girl securely bound. At the Queen’s signal, the slave throws into the waters and the crocodiles make one dive for her, all disappearing in to the depths of the river. Meanwhile Cleopatra looks on unmoved by pity, tegal even in her hatred and unrelenting flashing presence those far eyes and a sneer of conscious disdain and power enveloping her features. It is by no means both details that national that holds the spectator spell-bound. This is only one of a host of excitement that can be found in Antony and Cleopatra. Matinees are given daily at half past two, with evening perfor- mances at eight-thirty, and the in- credible musical furnishe by Hans Koenig and his associates is delight- ful, as is the decor and grouping. Soils, a motion picture that is the reigning sensation of New York, where it has been packing Belasco’s Republic Theatre for several months, will follow Antony and Cleopatra.

Gaiety Theatre

Irene Franklin departs this Satur- day night, in order to engage in other engagements in yandeeville temporarily interrupted by her appearance in The Girl at the Gate. As a matter of fact, the Gaiety management announced that the coming week will be the last appearance that Irene Franklin in a vehicle in which Miss Franklin has been starring. This does not mean by any means that the piece will be in any way weakened, for everybody knows that Miss Franklin was more in the nature of an added attraction than anything else, and that, as she never played in a production in itself, her absence will in no wise effect it during any remaining of its exist- ence. The principal fun-makers now in The Girl at the Gate are Bick and Smith-Pelky, but the management, instead of allowing the final ten performances of the piece will outshine in attractive- ness any of their predecessors. Two stunning new acts have been engaged for this week. First, there are the Marvelous Millers, whose dancing abilities are thrillingly, and those now basking in the histrionic light of publicity. These clever stepmers will once again astound the audience with their performance, and at the same time Bert Howard and Elkie Lawrence will bring another of the Gaiety theatre’s comedy and singing specialties. The Gaiety will be ‘dark’ Sunday the 25th inst, and will re-open on Monday week with what is confidently ex- pected to be the sensation thus far of its career—no less than the starring of that magnificent comedienne, Marie Dressler herself, in her new musical review, The Merry Cowlboy, with a company of seventy.

The Empress

The chief attraction at the Empress this Tuesday afternoon and Wednesday night will be six beautifully formed diving girls, called The Six Diving Nymphs. Several of the girls hold medals for their aquatic prowess, and one of the girls has the distinction of negotiating the treacherous waters of Hell Gate, just outside of New York. The girls, dressed in the latest and most unusual costume and make-up, will be accompanied by a treasure trove of musical instruments, one of the finest accompaniments ever given on the stage. The girls, who are all very popular, will be accompanied by a quartet of Sullivan, which will perform a number of Sullivan songs and untold numbers. Lane and Houghton, rural comedians, in The Village Schoolmistress, will make up uniformly good bill.

CORRESPONDENCE

OAKLAND, Jan. 12.—The heavy downpour of the past week may be all right from an agricultural stand- point, but certainly did play squel and havoc with our box-office receipts. The atten- dance at all playhouses has been below the record, and the class of attraction is fully up to standard. The illhealth of Virtue, presented by an English company under the manage- ment of Wm. Morris, played to light business at The MacAuliffe, 11-14. The Asparagus, which is very much in the public eye at the present time and proved quite inter- esting. The Rotary 15, May 9-16-24-25. The side-splitting farce com-edy, The Commuters, the current offer- ing at the Belasco, has been acted and splendidly staged, and the audiences find much pleasure and entertainment in the performance.

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THE SAN FRANCISCO DRAMATIC REVIEW
January 17, 1914.
Henry W. Otis, who was for so long associated with the touring successes and with Selig for so many months, excellent actor and creator of character, head of the Los Angeles Photoplay Players' Club, has joined the Balboa forces as director and together with his troupe of two-reel dramas and some comedies, and is at present producing one of his own stories, A Gypsy Rose, for which he has engaged several of the best known female players in Los Angeles, which includes Ray Gallagher, Jackie Saunders, Robt. Grey and Henry Stanley.

Burton King, one of the best known actor-directors of the picture screen, has built up a fine studio with an excellent location at Glendale, Los Angeles, and will release under the Usana Brand, a story in which Mr. King is getting together another company and has engaged Robert Adair, Jr., will Lubin and the late director John Ford, for special roles. His first play is a two-reel modern tragedy, The Power of the Cross, and this will be followed by a two-reel psychological and society dramas. Burton King will be another factor in the making of the strong Mutual program.

Louise Lester is to be seen in another of her famous studio pictures, which will show the lady in "Sassie" and be released at the end of February.

Herbert Rawlinson and Roberta Alden took their first trip in an automobile journey, in connection with the picture being produced by Otis Turner, entitled A Flight for Life. They have professed to have enjoyed the unique experience, and the aviator even let Herbert steer the flying machine, just telling him what to do.

Wilfred Lucas, that virile and romantic actor and producer, is directing a picture for the International features at Hollywood. He is at present lost in the snow regions with his company, and the business manager is getting worried and, unless they are heard from in a day or so, a search party will be sent to locate them.

Marshall Neilan, of the Kalem company, will share studios with Carlyle Blackwell at East Hollywood, and will produce one or two of the reel comedies with a company of his own, and will act his own leads.

Cleo Madison, who is giving such a fine performance in Samson at the Universal, and who lifted her part into the grandiose and grandiose, is now beautifying and art, is still laughing at a remark made by a bystander who watched one of the big scenes taken recently. Said the lady with the education to the lady without: "That's Cleopatra, my dear, and she's wearing the earrings that she put in the goldbox to poison Caesar with." Cleo Madison is nervously anxious for Samson to be completed as soon as possible, and feels just as bad for some time now and this young actress is just bursting with ambition and the final days of work.

Genial "Billy" Abbott, Edwin đáng's brother, has been checking the Christmas cards which August received on Christmas day and hang them up above and around Edwin's dressing-room, and made his afloat in different parts of the States, and over ten more were delivered at his apartments. The majority of the greetings bore no name and were signed "From an admirer," or words to that effect. August smiled when he saw the display and ordered the cards removed instantaneously. "This is an office, young man, and not a six-cent stamp-box," is what he remarked.

Carlyle Blackwell is making some alterations in his studio and is adding more dressing-rooms and extra dressing-room stage quite considerably. When completed it will be fifty feet by 50 feet. Blackwell's studios and offices are as comfortable and as well appointed as any in America.

Harry Edwards, late assistant director of Fox, is busy take a trip like Carney, who received the warmest of welcomes on his arrival in the West. He started in immediate and made his afloat a few days later. "I haven't got my leg bands yet, and yet that Harry Edwards woman won't even give me time for meals. I had a cup of coffee for breakfast and I've been wallowing in cold water and mud for five lonely days. All this was in Alibi Ike's Wooning.

Allan Dwan has nearly completed his fine production of Richelieu at the Universal, and two parts stand out very prominently — Murdock Macomber as the cardinal, and Pauline Bush. Miss Bush never gave a finer performance; in fact, her Julie and reads the play to them. He then invites suggestions for improvements or opinions as to incongruities, and says that he often gets a valuable suggestion from one or the other. It also gets the company pieced in and a part of his character, and it lightens the rehearsals very considerably.

It would seem that every motion picture actor or actress meets with some amusing experience sooner or later. Elsie Albert has been singularly free from vivid adventures, but she recently had one that would have been likely to forget. In the feature photoplays put on by Harry C. Matthews at Bliss, Oklahoma, a scenes has been used in which one old buffalo, "Nip," had taken a violent dislike for the camera. It proved Nip's undoing, for after routing several members of the company, including Ray Myers, who had a narrow escape, the buffalo charged directly at Elsie Albert. Fortunately, Jack Miller was on hand and he shot Nip in the nick of time. The entire audience has tasted buffalo meat in this different forms. Miss Albert undoubtedly adds to the lessons of the life of promptness of Jack Miller.

Samson is at last completed at the Universal, and it is generally accepted as the best directing of Farrell Macdonald, has produced a masterpiece. The crowning scene, where Samson pulls the pillars apart to fag the temple and crushes the people within, was left to the last, and after many hours rehearsal and many extra rehearsals a remarkable result was obtained. The building of the temple was in itself an achievement and reflects great credit on the director, Frank Ortonson. Samson must have taxed J. Farrell Macdonald's powers to the utmost, and he has again proven a really great producer. Fine work in the acting was done by W. J. Kerrigan, Ethel Wos, Director of Universal, Geo. Pertolat, Cleo Madison and stately Edith Bostwick. Samson is a great photoplay.

Carlyle Blackwell has completed The Award of Justice, a fine melodrama, with the stirring story and auto chases and an aerial photo figure. Owing to the bad weather screen has the record for length of time taken as far as Mr. Blackwell's photoplays are concerned.

The work of Adele Lane grows more delightful all the time. She has once been the series company for a year, and whether the part be comedy or dramatic, she gets the same unswerving notices from the critics — those hard-boiled individuals who love to jump on one. She has been a busy little lady of late, and has shown the world that in Director Martin's two-reel political story, The Eleventh Hour, and her special character in A Mother's Hope, Gregor's two-reel, The Better Way.

Leo Warrender on the Universal recently revived a flattering offer to join another company, but she has her bangalore, her friends and in her heart. The lady in question decided she would remain where she was. She is a valuable actress, whom can impersonate any kind of character. She was asked the other day what she was going to do on the morrow, and answered, "I'm not sure whether I'm to be a grand dame with the Smaleys, or in the Belcher's. Assuredly a woman in her time plays many parts!"

The scene in the Temple of Damo in J. Farrell Macdonald's remarkable six-reeler, Samson, when Samson has taken down the temple, causes the temple to crush its inmates, was terrific, really stupendous, if you please. It was a dream of many a man ever taken in America. Isidore Bernstein slept all night with the film under his pillow in case anything should happen, and it will be shown in the Shubert circuit.

Whilst Francis Ford has been putting on his big production, At Valley Forge, Grace Cunard has directed The Lightweight Champion, written by herself, with Louise Granville, Ernest Shields and Lionel Breakstone. The part that Miss Cunard was so successful that Miss Cunard will in future produce comedies "in better clothes.

Adele Lane quite enjoyed herself during the teaching Father a Lesson, in which she and Edward Wallach, who takes the father, a hot time. In one scene she was standing on a truck, and about wrecked the set, and Wallach remarked, "Gee — she does it naturally."

There are some remarkable battle scenes in Francis Ford's At Valley Forge, produced by the Universal. Produced with a scrupulous eye to detail, they look for all the world like the old prints published many years ago. In fact, the film is a vivid story of the events at Valley Forge, with a stirring presentation of the ride of Paul Revere. Mr. Ford gives a fine performance as a "typical" man by himself and Grace Cunard.

Milton H. Fahrney has been preparing for a week for a special three-reel semi-Western production for the Alhambra company, and the story is by Augusta Phillips Fahrney, which means that it will be interesting throughout. Mrs. Fahrney has just moved into a beautiful new residence in the Hollywood foothills, in which there is a model library, where she not only writes her striking photoplays, but acts each scene out in a miniature stage. There are never any discrepancies in this lady's scripts, and Mr. Fahrney produces as carefully as she writes —an excellent combination.

Wilfred Lucas is now producing feature films for the International Feature Film Company at Hollywood and is producing his two-reel feature a month. He has just completed a stirring story by Janie MacBride, in which Mr. Lucas gives a fine impersonation of a young trapper, other parts being taken by Janie MacBride, Chas. Inslee and Tess Meredith. Mr. Lucas was for years with the Biograph and is one of the best romantic actors on the screen. He is also a very handsome man.
**Vaudeville**

**The Orpheum**

Nance O'Neil and company, presenting In Self Defense, headed a very long, complete Orpheum bill for the week of Jan. 11. Miss O'Neil scored in spite of a rather weak play, which failed to convince. What opportunity it gave her she took excellently advantage of, but an audience of her unusual qualities needs a stronger vehicle than she is able to play her talents. The headline honors were shared by Maurice and Florence Walton, who are unequalled in their particular line of dancing. It is a pleasure to watch the artistic work of this fascinating team. The "Maurice Walk" was encored many times. Bert Fitzgerald's humor is unique and kept the audience in an uproar of laughter. Horace Goldin's illusions were mystifying and wonderful. Maurice Muller, an eccentric nonconformist; Dauss Lien, a charming little prima donna, and the juggler, Roberto, made up the balance of a clever bill. Martin Johnson's vaudevilles on the South Sea Islanders are the greatest attention of the entire audience. It is remarkable that such an interesting and comprehensive talk could be condensed into such a short space of time as Johnson had at his disposal.

**The Empress**

"Topping the bill this week is Joe Maxwell's Canoe Girls, a brilliant singing revue in four scenes. The revue is a complete success and its contest is even better than the first. New course are competing for the honors and a number of different styles of the tango are introduced. Merian's dog actors are seen in a little Coty, entitled A Spoiled Honeymoon, and they do some clever work. A real hit is Evalla, a beautiful young girl with a wonderful voice, who appears in white and plays a number of selections, both classic and modern, with a beautiful accompaniment by Idlyd, Hebrew comedians; Aldro and Mitchell, in a series of feats on the revolving ball; Plassia, offer some this season's daintiest dancing sensation in four scenes, and Ernest Duprike, an English singing comedian, complete the bill.

**The Pantages**

Peter Taylor, a young animal trainer with eight jungle lions, is the headliner with the new show this week. He displays great mastery of mind over his beasts. The Great American lions who do the most wonderful feats on the tight wire, and wind-up with a daring slide on his head down a pole with the help of a rope box across the theatre to the stage. The Tony Cornetta Trio, in a rapid com- 

**The Majestic**

The James Post Musical Comedy Co. are presenting for the first half of the week The New Judge, and James Post as Judge. Olivia gets the laughs. Chief Silver Tongue, the Indian tenor; Leo Cooper & Co. in the music drama Price of Power, and an interesting series of motion pictures make up the remainder of the bill. The half is composed: The Cartronaggs, entertaining duo; and the James Post Musical Comedy Co., singing and laughter success. A Striking Resemblance, comprise the second half bill. The Music Publishers' Contest was even more of a success than last week.

**The Wigwam**

Monte Carter and his musical traveesty company are presenting Izzy at the Baghouse for the first half, and last week, and is by far the funniest comedies yet seen at this house yet. Bee Loretta, prima donna and the Cheeks, are putting on a beautiful number, Across the Great Divide. On Monday night the Carter company entertained the Carta- laeaters, the dance and entertainment, in comedy musical duo; Lowe and De Marle, comedy acrobats, featuring the original Hamburger and Gayl and Gaynell Everett, in The Rube and the Rude, and Sand, a play- 

**The Republic**

The Music Publishers' Contest is a drawing card at the Republic this week. Eight pianos are used and eight of the best entertainers for this contest. A hand- some silver cup is offered the winner, the audience acting as the judge. Other attractions are Sadie Van Blos, comedy whistlers: Hetty Ur- nia, the American Vesta Tilley; May Nane, the English Vesta Tilley; Chappar and the Venetian Duo, Italian street scorners, round out a good bill. Miss Slattery displays her fine emotional ability in this playlet.

**The Sweetheart**

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**Eugene**

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**The Lincoln**

Belle Williams, singing comedies; Compo and Company, comedy sketches; Chapula Sisters and Bear, singers and dancers; Dan Kreuger, popular burlesque, feature; and the best of the box, make up the bill for this first. Leo Cooper & Co. in a sketch, entitled The Price of Salt; Abo Bros, comedy gymnasts; Blumhain and Heir, comedians, and Dan Kreuger, baritone, round out a great program for the last half in this popular little family theatre.

**The Princess**

The offerings at the New Princess are the latest and best in the field of vaudeville. Miss O'Neil's dramatic Fads and Fancies from 1820 to 1920; Lavine and Lavine, an acrobatically adorned couple; Locks and lessons, the Soubrette and the Silly Kid, and the Lastella Trio, European novelty instrument players and dancers, and first-run movies, Bill and Gaynell Everett, the Rube and the Rude, Nicholas and Nicho- ldes, comedy knockouts; Duke and Euthrope, comedy musical duo; Kathrynn and Carroll McFar- land in catchy songs and witty say- 

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**Vaudeville Notes**

Henry V. Longin, aged 32, a waiter, and his wife, aged 20, who conducted an animal exhibit in Sc- addle, were found dead in their hotel room there, January 19th, and have been asphyxiated by gas from a heater. All information that has been shown to the Police. Mrs. Longin's parents live in San Francisco.

Coming to the Empress were two very fine entertainers, Edward McMahon and Edythe Chappelle, in a comedy offering that has left a gaiety of laughter in its wake all along the circuit, called...
**Correspondence**

SACRAMENTO, Jan. 12.—Grand: Ed Rood is giving his large clientele a chance to shed tears this week and is using Camille as the tear-jerker. It is a mighty good cast that presents the play. Hugh Metcalfe is the Count de Varville; Roscoe Karns is Gaston; Paul Harvey is Armand; Bert Chapman, thequier Duvall; Harry Leland, Gustave, and James Newman, the messenger. Beth Taylor is the famous coughing heroine, although her beautiful figure hardly leads itself to a part that demands she be in the last stage of consumption. Merle Stanton is Prudence, and she is a pippin, too. Leslie Virgin plays Olympia and Marie Connolly is a dream of beauty, and both Naunie and Nichette. Director Leland has done wonders with the performance and production. Next week Thelma. Clinic: Little Women comes 16-17. Clinic-Orpheum: Billy B. Van and Beaumont Sisters; Sophie Berlin; Lou Anger; Mr. and Mrs. Frederick Allen; Joe Shinner and Doll Richards; Tryon’s Dogs; Marie and Duffy, Empress: A Night at the Police Station: Prince Flora, Wilson and Rich; Mary Dorr; Arthur George and Mrinis.

EUREKA, Jan. 12.—The Dick Wilbur Company has made good with our theatregoers, and despite the extremely stormy weather, the past week’s business has been satisfactory.

VANCOUVER, B. C., Jan. 15.—Atmospheric Theatre: The Quintan Opera Company opened tonight in Rigoletto. The principals of the company are Felice Lene, Maurice D’Oisy, Edith Clegg, W. J. Samuel Tufts, Vergina is director, Empress: Girls is the bill this week, and Maule Leone as Pamela in a dream of beauty, and both Naunie and Nichette. Acting in her acting. Margaret Marriott is Violet and she is clever, while Miss Wallingford plays Kate West charmingly. Del Lawrence is a dead failure in the light comedy part of Edgar Holt. Alf Layne, Howard Russell and Daisy D’Ava helped to make the performance interesting. Business is not very good and there are rumors of Lawrence moving. Imperial: Winchester is the offering and Meta Marsky, Jean Deaver, James Cay, and Charles Ayres. Tom Tolles, Leslie Reed and Marie Stevens are in the cast and give a good performance. Orpheum: Six Crossman’s lankjedes; Joe Whitehead; Sylvester; Katherine Klar: Barton and Lower, extra added attraction, Richard Milloy and Company, presenting the dramatic playlet, The Fighter and the Boss.

**Paderewski Getting Old and Cranky As He Loses His Popularity**

PORTLAND, Jan. 9.—Although he had been billed in advance heavily and arrived here today, Paderewski, the pianist, refused to give a recital tonight. The pianist’s reason, as stated by himself, was that the advance sale of seats was not sufficient to justify him in proceeding, and his manager declared that Paderewski could only do himself justice when playing before crowded houses. A guarantee of $2,500 had been made for the Portland concert, and the local managers declared they would make this good, but Paderewski remained silent, and money was refunded to buyers of tickets.

**The Stork visited the Sydney Girls in Santa Barbara on Christmas Day.** It is whispered that Tom Chatterton is getting ready to be called “father.” The Chattertons are in Los Angeles, where Tom is located with the Broncho Film Company.
James Dillon  
Leading Man  
Seattle Theatre—Seattle

Charles E. Gunn  
Orpheum Stock—Cincinnati  
Leads

Maude Leone  
Del Lawrence, Vancouver  
Co-Star

Florence Young  
Care Dramatic Review  
Leads

Eddie Mitchell  
Business Representative James Poit’s Musical Comedy Co.—Honolulu  
Poit’s Grand Theatre, Sacramento, Presenting Ed Redmond Co.

Josephine Dillon  
Kirkby Stock—Stockton  
Leading Woman

HARRY LANCASTER and MILLER  
Light Comedy  
With the Western Amusement Co.  
Leads  
Care Dramatic Review

Verne Layton  
Invites Offers  
Leads  
Care Dramatic Review

Howard Nugent—Margaret Nugent  
Second sold year with Virginia Brissair, now at Majestic Theatre, Melbourne, Australia, management Pacific Amusement Co. Home address, La Jolla, Calif.

Paul Harvey—Merle Stanton  
Leads  
Characters and Grande Dames  
Ed Redmond Stock—Sacramento

LELAND A. MOWRY  
Hastie  
Savoy Stock, San Francisco

A. G. HALSALL  
General Business  
At Liberty; care Dramatic Review

ALLAN ALDEN  
Manager and Prize Agent  
Kirkby Theatre, Stockton

GEORGIA KNOWLTON  
Playboy Madam Sherry  
Madame Sherry Co., En Tour

FLORENC La MARR  
Second Business or Junior Leads  
At Liberty; care Dramatic Review

JAMES NEWMAN  
Stage Manager  
Redmond Stock—Sacramento

HARRY J. LELAND  
Stage Director and Conductor  
Ed Redmond Stock, Sacramento

COL. D. P. STONE  
Advance Agent or Manager  
At Liberty; care Dramatic Review

RALPH NIEBLS  
Scenic Artist  
Care of Dramatic Review

BESSIE SANKEY  
Ingenue—The Traffic  
Care of Dramatic Review

JACK DOUD  
Howard Foster Stock  
New Westminster, B. C.

FRANCES READE  
Second Business  
At Liberty—Care of Dramatic Review

Bernhardt Decorated With Legion of Honor  
PARIS, Jan. 14.—Sarah Bernhardt was decorated tonight with the Legion of Honor. Miss Bernhardt has been nominated many times by Ministers of Instruction, notably M. Brand, but the Government has always rejected the nomination for reasons not made public. It is understood that the same objections were made and the present occasion, only to be withdrawn on the direct intervention of President Poincaré.

JACK DAILY  
The Traffic Co.—En Tour

JACK FRASER  
With Ed. Redmond Stock  
Sacramento, Cal.

ELLA HOUGHTON  
Ingenue  
Care of Dramatic Review

GERTRUDE CHAFFEE  
Characters  
At Liberty—Care of Dramatic Review

LOUISE NELLS  
Ingenue  
Care of Dramatic Review

CAREY CHANDLER  
Business Manager Keating & Flood, Portland, Ore.

JACK POLLARD  
Comedian  
The Park Opera Co., Oakland

ETHEL MCFARLAND  
Second Business  
Pearl Allen Stock, Canada

Geo. F. Cosby  
ATTORNEY AND COUNSELOR AT LAW  
525 Pacific Building, Phone Douglas 5465  
Residence Phone, Park 7748  
San Francisco, Cal.

ALF. T. LAYNE  
This Office

AVIS MANOR  
Leads  
Howard Foster Stock—New Westminster, B. C.

FRANCES WILLIAMSON  
Grande Dame and Characters  
At Liberty after Tom’s & B.  
Care of Dramatic Review

WILLIAM MENZEL  
Business Manager or Advance Agent  
Address Dramatic Review, San Francisco

MINA GLEASON  
Ye Liberty Stock, Oakland

CHARLES LE GUNNEC  
SCENE ARTIST—AT LIBERTY  
Pepi’s Address, 211 2nd Street, San Francisco  
Phone Mission 3432

FRED KNIGHT  
At Liberty, care Dramatic Review

EMOND LOWE  
Alcan Theatre

HOWARD FOSTER  
Own Company—Royal Theatre  
New Westminster, B. C.

RUPHER QUELL  
A GERMAN BIM-HALL  
Conductor—William Foster, New Westminster, B. C.

H. L. ANDREWS  
GARRETT SAN TOBACCO  
Telephone Numbers 7254  
7254 California Street, San Francisco

EVA LEWIS  
Second Business  
At Liberty; care Dramatic Review

PHOTOPLASTY NEWS  
Continued from Page 11.

Robert T. Thorby is making a great success with his children’s comedies at the Keystone studios. He has just completed Little Lilly’s Triumph, in which that diminutive little marvel, Lilly Jacobs, just 20 months old, plays the lead. Lilly gets his dune stolen by older boys who give a show, but Lilly eventually gets in on the other boys, who are presenting a lurid melodrama in the woodshed. Lilly makes friends with the cop, with disastrous results to the “heavies.” Another clever little boy, Gordon Griffin, plays in—by a born actor, whilst other clever kid- dics are Gerald Benson and Charlotte Fitzpatrick. Only a genius, with the temper of a saint, could produce children’s plays, and Bob Thorby is reduced to a grease spot every evening.

James Dayton is writing an important costume three-reeler, which will feature Pauline Bash and will be entitled Johan of the Sword Arm. This will be a new departure for Miss Bash, who will be seen in cavalier costume for the first time. It should suit her well, too.

Director Colin Campbell of the Sefig company has gone to Trinkee for two weeks to get some snow pictures. Clever Bessie Hays, Evelyn Wiley, Evelyn Oakman, Fred Clark and Al. Green and a number of others accompanied him.

Dainty Helen Case has now been passed by the doctors as well again, and looks as well off as ever. She is now considering several offers and is rather vacillating between the legitimate stage and motion pictures. She has been offered a fine part by a local manager, but it is to be hoped that the screen will not lose the services of so charming an actress.

Stella Razeto has returned to Se- lig and is working for the first time since the stage coach accident, in which Miss Razeto was badly injured, a cut over the temple taking 12 stitches. It is healing nicely.

Charles French, who is making Western pictures for Pathe, is putting on a three-reel feature, though They Sins Be Scarlet, by Jack Freise, Mr. French takes part in it but it is killed off early, “so he can concentrate himself on the production.” Mr. Freise is responsible for the last item. Tom Foreman and Myrtle Vance take the leads.

Bess Meredyth, who recently re- turned from a visit to her home in the East, made a welcome reappearance in Elsie Vanner, under the direction of Arthur Maude. She played the Coquette who caused the mischief, and played it wonder- fully. As a sample of her ver- satility she finished up in Elsie Vanner one day and the next appeared as an unsophisticated country wam- an, but Wilfred Lucas, who will so appear in the four-rite, Charlotte Corday, which Mr. Maude will pro- duce next with Constance Crawley in the title role.

Ralph Bevan and wife left Tues- day for Australia, to play Fuller- Breman time.
Roscoe Karns
Redmond Stock, Sacramento

J. Anthony Smythe
Leading Juvenile
Ye Liberty Playhouse—Oakland

Broderick O'Farrell
Leading Man—Featured
Kirby Stock, Stockton

Langford Myrtle
Orpheum Time
Care of Dramatic Review

Albert Morrison
Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor
Leading Woman
Ed Redmond Stock, Sacramento

Sherman Bainbridge
Leads and Direction
Considering Offers for Regular Season
Permanent Address, 2111 Park Grove Avenue, Los Angeles

E. P. Foot
Musical Director
Morosco Theatre, Los Angeles

Inez Ragan
Second Business
Bailey and Mitchell Stock—Seattle

John L. Kearney
Comedian
Care Dramatic Review

Leland S. Murphy
Juvenile
Princess Theatre—Fresno

Jean Mallory
Characters and Seconds
At Liberty
Care Dramatic Review

Edwin Willis
Eccentric Characters and Juveniles
At Liberty—Care Dramatic Review

Jay Hanna
Juvenile
Kirby Stock—Stockton

Dorothy Davis Allen
Presenting Own Play—The Redemption
Pantages Time

DRAMATIC DIRECTOR, AT LIBERTY

Sedley Brown
1415 Catalina Street, Los Angeles

John C. Livingstone
Care Dramatic Review

Jean Kirby
Second Business
Kirby Stock Co., Stockton

Justina Wayne
Second Leads
Elitch's Gardens—Denver. For the Summer.

Lovell Alice Taylor
Leading Woman
Hotel Oakland
Oakland, Cal.

Nana Bryant
The Traffic
Management Bailey & Mitchell

GEORGE D. MacQuarrie
Leading Man
Bought and Paid for
Management of Wm. A. Brady

Helen D. MacKellar
Leading Woman
Care of Dramatic Review

Geneva Lockes
Leading Woman
At Liberty

Pauline Hillenbrand
Leads

Marta Golden
Ye Liberty Stock—Oakland

G. Lester Paul
Bailey and Mitchell Stock
Seattle, Wash.

Hugh Metcalfe
Ed Redmond Stock
Correspondence

TACOMA, Dec. 27.—The Pink Lady came back to the Tacoma Theatre on Dec. 22, and was hardly up to the standard of the usual highone seen here. Olga De Baugh of the company remains in the leading role. The supporting cast was only fair. The cinemagraphs are being shown for the holidays. The Theatre Club comes Jan. 1, and among other attractions to be seen are The Illusion of Virtue, Ray Deslys and Alice Lloyd’s vaudeville company. The Princess players achieved considerable success with their production of Alias Jimmie Valentine. Robert McKim was seen in the leading role. The last play to be presented with the present company of players will be Mrs. Temple’s Boulevard. Two matinees at regularly scheduled. The Pink Lady gave an excellent performance tonight to good house. Sir Perkins, Jan. 10....

COLUMBIA THEATRE

Two weeks, beginning Monday, January 12th
Curtain at 8:00 Sharp
Matinees at 2:00

KLAW and ERLANGER

Present

OTIS S. SKINNER

(By arrangement with Charles Frohman)

IN "AN ARABIAN NIGHT"

KISMET

BY EDWARD KNOBLAUCH

Produced and Managed by

HARRISON GREY DISE

LARAMIE, Jan. 8.—Opera House (H. E. Root, mgr.): The Pink Lady gave an excellent performance tonight to good house. Sir Perkins, Jan. 10...
DRAMATIC CHARLIE REILLY VAUDEVILLE
Tully Puts Over Another Play

NEW YORK, Jan. 14.—Omar the Tentmaker, a new Parisian play by Richard Walton Tully, based on the life, times, and labors of Omar Khayyam, with Guy Bates Post as star, opened here at the Lyric Theatre last night amid scenes of great enthusiasm. The play is hailed as one of the most beautiful productions ever seen on the stage. It is laid in Persia and the scenes reflect the beauty of the golden age of that country. There are three acts, a prologue and an epilogue, with five scenes done in exquisite colorings. The principal character in the play is Omar Khayyam, the famous poet, scientist and philosopher, who has so many devotees. Guy Bates Post gave a remarkable interpretation of the great part. He was supported by cast of six. Richard Walton Tully, the author of the play, is well known on the Pacific Coast, as well as here in New York. He originally wrote The Rose of the Rancho under the title of Juanita of San Juan. The Bird of Paradise is another of his successes.

Lack of Appreciation Develops Sour Grapes

PARIS, Jan. 16.—“American women are ill-mannered and ill-bred,” says Mlle. Polaire in a signed article published today, in which she gives her impressions of America. Polaire is accredited with being the “ugliest woman in the world.” “I met women in American drawing-rooms who were so timid,” she says, “that they could not say a word in my presence, and I was startled to see one of them produce a tape measure and attempt to measure my waist. One of these women lifted my gown with the end of her parasol that she might see my legs. But I admire the American men. As workers they have no equals in the world. Work seems to run in the blood of the Frenchmen just as nearly as a Frenchman always has a song on his lips and pride on his face.”

Actors Will Confer With Managers

NEW YORK, Jan. 14.—The Actors’ Equity Association have induced the managers to recede from their stand and to meet them on January 20 to discuss the question of higher pay. The president of the Association is Francis Wilson, the vice-president, Henry Miller, and the council contains such persons as Hollbrook Tiffany, George Arliss, Robert Edison and Willard Low. The actors demand, among other things, transportation to and from the city, a limit on the period of free rehearsals, elimination of extra performances without pay and an adjustment in regard to their women’s gloves. Some of the women members are Elise Ferguson, Christie MacDonald, Janet Leesner and Ethel Barrymore.

Irving Ackerman in Pictures

Irving Ackerman, Charley Cole and others have associated themselves together to produce moving pictures, and will soon be ready to announce a definite programme.

A New Figure in the Show Business

Joseph P. Bickerton, the managing director of the New Era Producing Company, who launched its theatrical business with the production of Adele, is a practical attorney of good standing in the City of New York. At the age of sixteen, Mr. Bickerton was compelled to leave school and go to work in a dry-goods store. At night he read law, and a little later went into the office of Charles S. Kellog, who is now his law associate. His salary to begin with was two dollars a week. He stayed there for three years. He then passed his bar examinations and was admitted to practice. One of his first clients was a man named H. Harris, who was well-known theatrical manager. In this way he was shown to theatrical people. It received an early appreciation he had for the profession when a small boy, he would go to Tony Pastor’s and wander around the scenes and make friends with people who have since become famous. It was at this theatre that Mr. Bickerton was present at the night Mignon Clive first sang "Throw 'Em Down, McCusky." Another theatre frequented by him was the old Lyceum Theatre, then in its glory. It was built by its uncle, Brent Good, and in it, Daniel Frohman, David Belasco, and many others began their rise to fame. His first theatrical investment was in a starring tour of Charles grapevin. His next was in a play he wrote himself, called "The House on the Bluff." Mr. Bickerton is responsible for the public presentation of Paul J. Rainey’s African Hunt. He organized the Jungle Film Company, who bought these famous films from Mr. Rainey, and the success of these wonderful pictures of wild life in the jungles of Africa is well known. Mr. Bickerton, being asked in what direction the New Era Producing Company will be active, said: "I will produce clean musical shows. I shall also put on dramas, but I will not have anything to do with sex problems or with vulgar plays. I still believe that the average man and woman go to the theatre to be amused. They want to forget the worries of their working hours and very often the home trials which they never show to the world. In my opinion, if they care about sociological and other problems they will identify themselves with charity organizations, settlements and other institutions, so that they can do their reform work first-hand. I do not believe in exposing the sores of the world as a money-making scheme. The plays which I put on, I hope, will make the world a little less piousier.”

In a rapid success at the Columbia Theatre, the attractions will be Adele, Mileston, the Stratford on Avon Players, The Argyle Case and Oh, Oh, Delphine, to say nothing of the sensation play, Damaged Goods, to be presented by Richard Bennett.

President's Daughter Will Appear in Bird Play

NEW YORK, Jan. 16.—New Yorkers will have an opportunity soon to see Eleanor Wilson, daughter of the President, display her talent as an actress. The play, Sanctuary, a Bird Masque, in which she took a leading part at Cornish, N. H., last summer, is to be produced here, probably at the Hotel Astor, February 24th. It is reported that the President was averse to his daughter appearing in a public performance, and was not over joyed when at Cornish the play was produced by a colony of artists, authors and naturalists, for the benefit of the sanctuary for birds in Vermont. N. H., organized by Ernest Harlow Baynes. The proceeds will likewise be for the sanctuary.

May Change Moving Picture Methods

CHICAGO, Jan. 15.—A. E. Smith, a local photographer, claims to have invented a new method of taking motion pictures which will revolutionize the business. At a demonstration he took photographs, developed them and exhibited the pictures from the same platform.

Cort Theatre, Boston, Opened January 19th

The new Cort Theatre, in Park Square, Boston, opened on Monday night, the 19th of this month, under the direction of Mr. Cort, with Joseph Santley and original New York company in Philip Barlow’s romantic and musical comedy of youth, When Dreams Come True. The Cort Theatre is the fourth playhouse in the Bird of Paradise, and whatever other plays Mr. Morosco owns or controls, either dramatic form or by motion pictures—also to protect against the professional singing of Earl Carroll and Archibald Joyce’s new song, Dreaming, the production rights—unto which Mr. Morosco has purchased and which he is reserving for Kitty Gordon’s production of the new comedy with music, Pretty Mrs. Smith, by Oliver Morosco. The latter will be given its first presentation at the Barbank Theatre here on the 22d of this month, with Miss Gordon starring in the title part. Yesterday Mr. Morosco stopped a local film company from using Help Wanted for motion pictures. He is going after plagiarism with a vengeance and will have Burns premises whipped if he finds who make use of his properties.
DATES AHEAD

A BACHELOR'S HONEYMOON (A. H. Frazee, mgr.)—Majestic, Jan. 21; Exeter, 24; Bakersfield, 25; Tulare, 26; Lemoore, 27; Redley, 29; Dos Palos, 30. ADELE.—Oakland, Feb. 10-13. San Jose, 12; Santa Barbara, 13-14; Los Angeles, 16, week; San Diego, 19, 22; Santa Paula, 23; Pasadena, 25; Pomona, 26; Redlands, 27; San Bernardino, 28. THE FORLIERs.—In stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE—(Van Voorhees)—Tacoma, Jan. 23-24; Seattle, 25-29; Victoria, 30-31; Vancouver, Feb. 2-4; Everett, 5; Ellensburg, 6; N. Yakima, 7; Spokane, 8-9; Wallace, 10; Missoula, 11; Great Falls, 12; Helena, 13; Anaconda, 14; Butte, 15; Bozeman, 16; Billings, 17; Cities, 18; Dickinson, 19; Bismarck, 20. FINE FEATHERS.—In stock, Ye Liberty Playhouse, Oakland.

LITTLE WOMEN (William A. Brady)—Portland, Jan. 20-31;attle, Feb. 2-7; Victoria, 13-14; Nanaimo, 16; West Vancouver, 17; Victoria, 21-22; Seattle, 25-29; Tacoma, 30-31; Seattle, 1-2; Victoria, 3-4; Nanaimo, 5-6; West Vancouver, 7; Victoria, 8-9; Nanaimo, 10-11; West Vancouver, 12; Victoria, 13-14; Nanaimo, 15-16; West Vancouver, 17. MADAME LAURETTE and ADELE.—By J. Marley Manners; Gaiety Theatre, New York; now in its second week; at the Majestic Theatre, Los Angeles, Feb. 21-23; at the Majestic Theatre, San Francisco, Feb. 28-30.

LAURETTE TAYLOR in FOG O' MY HEART—By J. Marley Manners; Gaiety Theatre, New York; now in its second week; at the Majestic Theatre, Los Angeles, Feb. 21-23; at the Majestic Theatre, San Francisco, Feb. 28-30.

THE ORIGINAL THEATRICAL HEADQUARTERS

185 Rooms on Ellis and Powell Sts.

ED. REDMOND and the Redmond Company

Presenting the Highest Class Grand Stand Plays at the Grand Theatre, Sacramento.

JAMES POST and his famous Honey Girls

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Want to hear from good musical comedy people? All chorus girls. $10

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229 13th Street, Phone Park 6169, San Francisco, Calif.

Personal Mention

A. L.Flynn is in town, in the capacity of manager for Kismet.

The Divorce Question Co. (Rovland & Clifford, prop. Fred Douglas, mgr.)—Detroit, Jan. 26-31; Columbus, Feb. 2-7; Cincinnati, 9-14; Birmingham, 16-21; Memphis, 23-28; New Orleans, March 1-7; Atlanta, 9-14; Nashville, 16-21; Louisville, 23-28; St. Louis, 29-April 4; Chicago, 13-May 2.

THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc. persons)—Hershey, Jan. 24; Lubbock, 26; Plainview, 27; Tula, 28; Canyon City, 29; Dalhart, 30; Amarillo, 31; THE SHEPHERD OF THE HILLS (Gaskill and MacVitty, Inc. persons)—Kittanning, Jan. 24; Youngstown, 26; Pittsburgh, 27; Erie, 28; intl. 29; Allentown, 30; Reading, 31;ounge, 29; Brownsville, 30; Uniontown, 31.

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CITY, 24; Reno, 25; Aberdeen, 26; Ames, 27; Tel Aviv, April 30; Milwaukee, 13-18.

MADAME SHERRY CO. (Magnier and Spaulding)—Louisiana, Jan. 19-20; Saturday, 23; Burlington, 26; Fort Madison, Iowa; 27; Washington, 28; Ottumwa, 29; Okalaska, 30; Muskogee, 31.

MUTT AND JEFF IN PANA(Chas. A. Williams, mgr., Wm. Garren, bus. mgr.)—Ventura, Jan. 24; Santa Maria, 25; San Luis, 26; Monterey, 27; Hollister, 28; Oakland, 29-Feb. 1; Santa Ana, 2; Petaluma, 3; Vallejo, 4; Woodland, 5; Anah, 6; Sacramento, 7; Reno, 8; Nevada City, 9; Grass Valley, 10; Marysville, 11; Oroville, 12; Chico, 13; Redding, 14; Dunsmuir, 15; Medford, 16; Grant's Pass, 17; Roseburg, 18; Eugene, 19; Corvallis, 20; Albany, 21; Salem, 22; Oregon City, 23; Vancouver, 24; Puyallup, 25; Tacoma, 26; Astoria, March 1; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, week.

POTASH & PELLMUTTER (A. H. Woods, mgr.)—New York City.

SANFORD DODGE.—Bottineau, N. D., Jan. 24; Devil's Lake, 27; Lake, 28; Minot, 30; Minong, 31; Michigan City, 30; Mt. Olive, 31; Crookston, 31. Langdon, 6.

The Divorce Question Co. (Rovland & Clifford, prop. Fred Douglas, mgr.)—Detroit, Jan. 26-31;
Correspondence

SACRAMENTO—Chumie: Jan. 21-22, Marie Dresser in The Merry Gambol. 24, Mabel, a musical success, 22, matinee and night. Little Women, Orpheum-Chumie. Jan. 18: Nance O'Neill in The Second Ash Tray; Mr. and Mrs. Douglas Crane, dancers; Lillian Herlein, in songs; Lew Hawkins, the Chesterfield of minstrelsy; The Five Sullys in The Information Bureau; The Dolce Sisters, a trio of singers; Boudini Bros., accordion players, and Asaki, Japanese juggler. Eumorf, Jan. 18: The Canoe Girls; Aldo and Mitchell, comedily resolving ladder act; Bernard and Lloyd in a comedy sketch, Mr. Cohen from Newark; Ernest Dupple in a fine lot of songs, and Merman dog pantomime. Grand, Jan. 20: The ever-popular, ever-successful Redmond stock players in Theina. Beth Taylor is a charming Thelma and Paul Harvey is equally delightful as Sir Phillip Errington. Ed. Redmond plays O'Flah Goldmar and Bert Chapman has the strenuous role of Sigurd. Rosee Karr is the part of George Lorimer; Merv Stanton is seen in the role of Mrs. Rush Marselle; Hugh McManus plays Sir Francis Lennox; Jas. Newman is Briggs, the footman, and Harry Ladamie acts this week, having the sort of Nels Johnson, besides directing a fine performance. The production is very pleasing. The Eternal City in preparation and this to be followed by Nixie. Ed. Redmond takes his company to the Diegenbroek on March 2. We wish him success in his new playhouse.

STOCKTON, Jan. 22—Yosumite: 16-19, Capt. Scott's pictures pleased very light houses; 20, The Rosey gave satisfaction to medium house; 21-22, Orpheum vaudeville. If appearance counts for anything, Lew Hawkins and the Five Sullys are the headliners, although Nance O'Neill in In Self Defense is billed as such. Miss O'Neill's sketch was received very coldly, as was Lillian Herlein in her singing specialty, which consisted mostly of a display of beautiful gowns. Boudini Bros., accordion players, can certainly coax music out of their instruments. Mr. and Mrs. Douglas Crane, a couple of graceful dancers, present the famous tango. The Dolce Sisters just about got by with their dancing specialty, and Asaki, the juggling Jap, on roller skates, and the Pathé Weekles help a very good bill. 23-24, Marie Dresser in The Merry Gambol; 26, Margaret Illington, Garbick: Ten cent vaudeville is now being presented at this house to fight business. The Four Nelsons, comedy acrobats, top the bill, and have an excellent act. Don James, late of the Yama Yama girls, sings an illustrated song. Miss Van in classical dancing and four reels of pictures complete a fine bill for the price. Colonial! This theatre is doing the banner business of the town with ten cent vaudeville and pictures. Lyric, Novelty, Maze and Stockton report rather unsatisfactory business with pictures. The Elite and Savoy concert halls are not going to use any acts for several months. The Kith Theatre is still dark.

RED BLUFF, Jan. 18—The Opera House has changed management and is now under the supervision of Leo Stoll. Mr. Stoll will run pictures and vaudeville. The following shows are booked: Little Women, January 22; and Mutt and Jeff in February.

REDWOOD, Jan. 18—Dreamland Theatre still doing excellent business. Some clever vaudeville acts were booked in the last few weeks.

SAN DIEGO, Jan. 20—Spec. kels: 25-24, McIntyre and Heath in The Ham Tree, Josef Hoffman, pianist, 26, Pavlova, dancer. 27, Savoy—Pantages: Powers' Elephants: Demetrescu Troupe: Otto Brothers; Link and Robinson; Benson and Bell; Max Fischer, Emms: Katie Sandwina; D'Arcy and Williams; Mound and Salle; Lew Webb; A Night at the Polo; Wiltsch. Gaitey; Sampell's Burlesque Company is drawing large audience. The bill this week is A Night in Paris.

VICTORIA, B. C., Jan. 20—The Royal Stock Company opened its season here at the Victoria Theatre last night to a turn-away house. The company is excellent and the scenery is the best ever seen here in stock. At the Royal Victoria Theatre, the Quinan Opera Company opened January 29th, in Lohengrin and proved to he really a remarkable aggregation of singers. At the Princess Theatre, the Williams Stock Company is seen in Under Two Flags, with Miss Page as Cigarette; Miss Graham as Corone, and Mr. Mitchell as Bertie. Cecil. Viol. Horn played Lady Venetia.

R. J. Kirk, for fourteen years of the Wm. A. Beede staff, is in town ahead of the musical comedy success, Adele.
John Blackwood Will See That Dreams Do Come True in Los Angeles—The Little Theatre Opens Monday Night

LOS ANGELES, Jan. 21.—Loe ven Brothers have at last decided to build, and have chosen a site just across the street from the old theatre in which they were in the habit of appearing. The new theatre will commence as soon as all steps have been duly signed and sworn to. Plans for the new theatre will be presented soon, and will consist of a musical burlesque of the old theatre and the Old Century will be turned over to J. A. Fish, who will remodel it and turn it into a moving picture house. The entity Company goes to Bakersfield for a week's engagement, beginning next Monday, and then to our town for a ten weeks' run.

* * * The Little Theatre will open Monday night with The Pigon, in which will appear George V. Barium, Ben Johnson, Forrest Ackerman, Lee Boardman, Ethel Kirkland, Herbert Standing, Andrew Riden, Richard Vivian, Carl Berard, Clayton Mackenzie, Ethel Everhart, Jack McDevitt, and Horace Wilson. With the most of the players being well known to Los Angeles theatre-goers, the house should be in safe hands at the outset of the path. The "Green Room," the "Ball Room" and the many novel touches, to which great care has been given toon, will bring it the popularity and success it deserves. Instead of being a mere playhouse with a few a first and second violin with elo and viola to render music in keeping with the atmosphere of the Little Theatre. * * *

Marlowe, who was taken dry on his way from New York to Sunday night for a possible operation, having suffered overmuch from engagement from an attack of appendicitis. Mr. Sothern had to give for San Diego to carry out the plans. Mr. C. H. Dale, an insurance man of this city. Miss Edwards has been living with her father at San Mosia ever since he deserted the. Los Angeles force for the motion pictures. * * * Bert Levy, whose career with the Orpheum and with the Orpheum, will remain here for a few days, going to Catalina for some pictures. * * * The Photographers Guild will give Tuesday's Valentine's Day, when the grand march will be led by Kathryn Chalmers, who has an excellent opinion of the recent affair given by the Camera when there was a huge success, which goes without saying, with Mary VAUGHN. He will start to get the good time and head the grand march. * * * Tally has installed a big and beautiful pipe organ in his picture house on Broadway, openly competing with the Woolley organ, across the way.

** ** The three Davenport girls, Flora Davenport, and Davenport cartoons were once so familiar to the reading public, are about to launch in vaudeville and will come to the Orpheum. Mrs. Egan will go with a sketch written for them by Mr. Egan. * * * L. E. Behnur, a deputy state labor commissioner, who charged him with operating a book- ing office without a state license. The arrest was the result of the recent rubbings of the court in the under which every booking office must obtain a state license.

BURBANK: Mrs. Jaffa's play, Pittsburgh, which was in the theatre a week and proves to be most interesting.

EMPRESS: A chimpanzee, an- swering to the musical-comedy title of Prince Flora, is a most remarkable monkey, who rides a bicycle with evident enjoyment and shows tricks too numerous to mention with which he creates a good laugh, giving him a popularity that would work at both a full and a doubled-up comedian. A Night at the Police Station serves to introduce Lula Belmont, an un- likely boat captain with which it should be merry. Mary Dorr can impersonate and sings some very clever character songs with a manner all her own, and thus wins. Wilson and Rich, black-face comedians, sing with a zest that carries their efforts past the footlights. Les Trio Morandini are truly amusing with their bamboo and melon balances. Motion pictures close a bill that is mild in intent. Arthur G weary, who was scheduled to appear on this bill, is ill.

HIPPODROME: This week marks the last appearance for some time of Abram and Johns, and they are back in fine form. Mrs. A. Milton and Mrs. Thomas are a good couple. A clever woman reforms a husband by rather unusual methods. Drink's Darktown Circus, with its kicking nule, is good for laughs. Hayes and R. Eves sing and dance to a clever closing turn. Antomont and Dumont play on almost anything in musically style. Johnson and Wells are black-face and efferves- cent and are both heartily applauded. Collins, Mack and Ramond contribute their share in artistic style, while the Three Tantalizing Maids are appearing.

MAJESTIC: The Tek Tok Man returns, showing that the trip out to the playhouse has polished him up. A clever woman reforms a husband by rather unusual methods. Drink's Darktown Circus, with its kicking mule, is good for laughs. Hayes and R. Ives sing and dance to a clever closing turn. Antomont and Dumont play on almost anything in musically style. Johnson and Wells are black-face and effervescent and are both heartily applauded. Collins, Mack and Ramond contribute their share in artistic style, while the Three Tantalizing Maids are appearing.

OAKLAND, Jan. 19.—Louisa M. Alcott's immortal story, Little Women, which is the special engagement, plays Tuesday night and four matinees at the Macdonough, and capacity houses are expected. Every evening has a good house and the company is good. E. H. Sothern, 24 Kismet, 25-31. Within the Law, February 1. At Ve Liberté last Saturday suffered a fair night's work's week's appearance, Man and Superman, and Cyn, is easily on a par with the regular "pumpkin." The Theatre is in exceptionally well cast and the play is given a rendition that is in every way satisfactory. Albert Morison and Alice Fleming essay the leading roles and receive fine support from Walter Whipple, Geo, Webster, Frank Darrin, J. Anthony Smythe, Mrs. Gleeson and Margaret Wray, with an excellent cast, and are all under the direction of Dr. A. Fordham who showed that the audience was satisfied.

THE FLAG CO. ACTUALLY EMPLOYS MORE ARTISTIC MECHANICS THAN ALL THE OTHER STUDIOS ON THE PACIFIC COAST COMBINED. BURBANK.—The Little Theue USE FLAGE SCENERY. THEREFORE, FACILITIES AND VOLUME, LOWER COST.

1629 LONG BEACH AVE., LOS ANGELES

San Bernardino, Jan. 20.—Opera House. Mrs. L. H. Hiigler: The Tek Tom Man of Ozo played to a capacity house; the presentation was a fine one in every particular. "How Big Is Your Canvas?" Believe Me: 21, The Candy Shop.; 30, Emma Trentini in The Firefly, Auditorium and Temple business with moving pictures and films.

J. E. Rich.

Eureka, Jan. 20.—The Dick Whittington season of stock at the Margarita Theatre, is meeting with deserved success. The members of the company are popular and their work is most enjoyable.

Marysville, Jan. 21.—Clever Mary Strong and her good all-round company here tonight in Widow by Proxy. Miss Blandick, Miss Burke and Orlando; Daly helped to make the play a good one. Jan. 24, Adele.

Julia Marlowe Goes East for Operation

LOS ANGELES, Jan. 20.—Accompanied by a special nurse, a cook, a maid and her pet dog, Sol, Julia Marlowe, who last night suffered a collapse, started for New York last night in a private car attached to the Santa Fe Limited. After an examination by Dr. A. Fordham that chronic appendicitis existed.

Jean Mallory is located in Seattle for a few weeks.
THE SAN FRANCISCO DRAMATIC REVIEW
January 24, 1914

Correspondence

NEW YORK, Jan. 18—Room 2
Make room for The Queen of the Movies. Her title is sure, and her output is a success. The news of last Monday is a pleasant matter to record. Rarely has a musical comedy awakened such an enthusiasm before, and in a day of sophisticated audiences. It is not to be supposed that they established The Queen of the Movies as a real winner. From a German original thirty American authors have made a lively book full of quick, humorous turns, with jolly rippling lyrics and catchy ensembles, which are definitely fitted to the spirit of the music. And it is unforgettable music, mostly in dance rhythms, whole the faster and keep the feet moving to the times. Of the seventeen numbers in the three acts, all of which are resourceful and lively, and one or two others will be whisked all over the city and serve as dance music in the coming season. The numbers are by Jean Gilbert, who has orchestrated them with real beauty, and a new English version of the brasse and the beat of the drums to the more appealing music of the strings. Yes, very well plotted, and a great asset to the show. It tells its story through a motion-picture actress by a clever ruse gets the better of an inventor who tried to interfere with her and acting. Frank Montan, as a scientist, had a role which suits his skill and he interpreted it with the luster of a sentiment of a household character, who holds a lot of opinions in his wife's name, and in his own household is a silent majority. Alice Dovex, as his daughter, sings well and looks charmingly youthful on a stage crowded with so many pretty girls that they are all worthy of the front row. Yes, the play has an uplift, especially when the girls dance, and even the abbreviated skirts have an upward tendency. There are some naughty little passages, but these are just frills enough to give the piece a spice quality. And when, in the last act, all the color of the five libraries, the hit of the piece comes when the women group themselves around a baby carriage and sing a ballad to itsweeping owner. The effect is electric. The Theatre, Rochester, last Monday, Cha. Frohman gave the first performance of the second American. The Company originated in Vienna. It is in three acts, with music by Edmund Hussey, and a score by the Swiss firm of Wymeris. The English production has already occurred at the New Theatre, London, under the direction of Mr. Frohman assembled a company that includes Betty Callih, of the Gaiety Theatre, London; Julius Ste- ger, as the husband, and among the other principals are Wm. Norris, Koy, Frederick, Sylvia Frank, a charming Miss Harlost, Rosi Ivaroni, John Daly Murphy and Fred Waloan. ** The American version is by Percy Mackay; there is music by Wm. Furn, and scenery and stage-management somewhat in the Reinhardt manner. J. F. W. Dick Wilbur Co.

FORTH SEASON OF SUCCESS

THE BIGGEST REPERTOIRE COMPANY ON THE COAST
Open in Eureka in stock, beginning January 3—indefinitely.

Correspondence

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Make room for The Queen of the Movies. Her title is sure, and her output is a success. The news of last Monday is a pleasant matter to record. Rarely has a musical comedy awakened such an enthusiasm before, and in a day of sophisticated audiences. It is not to be supposed that they established The Queen of the Movies as a real winner. From a German original thirty American authors have made a lively book full of quick, humorous turns, with jolly rippling lyrics and catchy ensembles, which are distinctly fitted to the spirit of the music. And it is unforgettable music, mostly in dance rhythms, the faster and keep the feet moving to the times. Of the seventeen numbers in the three acts, all of which are resourceful and lively, and one or two others will be whisked all over the city and serve as dance music in the coming season. The numbers are by Jean Gilbert, who has orchestrated them with real beauty, and a new English version of the brasses and the beat of the drums to the more appealing music of the strings. Yes, very well plotted, and a great asset to the show. It tells its story through a motion-picture actress by a clever ruse gets the better of an inventor who tried to interfere with her and acting. Frank Montan, as a scientist, had a role which suits his skill and he interpreted it with the luster of a sentiment of a household character, who holds a lot of opinions in his wife's name, and in his own household is a silent majority. Alice Dovex, as his daughter, sings well and looks charmingly youthful on a stage crowded with so many pretty girls that they are all worthy of the front row. Yes, the play has an uplift, especially when the girls dance, and even the abbreviated skirts have an upward tendency. There are some naughty little passages, but these are just frills enough to give the piece a spice quality. And when, in the last act, all the color of the five libraries, the hit of the piece comes when the women group themselves around a baby carriage and sing a ballad to its weeping owner. The effect is electric. The Theatre, Rochester, last Monday, Chas. Frohman gave the first performance of the second American. The Company originated in Vienna. It is in three acts, with music by Edmund Hussey, and a score by the Swiss firm of Wymeris. The English production has already occurred at the New Theatre, London, under the direction of Mr. Frohman assembled a company that includes Betty Callih, of the Gaiety Theatre, London; Julius Ste- ger, as the husband, and among the other principals are Wm. Norris, Koy, Frederick, Sylvia Frank, a charming Miss Harlost, Rosi Ivaroni, John Daly Murphy and Fred Waloan. ** The American version is by Percy Mackay; there is music by Wm. Furn, and scenery and stage-management somewhat in the Reinhardt manner. J. F. W. Dick Wilbur Co.

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as a dramatist. As an actor he at
once won his way into the sympathy of his au-
tience, who were quick to appreciate his attractive and magnetic
personality and his method of acting,
which consisted of changing English costumes
for Sun John Drew's. There is an
electrical quality about Mr. Easmon
dramatic style, which is distinctly
Pro-African than an Englishman. It
was in one of his plays not
published here that Mr. Easmon
and his wife, known to the stage as
Eva Moore, elected to appear. Eliza
Comes to Stay is a delightful little
comic in three acts. The story is
simple, with kindly touches here and
there, and several well-defined charac-
ters. It is on the shoulders of Eliza
that the main responsibility of the
comedy rests. Eva Moore appears in
this role, which is essentially girlish;
her performance is a genuine delight
from beginning to end. Eliza is an
orphan befriended by her father, late
of the Salvation Army, to a young
bachelor, whose life is saveed in an
Alpine height. The bachelor ex-
pects an infant and is surprised to
find himself the owner of a pretty
child. She is conscious and intentionally
noblely in order to escape temptation,
but her association with the nice
young bachelor awakens the
tenderness in Eliza, who makes herself
attractive that she wins the heart
and hand of her guardian. Slight as
the plot is, Miss Moore finds in it
abundance of opportunity for the most
amusing comedy, which is ingeniously
changing infectious, sprightly illumi-
nating gestures and a constant play of
delf expression, she makes the role
of Eliza a constant source of pleasure
to the spectators. Fred Grove, as a
conman-fole, who looks like a
centric character in Dickens, and
Harry Asford, an old flier, were the
other leading figures in a small but
very capable company, under橙
Jeanie's enterprising management.**

It was probably inevitable that the
Ministry of Audio should reach the
stage in one form or another. They
have long since passed into the
Rogers statuette school of poetry, but
they, like the popularly known as the
Barye lion on the youthful bachelor's
bedchamber for the fur coat leather cushion.
The frenzied progress of the mad, bad,
sad, glad Liza Lehmann cycle of
Omar's verse throughout the country
is of dramatic value for a manager with his ear to the
tone. But it was not until last week
Omar was heard in a different	
theater that a great opportunity has

taken of, a brave person attempting to
the task. It would seem the unprejudiced as easy to make
a pretty coquette out of the
One of his stages, but Eliza's
ability has been developed. The
famous poet for and not in the plays
he includes the interest of the audience.

But the dramatic scenes of the play, the
epidemic as they are, make them
fits with certainty. The imaginative
manner in which Mr. Tully's ideas
were presented, played, of course, the
most important part in the success of
the play. Mr. Tully's highly colored
melodramatic episodes, the beauty
and imagination with which they have
been placed upon the stage and
the popularity of Omar's verse—very
expensively and eloquently spoken by
Mr. Post—should bring to Omar the
Tentmaker the success it deserves. An
opera that the world has long
waiting, an opera that was
made to establish the
feeling of the scenes. And this
result is almost invariably accomplished.
So the task has been well done. Bay
Bates Post was never a plastic nor
imaginative actor in the past, but he
has quickened his mind with a
bath of variety and a deeper feeling than
he has ever displayed before. The
rest of the play are adequate for the
groups and pictures. Augustus
Post made his dramatic debut in the
third act. ** When the
lascivious minstrel poet in
Tulius' book was sprinkled so plentifully through the
new operetta, Sari, floated through
the Liberty Theatre last week the
audience was carried away into a
tropical atmosphere far away from
our zero temperature. Mizzi
Hajos is Sari, and she is the loveliest
little prima donna that ever blew into
the house. She is a little picture of the
real Hungarian paprika, spicy enough to
season the operetta for a whole sea-
son, and even longer. Her singing
with Charles Macklin in the first act
is called Hazaaa, and the name fits it
exactly. Nothing could be better than
little dance, with its comical birdlike
hooping, in which Miss Hajos got her most
amusing ef-
t. She has sung so much in the past that
Sari appears in Hungarian fancy that
makes her look like a veritable petrola-
A recent Artistic development for
the performers and the audience,
very amusing satire on present-day exces-
ses in women's gowns. Van Rens-
leezer Wheeler and J. Humbird Drex-
lis were the real musicians. Mr. Wheel-
er's adieu to his violin is a pretty num-
ber with plenty of soft stuff in it. Mr.
Drexlais songs are
ly, and he made up by singing
little high tones, a task in which
Blanche Duffield assisted Mr. Mac-
klin Count Iriai, one of those
singing and dancing stage
counts that are rarely absent from
light opera, and Harry Davenport
was Cadoux, his shakespeare. Or
should it have been spelled Cadow, his
delight and one of the seasons' successes.
GAVIN D. HIGHE
PORTLAND, Jan. 19. Heide
Teatre (Calvin Highe, mgr. W. L.
Pangle, res. mgr.)—Robert
Mantell, in Shakespearean plays, has
charged the part of the poet of the
next week. He offered King John for
the first time, and captivated all by his
presentation. His Hamlet, Shylock,
Richard III and Lear are all
comprehensive of previous occasions, and
terence is unnecessary. Thus Lavery
is a charming actress with a
united voice; the rest of the roles are
credibly performed and the produc-
tion of "A Night in Algiers,""The
End of Virtue," an English play, presented
by an English company, opened last
night for four nights and a marine.
With grace, gripping drama, and
indiscretion of the habit of permit-

ING boys and girls to grow to man-
hood and womanhood in ignorance of
certain natural impulses and condi-
tions, is a subject which the present
Coming: May Irwin in Widow by
Proxy, who will round out the week,
and Little Women will be the attrac-
Baker Theatre (Geo. L. Baker, mgr.;
Milton Scaman, bus. mgr.)—James
Forbes' funny company, The Flowering
Salesman, is being presented in an
excellent manner. Louis Leon Hall as
Bob Blake, the salesman, left in a
country town on Christmas day,
fits the role physically, and keeps the
audience in a condition of hilarity
whenever he is on the stage. Middle
Shoe-

maker is Beth Elliott, the
telegraph operator, and Lillian Dix-
Akeen is her. She is
.

H. Lewis, H. Oppenheim
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Scenic Advertising Curtains

The Butler-Nelke Academy of
Dramatic Arts
Now located in Golden Gate Commandery
Hall, 1117 Teller St. Most thoroughly
equipped dramatic school on the
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Effect, Vocal Expression, Phonetics, Literature, French, dancing, Pen-
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Charlie Reilly

The sweet singer of Irish ballads and the best actor of the Irish lovers that the United States has turned out in many a long year, is Charlie Reilly, who has entertaining large audiences at the Pantages Theatre this week. Mr. Reilly, as a glance at our front page will show, is a handsome, engaging lad, and his popularity in the West is something to be proud of. He is young, has a fine speaking voice, is an experienced stock actor, and when some enterprising manager puts him out ahead of his own company in Irish plays, there will be nothing to it but money.

Fred Belasco Will Make New Production

Fred Belasco is getting ready to spring something new on the San Francisco public, that, unless all signs fail, will be a real sensation. Some weeks ago when Henry Miller was playing here, he had in his company Louise Osser Hale, who had written a book—and that all the possibilities of big drama. The chief obstacle to its stage presentation was the seeming impossibility of finding anywhere who could play the leading part, that of a dancer, who could act. Mrs. Hale was in despair when a member of her Dramatic Review staff told her that San Francisco had in its midst the very person in Ivy Crane, who had gained great stage renown on the stage as Ivy Payne. The two met and Mrs. Hale was tremendously pleased with the young woman. Next, the suggestion was made that Fred Belasco be interested, and the result is that Mr. Belasco is training Mrs. Crane for the part, and reports are that a great success may be hoped for from all concerned—play, dancer and manager.

Interesting Facts About the Shakespearean Plays

The Shakespearean plays, according to the Soothern-Marlowe Bureau of information, contain 8,720 words, divided into 16,000 lines. The longest play in the series is Hamlet, and the longest part is the principal character therein. Every year Mr. Soothern plays the role he has 11,010 words to speak. The briefest Shakespearean work is The Comedy of Errors, which contains 1,277 lines. The plays in their entirety have 1,277 characters, 1,120 being male, and the remainder, 157, female. The greatness disparity between the number of male and female roles may be readily accounted for by the fact that in Shakespeare's time women were not allowed to appear on the stage. This condition undoubtedly hampered the poet's genius in the creation of female characters. It is somewhat certain at just what period the ban was raised which forbade the appearance of women on the stage; but in the celebrated Diary of Samuel Pepys, covering the period from 1662 to 1669, occurs the following entry under date January, 1661: "To the theatre, where was acted Beegar's Lush, it being very well done, and here the first time that I ever saw women come upon the stage." This might seem to settle the question, as Pepys was an inveterate playgoer who noted minutely all the doings of the theatre. In the folio edition of Shakespeare bearing date 1642, is given the names of the twenty-six principal actors who had appeared in the entire series of plays, with Shakespeare's name heading the list, after 1602. Though the record of his stage appearance covers only the Ghost in Hamlet, and Adam in As You Like It, the poet may not have been a skilful actor, but his advice to the players in Hamlet, would leave little doubt of his excellence as a stage manager.

Orpheum

O'Farrell Street, Nat. Stockton and Powell safest and Most Magnificent Theatre

Week beginning January 12th

Evening Matinees Every Day

MAYLOVE YAFERVILLE

WALTER LAWRENCE and FRANCIS CAMERON in the Hit of Broadway, THE DOUBLE CROSS; a comedy by MILTON SALACO; also, RENAISSANCE; a comedy by PAUL CONCASON in his latest creations, ACTIVITIES, by WINDSOR and DAVIS; SMITH and COOK; "The Millionaire," assisted by Marie Brandl, EMMANUEL and GLEWING, eccentric, and the latest musical hit of the week, FRANK KENAN in Variation, assisted by popular demand, MAURICE and FLORENCE WATSON, world's most popular ball-room dancers.

Evening Prices: 1st, 25c, 50c, 75c. Box Seats, 25c, 50c, 75c. Reserved, 25c, 50c, 75c, 1.25c. Give Name and Address to Phone Douglas 70.
Columbia Theatre

Tonight's performance will mark the end of the second and final week of the engagement of Otis Skinner in Edward Knoblauch's oriental drama, *Kismet*. Rarely in the history of San Francisco theatricals has a play won such immediate and widespread approval as this, and it is many a season before an actor has made so great a personal sensation as Mr. Skinner in the picturesque and humorous character of Hajj, the beggar. From a production standpoint, *Kismet* is superb, and it is the stuff of which profitable kind. Adele will be seen at the Columbia Theatre commencing with next Sunday night.

Cort Theatre

With capacity audiences the second and final week of the arrival of Otto Skinner in Edward Knoblauch's oriental drama, *Kismet*. Rarely in the history of San Francisco theatricals has a play won such immediate and widespread approval as this, and it is many a season before an actor has made so great a personal sensation as Mr. Skinner in the picturesque and humorous character of Hajj, the beggar. From a production standpoint, *Kismet* is superb, and it is the stuff of which profitable kind. Adele will be seen at the Columbia Theatre commencing with next Sunday night.

Alcazar Theatre

Andrew Mack opened his engagement at the Alcazar Theatre in Tom Moore, romantic Irish comedy by Theodore Barr Sayre. I would wish to express an esthetic interest in the play, Tom Moore, is more picturesque than romantic, and the costumes, with their old-time atmosphere of grace and courtesy, are a sheer charm. Mack, in himself, is far above his play. He has the easy swagger and ready repartee of the typical stage Irishman, and his manner is one of his best assets.

Theatregoers in search of the intellectual charm of the *Alden* version of *Clem* are accepted here. The music, the acting, the direction, and the construction are all that can be desired. The play is a splendid flirtation and may be taken as a proof that melodrama is coming back.

Savoy Theatre

The wonderful footage of the Cines photo-drama, *Antony and Cleopatra*, is finishing its third and last week of its engagement. The last performances will be given this Saturday and Sunday at the Savoy theatre. The latest sensation photo-drama, direct from David Belasco's Republic Theatre, New York, will begin a limited engagement.

Gaiety Theatre

The Girl at the Gate will depart tomorrow for Los Angeles and a season there. She has been one of the most interesting characters in the cast, and her bearing is worthy of all credit. She is a happy vehicle for the star, Tom Moore, and the play, which is described as a new study of the old fashioned, psychological, and artificial, lacks the freeze humor and the vital action that make, the say, the Boucicault dramas, go with modern audiences. There is, indeed, a thread of love story here, but the romance is spread thinly over four acts, and the action drags; in expert hands the episode would make an excellent vaudeville sketch. In fact, Tom Moore is more picturesque than romantic, and the costumes, with their old-time atmosphere of grace and courtesy, are a sheer charm. Mack, in himself, is far above his play. He has the easy swagger and ready repartee of the typical stage Irishman, and his manner is one of his best assets.

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Tetrazzini Opens Her Season

NEW YORK, Jan. 18.—Madame Luisa Tetrazzini opened her 1914 concert tour at the Hippodrome here tonight, when 6,000 music lovers filled themselves hoarse in appreciation of the diva's artistic efforts. The brilliant soprano was received before the curtain went up, and again in response to deafening encores. Titta Ruffo, considered by many the greatest living tenor, appeared with Tetrazzini and was also accorded a hearty reception. He is to sing with the soprano in ten joint concerts, which have been booked and will be managed by W. H. Lewis of San Francisco. Tetzrazzini's tour will extend to San Francisco, where she will arrive March 3d, giving two concerts at the Tivoli Opera House.

Opening of the Royal Stock Season

The Charles Royal Company will open its stock season in Victoria, at the Victoria Theatre, next week. In the company are Charles Royal, who is now in New York; Edward Dillum, Donald Gray, Austin Kipley, Shirley McDonald, Arthur Elton, Robin Wakefield, Syndy Ayres, Wm. Rubble, Lottie Fletcher, Mary Fletcher, Miss Guy, Margaret Marian and Wm. Heat, scenic artist.

COLUMBIA

FIFTEEN DAYS, STARTING SUNDAY, JANUARY 25th

THE NEW ERA PRODUCING CO. (Inc.), J. P. Bickerton, Jr., Managing Director, Presents

THE BIGGEST MUSICAL SUCCESS OF THE CENTURY

"ADELE"

A MUSICAL TRIUMPH - ALL CRITICS.

As played one year at the Longacre and Harris theatres, New York City

The strongest singing organization on tour since the famous

22 SONG HITS

ORCHESTRA OF 20

AND THE FAMOUS ADELE BEAUTIES.

Prices: 50c to $2.00. Seats Selling.

CORT

Leading Theatre, Ellis and Market

Phone Sutter 2400

Matinees Wednesdays and Saturdays

TWO WEEKS, BEGINNING NEXT MONDAY

E. H. SOTHERN

First week—Monday and Tuesday nights and Wednesday and Saturday matinees.

Mr. Sothern’s magnificent revival of Justin Huntley McCarthy’s

ROMANTIC PLAY

IF I WERE KING

Wednesdays and Saturday nights.

HAMLET

Thursday night.

THE MERCHANT OF VENICE

Friday night.

TAMING OF THE SHREW

Repertoire for second week exactly same as for first week.

Prices: 50c, 75c, $1.00, $1.50 and $2.00. Curtain at 8 sharp nights.
2 sharp matinees.

George Cohan Retires Next Week

DETROIT, Jan 21.—George M. Cohan will retire from the stage when he finishes his engagement at a local theatre next week, according to an announcement today. He intends to devote his entire time to playwriting.

Redmond Leases Diepenbrock Theatre

Ed. Redmond sprung a sensation last week when he made it known in Sacramento that he had leased the Diepenbrock Theatre for a period of three years, opening March 2. Redmond has great personal popularity in this State and as a stock manager he has few equals.

Glemor Brown is flitting with vanderville.

News of the death in New York City of Mrs. Sidney Drew, daughter of McBee Rankin, has been received in San Francisco. Mrs. Drew’s illness extended over several years, and her death resulted from cancer. Under the name of George Cameron, Mrs. Drew wrote a number of plays, some being produced by her father, McBee Rankin. Among her better known plays are Billy, Agnes, The Other Dragon, and The Still Voice. She was 45 years old and the wife of Sydney Drew.
Columbia Theatre

With the encouragement of every critic in the city of New York, without exception, the New Era Producing Co. will present in this city for two weeks beginning Sunday night, July 25th, an engagement of the young prima donna in musical comedy, being only eighteen years old, although she has long and conscientious experience in professional concert work. Another prima donna of the Adelco company is Nanette Flack, for three years one of the New York Hippodromes. And still another prima donna is Lottie Vincent, better known to patrons of the Orpheum Theatre and Keith and Proctor vaudeville circuits, on which she was a headline feature for many years. John Park, the bat- tute, will be remembered here by many. Alfred Kappeler is the tenor; Carolee O'Toole, Helen Singler, of Col. Popoff in The Chocolate Soldier, is the basso; Jules Espy and Harold Morris will be the comedians. The splendid production has been given Adelco, which is in three acts. For the proper interpretation of the ballet, the full Adelco orchestra will be utilized and under the direction of Frank Mandeville. Matinees during the engagement of Adelco will be given on Wednesdays and Saturdays. The engagement is for two weeks.

Cort Theatre

E. H. Soehlen will begin a fort-night's engagement next Monday night as an individual star, owing to the untimely death of Julia Marlowe, and will be seen in the following arrangement of plays which will remain unchanged for each of the two weeks: Monday and Tuesday nights at the Orpheum Theatre, and Wednesday and Saturday nights at the Cort. Thursday nights, The Merchant of Venice, Friday nights, Roy Cuming's The Show. It will be noticed that in addition to the Shakespearean plays Mr. Soehlen has added a revival in a reveal of Justin Huntly McCarter's comic drama, If I Were King. The piece will be handsomely staged and carefully cast. In it Elizabeth Valentine will have the principal feminine role, which she has always sustained. This year, as formerly, Mr. Soehlen has an admirable supporting company, including, among others, Frederick Lewis, Gene W. Wilson, Walter Connolly, J. Sayre Crawford, Sidney Mather, Wm. Harris, John S. O'Brien, Egbert Vincent, John G. Arden, Millie McLaughlin and J. A. Goldsmith. During the Soehlen engagement there will be the matinees at 2:00 o'clock, and evenings at 7:30 o'clock at the matinees.

Alcazar Theatre

Andrew Mack will make the second production of the season at the Alcazar Theatre, Monday night, when he will produce for the first time in San Francisco his charming and delightful Irish comic drama, The Way to Kenmare, written by Edward E. Rose. The leading roles are played by Miss E. F. Bennett, in the hands of Mack. He is equally baffling, with a captivating manner, and sets the audience to a pitch of interest in every move he makes on the stage. Mack will sing four of his typically Irish compositions: The Legend of the Magazines; Rose, Sweet Rose; My Dear New York; and Sweetheart from the Emerald Isle. Sufficiently the production will be a success, and the popularity of the scenes of the play allowing the artist untold possibilities.

Savoy Theatre

The splendid singing hero of The Chocolate Soldier; Mr. Goulding, Gladys Gladys, Charles, A. Mason, Ogden Wight, Frank Hayes, and the Marvelous MILLERS who are the last word in modern dancing. The scenes of The Merry Gambols are held in Paris. Nothing appears to have been left undone to make this production one of the biggest successes in recent years.

The Orpheum

The Orpheum bill for next week will contain six entirely new acts. Those musical comedy stars, Walter C. Conrad and Frances Prescott, are in an elaborate singing and dancing sketch, called A Bit of Broadway. The Four Original Pears, equilbists, will exhibit their skill on free bounding ladders. The Double Cross, acrobats, under the direction of Mr. and Ralph E. Renaud from Mr. Irwin's story, Uncle Edward and Cousin William, will appear in another matinee, and the orginators, James Hughes Smith and Jim Cook, who in the famous vaudeville, The Millionaires, assisted by Mr. and Mrs. Percy, will present another entertaining act, the principal ingredient of which are song, dance and comedy. Mr. and Mrs. Conrad, and Helen Gladys, recenty funsters, will amuse with a thoroughly original and diverting act. Next week will be the last opportunity to see Mr. J. E. Miller in his popular and popular, Maurice and Florence Watson, the world's most popular half-hour dancers, will be retained another week.

The Empress

Sullivan & Considine have arranged another wonderful show for next week. It will present a triple headline bill. The only Ladies Kilbys' Band in the world, with twenty-five pretty novelty girls, will be the special headline feature. The latest gymnastic novelty in vaudeville will be presented at the Empress. The greatest association football player, in his startling and thrilling exhibition of Walking the Hoop. A delightful attraction, the powerfully built Photofondeau. A special return engagement of Mr. and Mrs. Perkins Fisher in the charming play, As a Boy. The Muscketeers. The Empress is at the heart of all the action of the week. Sutter and Price are said to exceed many of the best acts in America for speed and strength. The Empress is in its full swing. Ferguson will provide a plashing entertainment with his new and original stories and songs. Other added features and the World's most popular pictures will round out a splendid program.

Spotlights

The Feminist Theatre, proposed for New York, in which Maxie Leslie and Bertha Mann are to appear, has prepared a list of more than twenty-five prominent women playwrights of the United States from whom plays are to be selected for consideration.

In the revival of Diplomacy, in which Madame Nazimova is to appear at the conclusion of her present engagement, Edward Fielding will appear. Mr. Fielding has been assigned in the support of Madame Nazimova. Andrew Mack, who is playing at the Alcazar Theatre, is in receipt of a cablegram from Hugh J. Ward, the head of the J. C. Williamson theatrical enterprises in Australia, offering him another season in the Antipodes.

Masterbuilt's exquisite fantasy, The Blue Bird, which had such a tremendously successful engagement at the Cort Theatre last season, is announced for early discussion at that same playhouse. They are calling in New York to send none of the famous dancers on tour. Some of the best known dancers of New York have been engaged for extensive Western tours, and this week Thomas Allen Rector begins a tour that will start at St. Louis and carry him through the important cities of the Middle West, Mr. Rector is an American, and after a season in France, steps the vocal for the more interesting dances.

Milton and Healy continue at the Empress. Miss Helen M. White in John Crtt's new production of George V. Hobart and Jennie Bliss, and Mr. H. H. Warren in The Tree. The attraction has begun its tour to the Pacific Coast, opening for an engagement of one week at the Broadway Theatre, Denver, on Monday, January 14th.
At the J. A. C. studios, Milton H. Bradley's new photoplay offers a novel feature for the Albuquerque Com- pantry written by himself. The story is bound to attract attention for it involves two girls, the one selfish and the other reserved. A foreman marries the attractive and charming girl because she can take care of the household chores. When he takes ill she leaves him and goes to the city, leaving the other girl in the lurch. The film is divided into two parts, the second of which will be released next week. The first part is entitled "The Man Who Loved," and the second part is "The Man Who Left." The story is well-written and the acting is good. The film is produced by the Bradley Company and distributed by the Associated Exhibitors.

The story is about a young man who is betrothed to a young woman. The woman is the daughter of a wealthy old man, and she is determined to have a fine house and a fine husband. The young man is poor, and he wants to marry the woman because he loves her, but he cannot afford it. The woman's father is angry and refuses to let them marry. The young man is heartbroken and decides to go out and make his fortune. He becomes a successful businessman and returns to the city, where he finds his wife. She is now a successful businesswoman, and she invites him to dinner. They have a happy reunion, and they decide to go back to the country to spend some time together.

The film is well-written and well-directed. The acting is good, and the photography is excellent. The story is well-paced, and it keeps the audience interested throughout. The film is highly recommended for anyone who enjoys a good drama.
Vaudelle

The Orpheum

The honors for popularity this week are evenly divided between Maurice and Florence Vaclon in their interpretation of the world's most popular dances, and Bert Fisc
golins, the original El. Fiscgolins keeps things moving in record time and gives the audience one long laugh. Martin E. Johnson's Trav
clothes are second in popularity in the opinion of the audience, and some very interesting pictures of a little-known part of the world, taken on Jack London's tour of the South Sea Islands, were shown. Mr. Johnson's monologue during the feat
enting of the pictures added materially in the success of the picture. Johnson's opportunity to demonstrate his ability in the character of Lake Wainwright in Willard Mack's clever sketch was well taken. Mr. Barnes was good as the Governor, and Darry Metcalf was acceptable as the Sunday stock-school stock-keeper. A good, clever drawing card and gave us something new in the entertainment line. His control of the stock-keeper was no
thing short of marvelous, and the way he smiled candles and kited across a stage, with the smoking dugap gags of astonishment from the audience. Edna Shoulwater, designated the Voice of the Golden Voice, sang some operatic
selections very acceptably. Albert Vo
n and Edna Noel sang some of his latest songs, and rather talked to them in a piano ac
companiment with more of less success. This did not get the party strongly. Sharp and Turk gave a black-face act and some songs, acting as a close-up to the pictures concluded the performance.

The Empress

The usual good program that one enjoys here is on this week. Herr
mand, Bardeen, and Lilie Schuster, two ter
erious Masqueraders, and he is cer
tainly both wonderful and mysteri
ous, such doubles-jointed antics are seldom seen. James MacDannell, in his talking songs, gives lots of pleasure. The Three Vagabonds curre
ently are comical, cyclonic gymnasts, their feats are most startling and novel. Fred Swift, the musical bug, and Virgil Reeder, the piano
hand, are all there when it comes to being clever, but the real stars are White, Pelzer and White, a trio of trav
siers, singer, comical, droll, versatile and all four of them are real entertainers. Of course, the Divine Ninjas are a sensation, and on the rise of the current in their beautiful singing received well merited applause.

The Pantages

Brahim Van der Bie, the pianist-composer, is giving to his audience an offering here. La France and Mc
Nab seem with a ludicrous ush
called "The Millionaire," while Charlie Keilly, always a prime favorite here, is repeating his former success with a picturesque Irish player, "The Pick of Shanghai." Keilly is the best

THE SAN FRANCISCO DRAMATIC REVIEW

January 24, 1914

MARGARET ILES

SUPPORTED BY LEOTA HOWARD AND JOSEPH THOMPSON

Playing Orpheum Time, presenting the comedy satire, THE SOUL SAVERS, by Anita Louis

SULLIVAN & CONSIDINE

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Seattle Representative
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4430 Broadway

SULLIVAN & CONSIDINE

MARGARET ILES

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Empire Rooms, Empress, Palace, Theatre, Grand, M. & M. Bldg., 11th & Market Street
R. J. GILFILLAN

Seattle Representative
Sullivan & Considerine Bldg.

4430 Broadway

The Portola

The management is running the films depicting The Inland and The White Slave Traffic. The reels, five in number, tell the heart-breaking story of one of society's greatest evils. It is to be hoped that the lesson that is so evidently will be driven home. Parents and teachers of the young should see it. If homes were made more inviting, and if more love and affection was demonstrated there, more young people would be kept straight by almost any other method. It takes time to make home pleasant, but that is exactly what we are trying to save the youth of our country.

The Princess

This house is showing a lot of good numbers this week. The first half is followed by a vaude
villers, Zeno, who performs on the black-and-white flying trapeze; Sum
mer and Morris, comedy singing and dancing duo; The Zartians, the Idell and Rippke in After the Opera; and Les Kellor's, introducing a hand balancing circus act. Sec
ond half: Dave Gardner is there singing his own songs; Dale and Edie American, with their very cleveranged songs and dances; The Hestre Models present a beautiful novel act; The John Troppe, who have the usual interesting clowning act; Bob and Edie Austin are a dainty duo; and Anna Merrill is a pleasing vocalist.

The Majestic

Jim Post and his company are still packing the house with their live perfor
onaries. The first half their perfor
ares are accountable for the fun, and Herbert Chilton, character imperson
ator, is as big a hit as ever. Johnny Lightfoot and his partner are there on the enjoyment. The second half the Post company appear in Fato 1911; the Bay City Gals present a very clever variety and the Menues present a comedy sketch, The Duke and the Lady.

The Wigwam

Monte Carter and his dancing clowns are mighty popular recent out of Baran's Mission house at present. The first half of the week they played a grandstand; others on the pro
gram were The Collette Trio, Ketch Tromp of Jugglers, and Beeson and Safford, and second in popularit
there is a spectacular, electrical act, The Goddess of Light, the Cartoons, The Wireless Wizards, and Monte Carter & Co. in O Tante, a musical comedy version of Are You a Mason?

Majestic Theatre

Bookings

At the Sullivan & Considerine, San Fran
cisco office, through William F. Martin, Manager.

MAJESTIC THEATRE

Review, dated for week of January 22, 1914.

Bert Levey's Princess Theatre

Booked and played vaudeville, Chicago, on
Saturday afternoon and Wednesday. All seats 10 cents.

Western States Vaudeville Association

Humboldt Bank Bldg., San Francisco
Ella Herbert Weston, Gen. Mgr.

New Wigwam Theatre

BOOKS AND SEATS, Pep and Mgrs.
San Francisco, present Vaudeville Theatre, humorously equipped and with every improvement, will open with a special vaudeville bill, Wednesday, July 22.

MAJESTIC THEATRE

REVIEW

MIDNIGHT, S. S. A.

HIGH-CLASS VAUDEVILLE, INCLUDING JOHN PONT'S AND HIS MUSICAL COMEDY TRIO.

Bookings

Prices, 10c.; Reserved Seats, 50c.

BERT LEVEY'S Princess Theatre

Programmed vaudeville, Chicago, on Saturday afternoon and Wednesday. All seats 10 cents.

Vaudeville Notes

"Nat" M. Will's, known as a "tramp comedian," has begun an action against his wife in New York which he knows is no joke. It is founded on reasons best known to himself, but quite outside the in
tricate Illinois laws concerning marriage, divorce and re
marriage, and the purpose of it all is to obtain an annulment. Last as many would not know the comedian if he were called Louis McGrath Will, his right hand place Mrs. Heloise Willis, who really is La Belle Ticomb, a well-known Orpheum headline.
Dictagraph Figures Largely in Traffic in Souls

A novel plan has been adopted by the Dictagraph people in conjunction with the wonderful phonograph drama, Traffic in Souls. It will be remembered that the evidence by which the head of the Vice Trust is brought to justice is received by means of a dictagraph, and as the public at large are not thoroughly acquainted with this wonderful piece of mechanism, the Dictagraph Company have made arrangements with the Universal Film Company, producers of Traffic in Souls, to show and give a description of their instrument in the forty cities throughout the United States where this White Slave movie is playing. In a great many instances a complete equipage has been placed in the lobby of the theatres, showing the detail and intricacies of this instrument.

Roth Comes Out Victorious

That the film drama, inside of the White Slave Traffic is, outside of the power of the law prohibiting the exhibition of pictures indecent, obscene and immoral, was the ruling, Monday, of Police Judge Daniel C. Deasy. The charge against Eugene Roth, manager of the Portola Theatre, arrested to test the application of the ordinance to this particular class of picture, was accordingly dismissed. Many prominent citizens were in the courtroom to listen to the arguments. The pictures are again being shown at the Portola, and will be continued indefinitely.

Clara Francis Divorced and Married

Within a few hours after her divorce from her first husband, Mrs. Clara Spray-Phipps became the bride of Henry Nelson Malhotra, millionaire real estate operator of Los Angeles. The wedding occurred at the home of her sister, Mrs. T. H. Huntley, at 153 Buena Vista Avenue, at 6 o'clock Wednesday evening. Mrs. Malhotra will be remembered as a beautiful and charming woman and a splendid soprano who sung over Ackerman and Harris time.

TIGHTS

Cotton, $1.25 to $5.00
Wool, $2.50 to $5.00
Linen, $3.50
Pants, $9.50 to $12.50

SYMMETRICALS

BEST AND MOST ENDURING LIKE IN U. S.

Café, $5.00; Café and Thigh, $10.00; Cafe, Thigh $17.50.

Sweaters, Jerseys, Gyn and Bathing Suits, Napron, Athletic Shoes, Underwear, Special Discount to Professors.

Candieshop May Go to Australia

J. J. Rosenthal is in receipt of tempting offers from the Fuller-Brennan photographic company and from J. C. Williamson Company to send The Candy Shop to Australia. Maybe he will, after the present tour is over.

LANDERS STEVENS FOR WESTERN STATES

Landers Stevens and Georgia Cooper will open for Ackerman & Harris, in a twenty-week tour, a week from Monday in Los Angeles, afterwards coming to this city to present a series of sketches.

Vauville Notes

Among the theatrical passengers to Honolulu on the Liberia, which sailed Wednesday, were Mme. Yveonne de Treville, Mrs. W. C. Whiflen and Mrs. C. le Greces, who will play an engagement there before proceeding on to the Orient. Monte Carter in Iszy's Wedding, first half of this week, is a bit that was funny for him and Walter Spencer. Don't cripple Harry Hal- ler's feet up, Monte: the baseball season will soon be upon us. Keep moving, but not for Hallen, let him walk.

Jule Mendel, when he arrives to play a date at the Majestic in the Mission, will be accompanied by his wife, Rose, and his daughter, a big touring auto, a trained pig and his favorite fox terrier.

Harry Spear, the well-known stage manager died at the tuberculosis ward of the County Hospital on Friday, January 16th. The remains were interred at Woodland Cemetery on the following day.

Herk Bell, our Teutonic comician, has been investing his money in a good thing, but with a dentist. Now he can chew the American language to mince meat.

L. B. Bennett, manager of the North Dayton, Wase, theatre, is making a visit to San Francisco.

Frank Earle, the all-around artist will domicile his family in a cozy apartment in the Mission district, where he journeys to San Jose with the Post Company.

Chas. King — Virginia Thornton

IN VAUDEVILLE

Pantages Time

Will R. Abram — Agnes Johns

Producing Stock Sketches

Western States Vaudeville Association Time in San Francisco

Frank Harrington

Leading Man

With Monte Carter in Honolulu

Charlie Reilly

Presenting The Bells of Stand-by, Pantages Time.

Max Steinele

Mattie Hyde

With Edwin Flagg's feature act.

The Golden Dream

PANTAGES CIRCUT

MAN VERSUS MOTOR

David Gledhill Company

SENSATIONAL MOTORCYCLE ACT

OPEN TIME

Case DRAMATIC REVIEW

Personal Mention

Max Hirsch of the Chicago Grand Opera Co. arrived here early in the week to open subscriptions for the two weeks of opera in March. The company is playing in Chicago. It will soon begin a tour which will bring it to San Francisco in the middle of March. San Francisco is the only city in the tour which is not required to give a guarantee.

Correspondence


RUPERT DRUM

With Chas. King and Virginia Thornton in Australia

HARRY MARSHALL

Scenic Artist


DAVID KIRKLAND

Care of Dramatic Review

WILLIAM H. CONNORS

Jehf Comedian

King & Williams Co. in vaudeville

GUS LEONARD

Three deserted the firm for a while and am doing stunts in Portland, Ore.

PETROSSO

Leads or Direction

115 Delmas St., San Francisco.

An Interesting Place—Boys Talked About All Over the World

Newman's College

Von Must See to Believe

Most Original Gentlemen's Cafe in the World

EIGHT FLOOR HALL, ATHLETES, S. P. R.

The news-stand in the Colonnial Hotel is, sullying the festive scene for a divorce.

It is pleasant to note the very great success achieved by Vera McComb and Arthur Shaw at the Oakland Orpheum this week in their sketch. They go over the time.

Performers' Dates Ahead

MAUDE O'DEBLE CO.—Minne- sota, Jan. 18; Omaha, 27; Mir- rilee, Feb. 2; Chicago, 9; Memphis, 23; New Orleans, March 2.

MAKE-UP WIGS

FIRST AND CHEAPEST...SEND FOR PRICE LIST

PARENTS: 1 CENTS.

WIGS.

157, 31st Ave., 60c. WIGS, rect. watches, 15c. WIGS, watches, 15c.

PLAYS

BEST AND CHEAPEST...SEND FOR PRICE LIST

PARENTS: 1 CENTS. WIGS.

WIGS.

157, 31st Ave., 60c. WIGS, rect. watches, 15c. WIGS, watches, 15c.

PLAYS

BEST AND CHEAPEST...SEND FOR PRICE LIST

PARENTS: 1 CENTS. WIGS.
James Dillon
Leading Man
Seattle Theatre—Seattle

Charles E. Gunn
Leads
Orpheum Stock—Cincinnati

Maude Leone
Co-Star
Del Lawrence, Vancouver

Florence Young
Leads
Care Dramatic Review

Eddie Mitchell
Business Representative James Post's Musical Comedy Co.—Monodine
Post's Grand Theatre, Sacramento, Presenting Ed Redmond Co.

Josephine Dillon
Leading Woman
Kirby Stock—Stockton

HARRY LANCASTER and MILLER
Light Comedy
With the Western Amusement Co. Leads
Care Dramatic Review

Verne Layton
Leading Man
Invites Offers
Care Dramatic Review

Howard Nugent—Margaret Nugent
Second solid year with Virginia Bricance, now at Majestic Theatre, Melbourne, Australia, management Pacific Amusement Co. Home address, La Jolla, Cal.

Paul Harvey—Merle Stanton
Leads
Characters and Grande Dames
Ed Redmond Stock—Sacramento

LELAND A. MOWRY
Howies
Savoy Stock, San Francisco

A. G. HALSALL
General Business
At Liberty; care Dramatic Review

ALLAN ALDEN
Treasurer and Press Agent
Kirby Theatre, Seattle

GEORGIA KNOWLTON
Playing Madame Sherry
Maiden Sherry Oni En Tour

FLORENCE LA MARR
Second Business or Impulse Leads
At Liberty, care Dramatic Review

JAMES NEWMAN
Stage Manager
Redmond Stock, Sacramento

HARRY J. LELAND
Stage Director and Comedian
Ed. Redmond Stock, Sacramento

COL. D. P. STONER
Advance Agent or Manager
At Liberty; care Dramatic Review

RALPH NIEBLAS
Scene Artist
Care of Dramatic Review

BESSIE SANKEY
Ingenue—The Traffic
Care of Dramatic Review

JACK DOUD
Howard Foster Stock
New Westminster, B. C.

FRANCES READE
Second Business
At Liberty—Care of Dramatic Review

FRANK HARRINGTON
Manager
Follow Post at Sacramento. That is the proper spirit in which, as Monte's productions don't conflict with Jim's. Both are good drawing cards.

Clara Howard, the singing and dancing soubrette, received a warm welcome from the matinee audience Sunday at the Majestic Theatre. The Mission never forgets good performers, and as Clara was there before, she put over an encore number with the girls that was appreciated by a packed house.

Harry Werner, the straight man of Jas. Post Company, has made himself a big favorite in the Mission. All gentlemen do.

JACK FRASER
With Ed. Redmond Stock
Sacramento, Cal.

E. O. HUGHTON
Care of Dramatic Review

GERTRUDE CHAFFEE
Characters
At Liberty—care Dramatic Review

LOUISE NELLIS
Insene
At Liberty; care Dramatic Review

CAREY CHANDLER
Business Manager Koating & Pool
Portland, Ore.

JACK POLLARD
Comedian
Mary Park Opera Co., Oakland

ETHEL MCFARLAND
Second Business
Pearl Allen Stock, Canada

Geo. F. Cosby
ATTORNEY AND COUNSELOR AT LAW
502 Pacific Building, Phone Douglas 3401
Room 11, 1500 Post Building, San Francisco, Cal.

ALF. T. LAYNE
This Office

AVIS MANOR
Leads
Howard Foster Stock—New Westminster, B. C.
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<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tr>
<td>Roscoe Karns</td>
<td>Redmond Stock, Sacramento</td>
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<tr>
<td>J. Anthony Smythe</td>
<td>Leading Juvenile</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<td>Broderick O'Farrell</td>
<td>Leading Man—Featured</td>
<td>Kirby Stock, Stockton</td>
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<td>Albert Morrison</td>
<td>Leading Man</td>
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<td>Beth Taylor</td>
<td>Leading Woman</td>
<td>Ed Redmond Stock, Sacramento</td>
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<td>Sherman Bainbridge</td>
<td>Leads and Direction</td>
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<td>E. P. Foot</td>
<td>Musical Director</td>
<td>Morosco Theatre, Los Angeles</td>
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<td>Inez Ragan</td>
<td>Second Business</td>
<td>Bailey and Mitchell Stock—Seattle</td>
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<td>John L. Kearney</td>
<td>Comedian</td>
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<td>Leland S. Murphy</td>
<td>Juvenile</td>
<td>Princess Theatre—Fresno</td>
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<td>Jean Mallory</td>
<td>Characters and Seconds</td>
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<tr>
<td>Edwin Willis</td>
<td>Eccentric Characters and Juveniles</td>
<td>At Liberty—Care Dramatic Review</td>
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<tr>
<td>Jay Hanna</td>
<td>Juvenile</td>
<td>Kirby Stock—Stockton</td>
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<tr>
<td>Dorothy Davis Allen</td>
<td>Presenting Own Play—The Redemption</td>
<td>Pantages Time</td>
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<tr>
<td>Sedley Brown</td>
<td>DRAMATIC DIRECTOR, AT LIBERTY</td>
<td>1415 Catalina Street, Los Angeles</td>
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<tr>
<td>John C. Livingstone</td>
<td></td>
<td>Care Dramatic Review</td>
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<tr>
<td>Jean Kirby</td>
<td>Second Business</td>
<td>Kirby Stock Co., Stockton</td>
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<tr>
<td>Justina Wayne</td>
<td>Second Leads</td>
<td>Elitch’s Gardens—Denver. For the Summer.</td>
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<td>Lovell Alice Taylor</td>
<td>Leading Woman</td>
<td>Hotel Oakland</td>
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<td>Nana Bryant</td>
<td>Leads</td>
<td>Management Bailey &amp; Mitchell</td>
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<td>MacQuarrie</td>
<td>LEADING MAN</td>
<td>Bought and Paid for</td>
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<td>MacKellar</td>
<td>LEADING WOMAN</td>
<td>Management of Wm. A. Brady</td>
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<td>Geneva Lockes</td>
<td>Leading Woman</td>
<td>At Liberty, Care of Dramatic Review</td>
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<td>Pauline Hillenbrand</td>
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<td>Marta Golden</td>
<td>Ye Liberty Stock—Oakland</td>
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<td>G. Lester Paul</td>
<td>Bailey and Mitchell Stock</td>
<td>Seattle, Wash.</td>
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<tr>
<td>Hugh Metcalfe</td>
<td>Ed Redmond Stock</td>
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Of Interest to Actors and Managers!

You no doubt have reported at different times when it has been too late, how much better one is able to maintain a strong contract that would hold. If you are an actor, any engagement that you take must be well planned, as it is often better to keep off work for some time rather than a pound of corn. If a contract is properly drawn, saves you one or two weeks while the other party is trying to get you out of it. The charges of the hotel managers, who do not run their businesses in the same manner as businessees, and who might as I spent several years in the profession before I entered the world of writing, I have made a specialty of drafting contracts and agreements for actors and agents, and a few hints on matters of general interest.

To those that do not know me, I take the liberty of referring to the following firms and people: M. Fleet Botswick and W. A. MacKenzie of the Savoy Theatre; James Kennedy and his London Photograph Film Mfg. Co.; Sydney Ayres; Walter Moneague; Maurice McCollum and Woodward; Stanhope and Purves; Barry and Wolffer; and American Play Co. of New York.

GEO. F. COSBY, Attorney and Counsellor at Law, 552 Pacific Bldg., San Francisco, Cal.

SALT LAKE CITY, Jan. 13.—The Utah Grill, just recently opened, is proving a popular place, and the champion tango dancers— Snyder and Halse—are creating quite a lot of talk, and the Singing Four, a harmo-nious quartette, have been engaged for a second week. Public dancing in the space allotted in the center of the room, is a distinct innovation locally that is drawing big business. Ed. Jacobson is in town ahead of the Han Tree, in which he will play and which will star at the Salt Lake Theatre next week—town is being billed as a circus. H. C. Roberts, the S. & C. offices in the Northwest, is in town checking out C. N. Sutton as manager of the local Empire and installing John A. Miller. Cook. Sutton has already left the service—just what he will do, no one knows—has made him so. He has purchased a number of financial interests in the Salt Lake Baseball Club and will probably devote considerable time to this line of work. Cook will reach the city early Thursday and take charge, Mr. Roberton in the meantime handling the house. Soloman Johnson, a Salt Lake boy, is back after some twelve years' absence, singing tenor parts with Asis- thy's Greater Hawaiians, headlining the bill at Pantages. He was born and raised in the city, and will do some serious work in the way of singing the quartette of the Hawaii- an act, and also being slated for a solo number that never fails to get long applause. A lot of meaningless nonsense. Houghton, Morris and Houghton have a balleto act in which trouper work is featured—the dance skit. Edgar Aud plays the lead, as he is well cron- cerned from previous showing at the Orpheum, though the present cast is coming along splendidly. E. W. Zandt and S. S. Ford will star at the Orpheum with a lot of meaningless nonsense. Houghton, Morris and Houghton have a balleto act in which trouper work is featured—the dance skit. 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American Singers in Europe Resent Slander

BERLIN, Jan. 21.—The American Woman's Club of Berlin has issued a call for a general meeting of Americans here for next Wednesday, Mrs. Gerard, wife of the Ambassador, will preside. Their object is to protest against what is characterized as a libelous and slanderous attack on American women singing in opera in Europe or studying music, and based on an article in a prominent musical journal published in New York. The American singers in Germany have been stirred into action by the insinuation of the editor of the journal in question that no American girl can get a place in a European opera except at the sacrifice of her honor, and the statement attributed to Damrosch that the girl who study here are robbed of their health, wealth and virtue. Headed by three energetic Western women, Eleanor Painter of Colorado, prima donna at the Deutsches Theater; Narcissa Craft and Maude Fay of California, both members of the Royal Opera at Munich, demands have been made for action to register indignant protests against what are considered aspersions on honor of American singers abroad.

Chicago Opera Company's Repertoire of Season

The engagement of the Chicago Grand Opera Company will open at the Tivoli March 18th, when Rigoletto will be given in Italian. The fact has been emphasized by the management that during the season, the prices for seats will be somewhat distinctive as against those of last year, when the Chicago Company opened the new opera house. In place of $7.50, subscribers to season seats will be taxed from $4.00 down, single seats to sell at $9.00 and downward. The repertoire is to be as follows: Tuesday, March 17th, Aida, in Italian; Wednesday matinée, March 18th, to be announced; Wednesday, March 18th, Louise, in French; Thursday, March 19th, Cavalleria Rusticana and 1 Pagliacci, in Italian; Friday, March 20th, La Tosca, in Italian; Saturday matinée, March 21st, Le Jongleur de Notre Dame, in French; Saturday, March 21st, The Jewels of the Madonna, in Italian; Sunday, March 22nd, Parsifal, in German; Monday, March 23rd (not included in subscription), Louise, in French; Tuesday, March 24th, La Gioconda, in Italian; Wednesday matinée, March 25th, La Bohème, in Italian; Wednesday night, March 26th, Manon, in French; Thursday, March 27th (not included in subscription), Rigoletto, in Italian; Friday, March 27th, Bohème, in German; Saturday matinée, March 28th, Madame Butterfly, in Italian; Saturday night, March 28th (extra performance) Thais, in French.

Comedian Sandgran Dies

S. C. Sandgran died at the Isolation Hospital Tuesday, January 13. He had recently in France engaged to play a comedy part at the Century Theatre. Sandgran was well known throughout the East as an actor of unusual ability.

Columbia Theatre

The season's records will chronicle a no greater artistic success for any theatrical offering presented in this city than Adele, billed as a French operetta, and which was seen for the first time at the Columbia Theatre last Sunday night. The audience gave the piece, a typical San Francisco welcome, and it is doubtless if any play, either musical or dramatic, has gone better with a first night audience. In the title role is Carolyn Thomson, a nineteen-year-old prima donna, whose voice is beautiful and who is also a delightful little actress. Nanette Flack is another hit of the cast. Business has been more than gratifying. The second week of the engagement begins with the coming Sunday night's performance. A word of praise must be given to the producers of Adele, who have given the piece three magnificent stage settings, one prettier than the other. The augmented orchestra gives splendid rendition of the tuneful score. Matinees during the engagement of Adele are given on Wednesdays and Saturdays.

Tango Tax a New One—City Doin' It

The tango is going to be taxed at $10 per night if Tax Collector Bryant has his way, and it looks very much as though he would have it. So the thes eurists (pronounce tay-sor) and if you don't speak French—if you do call it taw-dances) at the Palace and St. Francis hotels, the delightful little interlude after the theatre, and all such affairs to which the public is admitted, no matter how exclusive that public may be, will be taxed $10. City Attorney Long says it is right and proper to administer this $10 "hesitation" to the tango. The new law has given Bryant an opinion in which it is clearly set forth that tango teams come under the license ordinance just as much as the common or garden nitecl a dance afffairs. Manager E. Fleet Postbeck of the Savoy, who has introduced general dancing, had no idea the public this week, if it's in front of his license.

ASSISTANT NAVAL CONDUCTOR ROBERT B. HILLIARD, who has been detached from duty at the Charlestown Navy Yard and ordered to Mare Island, is a son of Robert Hillyard, the actor.
Dated Ahead

ADELE.—Oakland, Feb. 10-11; in New Orleans, March 1-2; in Chicago, March 23-24; in St. Paul, March 29-31; in Minneapolis, April 1-2; in Denver, April 5-7; in Los Angeles, April 11-12; in Portland, April 15.

Drama'sleadingplayers—In a sense, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE—By N. M. Brown.—Virtue, Jan. 30-Feb. 2; Los Angeles, Feb. 4-5; San Francisco, Feb. 7-8; Seattle, Feb. 11-12; Chicago, Feb. 14-15; Detroit, Feb. 17-18; St. Louis, Feb. 20-21; New York, Feb. 24-25; Boston, Feb. 27-28; Baltimore, Feb. 29-March 1; Philadelphia, March 2-3; New Orleans, March 6-7; Dallas, March 8-9; Dallas, March 10-11; Denver, March 12-13; Minneapolis, March 16-17; St. Paul, March 18-19; Chicago, March 21-22; New York, March 23-24; Boston, March 26-27; Baltimore, March 28-29; Philadelphia, March 30-31; New York, April 1-2; Chicago, April 3-4; New York, April 5-6; Cincinnati, April 8-9; Cleveland, April 10-11; Chicago, April 12-13; St. Louis, April 14-15; New York, April 16-17; Boston, April 18-19; Philadelphia, April 20-21; Cleveland, April 22-23; New York, April 24-25; Cleveland, April 26-27; New York, April 28-29; Chicago, April 30-May 1; New York, May 2-3; New York, May 4-5; New York, May 6-7.


LAURETTETAYLOR, in FOG O'MYHEART

BY J. HARTLEY MANNERS; Cort Theatre, New York; nowin its second year.

FOG O'MYHEART—By J. Hartley Manners.

FOG O'MYHEART—By J. Hartley Manners; Cort Theatre, New York.
New California Drama

Grant Carpenter’s one-act Chinese tragedy, The Dragon’s Claw, a drama which was presented as part of the Los Angeles Theatre production of the Quoick Ming, which was featured in the Sunset Magazine of January, 1914, has been presented at The Little Theatre in Philadelphia and has scored such a success that it has been given the headline’s place. The sketch seems itself with a two-actemode, in which a fortunate inquirer discovers his wife reeling a call from her former suitor, a physician. The jealous husband forces his wife to the Ode of Tsin (the lady lamenting the death of her lover), this being the signal for the upward to play the visitor as he departs. After its presentation at the Little Theatre on Jan. 19, the Philadelph Ledge declared that "a drama of such intensity from certain to certain demanded a theatre nearer to its heart," that it was "complimented for "crowing so much into so little."

Marcus Meyer Has Recovered

NEW YORK, Jan. 28.—Marcus Meyer, the well-known dramatic man ager, who was very ill in the early part of the week, has recovered so far as to be about to return. He dropped in at the Lamb’s Club this evening and said he felt almost as well as ever.

May Irwin Wants Coin from the Southern Pacific

PORTLAND, Jan. 28.—May Irwin, the actress starring in A Widow by proxy, said tonight she would bring suit for $30,000 damages against the Southern Pacific Railroad for the death of her dog due to the illness she has suffered here nearly two weeks ago. She was seized with pain, and has been attended by the best doctors of the city, and the injury has greatly affected her health. She has recovered, however, and is now ready to return to her work in the Pacific Coast engagements. She alleges that her financial losses are valued at $35,000. Miss Irwin was traveling in California when her train was held up near Danvers, Cal., by a washout. The sheep in which she was traveling had been rescued before the railroad tracks were washed out, and the animals were shipped to the nearest railroad station. Miss Irwin will return to her work in the Pacific Coast engagements next week.

Playwrights Dance the Tango

NEW YORK, Jan. 28.—The tango has claimed another victim. Henry Blossom, actor and playwright, has been added to the list of injured who has been growing since the dance craze struck New York. Charles Doran, a theatrical critic, broke his wig in this dance by trying to strike a pose while dancing the tango. He is suffering from a broken leg, and doctors say his condition is serious. While dancing the tango Blossom fell, twisting one leg under his body, and fractured one or two bones. He clung to the floor for the next half hour.

Amateurs of Eton Present Operetta

ETNA, Jan. 27.—Eton’s dramatic club scored a success in the operetta, the Windmills of Holland, given under the direction of Miss Eliza Banger. The singing was excellent and the production was attended by a large crowd. The roving parts were taken by Miss Horace Walpole, Mrs. Grey, Frederick, Mrs. Ingram, Mrs. Horace, and Mrs. George. The cast was under the direction of Miss Eliza Banger. The opera was accompanied by Miss Isabelle as pianist and Amelia Kappeler, soprano.

Change of Theatrical Map in Phoenix

PHOENIX, Jan. 27.—Incidents have been occurring fast and furiously here and the entire theatrical map of the city is changing. Miss Isabelle, who had some trouble with Reeves, who owned the Empire Theatre, over a matter of business, exchanged the theatre for the benefit of the company. A few doors away from the theatre was another theatre, called the Savoy, a large picture house, seating 1,000 people. Jacobs immediately got busy with the manager of this house and obtained an option on it. He put in a new floor, erected a stage, in fact put it in such a condition as to make it the most modern equipped theatre in town, and opened last night. The opening was the most tremendous thing that ever happened here. Receipts were almost $10,000 above the receipts at the Empire Theatre. This was possible by an increased capacity of five hundred.

Keith to Have Revolving Stage

B. F. Keith is planning to install revolving stages in all his theatres in order to allow acts to be run in any desired order without any stage changes. The act must precede a "full stage" act, the entire rotation being set by the revolving stage. With revolving stages two acts in full stage can be played consecutively without delay. No matter what occupies the fo-hofights, half of the revolving stage, the rear section, can be set with the next act.

Bigamy Charge for James Duncan

James E. Duncan, an amateur actor, was arrested in Glendale Wednesday by Police Inspectors Green and Gallagher and booked on a charge of bigamy, on a complaint sworn to by his first wife, formerly Miss Nellie Buck, of 73 Grove Street, who charged that she was married to Duncan in San Jose, September 21, 1909. Shortly after Duncan's arrest Eux Aver, his present wife, was admitted into jail. Duncan and Miss Aver were admitted to jail on a $1,000 bond each. The case is set for trial at the next Regular Meeting of the City Council.
The Floods Have Interfered With a Full Account of Los Angeles Theatrical Doings for the Week

LOS ANGELES, Jan. 26.—Baruk Theatre: Oliver Morose's new edition, Pretty Mrs. Smith, head-
bly Kitty Gitlow, and Miss Shirley is present-
and, it may be said to be-
Wot's and lyrics by Oliver morose and Elmer Harris, music by
Baruk. The show is being produced by
Mayhew and are having a riotous-
time in "The Ham Tree," a Morose
Theatre: Tichie Carter's
Do You Do or

The new playhouse is under the man-
agement of John H. Blackwood, with
George W. Barnum as stage director for a company that consists of Len
Johnson, Forrest Warren, Carl Har-
baugh, Hardee Kirkland, Herbert Standing, Arture Robson, Richard
Vosemile, ETHEL G. T. and Else Jane
Wilson. In the opening play, The
Relatives, Mr. Johnson has selected
Welles, the philanthropically-in-
clined artist; Mr. Johnson is to be seen as
Tamsin, the cabman, Forrest Warren plays Ferrand, the philoso-
pher-vaudevil; Miss Tenny is seen in the part of Welwyn's daughter,
and Mrs. Warren is her lady-in-waiting.
The Little Theatre is located on Figure-
ona, near Pico, and although it is apart-
from the theatre district, it is admir-
ably situated to attract the audiences who will patronize the plays to be
given there. The building represents the most modern ideas in-
put and has a capacity of only 334, without boxes or balcony, it will give Los Angeles its
first knowledge of the "theatre in-


Oakland, Jan. 23.—Kismet, the much-heralded Arabian Night-
de, is playing a week's engagement The show is a remarkable hit, with packed
houses at all performances. The production is
highly interesting to all who love musical play-
ning. In the prominent feminine role of
Maye Alce, Alice Fleming first 
acted and gave a splendid char-
acterization. George Webster and Wal-
er Whipple sustained with
characteristic style and grace. The
opening of the show has been
very successful.
Correspondence

NEW YORK, Jan. 25—The audience last week at the Maxine Elliott Theatre did enjoy a first-class operatic program. Mr. Hackett, who has been in the habit of calling his play an "optimistic comedy," and the cardless spectators who attended his opening night, were not altogether deceived. May future gatherings regard the play in the same light for the sake of all concerned, especially the audience. Brandywine, should out of the simplest courtesy, have been described on the program as an optimistic manager. Mr. Hackett's hero is not discouraged. His fortunes are at the ebb. His friends give him fictitious courage by the news that he is two years later to inherit a fortune. This suggestion works wonders. He discovers immediately into a captain of industry. He makes a fortune, wins the rich girl of his heart and is designing his bungalow in the light of a new career. He has left the stage out of the plan. But nobody believes that he needs anything practically. The audience seems to attach to the 19th floor merely by the process of suggestion. The vivacious acting suggested a lot of the atmosphere of talking machines. Lovely Renée Kelly was Billie Burke to the eye, but much more convincingly in the ear. Marion Lorne and Wallace Worsley were excellent. The power of suggestion is indeed to be reckoned with. Was the hero played with vigor and intelligence? Then there was an excellent acting from the pare. The ex-matinee idol is much sweeter than those of adversity. At any rate it seemed to be so last week when one of these matinées took place at the Metropolitan Opera House. The offering was one of the numerous double bills in which Pagliacci, with Mr. Caruso and his bass drum, are the chief delights. On the occasion the tail end of "Madame Butterfly" which was performed by the cast customarily concerned in this season. Madame Butterfly was there, and the two vailes in the wool, Mr. Leonard and Miss Robeson were their parents and Mr. and Mrs. Charles G. All of whom apart from Monsieur Caruso's assistants in addition to the bass drum) were Mme. Destinn as little Nedda, and Mr. Scotti as Tonio. It is needless to add that Mr. Caruso played his bass drum with temperament and "maestra," and also sang "Salut, Pagliaccio" to the manifested delight of the audience. These two things are the sun and substance of most performances of Leoncavallo's opera in this year of grace. Last week the subscribers had an opportunity of renewing their acquaintance with Mussorgsky's great opera, Boris Godunov. Miss Bер, Mr. D'Arco, Mr. Diemer, Mr. Holding and Miss Dekker were its chief performers. The cast repeated performances which have been so often described than to comment on their present form. ** In Maria Rosa, the new play produced by F. C. Whitney at the Thirty-ninth Street Theatre, there is to be seen a most interesting and the same sort of harsh, lovely tragedy that is found in Pagliacci, with the same leading examples of modern realistic Italian opera. Like the characters in these two operas, the folk in Maria Rosa are Latins. That they are Catalans instead of Calabrians or Sicilians is unimportant. The audience, which are alike in their exposition of passionate people, "jealous in honor, sudie and quick in quarrels," as Maria Rosa, although written in the Catalan dialect by Angel Guimet, then translated into English and finally converted into English, has not lost its brittle qualities in the process. Lou-Tellegen, formerly of Mr. Bernhardi's company, is Ramon. His English is always intelligent. His acting is decidedly the arratical, but its force and picturesque quality made him the favorite with his first night audience. As Maria Rosa, Dorothy Dickinson is as convincing as Mr. Tellegen. The scene in which Ramon and Marie Rosa on their wedding night, was tensely dramatic, and was played by both performers with superb effect. In this, as in several other scenes, the two players were darting in their expressiveness of passion. It looks as if F. C. Whitney's season's dramatic success. ** Jacques Coon, who as stage director of The Metropolitan Opera House, is associated with that impresario's most important productions at the Manhattan Opera House, and in London also. He joined the Metropolitan Company opens its Philadelphia season. Another former Hammerstein employee, Alberto Bambou, took up the work yesterday at the Century Opera House as an assistant conductor. ** The Folies Marigny, on the roof of the Forty-fourth Street Theater, was opened last Monday. The performance of The Girl in the film in the theatre below. The newest drama of the season is one which has been entirely novel since it was used as a roof garden theatre last summer, all of the orchestral seats having been removed and the dance floor substituted. Around the edge of the dance floor are tables and a restaurant is run in connection with the place. Between dances on the public floor a vaudeville entertainment is given on the stage, the band being contributed to by Dorothy Toyne, the singer with the soprano and tenor voice; Oy-Ra and Dorina Leigh, dancers from The Girl on the Film. Xana, another dancer; Oscar Lorraine, the violinist; and Hirschler Headr, known as The poet of the stage. The last number was Marie's Living Statues in new poses. The dancing section in the ballroom floor is entirely under the leadership of Joan Sawyer and Lew Quinn. As the evening progressed the fame of the company of the Winter Garden appeared, among the members was Ward Travers, Howard and Howard, Roszika Dolly, and Lilian Lorraine. The group of vaudeville entertainments was a picturama made from the melodrama by Theodore Kremer, was given last week in the Palace Theatre. The Fatal Wedding is the first film made by Klaw & Erlanger, who formed a $25,000,000 corporation last summer for the purpose of manufacturing feature photo plays. The picture shown at the Palace will be followed by other films from Klaw & Erlanger's studios, and will be shown in all the theaters.

CARSON CITY, Jan. 18—Grand Theatre (W. S. Ballard, mgr.); Lew Wren, manager. Hammerstein's new opera, "Rosebud," was presented on Monday January 14th, appearing the following evening in a curtain of a good many new ideas. In Wren, in addition to being a very pleasing comedian, is an accomplished whistler and his selections were loudly applauded. Jerry Valentine won the last nights of the evening with his gnos-tic antics and clever rendition of parodies. Clifford Lancaster makes a most personable villain and Margaret Doyle is a captivating soullette with a good singing voice. Maise Howard captured high honors with her impersonation of the Irish cook with "What's the Matter, Mrs. Birdie?" and "The Fight for a Kiss" in the different character the next. She is a very versatile and pleasing ac- tress and might very well be "persecuted widow." Miss Murphy attended school in this city not many years ago and she met many old friends and acquaintances. Another former Carusite was F. Barn- stin, leader of the excellent orches- tra which the company carries. Twenty years ago Mr. Barnstin was associated with J. P. Meder in a fine orchestra here and he was also leader of the orchestra at the old Opera House in Virginia City. He has lost none of his old tunes with the violin. A. H. M.

LARAMIE, Jan. 10—Opera House (H. E. Root, mgr.); Sid Perkins company gave a creditable performance to a good house. The Virginian. Jan. 10. JOHN WATT.

SALEM, week of Jan. 12—Wex- ford Theatre, Salem, and Wex- ford Co.); The Colonial Players in The Traffic to capacity business for the entire week. Salem's Film Company is composed of Frederick Har- rington, Jack Berry, C. J. Naughtin, W. Raymond, Richard Darling, Myrtle McDowell, Virginia Carlisle, Jane Grey and Mildred Kirby, Y. Liberty (Salem Amusement & Hold- ing Co.); Fancies vaudeville Mon- day and Tuesday to good business. Feature program last week March business. Grand Opera House (Sa- lem Amusement & Holding Co.); Jan. 23-31, Edison talking picture. Feature picture and good effects to good business for the week. MARYSVILLE, Jan. 24—A few operettas in three acts—don't miss seeing this show, it is great. Caroly Thompson and O'Donnell a good acting team. Jules Espaite, the two fan makers, were also good. Mери Theatre (J. E. Harbour, mgr.—Wirth and Mystery show, two nights commencing Jan. 31. Farina (Hollin & Filkins); Lyon. Thursday, Friday and week, Clunan Amusement Co., two nights, The Jolly Entertainers. LARANEE. Jan. 16, Opera House (H. E. Root, mgr.—The Virgini an gave an excellent performance tonight to a good house. JOHN WATT.

Hammerstein Injuncts Belasco

The Hammerstein Opera Co., owner of the Republic Theatre, formerly the Belasco, in West Forty-second Street, got a temporary injunction last week from Supreme Court Justice Gay restraining David Belasco, who has a four-years' lease on the theatre, from producing anything but first-class attractions there, as called for by the lease. Belasco, who is producing Traffic in Souls in movies at the Republic, is joined as a defendant by Oscar Hammerstein, president of the plaintiff company, to whom the injunction was obtained on an affidavit of Oscar Hammerstein. Belasco would produce only first-class attractions in the theatre.
Correspondence

PORTLAND, 2 Jan. 26 — Hellig theater (Calvin Hellig, mgr.); W. T. Nelson and partners, W. 25th St. Cal]) — Henry Irving is principally Mary Irving and contains plenty of laughs, until 10 o'clock at a somewhat uneven pace. Henry Irving is without a superior, and her protracted absence was a large test to see her again. However, the first four weeks were prolonged, for about one illness the Widow by no was not given last night. Miss Lynch returned to her place with a BENSON, and all engagements have been canceled for a week. It is announced that she will be well enough open her Seattle engagement after a time. During her second tour her aim, on account of health, was to cancel also a second and she attributes her illness to the long wait in a cold sleeping. A physician has been brought on stage all during her engagement here, and Saturday night she fainted twice from the sun. Her physician yesterday ordered her to go to work for a week. Miss will be suffering from a severe attack of nervousness. Little Woman, a novelization of Louisa M. Alcott's novel of the same name, opens for week's engagement tonight. E. H. Lasky is interested. "Baker Theatre (Geo. L. Baker, mil: Milton Calman, bus. mgr.) — The Woman in a Cage, a strong drama of file in the underworld and high society, is in the current offers. This was one of Fiebbie's successful plays, and at half-price. Miss Hul'/her secured Day. Shoemaker, who plays the part of Laiiarrage, Rode, who in order to have her husband-lama in a career and free in the underworld, and ZAP, BAKER, as Claire, a wom- of the underworld, have the two principals who rendered the sacrifice to the genre in their best roles together. The Silver Horse, Lyric Theatre (Keating & Flood, mgars.) — coast and O豬e-and two roles at once on the stage at once. If a girl looks sufficiently healthy and is fully developed her age is not questioned closely, and the story is that little Eva came from having either a healthy look or much flesh to spare. The author, serious aspect to the situation is that little Eva to be real little Eva must be Fat in the Future."

Ed Redmond, the popular Sacra- menlo stock manager, is facing a quandary—and all because he recently produced Uncle Tom's Cabin and gave it an artistic production, and had Little Eva looking as much like the child Harriet Beecher Stowe pictured, as possible. "But," writes our corre- spondent from Sacramento, "the public will little Eva for Uncle Tom's Cabin shows in Sacramento be selected from petite, demure, delicate figure, and that made the decision the ruling of Deputy State Labor Commissioner Blair. In the future Little Eva must either be of an age which would doom her to be classed as an old maid or bachelor girl, or else she must carry the air of a girl of the classic chorus school. This decision on the part of the deputy state labor commissioner follows the presentation here recently at the Grand of Uncle Tom's Cabin by the Ed Redmond Players. Little Eva was under fifteen years of age, according to Deputy Blair. Also she failed to even apply for a permit to present her role. According to the permitted. The law is prohibited from working between the hours of 10 p.m. and 2 a.m. If making her first appearance on the stage at all. 'If a girl looks sufficiently healthy and is fully developed her age is not questioned closely, and the story is that little Eva came from having either a healthy look or much flesh to spare. The author, serious aspect to the situation is that little Eva to be real little Eva must be Fat in the Future."
Bess Sankey

On the American stage there is no future value to wornout names, pass celebrity, or well-known "stars." As Oliver Morosco says, "Youth must be served." It is the day of youth, because the nation is young, and it demands youth, the verve of vital and unspoiled sincerity is necessary in order to catch and hold all of the interest of the stage. Bess Sankey, the leading woman in The Traffic, is an example of the type of American actress born and bred by youth; typifying the real of it, the beauty of it, the sincerity of it. She is "youth" exalted—exalted as "youth" in the strongest, saddest, and most compelling phase of our national life. Youth, more than any other flower and terrific as a tempest, this young actresses in one of the most difficult roles of her art, leaped at one bound from the fixed limitations of a well-acted character part, what is called a "side bit," in this novel play to a fixed and well-defined position as a brilliant emotional actress. In The Traffic, Miss Sankey discloses a graduation of true emotional acting that has already amazed and captivated some of the most capable critics of the country. The fact of the place—hideous experiences of Agnes Berton, as impersonated by Miss Sankey, have been considered by those who doubted that the grace of the actress and the infinite pity of the story could give to the classic of what might have been mere melodrama in hands less capable. Bess Sankey has done seemingly a difficult thing. She has made Agnes Berton a memorable, a historic and a classical character in the history of the American stage. This play, The Traffic, is already famous. It has been the puzzle and the surprise of all theatrical offerings. Showing the most audacious and sincere stage disclosure of a national dispenser, it has won over obstacles straight to the hearts and the consciences of the American people. The Agnes Berton of Miss Sankey is not the Agnes Berton of Dresden china and as terrible in truth as the angel transformed into a terragant. A piteous figure, familiar until the curtain falls, the cumulative grief, dissection, rage and shame piled into the great third act desolate to the wild longer of a wolf-mother making the last desperate stand for her "cub." And in this play the "cub." This little sister. "He tried to make her what he made of me—and so I killed him." When you have seen and heard Bess Sankey in that scene, you will have witnessed a wonder-

not Appendixitis, But Indi-gestation

CHICAGO, Jan. 23—"Indigestion. Not Appendixitis at all. No appendix necessary." These words of cheer from Dr. Gustave Futterer greeted Miss Sankey on her arrival in Chicago today, where she arrived on a transcontinental trip, New York bound, where she expected to have a "typical American "race for life" because a race for health and the actress beamend her delight after the diagnosis of the Chicago physician, as though she had practically won her race when the half-way mark had been completed. Exclusive of medical fees, nurses and food, the expense of the trip from Los Angeles to New York will be nearly $2,000. Miss Marlowe arrived on the Santa Fe at 3:15 p.m. She occupied a private auto car. With her were her personal represantative, Julian Collax, two maids and a nurse.

Visalia Plans for $25,000 Auditorium

VISALIA, Jan. 24—Plans are now taking form for the construction of a Visalia auditorium to cost upward of $25,000. The auditorium will be used for general gatherings of every nature. To purchase the necessary realty and to secure the funds with which to construct the building, a stock company will be formed, the stock to be sold among the business men and all others interested. The recent citrus fair, as well as recent conventions and county gatherings, have shown the need of such a structure. As far as the public sentiment has been canvassed it is apparently favorable to the project.

Everything Serene at Gaiety

With Marie Drebsler and husband Dalton, who generally is some boy when it comes to mixing up with wife's business dealings, in the possession of a 4-weeks' contract calling for $250 a week, everything is serene at the Gaiety Theatre. Last week we announced that it looked otherwise. G. M. Anderson announces the Dressel show will go on Tuesday! Dalton, who had previously been at post, turned up the trouble started originally when Miss Dressel's contract allowed her to go anywhere on the stage. Last week Dalton came into view with an idea that he should have charge of what star can carry a show, especially if he was left of the house. Stars are un-

Columbia

THEATRE

Grady and Mason. Phone Franklin 150.


"An Unexpected Triangle.

The French Opera in Three Acts

Adelle

Great Cast—Eclipsed Orchestra.

Last time Sunday night, February 11th, Monday, February 5th, the comedy drama

MILESTONES

GAIETY O'NELL & BERNAL ORCHESTRA

Phone Suite 117

Postively opening Monday, Feb. 2. Seats.

The One Big Talk of the Town

Marie Dressler

in the fresh, winning, gladsome, luminous musical revue

The Myrtle Swank

Savoy

Last 2 Days at 2:15—8:30.

Telling Story of

Capt. Scott

MOTION PICTURES, EVENINGS AT 8:15. Explanatory Lecture by Chad. R. Burtton.

NOTE—There will be Free Dancing on the Stage after Every Performance. Starts Sunday.

Traffic in Souls

Orpheum

O'Farrell Street, 2nd, Mission and Powell

Safest and Most Magnificent Theatre

We Beg to Say that the Orpheum

Every Day.

DELIIGHTFUL VAUDEVILLE

WILLIAM HOLT WATKINS, the lady at the trend of the American stage. She is the brightest of her day. Miss Watkins displays all the bright of the color and the grace of her figure. There are a few people, including Charles Judles, "the Boston boy," Frank Mayne, Charles Fox, "Jock," Chas. A. Mason, Alice McGoues, Gus Metzger, and "the Boston boy," North, "Johnny Sanford and the Marvel-

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Acazar Theatre

The season of Irish plays, with the Irish singing comedian, Andrew Mack, starring, is the ruling role has given San Francisco two delightfully different specimens of his war, and now we are to have, for the first time locally, in his own version of the greatest of all the Irish plays, "The Plough and the Stars," which was written by and the great and only Dion Boucicault. Mack will appear in the rollicking role of Shamus, the Irish kinsman, whose play will be staged on a scale of magnificence and more elaboration than ever before in San Francisco.

The Orpheum

Next week there will be a bill of headliners. Willa Holt Wakefield, "the holy at the piano," one of the most brilliant entertainers in this city, will appear. The other, the minstrel, will make his first appearance in white-face. Assisted by Mable Russell, he will sing songs with his soft shoe dancing. Chaud and Fannie Usher will appear in a new sketch, entitled "The Straight Path." Carl Hox- man will perform marvelous feats with electricity. Coleman will introduce his "crazy" songs, a compilation of dogs, cats, pigeons and squirrels. Nancy O'Neill will return for next week only, and present her characterizations of "Audrey," author of the "Curse scene" from 'The Jewess.' The otherholdovers will be the Original Four Perverts comic song quartet, and Frances Cameron in their successful musical hit, A Bit of Broadway.

The Empress

Beginning Sunday afternoon a fitting novelty in the person of a bear will be the headline attraction. "Big Jim" is a jolly old bear, and according to Eastern reports dancing too. "Big Jim" is one of the real sensations of the age. Maurice Freeman and Carl Cameron have arranged an attraction in an original Italian playlet, called Tony and the Stork. Frystek Hume and Thomas present a rolling comedy called "The Mule." These combine their voices, singing the latest songs with brevity sayings. Chas. C. Drew & Co. have an excellent offering in which song and patte are combined in their comedy playlet, entitiled Mr. Flynn from Lynn. Williams and Warner, the minstrel musicians, have a number of odd and queer musical instruments. The Broadway Harlemites, a company of ten which has been imported from the New York City, promise to prove a great hit. Other added attractions together with the motion pictures rounds out a good show.

Spotlights

Oliver Morosco has selected Spurgeon, Van Loan, and Hartford, for the prominent in the presentation of his production of Jack Lait's new musical, "Help Wanted," which is scheduled for a long engagement beginning the first week in February, with a specially chosen company under the direction of Chalmers and Lois Meredith. The play is a current attraction at the Cort Theatre, Chicago, with Henry Kolker in the part of Scott, the character which Mr. Richman will play with the New York company, and now that it is established in that city that it promises to remain there throughout the balance of the season. In the New York run the Cort Theatre will begin a two-days' engagement at the Square Court Theatre, Spring- field, in the early part of next month. Chas. A. Abbe and Rosa-mond O'Kane have been engaged for the interpretation of these roles.

San Francisco and Los Angeles will be the only cities on the entire western coast to have the opportunity of seeing Milestones, the comedy by Arnold Bennett and Edward Knob-lach, which Klav & Erlanger are presenting with the original company of English actors that appeared in this play during its two-year run at Adelphi Theatre, Lon- don, and the New York engagement of a year's duration at the Liberty. Milestones will be presented at the Columbia next month.

John Cott has given McIlvire and Lafferty another opportunity to be prominent in the minstrel numbers of a minstrel show. This Cott here. The two interpreters of eccentric negro types have been before the public for something beyond forty years, and they are generally regarded as the foremost in their line. The Ham Tree has been presented longer than any other minstrel show in America. The dancing team of thirty of America's best soft-shoe back-and-dance dancers is one of the features in the performances. Emma Trentini will make her first San Francisco appearance at the Cott here. In The Firefly, a roll- ing musical comedy which first brought the captivating little prima donna into prominence. The operetta is produced by Arthur Hammerstein, son of the famous grand opera impresario, Oscar Hammerstein. The production, it is said, has been emblazoned with every possible touch known to the art of staging a comedy. Miss Kismet has apparently created a farce from many standpoints, and according to reports it is a universal success, prevailing with the salle of seats at the box-office that there is never a last minute for chair and gallery seats. We wonder if the hazing scene has anything to do with this.

Theatregoers who feel that plays are always meeting with more than their share of attention and success should note that in America alone Ben-Hur has been presented 449 times to gross receipts of $64,957.543. The last weekend in Great Britain and Australasia brings the total receipts of this extraordinary play to $7,591, 609. Of this sum Gen. Lew Wal- lace, the author of the novel, is the largest part. Ben-Hur is still touring the United States with as much suc- cess as ever.

A divorce from Goldie Drexler, known on the stage as Gracie Drew, was granted, Jan. 20, to John W. Drexler, whom the court has ordered to support Mrs. Drexler and her child. Gracie Drew appeared in San Francisco at the Van Ness Theatre in New York. The Van Ness Theatre is situated in the heart of Milestones, the delightful play of three generations. Arnold Bennett is the author of the late "The English Girls," so popular in London. Mr. and Mrs. Drexler have a tour through the South, headed for the Coast. It is interpreted by an all-

English company. The part of Emily Khead, which is of especial importance, is played by Catharine Doyle.

Else Ferguson is entering upon the third month of her New York engagement in that delightful mid-Western comedy by William Hurlbut, "The Strange Woman." The Strange Woman is by conventional the narrow-mindedness and prejudices of people in a small town with the liberal ideas and larger outlook on life of a brilliant young lawyer. The Strange Woman will be presented here by an all-Woman cast under the direction of Andrew H. Hartman. The Strange Woman will be presented here by an all-Woman cast under the direction of Andrew H. Hartman. This is the first time in the history of the Aubrey's that a professional company has appeared on the well-lit stage of that institution. The morning performance was the first of three that was given by Aubrey's company on that day, the other two being at the Jefferson Theatre, in old town, afternoon and night.

John Cott will shortly present his theatre here a new play, "The Man's of the Month," a comedy by the arrangement of which, Mr. Cott has considerable skill. McIlvire and Heath, in an elaborate revival of The Ham Tree, which has been smashing records for full houses on every other day of the week. McIlvire and Heath stand alone as delinquents of phantom names. This is the first time in the history of the Ham Tree which has been revised and brought up-to-date, and much that is new and original will be found in its present form. The re- tirement production was staged by Nell Wayburn, a leftist situation-play is one of the features of The Ham Tree.

The roster of A Bachelor's "Honeymoon Company" is A. Mayo Bradfield, Rose Amisworth, Biddulph, Willard Higby, W. L. Goulbourn, Mannel Castano, Willard Martin, The Still Trio (Leona Stull, Thelma Stull, Atlee) and A. Stull. The show is meeting with decided success in this State. In Los Angeles the engagement was played to turn-out audiences. In Modesto and in other towns the performance was a great hit. George B. Howard closed his tour with David Harum at Enderly, B. C. Jan. 6. Howard met with a success- ful close in Mendocino, the company returned to Vancouver.

Only two cities in the State of California were visited by the London-New York cast. The tour of the company has been limited to San Francisco and Los Angeles. The tour in the company has been limited to San Francisco and Los Angeles.
Los Angeles Notes of Interest in the Realm of Thought

By Richard Willis

The special command from the powers above for a series of about twenty photoplays, which he is working with Grace Cunard and Miss Wayne of the series, is a sort of "Lady Raffles" and "Francis Ford" will be at his mysterious best, as "Patrick the Detective." The first time that he has ever given Miss Cunard in Miss Cunard will wear a wonderful set of leopard skin cloak, muff, and other garments. She has been drummed to death by her ability although her beauty has also been a big factor in this rapid advance. Neither has a big box office. Edith Bostock is what is generally known as a "good fellow" and is seen in the character of "Darkget" in the play "Dessert," will the variety houses of a decade ago. The style of his death was 58 years, 9 months and 17 days old. His organization of Welsh people. He was a native of New York, but had lived in this city since childhood. He leaves a father and sister.

Jule Mendel and Monte Carter

Great rivalry will be the good-natured tonic at the Majestic and Wrigley theatres, commencing at the matinee and evening. Monte Carter and Jule Mendel are better both worked together in the same company in Los Angeles, and now as a part of a new company. The battle is on to see who will win the plans of their many friends out in the Mission. Let the battle be to a finish and his best man win. They are both well known and well liked in the Mission.

Music Prizes Offered

Prizes aggregating $25,000 for musical competitions at the Exposition in 1915 were announced Monday by the 1915 Exposition Association, an organization of Welsh people, and said that $10,000 prize will be given for the choral competition for mixed choirs of not less than 50 voices. It is expected that hundreds of the greatest choral societies of the world will offer for these prizes, the largest premiums ever offered in such musical contests in the history of the world. The musical program will consist of those for the grand choral competitions, children's choral competitions and instrumental music and the military band competition. The program for the choral competition for mixed voices limited to between 150 to 180 voices, is to be $2,500; for the quartet competitions, from $1,000 to $2,500; for the piano solo competition, $750 will be offered. A special feature will be a woman's competition for the same number of voices, two prizes of $1,000 and $750 will be offered. Other prizes will be given for children's choral competitions and for instrumental solos ranging from $250 to $750.
THE SAN FRANCISCO DRAMATIC REVIEW

January 31, 1914

MARGARET LES
SUPPORTED BY BARBARA LEE AND JOSEPH THOMPSON

Playing Orpheum Time, presenting the comedy satire, THE SOUL SAVERS, by Anita Loom

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Columbia Theatre

Western States Vaudeville Association

Bookings

At the Sullivan & Constidine, San Francisco office, through William P. Reese, their sole booking agent, for week of
February 1, 1914.

EMPRESS, San Francisco—William B. Warner; Monte, Miss Helen and Maurice; Frank Cleary, and Company; Miss Hannah; Miss C. Drew and Company; Big Jim, EMPRESS, Sacramento; Chas. C. Drew and Company; Big Jim, EMPRESS, Los Angeles; Herman and Shirley; Jas. McDonald; Orville Roeder; Whyte; Pelzer and Whyte; Paul Carr; Diving nymphs, EMPRESS, San Diego—Adro and Mitchell, Etna; Dupree; The Canoe girls; Bernard and Lloyd; Merian's Dogs. EMPRESS, Salt Lake (Feb. 3)—Moranbini Trio; Arthur Geary, Prince Flory; Mary Dor; Night in a Police Station; Wilson and Rich. EMPRESS, Denver—Livingston Trio; The Buffet Company; Mayo and Allman; Happiness, EMPRESS, Los Angeles; Paul Carr; Louise summar. Hall Brothers; The Three Emperors; Louise Mayo; Sam Harris; The Flower of Melody.

Vaudville Notes

Hugh and Mrs. Emmett are playing the Moss tour, England, with great success. They were in London recently...Joe Weston is an arrival from Los Angeles, where he has been vedg for over a year. He has been to different vaudeville houses. He is going back again.
TIGHTS
ALL COLORS. WEIGHTS AND PRICES
Cotton, $1.25 to $1.50
Linen, when $1.25
Wool, $1.50 to $2.50
SYMMETRICAL
BEST AND MOST ENDURABLE IN U.S.
Cafl, $3.00; Cafl and Thigh, $3.50; Cafl, Thigh
and Seat, $4.00
SWETER, Jersey, Gym and Bathing Suits, Underwear.
Special Discount to Professionals.

Gauzter Mattrar Co.
Dec. Post St. and Grant Ave.

Vaudeville Notes

Dick McCreeley, of the Art in San Francisco, says that business is all that could be desired, but this coming spring and summer will be the banner year.

Victor Jerome, who, while playing the Wigwam in 1902, was pushed off a car by the conductor and lost an arm, is running an apartment house in New York City. His wife, Lettie Fremont, who is Al Dunsmuir's sister, gave a big time to the Coast Defenders playing the Bronx Theatre on New Year's Eve.

Coming as the headline attraction to the Empress in the very near future is Bert Leslie (himself). Bert may or may not be an eminent epistolariian, but take it from the pen pushers' brigade, he is some shingler.

Pearl Adams, who claimed to be a vaudeville performer, was married last week in Vancouver to Sotaro Min, the music teacher of Tacon.

DUNSMUIR, Jan. 18.—A theatrical war is now on here in Dunsmuir. Carding and Lewis, proprietors of the G. and L. Theatre, have taken over the Auditorium Theatre in connection with the G. and L. W. G. Sass, former manager of the Auditorium, opened the old Opera House to pictures and vaudeville January 6th for big business. W. G. Sass says that he is going to bust the Dunsmuir theatrical trust and the whole of Dunsmuir is watching the outcome of the affair. Mutt and Jeff are booked at the Auditorium sometime in February.

Jim Knowl, the German comedian, arrived in town the first week of the week direct from San Luis Obispo, where he left the Harry Bernard Company doing very well at the El Monte Theatre in musical comedy.

King, Thornton and Rupert Drum leave on Saturday for the South, stopping first at Fresno and then proceeding on to Los Angeles to open at the new Hippodrome for a season. These clever people will be missed by their many friends, and we know that their success is assured.

Coming to the Empress in the very near future are Gertrude Clarke and Spencer Ward, who offer a neat and dainty little singing and talking act.

Fred Warren and Al Blanchard, two actors of the old school who, during their career on the stage, have made millions of people laugh with their black-face comedy, will soon appear at the Empress.

White and Brown, two clever comedians, are retiring from the stage for a time at least. They say they feel the call of the wild, namely a chicken ranch at Bonanza, Ore. Good luck to them.

Tights, all colors, weights and prices. Cotton, $1.25 to $1.50; linen, when $1.25; wool, $1.50 to $2.50.

Symmetrical best and most endurable in U.S. Cafl, $3.00; Cafl and Thigh, $3.50; cafl, Thigh and Seat, $4.00.

Sweters, jersey, gym and bathing suits, underwear. Special discount to professionals.

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Leading Man  
Seattle Theatre—Seattle

Charles E. Gunn  
Leads  
Orpheum Stock—Cincinnati

Maudie Leone  
Co-Star  
Del Lawrence, Vancouver

Florence Young  
Leads  
Care Dramatic Review

Eddie Mitchell  
Business Representative James Post’s Musical Comedy Co.—Manhattan  
Post’s Grand Theatre, Sacramento, Presenting Ed Redmond Co.

Josephine Dillon  
Leading Woman  
A Bachelor’s Honeymoon

HARRY LANCASTER and MILLER  
Light Comedy  
With the Western Amusement Co.  
Leads  
Care Dramatic Review

Verne Layton  
Leading Man  
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Howard Nugent—Margaret Nugent  
Second lead by Virginia Brissac, now at Majestic Theatre, Melbourne, Australia, management Pacific Amusement Co. Home addresses, La Jolla, Cal.

Paul Harvey—Merle Stanton  
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Care of Dramatic Review

BESSIE SANKEY  
Ingénue—The Traffic  
Care of Dramatic Review

JACK DOUD  
Howard Foster Stock  
New Westminster, B. C.

FRANCES READE  
Second Business  
At Liberty—Care of Dramatic Review

LELAND A. MOWRY  
Hoboes  
Savoy Stock, San Francisco

A. G. HALSALL  
General Business  
At Liberty; care Dramatic Review

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Treasurer and Press Agent  
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GEORGIA KNOWLTON  
Playing Madame Hurry  
Madame Perry Co.; Emp Tour

FLORENCE LA MARR  
Second Business or Income Leads  
At Liberty; care Dramatic Review

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Willis West and Hazel Boyd played the Colonial, Chicago, last week. They are at the Bijou, Minneapolis, this week, and next week the Family Theatre, Moline, Ill., then to New York City, where their bookings will hold them for some time.

Pete Gerard, well and favorably known as a good versatile performer, is the mainstay of the Regal forces in Los Angeles, where they play musical comedy and vaudeville.

Audrey Carr, the tenor, was to join Cha. Alphin last week, but Charley did not take over the Princess Theatre at Fresno as he intended. Charley will have something very soon.

Emile Clark, of the Coast Costume Co., placed the Gaiety Musical Comedy Co. of ten men in the Majestic Theatre, Fresno. They are on their third week there.

Charley Alphin was put to a company in the Princess Theatre, Fresno, but on account of the storm thought he would wait until the weather got more suiting.

Ed. Lavin and Jack Hynes, proprietor and manager of the Savoy in Stockton, were visitors here last week, looking for engagements for their house.

Mclellan and Woodward will place a white slave act at Pantages on or about Feb. 8. If the act is a success it will get the Pan time.

Jack Thomas, the L. I. D., says that Prof. Henry’s time is very good to pull a fellow out of a tight hole these wintry days.

Joe Westman and partner played the Gem Theatre, Oakland, last week, and now Joe is studying up rates to Chicago.

Bob Barnes, once a booking agent here and formerly of Chicago, where he went after leaving here, is now located in Los Angeles, representing Ackerman & Harris.

Harry Bernard and his company of musical comedy artists are at Groovy’s Bakersfield, for a long date.


Jas Post and his company close to-night at the Majestic Theatre and open tomorrow in San Jose for three weeks.

Al Bruce and Mabel Calvert of the Liberty Girls’ Burlesque Co., play the Gayety Theatre, Baltimore, week of Feb. 2. They close week of June 2 at the Folly Theatre, Chicago.

Charley Or, who went to Los Angeles a week ago, returned Tuesday on account of rain.

Maude Beatty, the musical comedy queen, who was on the road with her own company, had a strenuous time in getting back to the city the first of the week, on account of the storm and washouts.

Ed. Dale, the artist in cork, came down from his Sonoma farm last Monday in quest of a pair of horse shoes for plowing purposes among his prune trees just as soon as the weather will admit. Ed. has prunes, Bartlett pears, alfalfa, Rees and Mrs. Dale, and looks for a banner year, “be gosh.”

Ed. Moncrief and Jack Rand have deserted the vaudeville stage and are movie picture actors in Los Angeles. Ted White, the black-face artist, will journey to the snowbound country east of the Rockies this week to resume his bookings.

Seymour and Robinson left last week for Chicago to commence their Eastern engagements.
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THE SALT LAKE CITY, Jan. 27.—The Hungarian orchestra is entertaining the city tonight with musical affair. Mr. Chalma's has engaged a Hawaiian sextet that are meeting with instantaneous favor. The Hungarian orchestra is entertaining the city tonight with musical affair.

On the other hand, the Turkey Tree, with McElroy and Heath leading on the week, and played to capacity houses at the Theatre. The fare price of the week, the house being dark in the week end. The original Ham Tree show was a monotonous offering and Mr. Croft has given in to be a rival producer, and better, if that were possible. Emma Trentini in The Firebird, Eddie McConnell of Uncle Tom's Cabin, Fred Graham furnished music lovers at the Garrick Theatre a real treat with the master choral. Mr. Croft has given in to be a rival producer, Fred Graham furnished music lovers at the Garrick Theatre a real treat with the master choral.

The leading solo work being in the hands of Fae Loose-Stechl, soprano, and A. C. Lund, baritone, with John T. Han and Bevers conductor. Orpheus is headlined by Granville and Pierpoint in The System, a sketch of police life, and the leading solo work being in the hands of Fae Loose-Stechl, soprano, and A. C. Lund, baritone, with John T. Han and Bevers conductor.

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GRAUMAN'S IMPERIAL THEATRE

THE BEST PHOTO-PLAY THEATRE [NOT ONLY IN SAN FRANCISCO
BUT THE PACIFIC COAST] HAS AGAIN SHOWN WISDOM
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To provide patrons with the most unique and unusual entertainment that the cream of the European markets affords in split-reel, single and multiple reel subjects of every variety, including Dramas, Comedies, Short Scenic, Industrial and Scientific Film. Quality and only Quality shall be the deciding factor in the booking of

GEORGE KLEINE ATTRACTIONS

We have Arranged Programs for the Month of February as follows:
FOR WEEK OF FEBRUARY 2:

<table>
<thead>
<tr>
<th>Film</th>
<th>Length</th>
<th>Title</th>
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<tbody>
<tr>
<td>Cello</td>
<td>3 Reels</td>
<td>The Black Circle (Drama).</td>
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FOR WEEK OF FEBRUARY 9:

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<th>Film</th>
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<tr>
<td>Cello</td>
<td>4 Reels</td>
<td>Life's Bitter Drops (Drama).</td>
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FOR WEEK OF FEBRUARY 16:

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<tbody>
<tr>
<td>Eclipse</td>
<td>2 Reels</td>
<td>The Island of Terror (Drama).</td>
</tr>
<tr>
<td>Eclipse</td>
<td>1 Reel</td>
<td>Coals of Fire (Drama).</td>
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<tr>
<td>Eclipse</td>
<td>½ Reel</td>
<td>Sammy at the Seaside (Comedy).</td>
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<tr>
<td>Eclipse</td>
<td>½ Reel</td>
<td>Picturesque Waterfalls of France (Educational).</td>
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FOR WEEK OF FEBRUARY 23:

<table>
<thead>
<tr>
<th>Film</th>
<th>Length</th>
<th>Title</th>
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<tbody>
<tr>
<td>Cello</td>
<td>3 Reels</td>
<td>The Black Thread (Drama).</td>
</tr>
<tr>
<td>Cello</td>
<td>1 Reel</td>
<td>A School-Girl Lark (Comedy).</td>
</tr>
</tbody>
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GEORGE KLEINE ATTRACTIONS will be available to ONLY ONE THEATRE IN EVERY TOWN

With a representative in each locality we shall contract for exclusive service, which will permit the exclusive showing of “Quo Vadis?”, “The Last Days of Pompeii”, “Antony and Cleopatra”, “Between Savage and Tiger”, and many others of their kind now in course of manufacture in the internationally known studios of Italy and France, and our own big studios in Turin, Italy.

Get in touch with our nearest representative and learn the details of this new service. He will explain to you the best money-making proposition ever offered to the American exhibitor.

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BOSTON, MASS.
440 Old South Bldg.
BUFFALO, N.Y.
650 E. Main St.
COLUMBUS, OHIO
555 Edmond Square
DEPT.
511 Bollman Bldg., 21 S. High St.
DENVER, COLO.
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223-9 Hanke Bldg.
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1515 Exchange Bldg.
MINNEAPOLIS, MINN.
210 Temple Court Bldg.
PHILADELPHIA, PA.
253 N. 14th St.

PITTSBURGH, PA.
211 Louisiana Theatre Bldg.
SEATTLE, WASH.
120 Madison Bldg.
SAN FRANCISCO, CAL.
Summit Bldg.

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“George Kleine Attractions”

General Eastern Offices, 1476 Broadway, New York City
Points of interest about McIntyre and Heath, who will appear at the Court Theatre for one week starting next Sunday night, in John Cort’s magnificent revival of _The Haunt._

They were the first to introduce the negro dances on the stage forty years ago. **•** The comedians have not been apart for a day in forty years. **•** McIntyre has earned $300,000 in his Georgia Minstrel unit. **•** Heath is an ex-circus clown; McIntyre was a bareback rider when a boy, in 1871, with the Van Amburg’s Circus. **•** Walking railroad ties after failure of their first minstrel show led to the creation of Ham Tree and Biscuit Push, over which the comedians have made millions laugh.

**•** Both fun-makers learned all about negroes, whom they imitate, while acting as cooks on Mississippi River steamers. **•** Heath was born in Philadelphia and is 57 years old; McIntyre is 50 years old and was born in Wisconsin. **•** The comedy team has broken more records than any other actors in the world. Their continuous partnership is one record, the life of their classic, Georgia Minstrels, in _The Ham Tree_, is another, and attendance at theaters where they appear is another. **•** The contract house, with John Cort is for four years at a joint salary of $75,000 a season.

_via_ THE SAN FRANCISCO DRAMATIC REVIEW

February 7, 1914

Margaret Anglin will begin her Boston season about the third week in February. This will be her most notable engagement since she essayed a Shakespearean repertoire. Her Boston season will extend over a period of four weeks, during which time she will play her entire repertoire. Lisel MacAuley plays the leading roles with Miss Anglin. He is an English actor by birth, but is now American by adoption, having recently invested in a summer house in New Hampshire and announced his intention of living in this country therefore.

The sensational “sex hygiene” tragedy, presented at the Fine Arts Theatre, Chicago, under the nickname of Corda, continues to attract unusual dramatic discussion. The play was produced under the direction of Fred Holen Payne at the Fine Arts Theatre, and is designed to drive home the lesson of the necessity for teaching sex hygiene to children. The play tells a story, epitomized a dozen times or more each week in the columns of any large city. It is told simply, but with great effect, whereby lies its chief power. In Chicago where it was produced some time since, the special workers in general have endorsed it in highest terms. This play introduces several of the most wholesome characteristics in that of T. W. Gibson, as Jan Haste, Mr. Gibson, in this role, has created the most favorable impression of any refitted figure with the Fine Arts Theatre Company, associated with him are Whitfield Keller, in the part of Walter Hampden, and a young girl, Marguerite Hertz, who was especially noteworthy.

“The more plays of the brothel that are produced, the more demand there will be for plays like _Pig O’ My Heart_,” declares Lillian Kelsey, who is playing in the latter play. “The communities of the decent drama will do more to promote an interest in it than all its friends. The plays that last are not the plays that win temporary financial success, but the plays that are appreciated and remembered and enjoyed as much after while as when they are during the progress of the play. Dramatists must write about dramatic incidents, but it contains many dramatic episodes, but after all is said and done, the play that makes the greatest impression is the play that we recommend to our friends, and we are generally rather particular not to recommend plays similar in character to those that have engaged editorial attention during the past few months.”

Robbert Hilliard, in _The Argyle Case_, will be here in the very near future. This has been seen in France, and the parts that are appreciated and remembered and enjoyed as much after while as when they are during the progress of the play. Dramatists must write about dramatic incidents, but it contains many dramatic episodes, but after all is said and done, the play that makes the greatest impression is the play that we recommend to our friends, and we are generally rather particular not to recommend plays similar in character to those that have engaged editorial attention during the past few months.”

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Dates Ahead

ADELE.—Oakland, Feb. 10-11; Los Angeles, Feb. 12-13; 10; San Diego, Feb. 21-23; Santa Ana, Feb. 24; Riverside, Feb. 26-27; Long Beach, Feb. 28; Las Vegas, Feb. 28; San Bernardino, 28. BISHOPS' PLAYERS.—1 n hole, Ye Liberty Playhouse, Oakland. 

BLINDNESS OF VIRTUE—March 26, 27;ukan, 26; Springfield, 26; Boston, 26; New York, 26; Philadelphia, 26; Cleveland, 26; Detroit, 26; Chicago, 26. 

LAURENCE TAYLOR, in PEG OF MY HEART (Oliver Morriso, mgr.)—Cort Theatre, New York, indefinite. 

LITTLE LADIES (William A. Brady)—Vancouver, Feb. 9-12; Victoria, 13-14; Nanaimo, 16; Victoria, 17; Victoria, 18-19; Everett, 20; Bellingham, 23-25; Calgary, 23-25; Edmonton, 26-28; Saskatoon, March 2-4; Regina, 5-7; Winnipeg, 9-14; Minneapolis, 15; St. Paul, 20-April 4; Milwaukee, 13-18. 

MUTT AND JEFF IN PANA- 

IA (Chas. A. Williams, mgr., Wm. Warren, bus. mgr.)—Denver, Feb. 6-8; Vancouver, Feb. 9-14; Kenmore, Feb. 15-20; Spokane, 21-26; Wenatchee, 27-28; Seattle, 29-30; Portland, March 1-2; Astoria, March 3; Portland, 4-5; Astoria, 6; Seattle, 7; Portland, 9-10; Astoria, 11-12; Port Townsend, 13; Houghton, 14-15; Hellsboro, 16; Bellingham, 17; Seattle, 18-19; Portland, 20; Astoria, 21; Seattle, 22; Portland, 24; Astoria, 25; Seattle, 26. 


THAT PRINTER OF UDELL'S (Gaskill and Macvitty, Inc.)—Worthington, Minn., Feb. 9; Sidney, 10; Rochester, 11; Northfield, 12; Dell Rapids, 13; Madison, 14; Platte, 16; Pipe- 

LINE, 17; Baldwin, 18; Willmar, 20; Benson, 20; Morris, 21; Fergus Falls, 22; Wahpeton, N. D., 24; Williston, N. D., 25; Montevideo, 25; Mobilbank, S. D., 27; Aberdeen, 28. 

THE DIVORCE QUESTION (Rowland and Clifford, props.; Fred Douglas, mgr.)—Columbus, Feb. 9-14; Cincinnati, 14-21; Louisville, 22-28; New Orleans, March 1-7; Atlanta, 9; Nashville, Feb. 25; Fort Wayne, 26; Toledo, 29-30; St. Louis, 31-April 4; open, 6-11; Chicago, 13-17. 

THE HAM TREE—(John Cort) (Michael, his father, mgr.; Frances, his mother, mgr.)—Oakland, Feb. 8; Oakland, 15; Marysville, 18; Milford, 20; Eugene, 20; Springfield, 22; Portland, 22; Twin Falls, 23; Portland, 26; Tacoma, 27; Everett, 28; Seattle, March 1-4. 

THE MADCAP PRINCESS (H. H. Frazee, mgr.)—New York, indefinite. 

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Williamston, 14; Sumter, 15; Charleston, 16; Sturgis, 11; Spearfish, 12; Deadwood, 13; Belle Fourche, 14; Ft. Robinson, 17; Rapid City, 18; Ainsworth, 18; O'Neill, 19; Helin, 20; Madison, 21; Fremont, 23; Wa- 

loo, 24; Schuyler, 25; Kearney, 26; Grand Island, 28; Aurora, 29. 


THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Chicago, 20; Cincinnati, 22; Columbus, 23; Detroit, 24; Milwaukee, 26; Minneapolis, 27; Chicago, 28. 

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Dallas, Feb. 7; Temple, 9; Bren- ham, 10; Galveston, 11; Houston, 12; Austin, 13; Abilene, 14; Bryan, 15; Calvert, 17; Rockdale, 18; Giddings, 19; Yoakum, 20; Cuero, 21; San Antonio, 22; Victor- 

nia, 23; Gonzales, 24; Beeville, 25; Floresville, 26; Seguin, 27; Lock- bard, 28. 

THE SHEPHERD OF THE HILLS (Gaskill and Macvitty, Inc.)—Galveston, 18; Cedar Key, 19; Carrollton, 21; Chattanooga, 13; Middlesborough, Ky., 16; Pineville, 17; Corbin, 18; Stanford, 19; Bowling 

Green, 20; Columbia, 21; Chiricahua, 22; Hopkinsville, 23; Princeton, 25; Paducah, 26; Madisonville, 27; Evansville, 28. 


UNDER COVER (Selwyn & Co. and A. H. Woods, mgrs.)—Boston, Jan., indefinite. 


WITHIN THE LAW (Jane Cowl Co.)—American Play Co., mgrs.—Brooklyn, Feb. 9-14; Boston, 16, indefinite. 

WITHIN THE LAW (Margaret Blinn Co.)—American Play Co., mgrs.—Fresno, Feb. 8; Los Angeles, 9-22; San Diego, 23-25. 

WITHIN THE LAW (Helen Ware Co.)—American Play Co., mgrs.—Philadelphia, Feb. 1-14; Pitts- 

burgh, 15-28. 

WITHIN THE LAW (Eastern Co.)—American Play Co., mgrs.—La Crosse, Feb. 7; Dubuque, 9; Clinton, 10; Rock Island, 11; Peoria, 12; Moline, 13; Davenport; 15; Moline, 17; Pl. Madison, 18; Ottumwa, 19; Oskaula, 20; Cedar Rapids, 21; 

Des Moines, 22-25; Ft. Dodge, 26. 

WITHIN THE LAW (Special Co.)—American Play Co., mgrs.—New York, Feb. 9-15; Atlantic City, 26-28. 

WITHIN THE LAW (Southern Co.)—American Play Co., mgrs.—Mobile, 11-12; Selma, 13; Montgomery, 14; Birmingham, 16-18; Memphis, 19-22; Pensacola, 23; Mobile, 24; Small Rock, 25; Fort Smith, 26; Fayetteville, 27; Muskogee, 28. 

WITHIN THE LAW (Western Co.)—American Play Co., mgrs.—Weldon, Feb. 7; Henderson, 6; Golds- 

boro, 10; Fayetteville, 11; Florence, 12; Raleigh, N. C., 13; Windsor, 14; Car- 

son, 16; Chester, 17; Greenwood, 18; Abbeville, 19. 

WITHIN THE LAW (Central Co.)—American Play Co., mgrs.—Vandalia, Feb. 9; Effingham, 10; Rob-
Virginia Brissac Returns From Oriental Trip and Brings Unique Tribute of Japanese Scholar

Virginia Brissac returned from her Australian and Honolulu engagement by the steamer that got in Tuesday in Honolulu. Miss Brissac had a phenomenally successful engagement of many weeks. In Australia she received a personal impression in large proportions. While chatting with this clearest of our Coast stars, the editor of The Dramatic Review was shown a translation of a series of seven daily criticisms passed upon her work by an Honolulu Japanese boy of nineteen. It is quite remarkable and discloses a wide range of study the Japanese go in for. It is so unchurchlike and approachable. The Dramatic Review has secured permission to reproduce the series using as side pieces two articles written in Japanese.

VIRGINIA BRISSAC
BY YASO FUWA

With the exception of abnormal arts like the conventional dramas (KABUKI) of Japan, the true performances of modern times cannot be made either natural or effective without the aid of music.

No matter how polished in his art an actor may be, it is absolutely impossible for him to produce a natural feminine voice. To a certain limited extent, a woman's voice may be cleverly imitated; but people having their ears very delicately developed will easily perceive an unpleasant feminine quality in the speech. Miss Brissac has peculiar traits and emotion of her own, which cannot be found, and therefore, cannot be expressed by men. In Kabuki, when an actor dances in a woman's role, he can understand, as he has been brought up playing that part, when he comes to the representation of every day life of a woman or to a moment at which a woman's emotion is at its height, an actor is almost helpless.

Nora in "A Doll's House" and Magda in "Die Headm" would become women with strong and coarse emotion and temper, instead of delicate women of tender and complicated feelings, if men were to take their part. Modern dramas treat very widely of women as their chief characters.

Or, if they do not treat them as chief personages, at least, they lay a great importance upon them; thus seeking to reveal the background of societies, inside view of families, and the changes and vicissitudes of animalistic side of men. This fact again necessitates the services of actresses in the modern stages.

Furthermore, in the 17th century, women began to take part in theatrical performances equally with men; when Congress of England first introduced a female player into his theatre. Today, a great number of actresses in Europe rank higher even than actors in their reputation, such, for instance, as Sarah Bernhardt, Mrs. Fisk, Moore Adams, Madame Najiyoum, Mrs. Campbell etc. In Germany, France, Italy, Russia, or the United States, these players have almost monopolized the fame and popularity, which are world wide in their sphere.

The particular one whom the writer intends to consider at present is an actress who has recently produced a considerable sensation among the theatre of Hawaii. Her name is VIRGINIA BRISSAC.

The present writer had seen her play out of the production and her company gave in his home town; all but one, he had seen with an attention of dramatic critics.

There are some famous singers and dancers that appear in cheap comedies had occasions to amuse him, Madam Brissac is the first REAL actress that claimed his attention. The former have never inspired in him a sense of satisfaction, that they have given him repeatedly was a felicity of patron and common enjoyment of the mechanism in dramatics. No suggestion was given him, no hint, no teaching was obtainable from these actresses.

She totally unaccompanied with the highly applauded arts of Miss Sumako Matsui (who is said to have been successful as Magda in "Die Headm," Nora in "A Doll's House," and Ophelia in "Hamlet") the writer's observations may become too exaggerated and exciting. But let him record that much that was inspired satisfaction with the performances in Honolulu inevitably caused him to suffer himself, not in seeking for suggestive thoughts but simply in observing carefully the mood or feeling gained through the graceful movements of delicate muscles of the actresses.

Upon the writer's uncultivated mind, Miss Brissac has stamped a deep, deep impression.

An excellently arranged emphasis in dialogues and monologues, a well fusing transition between difficult monologues and dialogues, an almost liquidlike flow of harmony in moods and feelings, and a superbly rich and delightful melody of her voice; these are the dramatic qualities of Miss Brissac that still oscillate like a pendulum in my impression of her.

The substitution of such mediocre plays as "The Blue Mouse" and "The Virginian" for the much-dreaded-for "Sappho" and "The Devil," disappointed the writer immeasurably. The presentation of these so-called "Americanistic" plays, however, is due not to the inability of those who introduced them but to the low taste of theatregoers of Honolulu town. Whatever may be the case, the fact that "The Sapho" was not given here is the chief source of my regret.

BRISSAC given on last week and "The Virginian" on the second. Miss Brissac expressed her ability to reproduce young girls. But from her "girls" we failed to receive a satisfaction. On the other hand, it was rumored that her special field was to be found in the heroines of the Third Degree" which was given on the third week. Anna, as represented by Miss Brissac, is a lovely and quiet woman rather than beautiful and gay. In the reasoning and thoughtful light of her character the passionless young girl.

On the following day their release from the prison, she sits at the table to drink coffee and then cleans the table just as an ordinary housewife would do in the kitchen. She takes us from the view from behind. From the instant she approaches his body, the strong burning flame of passion seems to have been stirred all through Anna's body, who up to this very moment was quiet and thoughtful. This terrible emotion, and its extremely radical change was excellently portrayed.

Such an artistic manifestation of the peculiarity of a person, the aria, the themes, cannot be taken from the mere art of motion of hands and feet, but from the expression of the whole body—the expression of the deep, fathomless—unsearchable heart of the feminine sex.

On the next week was given "The Lion and the Mouse." In the character of Shirley whose role she took upon herself, the writer has observed the same passionate mood—a violent heart of a feminine sex. The same impression was received from Marie in "The Thief." A young actress seems to be free in displaying her fullest ability as the character of middle aged maid or housewife, rather than in the character of a young girl; in the character of a lovely and melancholy woman with sentimental passions revealed in her bosom rather than a gay and lighted-hearted young lass.

At any rate, the art of Miss Virginia Brissac gave us relief to our thirst for deep impression. Ever since her arrival here, it has been my sincere desire to see Miss Brissac.

This desire had not been fulfilled until the very last day of her performance.

Madam Brissac who is a serious player on the stage, is at the same time a very faithful student of dramatics at home. She even tries to know the nature of the people, their dramatic taste and artistic attainment of the place of her next performance. Even in the short time during which we interchanged our conversations, the seriousness of both Miss Brissac and Mr. Wray in their desire to learn of Japan and the Japanese was evident.

Although being entirely unacquainted with Miss Matsui, it would be highly absurd for us to make a comparison between this Japanese actress and the American actress, yet something convinces us that we can safely regard the art of the latter as much superior to that of the former. When in the coming October, Miss Brissac presents such plays as "Die Headm," "A Doll's House" and "The Virginian," to the Japanese public the impression that she leaves there would surely be tremendous.

The writer is highly gratified over the impression he has received from this first real actress that has attracted his attention. For his inability to introduce fully well the excellency of the art of Madam Brissac, in spite of his continuous attempt for the past few days, the writer feels deeply humbled for himself. Would that this promising young actress VIRGINIA BRISSAC lift herself step by step up toward the tower of dramatic art and be the Sarah Bernhardt of the United States.

Margaret Ives, Barbara Lee and Joe Thompson, by permission of the theatre management, played San Francisco last Friday and Saturday, and received great ovations for their clever work in The Soul Savers. This trio of popular actors left Fri

THE SAN FRANCISCO DRAMATIC REVIEW
February 7, 1914
LOS ANGELES, Jan. 38.—Last week's storm's news: The rain came and washed the players away and con- 
vention reigned on Broadway. The Orpheum opened the week with last 
week's "The Little Theatre" starring O. C. Corray. The Morosco was dark the 
first time since its opening, while Bickel and Wajson and the balance of the 
Harlem-Marble and such productions as "The Little Theatre" has 
chanced in the mud between here and 
Santa Barbara. The Empress and 
Pantages keep open with little lack of 
bills. McLagney and Heath arrived 
ahead of the clouds and the Majestic 
keeps its doors open. The Little Theatre 
opened its second season in opening of the 
downtown. The Burbank was for- 
tunate enough to have Kitty Gordon 
and G. M. Smith to come up from 
their friedises. The Hepi- 
drone was able to put on a new bill by 
good luck and hard work, sending 
calling music trucks to bring in 
their people from San Dimas. * * * The Anderson Gaity Company after many 
delays, opened Monday in San Francisco, and made an entirely new set of scenery on account of the rain-soaked condition of all that 
could be brought together after the 
flood, opened on Saturday night. * * * 
Frank C. Egan's one-word play is 
to be given at the Princess Theatre in 
Hollywood. "The New Man," now given in New York by Laurette Taylor and 
Cyril Maude, and through the efforts of Mr. Egan, was recently brought to the 
notice of Holbrook Blinn, the manager of the Princess. * * * James Gleason 
will be one of the principals of the new 
production, Miss Smith, to go with 
the Eastern production. * * * It seems an 
established fact that Mr. Morosco, 
whom we previously reported as 
productions are demanding more 
time and netting more money each 
month, has decided to turn over the 
burden to the Burbank will remain a 
producing house, however, and his in- 
terests here will remain the same. 
Mr. and Mrs. H. Van, its patrons, have 
jointed forces in a musical sketch for 
which Julian Johnson, one time 
drama critic editor in Los Angeles, has 
been made manager. Mr. Johnson's 
one-act play, Hari-Kari, produced at 
the Princess Theatre in New York, 
seems to have been a success. * * * 
At the opening of the Little Theatre, tea 
was served between acts and cigar 
trays were supplied to male members 
of the audience in the smoking room. 
After the play a reception was held 
in the ballroom, a part of the Egan 
Dramatic School, Mr. Egan was as 
host.
Burbank: Pretty Mrs. Smith, 
your husband and Mr. Egan, Sir. 
with music by Harry James, is 
launched into favor with enough wit, 
that a glory York is their success. 
naughty lines, to carry it far out and 
keep it up on the waves of success. 
Of course, Kitty Gordon is beautiful 
her voice, as usual, and as to the 
singing of Love Has Come to Our 
Home to Live, and Dreaming, the 
song is a revelation of her voice and 
effectiveness. Pretty Mrs. Smith, as 
the story goes, has so many husbands 
she doesn't know what to do, and 
on a trip to Long Beach, they all appear, 
divorced, dead and otherwise—and 
here the complications. A very 
important part of the production is 
Charlotte Greenwood, deliciously funny— 
and she gives us the same per- 
formance. Sidney Grant is a worthy 
partner in her joy. Forrest Stanley, 
Charlie Egan and Florence Oherle, 
Phillips play the three husbands with 
all the necessary finish. Harrison 
Hunter, in a small role, is an impor-
tant part of the bill. Donald Bowles 
does splendid work in a trying part. 
James Gleason is a funny colored 
waiter. Lillian Tucker and Florence 
Oherle, as a show girl and the hotel 
owner, are bright and sparkling. 
A well-chosen chorus lends a picturesque 
background and accents itself with 
credit. Pretty Mrs. Smith is elaborate 
as to costume and scenery and is 
designed to live and travel away from 
here.
LITTLE THEATRE: In spite of the 
heavy downpour the Little Theatre 
opened with a large and brilliant 
audience and continues to attract. 
This little place, soft in coloring and 
thoughtfulness and in every approach 
artistic comfort, is bound to be 
popular. The Pigeons seems a well-
chosen selection for the opening and 
the playing is splendidly done every 
detail. Barrington a few defects, 
the most glaring of which is the in-
ability of the scenery and to be 
rebuilt, the theatre and 
its first production are a joy. The 
Pigeon, dealing as it does with 
fine drawn characters, known to all 
outside observers, demands the careful, 
intelligent and 
and clever player such as Mr. 
Blackwood seem to have gathered to- 
tgether. Mr. George Barnum, as the 
lovable old artist, Wellwyn, offers a 
treatment with depth and intensity which 
it breathes reality. Forrest Winant 
assumes the role of Ferrand and lends 
innocuousness to the lines by his 
indefatigable. The way Mr. Pimentel 
of Miss Meagamie and shows rare 
talent. Ben Johnson, as the book 
handler, brings a technical sureness to 
the role that is delightful. Ethel 
Gray Terry plays the daughter of the 
artist in a manner that makes her 
the clever player. Herbert Standing, 
Andrew Robson, Richard Vivian, Harde 
Kirkland and William G. Grant, 
play small parts in splendid style. 
The stage settings are charming and a 
tone of artistic harmony seems to 
have been established in this tiny, tasteful 
THE FLAGG Co. 
ACTUALLY EMPLOYS MORE 
ARTISTS AND METRICKS 
THAN ALL THE OTHER 
STUDIOS COMBINED. 
BENEFACTOR: 
NINE-TEENTHS OF THE 
THEATRES USE FLAGG 
SCHEMATIC, THEREFORE, 
FACILITIES AND VOLUME 
LOWER COST. 
1635 LONG BEACH AVE., LOS ANGELES

THE SCOTTISH FRANCISCO REVIEW

Charley Reilly, With His Rich Baritone Voice, Good Looks, and Acting Ability, Shows Los Angeles What a Real 
Singing Irish Comedian Is

Army with this element. There is a 
mixture of patois and comedy 
throughout the story and as it is 
presented by Landers Stevens and 
Georgia Cooper, supported by a com- 
pany, a Little Theatre.

The Little Theatre in triumph. 
Roper, who is a spirited singer whose opera- 
sing makes a great hit. The Light 
Opera Four singing Mikado in 
caprice is a juggling act. Thejoy 
and sees it to that other 
people do, too. The Lone Star Tri 
dramatically with their appearance. 
A Precarious Situation is the comedy 
playlet offered by the Byden- 
Leaves and create a deal of 
demand. The Apollo Trio 
prison, to do some 
tricks and that are 
MAJESTIC: Emma Trentini 
beams and beads her way throughout 
The Firefly, a light but sparkling opera, 
written for her by Rudolph Frini, a 
Los Angeles composer,—music verg- 
ing almost on the grand opera, Tiere 
seems to be more promising to 
which of, of course, are sung by 
Trentini. Oscar Figan carries the 
comedy, and the musical is 
possessed of a rich bass voice, and, 
as the old German professor, is a 
de-light. Craig Campbell, as Jack 
Blackwood, has a sweet melodious 
voice. Betty Bunnell, John Hines, 
Vera de Rosa and Grace Hanson are 
worthily support. The production 
are well staged.

MASON: The Arabian Nights fantasy of 
Edward Knoblock, a light but 
and very interesting. 
Throughout the Oriental 
romance stalks the magnificent 
figure of Princess Lillian 
with her possessed of strength, delicate 
turn and graceful 
dramatic opportunities. 
The company is not only an 
unnatural large one, but meets the most 
expected.

MOROSCO: The Anderson Gaity 
Company make their bow in a 
happy mood, and they say 
"we have to meet you" with a happy 
returning. George Bickel and Harry Watson 
share of comedy. 
Norton and Sunny Lee are a pair of 
comic dancers with a happy man-
touch which is in a line of vision with 
many good dance steps. 
John Gardner and Winifred Blyson 
receive a warm welcome. 
Erie Laurence 
and Bert Howard add 
their share to the general round of music 
and merriment. How Dye Do is a 
combination that will please for 
some weeks to come.

ORPHEUM: Harry Girard’s lit-
tune play, "The Luck of the To-
ten," strongly savors of his 
Ever昕, the Alaskans. 
Ages Cain Brown 
plays the girl in vivacious fashion. 
Killer and Bickel and they 
are comically a fancy for 
grand opera and an ability to sing, 
and they keep it that out once 
Champion nonsense that only they could put over. 
Rialto renews startling clothes 
and makes them every character, 
no light in displaying a 
Kitty Gordon back. Horace Goldin ini-
tiates some of the tricksters of the past 
character are carried, people, and 
is quite splendid in its trampings. 
J. Hunter Wilson and Elfie 
Piercings of the famous Villa 
exciting and nonsensical and skilful dancing. 
Lee Hawkins, in black-face, rattles off 
a lot of funny talk. 
From last week 
remains "The Allen's, in She Had To Tell 

THE LITTLE THEATRE: The Pigeon 
is the second week and playing to 
interested audiences that fill the 
tiny auditorium at each performance. 

Coincident with the great amount of 
building progress in other 
lines, the building of moving picture 
theatres is increasing as a 
progressive factor in Los An- 
Las Angeles. Another evidence 
that the motion picture industry in 
this city has arrived will be 
found in the new Columbia Theatre 
here. Harold and his 
theatre circuit that has been formed to 
control new houses on Main, Broad-
way, Hill and other principal streets of 
the city and on the Pacific Coast, and as 
many as twenty-five theatres in 
contemplation.

FRESNO, Feb. 2.—Fresno Thea-
tre: The canny part of the pro-
gram is started by "Explosion." "The 
Explosion" is one of the features of 
Kinz's Darktown Circus. This is on 
the far side of the film. The 
The Harmony Trio are tantalizing 
maids. Just so popular are Abrams, 
and Company become in this 
theatre: One of the features 
are requested to hold them over 
week, and he has consented to 
do so. Adams Lilly's Bellevue 
For Life. Collier and Dwelle, singing 
it, is a feature. 
Kain, Hawaiian 
singer, sings and plays. 
Hollywood Theatre: One of the feature 
acts that comes to the Empire this 
afternoon, is the Cartoons, mini-read-
ing, an interesting and unusual, 
champion bag puncher. The talking and 
dancing 
changes of Wilson and Hope are of the kind that please. 
Bob and 
Elzie Austin are likewise singers.
Correspondence

NEW YORK, Feb. 1.—H. V. Esmond tells us that two London favorites, who were playing Eliza Cones to Stay at the Garrick Theatre, appeared last week in a other work, The Devil's in it, Mr. Esmond, with his wife in the leading role. She enters the "dead fool." The play, which is a more ambitious production in plan than Eliza Cones to Stay, proved to be a delightful comedy with the audience amused throughout. Its first performance won every sign of success. Its heroine is a widow of the noble age, with a son who is already a naval cadet and one who is younger. She realizes—as the first act reveals—that she is no longer as young as she was. This reflection is sad from the fact that she is in love with an altogether attractive young man—physically and otherwise perfect—who is so much her junior that she has decided not to marry him. But she is ordered into the junior, who sympathizes with her, that she would not mind one "gorgeous" year of married life. The act ends with a song which calls her to London to see this youth, who is about to start for Canada. The opening scene shows her departure and the family to come to London immediately. The rehabilitation of the lady is to be a surprise. Presently it has been enough clauseted by her suffering to deserve the continued affection of the man who has so long desired her. Mr. Esmond is too skillful a playwright not to make this episode appear as harmless as of possible, although its actual nature is not mitigated. Of her guilt there is no question. But the dramatist has done her work well in preventing the audience from sharing the views of her strict sister as to the punishment of this voluble heroine she should receive. A fine name Reginald Gerstad, contributed as much to the amputation of the audience as any of his male, who cadet he revealed an amazing composure and a sense of humor that asserted itself in all the puppet she portrayed the hardness of the spinster's nature. Her performance was nevertheless skillful and intelligent. The Dear Fool is vastly more interesting than its predecessor; it may be for that reason the actors appeared to so much greater advantage. * * * Oliver Morosco produced Help Wanted, a new drama by Jack Lait, at the Court Square Theatre in Springfield, Mass., last Tuesday night, with a cast specially selected for giving the play on the Maxine Elliott Theatre, New York, on Feb. 6. Including Charles Richman, Grace El- liot, John Milten, Louis Meredith, Wm. Raymond, Jesse Ralph, Charles A. Hamilton, and Edna Mayo, Rosamond O'Kane, Lorraine Huling, Vivian Rushmore and M. S. Gordon, the play presents a character who works as a stenographer in private offices of business men as a means of earning a living. The play is in three acts and four scenes, all laid in New York. * * * The Stage Society, for the benefit of the要闻, held its annual dinner at the Theatre last Monday afternoon an American play which had never been seen before. It was written by Eliza Reed and called Hope Game Watch, the name applied by the Indians to the game warners of a section in the Hitter Root Mountains of Idaho. There the action of the play passes. The first and second acts develop in the audience's living rooms between the second passes "on the lake trail where it crosses the outlet of the lake." The dialogue is generally characteristic of the Western figures in its place. Its truth to Western American life in Warner has signed a contract to star dweller on Beaver Creek is discovered by the game warden with elk in his possession when that means two years imprisonment. He is the first. His daughter falls in love with a married man and wants to go with him to the North. Which of these themes the dramatist intended to make the subject of her drama was not at first. It was not at the first act, in fact, that the father's willingness to abandon his lawless habits of catching trout and killing game out of season, as long as his daughter would undertake to give up her plan of eloping with her married lover in New York. It is decided to go back to the old home with their free-thinking and skepticism in religion, their migration up strikes and evene last fighting over the rights of the workingmen. It is at the moment that this clash reaches its long prepared climax that the first night. With Henry Price, the pride and pet of the two old folks, who have struggled and starved to make a minister of him, has read and thought too much in the university at Cardiff. "Some say that warson is to blame," he explains to his heartbroken father and mother, "some, in their desperation, would be for turning to the Roman Church. Some know the Catholics keep a place for joy in their religion," says he, looking back on the harsh purification he has suffered, and says with a decided to give up the ministry—he can stand it no longer. His brother, Lewis, the minister, is the main character at the issue. There's a new spirit in the world, he cries, and Lewis is very eloquent; he is out of patience with those too narrow and stupid and bigoted to understand it, even though they be his own father and mother. Change in a work of sinners and seeing." * * * Under the direction of Milton and Sargent Aborn, the Cen- tury Opera Company, which is under the protection of the same financial interests that lack the theatrical Metro- politan Opera House, has been giving splendid English Opera this season. One of its latest additions to a list of excellent singers is Ovicka Hollard, the tenor who made such a furor in London under the management of Ob- 

The BIGGEST REPORTE COMPANY ON THE COAST
Open in Eureka in stock, beginning January 3—infinitely.

BAMBERG, Jan. 28.—At the Opera House (Mrs. M. L. Kingfinger, mgr.), 27, The Candy Shop featuring Rock and Fulton, played to every seat sold. It is evident, in this section at least, that good musical comedy is what people prefer. Another big house is occupied by the vaudeville for Emma Tenoin in The Firefly, 30. Adele, the French opera, is billed for Feb. 28. Dispiacd Last Days of Pompei, in eight reels Jan. 31 and Feb. 1, matinée and evening. As usual, the exhibitions, moving pictures and vaudeville, are catering to good houses.

J. E. RICH

The Blue Bird, Masterlinck's ex- quisite fantasy which played a wonderful run at the East, is still being seen in the Thuesen. The date for the last season is due to reveal itself again shortly at that playhouse.
Correspondence

SALEM, Week of Jan. 25—Bligh (Bligh Amusement Co., T. G. Bligh, mgr.).

First half: The popular Frank Rich Company, number two, to big business. Last half: Pictures and exclusive vaudeville acts to good business. Globe: Feature picture and Mabel Ford singing popular songs, business good, Grand Opera House (Sealman Amusement and Holding Co.): 29-31, Edison's Talking Pictures to good business. Ye Liberty (Sealman Amusement and Holding Co.): Famous Players Company pictures to good business. Wexford (Sealman Amusement and Holding Co.): Pictures and the ever-popular Colonial Players in The Police Inspector and Mrs. Temple. Premier Flickers to capacity business for the week. Some popular company and are booked for the Wexford indefinitely. ALBANY, Week of Jan. 25—Alhambra Opera House (H. R. Schutz, mgr.), Linn County Fair with a count of about two hundred and fifty local people, was presented here under the auspices of the Ladies of the St. Peter's Guild, 28-30, to big business. This musical was well presented under the direction of Miss Andrews. Edison's Talking Pictures are booked for Feb. 1-2, Bligh (Bligh Amusement Co., T. G. Bligh, mgr.). First half: Pictures and The Nashville Students to good business. The Nashville Students are a clever bunch of entertainers. Last half: Exclusive Mutual program and the Frank Rich Company, number two, in musical comedies. This company is popular and plays to capacity business wherever they go. Company includes Porter, Wexford, Jack Flemming, Harry Auerbach, F. W. Budd, Bucshon, Ruby Lang, Marion Rochester, and a chorus of eight. All productions are staged under the direction of Shirley Lewis and the music is under direction of A. H. Cokayne. The company will play a return date here February 9-11. Coming February 1-2, The Sberian Pictures; 3, The Rosary; 48, The Jolly Entertainers. Rolfe (Geo. Rolfe, mgr.): The Victor Donald and Al. H. Hallet Players for the week to big business. This company is well known in the theatrical drama, and changes bills nightly. One of the best dramatic companies ever seen here and will no doubt play a return date in the future. Dreamland (Lyle J. Ficklin, mgr.): Closed, remodeling. Hub (Sears, mgr.): Universal program. Third week of Baby Contest to fair business.


LARAMIE, Jan. 31—Opera House (H. E. Root, mgr.): Matt and Jeff last night won hearty approval from a large house. Madame Shelly Feb. 2nd.

CARSON CITY, Jan. 31—Grand Theatre (W. S. Ballard, mgr., Feb. 6, The Rose Maid by the Glee Club from the Nevada State University. Carson Choral Club has been organized with fifty members and J. A. Durand as instructor. The club is preparing a light opera in the near future. A. H. M.

MARYSVILLE, Feb. 2—January 11, 1914, at the Marysville Theatre, The California Jubilee Quotette gave a good entertainment. February 1, Lady Belle Band was the attraction. Their playing was more than enjoyable, everything from rag-time to classic music. The band was greeted by a big house.

Before Cecil DeMille, the young American author of The Royal Mounted, which Andrew Mack is to produce at the Alcazar next week, put pen to paper for his highly successful story of the mounted police in the Canadian Northwest, he spent six weeks living in the open, up in the great woods of Canada, drawing inspiration, local color and atmosphere under the stars and amidst the perfumes of the trees.
THE SYMPATHETIC SIDE OF SOOTHERN'S NATURE

E. H. Soothern's instructive and sympathetic understanding of children is charmingly evident in a letter which now occupies the place of honor in the archives of the Hillsdale Dramatic Club, an organization of very young people that is developing the histronic ability and incidentally awakening an intelligent appreciation of the drama in one of our abandoned districts. A little girl, unusually gifted with imagination and humor, was taken ill. If E. H. Soothern was a birthday treat, and later wrote to thank Mr. Soothern for the pleasure he had given her and ask for his autograph. The following is the reply: "Dear little Miss, Here is my autograph for you. The reason I let the King come back was that if he hadn't been first he would have been second. And the third thing you know, he would have been fourth. So that would never do; being a king. I know you will understand that. I think you were all right about yours truly and your loving friend and all those things. One should say something that means something and conveys how your health is, such as: I am your boy elephant on my mind, or I am yours, with roast duck, which didn't agree with me. So I am yours, with my hat on one side. E. H. SOTHERN." The incident recalls a somewhat similar experience some twenty-five years ago when Mr. Soothern, then filling an engagement at the old Astor Place Theatre in Capt. John Letterblair and The Master of Wood-harrow was suffering temporary reverses of fortune. A very small part of a still smaller audience hastened to assure the young actor that the public was not entirely cold and unresponsive; some weeks later receiving an answer so full of kindly courtesy, that, all unknown to Mr. Soothern himself, it finally established a relation of lasting cordiality between them.

Correspondence

OAKLAND, Feb. 2—Within the Law, with Margaret Illington and a splendid supporting company, is having its run at the Macdonough and is playing to houses at all performances. It is a big, broad play, full of humor and pathos, and shows the approval of everyone. Adele, q.t. The Blue Mouse is the attraction at Ye Liberty and has the approval of the customduy business. Albert Morrison, as Rollette, gives a fine performance and fully sustains the interesting character he plays. Wallis is remarkably well played by that veteran actor, George Webster. An unusually pleasant bit of acting is done by Alice Fleming in the title role and Mrs. Gleason as Mrs. Jackson, gives a most artistic, refined and characteristic performance. The balance of an excellent cast comprising J. Anthony Smythe, Urday, Doris, Melody, Frank Darro, Edward, and Marta Golden. Miss Golden, in a capital make-up, gets legs after last week. The Hoss is in Butler and Kay's, and Frank Keenan is the headline of an entire new bill at The Orpheum. He announced in a new play, "Romance Afternoon," entitled Viniculture, and scores a big hit. Associated with him in this program are Eldon Smith, Cook and Marie Brandon, Cummings and Gladodings, Iolan Sisters, Paul Concha, McGuinn, W. M. Irving, and Nelson and Nelson. The Photo Girl, another of Dillon and King's musical offerings, is drawing fairly good houses at The Columbia, and is proving a good laugh-producer. The play sparkles with fresh fun. It is essentially action, there is no end of laughs. Dillon and King are especially good and the balance of the cast is up to all requirements. A high-class bill from beginning to end is the order of the week at Pantages. No particular top notch, but every act is good. On the other hand, at The Carter and Company; Lyons and Cutham; The Kelling Costelloes; Walter Terry and Fiji Girls; Newspapers, Quartette; and Allegro. One of the great theatrical events of our local week was the appearance of Raylora, the Russian dancer, at Ye Liberty, Monday evening. Her dancing proved a revelation and "fat all the time and audience spellbound. The spastic playhouse was taxed to its utmost capacity. Clara Butt and Kenneth Randolf will appear in a program of song at Ye Liberty, 9, Josef Hoffman.

SAVORY THEATRE

Traffic in Souls, a most absorbingly interesting photostory founded upon the Rockefeller white slavery report and the investigations of District Attorney Whitney of New York, is proving a wonderful attraction. While Traffic in Souls is not founded upon a pleasant subject, there is no lack of the theme, however, is dignified and free from any salacious feature, and the young and old, uninterrupted and bliss all find something that sends them home in a contemplative frame of mind. This picture, which is in six long parts, has been running in New York City at half a dozen theatres to a aggregate attendance of about 50,000 people a day, and it has been heartily endorsed by opponents of vice all over the country.

ALCAZAR THEATRE

This week Dion Boucicault's Arreb-Na-Pogue with Andrew Mack in the role of Shaun The Post, is the best piece that has been seen here for some time, and the admirable work of the various members of the cast is highly appreciated by very demonstrative audiences. The acting effects were exceptionally beautiful and added their measure to the success of the show, especially when, as Shaun, was seen at his best as the light-hearted jaunting car driver, and as a number of fine boat paddlers that were highly appreciated.
Columbia Theatre

Adore, very beautiful and charming to an unusual degree, will conclude its engagement here tonight, after affording our metropolitan two weeks of the most satisfying pleasure. Regarding this as a standard set by the New Era Producing Company, we say there are some more shows of the same kind. Next week, the Arnold Bennett success, Milestones.

Cort Theatre

Mr. Sothern's Hamlet is the pinnacle, the supreme art of our stage, not alone in the technical perfection of its performance, but as an idea, a life, a completion of the art, and a suggestion of what is still to come. Mr. Sothern has developed his Hamlet tremendously. As an actor he never stops growing; his part must be quick, not crystal clear, and he is not satisfied with wherein all his work is distinctive; his interpretation of character begins and ends with the mind and works out, illuminated as it were by divine fire. And so with the Hamlet, which seemed so morbidly outlined, little minor points, which it was difficult to relate to the plot, stand out cleared of their vagueness; questions are suggested and answered before we have thought to ask them; it has grown more complete, and still grows. The general expression that might tend to confuse rather than light the understanding. Suddenly Hamlet has ceased to be a play and has become a human tragedy that hits in with its nearness. It is curious how we are made to feel loneliness, the death of the young prince, different from his voluntary withdrawal from life at Wittenburg, where he lived as a philandering, carefree, but delightfully bemused with the joyment of mental processes for their own sake. Torn from a fitting freedom, he is flung unprepared into a fevered atmosphere of physical activity and indulgence, with a philosophy that has drawn him away from the life currents and had not yet equipped him to return and master and direct them, resistance to his doom of maladjustment and death is futile. But Sothern alone, of all the Hamlets I have seen, gives a glimpse of the mood of his youth, so that his character by his misfortunes and the kingship of the king he might have been. Without any, and perhaps not so fine as the last, is better in particular instances. John Sayres Crawley is the King, a craven whose conscience is fear and distrust, whose futile eye discerns on every hand the treachery he wears in his own face; Frederick Wright, a noble and sincere figure, representing the best in the life of action; and Frederick Lewis plays Hamlet perfectly, a fine, balanced, true, and sense of character. Miss Singer makes a handsome queen and Miss Vail is lovely. George W. Wilson is inimitable as the grave digger, whose scene in less expert hands has wearied cars not attuned to the Elizabethan drama. Shakespeare always dispenses Providence, a rest and cessation from our immediate preoccupations that is restful to the eye and mind. As Mrs. Sothern gives it, it is the best of the classics and the best of modern drama rolled into one.

Sothern as Hamlet

The Merchant of Venice is pre-eminently a love story, set in the glory of Venice when she was mistress of the world; when all the culture, all the wealth, all the civilization, and all the interests of all the corners of the earth centered there. This is the note of Mr. Sothern's production, the emphasis that makes it richer, fuller, of greater value as a play than contemporary productions. First and foremost is its pageant, filled with mythical brilliant-hued butterflies that glitter and sparkle like jewels as they flutter their wings in the golden sunlight. Bassanio is a great lord, and Portia a noble lady, whose happiness is bought at so great a risk by the merchant whose arguments cover the sea, and at the greater price paid in full by Shylock. The coherence of the story is maintained, the individual values of the characters and proportion, by which all incidents are made to contribute to the central plot, and the sense and in genuity with which each circumstance is developed only serve to rivet the attention. Shylock is only the black badger in the general brilliancy, the conventional villain of melodrama, unless we regard him as the avenger of Israel, who suffers for his nation—a tragic figure, truly, devoid of love or sympathy, yet exciting only pity and indignation for the wrongs of his people, as Sothern plays him. Mr. Sothern's Shylock, like all his other characters, is in reality of conception and ease of execution. It is different from the other Shylocks, but consistently grippingly human than the rest. And the company shines out as brightly as the play itself, lending a brilliancy and coherency of rhythm and the romance of the period. Notable are Frederick Lewis, the finest Bassanio we have today, noble, high bred, scholarly, a figure that rivals his Mercutio in sincerity and magnetism; and John Sayre Crawley, who plays the too little known Morocco, with the burning glow of the tropics under his brown skin. It was a fine opening for the Saronic civilization. I knew Mr. Crawley for his Sir Andrew Aguecheek, but his Prince of Morocco is memorable. Sydney Mather is a merchant of splendid dignity, and a repose often lacking in some characters of the period, and George W. Wilson's Launcelot Gobo contains more of comedy and less charming than usual. Mr. Lark of the Company is charming as the more humorous Gratiano. Miss Valentine shows considerable promise as an embarrassing young lady, Miss Sothern is especially satisfying. Miss Singer makes a charming Nerissa. But it is the version of the play and the acting that account for the interest, after Mr. Sothern's characterization.

The Coming of Milestones

The greatest interest is attached to the two weeks' engagement at the Columbia Theatre, beginning Monday evening, of Milestones, the Bennett-Knobbylauch comedy drama that has created such a sensation everywhere. It is a distinct novelty for a three-act play to depict so fully and truthfully the history of its people through three generations, and to carry out the idea of the authors requires a degree of versatility and thoroughness on the part of the actors that is rarely met.

Gaiety Theatre

The Merry Gambol is a happy designation for this week's offering, and it is a worthy successor to The Candy Shop. In point of individual merit, and in the gorgeousness of the costuming, San Francisco does not want anything better—at any price. Miss Dressler is a large part of the show, and the way she capers through the two acts wins her many additional admirers to those who saw her already in this city. Her ability was never given a better chance and she touches the high-water mark of artistic foolery in every one of her scenes. No better proof of this assertion is needed than that of the succession of crowded houses that has been in evidence all week, and from the outlook we can only surmise for weeks to come. Surrounding Miss Dressler is a large and clever cast of principals and a beauty chorus that is good to look upon. Of the well-known principals, there is Charles Mason, who has a large following in this city. He plays the part of an opera manager, and his efforts at burlesque music directing are as funny as anything we have seen. Encore after encore follows his summons. Of Miss Sotherns there is Gladys Goulding, who delivers an Italian monologue that is decidedly high art. Charles Parcell, with the company brought to this country from London for the interpretation of these exciting roles includes: Arnold Lee, Sybil Walsh, Elsie Doyle, Florence Born, Marie Hassell, Katherine Brook, Stanley Warrington, Harold Holland, Fred Lacy, Frederick Lloyd, Douglas Jeffries, Myles Wood, Frederick Penley, and Montague Westmore. Milestones is making a record trip around the United States, during which it will play but two cities on the Pacific Coast—San Francisco and Los Angeles.

Cylil Walsh as Rose Sibley and Stanley Warrington as John Rice in Milestones, at the Columbia Theatre next week.
The success of The Merry Widow last Monday night when Marie Dressler appeared in the title role brought a radiant smile to the faces of the audience. It is certain that The Merry Widow will rival the ten-year-old The Candy Shop, which was the opening performance of the second season of musical comedy that now is established. Besides Miss Dressler, there are many others who lend "decision" to the comedy, not to mention the array of pretty girls almost constant in evidence. The Marcrofte, with his usual sensational dancing number: Charles A. Mason, in a "sungender" form of the heroine. Traffic comedy: Gene Luenke, as dainty and pretty as she was in The Candy Shop. "Oriole" and "Chaloupe," which was every bit as it was the Chocolate Soldier; Charles Judel, who does a neat bit of characterization in the role of an Italiano; Jennifer Laptop, whose voice lends beauty to many an ensemble; and in short, the entire cast is a triumph of talent is of such a high order that to make the observer of costume and scenic splendor rub his eyes and wonder "how can it be done for a dollar."

Savoy Theatre
Traffic in Souls, which will enter upon its third successful week in this city and its national tour, is the story of a "white slave" plays thus far to have put in a local appearance. It has many highly colored scenes and there is plenty of cause for all of the advertising it has received in New York, as the story is told with remarkable conciseness at half a dozen theatres, but in no case can one see the Broadway production. It is true that the stage now is just now of "going the limit," as stage slang has it. On the Savoy is a well written story, concise, dramatic and splendidly staged and takes advantage of all the most modern possibilities of the film drama. The story, in the earlier scenes, is loaded with detail concerning the procuring of girls for immoral purposes in a big city, but even this is quite relevant, because all the later scenes concern the specific "little sister" who is spirited away, dragged down into the clutches of the traffic in Souls is certainly a remarkable photo-drama from every viewpoint. A novel touch is shown in the morning of every day, from one o'clock in the afternoon until eleven at night, with dancing on the stage of the Savoy Theatre after every performance.

The Orpheum
The Orpheum bill next week will have the joint appearance of Mr. and Mrs. Nichols and their company and Gertrude Barnes. Mr. Murphy and Mrs. Nichols will present a new travesty, styled The School of Acting. For whimsical character delineation Mr. Murphy is entirely in a vaudeville class by himself, while Miss Nichols is simply inimitable as a "repertoire soubrette." The School of Acting is one big vaudeville at popular finish. Mrs. Barnes, whom the Eastern critics style "that wonderful girl," will introduce her singular auditory reception. She is possessed of an unusually fine voice. Probably her greatest hit is Troubles of a Broadway Show Girl. This is a thoroughly original and daring aerobatics and dancers, bringing them with as their principal feature the talk of a Romance. In this the inimitable fox terrier who is a canine revelation. Demarest and Chabot, two elegant and versatile young men, bring a present a fascinating act, which includes instrumental music, comedy and dancing. They play a violin and cello duet exceptionally. One of them is also an excellent pianist. Next week will be the last of Willis Holt Wackfeld's, Mr. Carl Herman, the electrical wizard; Gomel's European Novelty; and Eddie Leonard and Mable Russell.

The Empress
The name of Sullivan & Sondheim means world's best vaudeville and a great bill is promised for Empress patrons during the week, headed by Crossman's Six Dancers. The Six Dancers have been playing in a variety of ways, for instance at half a dozen theatres, but in no case as they are shown in this vaudeville. The act is a grand one and has been presented in one of the most spectacular numbers in any vaudeville. It is an act that will strike a great sensation. The Empress will be given by Luis Dell Ore, the musical virtuoso. Dell Ore has designed and constructed a new type of harmonica, and an entirely new musical instrument called the harmonica, upon both of which he performs. During the course of the Empress, Burke and Harrison, musical comedy favorites, will offer bright bits of song and wit. Leonard and Mable, "The Fashion Plates," are somewhat different gymnasts. Belle Gordon, the bag piper, will give a "killed" and fat exalting of "lone marching and athletics. Other big features and world's best vaudevillians will make this bill the grand one of the week.

RED HILFF Jan. 31.—By a recent order of the city council, all picture house managers must close their theatres on Sundays. The Palace, Empire and Princess theatres closed their doors for the first time January 29, and have been urged about by the Christian Men and Women Society. Opera Photoplay: Pictures of the Wolf, Feb. 5; Matt and Jeff to follow.
Los Angeles Notes of Interest in the Realm of Photoplay

By Richard Willis

Eddie August’s friends hate to see him go away from Los Angeles even for a short time. One of the Los Angeles papers published an article on Mr. August, in which he was asked several questions were given. Mr. August believes in reserve and in not being familiar with everyone; he is a man who prefers to lead a quiet, uneventful life, though he does not believe in acquaintances and this has often been a source of annoyance to him. He dislikes publicity, and is always extremely unemphatic and points out that he is nothing of a humbug, he knows his friends and he cannot see reality in this way. He does not care what people think or whether they agree with him. He is very bad luck to them. ** Grace Conard, in answer to an anumerous letter from a woman who had just sold her home, said, "I am whole hearted in a very bad way. Very bad luck to him.*** Wilfred Lucas, director of the International Features at Hollywood, was seriously injured in a very bad way. His scenario is that she is not married nor is she desirous of wedding even with a young man of his acquaintance, and is a very bad way. ** Mr. Lane Fox is now in the West. The pictures are on sale and the advance sale promises a great deal. The dress is sure to be charming.***"Disraeli" is now a member of Donald MacDonald’s comedy company at the Universal, and has also become a character actress, Lita Warren, one of the most versatile and clever characters in the business. *** Edna May Morris and her brother, two-two-reelers now being produced by Otis Turner in which Herbert Rawlinson has two leading parts. They deal upon the discovery of radium and upon its properties, one of which is demonstrated to be the gradual cure of a girl whose mind has been temporarily deranged owing to trouble and shock. Mr. MacDonald gives a wonderful performance of the great and most convincing role. Both Herbert Rawlinson and Mr. MacDonald are smart characters, one of the most versatile and clever characters in the business. ** In The Acrobat, a political play which J. Farrell MacDonald is now producing with J. Warren Kermit, Miss Agnes Johnson will be the part of the woman’s partner in the play. It is a strong part and to the lady’s credit. Mr. MacDonald and Miss Agnes Johnson are a very finished product and she does not know what it means to have one remaining year at the hands of her company or that? *** Adele Lane, the charming emotional actress of the Selig Company, has been baptized by her rest. Miss Lane is not in this business very long, but she is good for, she will be missed even for one or two releases. *** Miss Ethel Albert and Ethel Early, soon will say goodbye to Bliss, Oklahoma, where Mr. Matthews has turned out some fine pictures for the Miller’s Ranch Company which will be released under the name of "The Song of the West." Mr. Albert and his company will come to Los Angeles, where, it is said, he will again produce with the Universal. Mr. Ray Myers will also be there. *** The Photoplayers Club is going to have a wonderfully fine time giving away pictures to the members of the program this year. The reservations are away ahead of last year already, and these are coming both from the East and the West. Over five thousand will be printed and the handsome booklet will contain the photos to be charmed.***"Pasta" Frank is in the West. The tickets are on sale and the advance sale promises a great deal. The dress is sure to be charming.*** has its releases through the Mutual. At Carlyle Blackwell’s studio there are hanging around skins which are being dried; these are to be used in the Zenith studios which are to be used in the Framework of Fate, which is to be in production, due to the fact that the photograph of which the audience will be taken to South Africa and see a really faithful reproduction of the Zenith fire (what there is of it) and their shields and sagas—and all made to correct models by an expert who went through the Boer War and spent some years in Africa. It is one of the most interesting photographs which Mr. Blackwell has ever put on, and it is a most exciting story. *** Few people know that Edith Bostock, of RICHARD MacDONALD, is an expert photographer. She and Mr. MacDonald have a wonderful collection of photographs taken all over the world, and which have often been exhibited. These pictures are not only of happenings in the motion picture world, but were taken while they were on the legitimate stage as well, and also while travelling with the company. *** Helen Case delighted her father the other evening when he saw the opening night of the new dance shows which she has invented. Helen is one of the finest dancers the stage ever had, and as a child she sang and danced her way into the hearts of audiences. She has become a great star in both comedy and in the ballroom stage.

Olive Morse, who is specially engaged company for the presentation of Jack Laft’s drama, Help Wanted, will arrive in New York on February 20th. The cast includes Charles Richman, Grace Elton, John Miltenor, Lois Meredith, William Raymond, Jessie Ralph, Charles A. Able, Katherine Emmett, Edna May, Ross O’Kane, Loraine Bone, Helen Yellowstone, Louise Brannell, Teddy Webb, Geo. White, Donna Maley, Clarence Harvey, Frank Farrant, Paul Kei, George A. Schuler and Harry MacDonald, Jr.

The Gilbert & Sullivan Opera Company has been reorganized and consists of Misses Frances Fenwick and Pat De Wolf Hopper is the star at the head of the organization, which also includes Winston D’Albregh, Bartholomew Cunningham, Herbert Waternons, John C. Thomas, Alice Brady, Olga Cappello, Florence Lee, Gertude Sall and Marie Mordant. The main piece in the repertoire this season will be "H.M.S. Pinafore."
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Vaudville

The Orphee

Eddie Leonard, “first time in whiteface,” had to come out and beg the audience to stop laughing him out of the show, so good did their efforts make his feet “talk,” and with the assistance of Master Russell, kept the house in a roar. Henry Van Dyke did some

singing and put over a good line of comedy. Motion pictures complete an unusually good bill.

The Empress

Big Jim, the dancing bear, is the highlight of the vaudeville attraction here. He dances, marches, drills and does some laughable rag dance, moulin Rouge and Charleston, and some beautiful little playlet, entitled Tony and the Wolf. Williams and Warner are nutty singers, who have an artistic spin on them. Frostie, Hume and Thomas, a trio of singers, entertain with a number of popular songs. Charles Drew and Company in Motion Pictures, is a hit. The lighting is good work and was very tragic in the denunciation scene from The Jersey. The others in the cast are Alfred Hickman, who was rather weak as Joseph; Georgio Majeroni; John Murray; and Eva Lewis, who played Jack Spoon from Grossinger’s very acceptably. Willa Holt Wakefield does a very dainty and pleasing turn as Sarah the waitress in their vaudeville fashion. Walter Lawrence and Frances Cameron, holders from last week, continue to please the crowd with their hit of Broadway, and the Four Original Pigeon, the only other holders, are still doing their bounding ladder feats in a light, but sure-footed way. Coleman’s European Novelty, while pleasing, contained no particularly novel ideas. Many of the vocal numbers, outside of the fact that the usually antagonistic dogs and cats in the audience were quiet and the orchestra was in tune, great natural curiosity and apparently love another. This concludes a very interesting bill containing practically every thing from “soup to nuts” in the variety line.

The Pantages

The Pollard Opera Company, in a comedy playlet, A Millionaire for a Day, is a real headliner this week. This is one of the best musical comedy acts seen at this house for months. Eddie McManus and Queenie Williams do especially clever work. Mauzie, the dainty dancing violinist, is positively lovely. Her work as a violinist is without question remarkable and her dancing is equally good. She is one of the best acts in vaudeville. An added feature is the Music Publishers’ Contest. Several well-known music publishers are represented. For the singing of their latest popular song hits. The winner will be presented with a musical trophy offered by the publishers.

Gertrude Dean Forbes and Company are seen in A Wild Rose. Known as “the millionth lady” of comedy in a Lesson in Aviation. The De Forest popular tango dance is very effective. Gaye and Crawford sing some good

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At the Sullivans, Condolison, San Francisco office, through William P. Riese their representative. Their last week February 5, 1914.

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**Correspondence**

SEATTLE, Feb. 7.—Little Women at the Moore, 2-7, proved one of the best productions of the season, business was good, extra matinées being given on Thursday and Friday. I. F. Johansson February 11th, Mary Twin is at the Metropolitan all week in A Widow By Proxy, having quite covered from her recent illness which necessitated cancelling dates at Portland and Vancouver. This is her first appearance in Seattle in nine cars. The De Koven Opera Company, with Besie Alcott, in Robin Hood, week Feb. 8th. The Crime of the Law, written by Miss Rachel Marshall of Seattle, author of The Traffic, had its initial presentation at the Seattle Theatre January 26th., at the hands of the Bailey and Mitchell Players, and is now on its second week playing to capacity houses. The local press commend the work of Miss Marshall, and predict a success equal to The Traffic. Some minor changes have been made in the manuscript since the opening night, which shortens the second and third acts, and the production is running smoothly.

Oliver D. Bailey, who collaborated with Miss Marshall in The Crime of the Law, contemplates a production of the piece in San Francisco and Los Angeles. At the Tivoli, Keating and Flood offer Ed S. Allen and Company in Poppy Land, with Johnnie O'Leary in a boxing exhibition, and the De Young Sisters and Company in a marine diving and swimming act, as added attractions. At The Orpheum, Baskey Clayton and her clever dancer creations headline the bill; others are: Francis Dooley and Corinne Sales; Sylvia Lloyd; Martinniti and Systes; Cherato Brothers, accordionists; Hans Roberts, former star of Checkers in a sketch by Edgar Allen Woolf, A Daddy by Express; Helen Gannon, whistler. Marie Lloyd is underlined. Beginning Sunday, February 8th, the Orpheum show will open with Sunday matinée, instead of Monday, as formerly. This arrangement is made on account of Vancouver, B. C., being added to the Orpheum Circuit, necessitating the elimination of Spokane. Orpheum shows will now reach Seattle by way of Winnipeg, Calgary and Vancouver, Empress: Tim McMahon and Edythe Chappelle, sketch: The Bounding Gor- dons: Rose Tiffany and Company, playlet; Gladys Wilbur, in a song: Spiecll Brothers and Mack, German comedy act; and twilight pictures, Pantages: Zena Keefe and Company in musical act, College Town-Schrodle and Mousey: Maense and Belle, sing- ing and dancing: Clarke and Lewis, sketch; Hughes Musical Trio, singers and instrumentalists, Harless; Tommy Murphy, in a boxing exhibition and training stunts, is an added attraction. Seattle is to have its own grand opera, an organization having been recently formed under the name of "Standard Grand Opera." Madame Hesse-Sprotte, will be the producer and direct the stage; John Spargur and Claude Madden, conductors; Montgomery Lynch, manager. The company will open with Carmen, soon after Lent, and Merry Wives of Windsor, and Hansel and Gretel will follow. The company will be made up entirely of local singers, and popular dates will prevail.

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dressing-room, here is and is attracting large audiences. Our critics criticise the daily press are exhausting the vocabulary of superlative in writing about her. Yet, when a promising young artist, a native daughter, made a recent appearance here with her violin, and deserved rich encomiums, they passed her by with scant notice.

Arthur Fox Writes
"Victoria, B. C., January 27, 1914.
"Just a line to tell you that the Chas. Royal Company is holding very good here, and the outlook is bright. Last week we had a very heavy list of attraction against us. The Quintin Opera Company cut out about $15,000 on the four nights, and then an English company, playing Glad Eye, came in on the Friday and Saturday and played to about $3000 on three performances. You see we had to buck pretty hard, but we made good, and last night we captured the conservative English audience with The Lion and the Mouse."

Nat Goodwin will resume his stage career at the De Kalb Theatre in New York in the farce, Never Say Die. Georgette Matthews, well known on the Coast, has been left an estate by the death of a relative and is now being sought.

Edward Dolan, considered one of the best exponents of the Irish race, is in one of his best and will soon make vaudeville pay off. We received a notice notice. Dell Harris will conclude his engagement tonight at the Lyceum as a producer of musical comedy. His journey to Arizona where he has a more lucrative position. The Charity Musical Comedy Company have closed at the Majestic Theatre, Fresno. A dramatic company is playing there at present under the direction of Loman Percival. Eddie Gilbert will join the company now playing at the Lyceum as producer and leading comedian, opening there Sunday, February 8th. Harry Hallen and Gene Gorman have left the Monte Carlo Company now playing at the Wigwam. Ethel Davis and her Baby Dolls were at Vallejo the first four days of this week, they will soon be playing around here. Charley Byrne, the German comedian of the Ethel Davis Company, has come back—but to stay only for a week, as Charley is constantly employed with the Baby Dolls. Welcome to the Coast Defenders' office. Dan Russell and Blanche O'Neill are playing a circuit with musical comedy in the State of Texas and are doing very well. Coast Defenders will have their innings on or about February 16th, when a C. D. will take the management of a vaudeville house close by, Vallejo will be given three nights a week, and everybody will work but happily. Monte Carter, the Hebrew comedian, is now playing at the Wigwam in one of the best billed acts that has been posted in our city for many a moon. Besides the billboards, the program, Joe Barker has housed over an automobile and Ira is posted all over it. Some billing, Monte, in your home town—and that three sheet—it is a fine bit of work. Monte is packing the Wigwam to reciprocrate. Walter Leon, the aerial artist, has purchased two lots on the Crocker tract and erected a flying tent on it where he makes his home. It is situated on Templeton Avenue at the Courthouse.

Geo. C. Dunham, with his Chicken, is in Los Angeles. George is one of the old school of barn-storm artists. For an old-timers show get George. At Franks, chief support to Jules Mendel, is not a stranger in our city. He comes from a theatrical family, and certainly understands his business as director and stage manager. Pavlova, the Russian dancer, is here and is attracting large audiences. Our critics criticise the daily press are exhausting the vocabulary of superlative in writing about her. Yet, when a promising young artist, a native daughter, made a recent appearance here with her violin, and deserved rich encomiums, they passed her by with scant notice.
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<td>HELEN D. MacKellar</td>
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<td>Paul Harvey—Merle Stanton</td>
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THE SAN FRANCISCO DRAMATIC REVIEW
February 7, 1914

Correspondence

SALT LAKE CITY, Feb. 7.—The war which the Salt Lake Evening Telegraph started when the theatres withdrew their advertising due to that newspaper's contract with Pantages Theatre whereby almost unlimited space is given their announcements for free tickets, is still on and considerable front page space is thus gained by the theatres without charge. The Salt Lake Theatre is offering for the first two days The Quaker Girl with Victor Morley prominently cast. John H. Nelson stands sponsor for the attraction and James T. Tanner, Lionel Monckton and Adrian Ross and Percy Greenback are responsible for the book, music and lyrics respectively. The play is in three acts and musical numbers abound though few are of the whistling kind. Many excellent voices are heard. The present cast is composed of Clara Henry, Harry Glover, Harry Sinclair, Charlotte Manning, Connie Mack, Dixie Girard, Murray Stephen, Mlle. Andre Cordy, Victor Morley, Harry Short, Bernice McCabe, Marguerite Cunard, William Hlaisdell, Carol Parsen, Philip J. Moore and Sinclair Young, besides the chorus, the latter well selected. Connie Mack succeeds in getting several good laughs as Phoebe and Harry Short as Jeremiah shows his cleverness. It is said that more opportunities are not given these two clever people. Victor Morley, of course, is always at home and can be depended upon to do his share. He dresses part in the height of fashion, sings well and his funnyisms are there also. Bernice McCabe plays the name part, making a most dainty Offenbacher—she also sings well and dances gracefully. Wednesday Anna Padgova will hold forth, leaving Mutt and Jeff in Panama to finish out the week, with the Scott pictures undetected for early showing. William Mack and Marjorie Rambeau are seen in Uncle Tom's Cabin at the Utah with their stock company. Next week The Silver King, Garriell always draws a big crowd on Monday night when boxing exhibitions are given, and this week was no exception. Little Lost Sister holds forth the rest of the week. The Orpheum is headlined by Catherine Countess in The Birthday Present and John F. Conway in an aquatic spectacle, jointly. Others: Gallagher and Carlin; Noutte; Three Kate Sisters; Marlo and Duffey; and Beulah Studios Lewis. Em- press is headlined by Joe Maxwell. A Night at the Bath, a clever vehicle showing doings at a Turkish bath, with Kate Sandwina, the strong Venus, coming in for second honors. The show opens with Willich, the juggler, who is followed by Moss and Salle, who succeed in passing for two graceful, beautiful ladies in singing and dancing, surprising immensely their audience when they reveal their sex. D'Arcy and Williams have a series of up-to-the-minute songs, and Lew Wells is back with his saxophone and getting the same reception that he has always received here on previous occasions. Washburns presented the show getting in on time Wednesday and Manager John M. Cooke was obliged to play last week's bill for the matinee. Pantages bill has a real headliner in Powers' Elephants, four in number, who are seen in a series of tricks, and all without the use of the pronged stick. Billy Link and Blossom Robinson come in for second honors. The Demitrascente Troop of horizontal bar artists have a unique offering and Otto Brothers in Dutch, have a line of patter, which is new, and Benson and Bell sing and dance some. Due to Link and Robinson's late arrival, Manager F. R. Newman played Albert S. Leon- ard, the step dancer, for two shows and he succeeded in getting some good bands. The Princess is still offering George Morrell and his players in condensed versions of musical comedies. Sam Losb and Celeste Brooks are seen to advantage and Billie McCall is fast winning a name for himself with local theatregoers.

At Oak, business manager for The Missouri Girl is headed this way. Joe Rith is still counting the money back with the show.

WINFIELD MADE
BLAKE and AMBER AMUSEMENT AGENCY

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in on hand at all times a number of
original dramatic and comedy sketches
available for 

TIVOLI OPERA HOUSE—250 seats. $500 Bonds $500

Columbia Theatre

Two weeks, beginning Monday, February 9

KLAWS & ERLANGER Present

The Great Play

By

Arnold Bennett

and

Edward Knoblauch

Matinees

Wednesday and Saturday

The Masterpiece of Dramatic Art of the Generation, Interpreted by a Specially Selected Company of Actors from London, as seen in the East all last year.

Direction of JOSEPH BROOKS

NOTE: San Francisco and Los Angeles will be the only Coast cities to be visited by Milestones.

Prices, Saturday Matinees and Evenings, 25c to $2.00, Wednesday Matinees, 25c to $1.50

Cort Theatre

Week Sunday

February 8

JOHN CORT PRESENTS

MCINTYRE AND HEATH

AND COMPANY OF 100

IN A MAGNIFICENT REVIVAL OF THEIR

BEST MUSICAL COMEDY

WORLD'S

BEST

DANCING

CHORUS

Sung by

Rend Bingham

Special Ham Tree Orchestra

BOOK BY GEO. V. HOBART
LYRIC BY WILLIAM JEROME
MUSIC BY JEAN SMARTZ

Prices Nights, 25c to $2.00. Saturday Matinee, 25c to $1.50. Bargain Wednesday Matinees, $1.00

REDDING, Jan. 31.—Dreamland Theatre: The Wolf February 2nd.}

THE SHOW WITH THE KICK!

MONTE-CARTER And His Dancing Chicks Musical Travesty Co.

AFTER SIX WEEKS STILL "PACKING 'EM" IN AT THE WIGWAM THEATRE, SAN FRANCISCO, CAL.

"See the smile on Bauer's face."
Fanny Warren

DRAMATIC VAUDEVILLE
Her Voice Not Developed Until She Was a Mother

The remarkable statement has just been made by Mrs. Belloc, known to those who attended the American Guild of Play- ing the Coast with Adele, that she really did not know how to sing until she became a mother. Miss Belloc's statement is entitled to consideration, inasmuch as she is recognized as a singer of unusual ability, having been for three years the prima donna at the New York Hippodrome. "I had sung for years," said Mrs. Jack, "and in my previous career I was very, very good—after I told me it was. Three years ago my little boy came, and after that I felt my voice increase in volume, range, and control. Then I realized that I did not sing well before, and I could begin to believe that those who told me my voice was very, very good, I knew it myself. I noted the change at once, and since then I believe my voice has been improving right along. Of course, I don't know whether this is the experience of all mothers, but you will note that all great singers have had large families.

Anecdote Told of W. J. Florence

The late William J. Florence used to tell of an incident that happened to him in his very early theatrical days. On a certain occasion Mr. Florence was hurried toward the stage in a hurry in which he was appearing. When the meal was finished he discovered to his dismay that he had neglected the very necessary preliminary of supplying himself with sufficient coin of the realm to appease the expectant cashier of the food emporium. Mr. Florence endeavored to explain to that dignitary the confusion that he found himself in but with little or no success. "We've had your kind before," was about the best the actor could secure as a gentleman seated nearby, noticing Mr. Florence's discomfort, entered the breach, and producing a fifty-dollar bill ordered the cashier to take out for all that was due the restaurant, at the same time remarking, "It's shame you have to treat this lady and gentleman; and though I have been a frequenter here for many years I shall never dine here again.

Annette Kellerman Hurt

HAMILTON (Bermuda), Feb. 1---While giving a performance in the hamlet of Hamilton, Annette Kellerman, the Australian swimmer, and Herbert Bremner, sustained severe injuries in an accident. Miss Kellerman had been preparing a glass tank containing 3,000 gallons of water. The pressure became too much for the side giving way and was followed by a crash. The tremendous rush of water sucked the occupants across the jagged edges of the glass. Miss Kellerman was seriously injured on the head, side, while Bremner was gashed seriously on the arms and legs. Brennan was rushed to a hospital and Miss Kellerman was taken to a hotel.

Emma Trentini

"Which do you like better, grand opera or the lighter works?" was asked of little Emma Trentini, star of the Firenze, which will be seen at the Cort Theatre next week. The diminutive diva smiled and thoughtfully considered the situation. "That depends very greatly on how I am feeling on—what you call it—the temperament of the occasion. If I am feeling fine, not tired with so many performances, I enjoy the lively role in comic opera. But I know my voice is best suited to grand opera, and there are some parts I would rather sing than do anything else in the world. Yes, I love grand opera," she continued, "especially the roles of Musetta in La Boheme, Nedda in Pagliacci, the Doll in Les Contes d'Hoffman, and above all, Little Nell in Pelléas et Mélisande, which is artistic to the last degree—an exquisite conception which I used to give my most serious attention. Any role that possesses color appeals most to me. I enjoy vivacious parts, like Musetta, and in fact, anything in which I can inject a dash of personality. In The Fire- fley, my new opera, I am given the opportunity to display both my vocal and histrionic talents, which appeals to me now that I have decided to remain in the comic opera field."

Caruso Sprawls on Stage

NEW YORK, Feb. 4---Enrico Caruso fell sprawling on the stage in the middle of the second act of The Girl of the Golden West at the Metropolitan tonight. His spip got tangled in a blanket which the heroine, Miss Dessoffini, as Minnie, the Girl of the Golden West, had hastily wrapped about herself. It was fully a minute before the tenor got unentangled and then limped off.

Schumann-Heink Divorce Suit Contested

CHRISTOPH, Feb. 10---Madame Friederike Schumann-Heineke, the great singer, will have to fight to obtain a divorce from William Rapp of this city and New York, was made known here today by Rapp's counsel, Leo J. Frank. The suit was filed here several months ago, the singer alleging desertion. "Mr. Rapp will not allow the suit to go by default," said Frank. "When the time comes he will appear and tell a surprising story."

Two New Theatres Building in Modesto

MODESTO, Feb. 2---Work on the construction of Modesto's new theatre started today. W. R. Munsinger, owner of the Modesto Thea-
ADELE.—Santa Barbara, Feb. 13-14; Los Angeles, 16, week; San Diego, 22; Santa Ana, 23; Riverside, 24; Pasadena, 26; Pomona, 26; Redlands, 27; San Bernardino, 28.

BISHOPS PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

BLINDNESS OF VIRTUE—Wm. Morris.—N. Yakima, Feb. 7; Yakima, 14; Ellensburg, 21; Moses Lake, 22; Walla Walla, 24; Spokane, 25; Pasco, 26; Portland, 27; Seattle, 28.

BISHOPS PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

THE SHEPHERD OF THE HILLS (Gaskill and Macvity, Inc.)—Middletown, Feb. 10; Poughkeepsie, 16; New York City, 17; Corbin, 18; Stanford, 19; Bowling Green, 20; Columbus, 21; Charleston, 22; Owensboro, 24; Paducah, 26; Madisonville, 27; Evansville, 28.

THE YELLOW TICKET (A. H. Woods, mgr.)—New York City, indefinite.

WOMEN'S SOVEREIGN COVER (Selwyn & Co., A. H. Woods, mgrs.)—Boston, Jan. 1, indefinite.

WITHIN THE LAW (English Co., mgrs.)—American Play Co., mgrs.—Boston, Feb. 16, indefinite.

WITHIN THE LAW (Margaret Hutton Co.)—American Play Co., mgrs.—Los Angeles, 9-22; San Diego, 23-25.


WITHIN THE LAW (Eastern Co.)—American Play Co., mgrs.—Moline, Feb. 13; Davenport, 17; Ft. Madison, 18; Ottumwa, 19; Oskaloosa, 20; Cedar Rapids, 21; Des Moines, 23-25; Ft. Dodge, 26.

WITHIN THE LAW (Special Co.)—American Play Co., mgrs.—New York City, Feb. 9-21; Atlantic City, 26-28.

WITHIN THE LAW (Southern Co.)—American Play Co., mgrs.—Montgomery, Feb. 14; Birmingham, 16-18; Memphis, 19-22; Pine Bluff, 23; Hot Springs, 24; Little Rock, 25; Fort Smith, 26; Fayetteville, 27; Muskogee, 28.

WITHIN THE LAW (Western Co.) — American Play Co., mgrs.—Sunner, Feb. 14; Camden, 16; Chester, 17; Greenwood, 18; Abbeville, 19.

WITHIN THE LAW (Central Co.)—American Play Co., mgrs.—Alton, Feb. 21-22; Jefferson City, 23; Columbus, 24; Fulton, 25; Louisiana, 26.

WITHIN THE LAW (Northern Co.)—American Play Co., mgrs.—Crystal Falls, Feb. 14; Ironwood, 16; Rhinelander, 17; Antigo, 18; Chilton, 19.

FLORENSVILLE, 26; SEGUIN, 27; LOCK HART, 28.

THE SHEPHERD OF THE HILLS (Gaskill and Macvity, Inc.)—Middletown, Feb. 10; Poughkeepsie, 16; New York City, 17; Corbin, 18; Stanford, 19; Bowling Green, 20; Columbus, 21; Charleston, 22; Owensboro, 24; Paducah, 26; Madisonville, 27; Evansville, 28.

THE yellow ticket (A. H. Woods, mgr.)—New York City, indefinite.

LAURETTE TAYLOR in Peggy O' MY HEART

By J. Hartley Manners; Court Theatre, New York; now in its second season.

PEG O' MY HEART—Eastern, 20; Southern, 18; Western, 18; Pacific Coast, 18.

PEG O' MY HEART—PNW, 22; Mid-West.

PEG O' MY HEART—By Richard Walton Tully.

The Tie Ton Man of Oz by L. Frank Baum and

LAURETTE TAYLOR

IN PEG O' MY HEART

OLIVER MOROSCO CO. THEATRES

LOS ANGELES, CAL.

THE Majestic Theatre

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in 20 singing, Dancing, Acting Players

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SMALL THEATRE

Oakdale, Cal.

B. C. RHEAHER, manager.

A fine one for real shows. Routing capacity, 350. Phone shows write for open time.

The Firefly, which is scheduled to follow McLeary and Heath at the Cort Theatre. This captivating prima donna, about whom so much has been written, is as yet a stranger to the West and naturally considerable interest attaches to her appearance here.

Harry Linder will soon be seen at the Cort at the head of a notable vaudeville aggregation under the management of William Linder. His past performance has only been in San Francisco once before and he scored eminently here.

Oh, Oh, Delphine, unquestionably the real hits of the past two years in New York, will shortly be seen here with the entire metropolitan cast.

SHEPHERD OF THE HILLS (Gaskill and Macvity, Inc.)—Buffalo, 20; Rochester, 21; Albany, 22; Yonkers, 23; Nyack, 24; New York City, 25; Philadelphia, 26; Baltimore, 27; Washington, 28; Chicago, 29; St. Louis, 30, April 4; open, 6-11, Chicago, 13-27.

THE HAM TREE.—(John Cort)

Mike Manton, ahead—Oakland, Feb. 13-17; Marysville, 18; Medford, 19; Eugene, 20; Salem, 21; Portland, 22-25; Aberdeen, 26; Tacoma, 27; Everett, 28; Seattle, 29-31. THE MADCAP PRINCESS (H. H. Fraze, mgr.)—New York, indefinite.

THE SHEPHERD OF THE HILLS (Gaskill and Macvity, Inc.)—Belle Fourche, Feb. 14; Ft. Robinson, 16; Hot Springs, 17; Ansonw, 18; O'Neill, 19; Holdridge, 21; Fremont, 23; Wahoo 24; Schuyler, 25; Kearney, 26; Grand Island, 28; Aurora, 29.

THE SHEPHERD OF THE HILLS (Gaskill and Macvity, Inc.)—Beaumont, Feb. 14; Bryan, 15; College Station, 16; Yoakum, 20; Cuero, 21; San Antonio, 22; Victoria, 23; Goliad, 24; Beeville,
Correspondence

SALT LAKE CITY, Feb. 10.—Phil Margetts, one of Utah’s old guard, for many, many years prominently connected with Utah theatre, is today celebrating his eightieth birthday receiving his friends from the wheel-chair he has to content himself in for some time now. George Morrell and Frank Bertrand, both formerly connected with the Princess Musical Comedy Stock Company, have joined the Mack forces at the Utah Theatre, and Fred Jamieson has gone to Butte to take up work with the Frank Rich Company. Sunday night saw the close of William McCull and the McCall Sisters with the Princess Company—this trio will leave shortly for the East, working the Bert Pittman time in vaudeville out of here. The Mutt and Jeff Company and Knute Konsin’s company made quite a raid upon the ranks of the Princess chorus, replenishing their ranks with dancers. “Texas, the greatest baby gorilla,” as he is billed, is without question one of the strongest men ever seen here, if not the strongest. His performance at Pantages is drawing good business to the house and his advertised appearance on the street when he drew a string of wagons down the street with the rope fastened about his neck, drew out as big a crowd as many of the circus could boast drawing with their parade. The fact that he used to be a newsboy was instrumental in giving him columns and matter gratis. Prince Floro, the educated simian at the Eubank’s, is causing considerable talk for the wonderful performance this creature gives. The Salt Lake last week shared honors with The Backer Girl, Anna Pavlova and Mutt and Jeff in Panama. The Russian dancer, Pavlova, despite the strict rules on prices—anybody who wanted in from ten to four dollars, paid to immense business and the string of patrons that lined the halls reminded one of the old days when competition was not so keen and the people were not worried about the cost of ten times what they paid when they do elsewhere, played to big business here, even to the special matinee that was put on Friday for the school children. The play carries special scenery that is pleasing, and the Fisher cartoon creations, Mutt and Jeff, are in the capable hands of Edward West and Henry Waker, who keep the audience con- inclusively engaged in laughter when they are on the stage. The balance of the company is hardly what it should be. School children, the children that the court ordered to be brought to the circus, do not have the same photographic skill, but the audience is indulgent towards the old boys who do and are familiar with the various kinds of musical instruments. Others: De Alvarts, tango dancers; Florence Raymond, lady ventriloquist; and Weston and Young. George Morrell has closed with the Princess Company as producer and Sam Leob has taken over the house effective Monday last. The opening bill under Mr. Leob’s management is: ‘No Toodles’ Schooling: a history of the crowd that greeted the show that last night—the opening night.—The critics of what it is going to be are regular, there is no question but that the balance will be on the right side of the ledger in this instance. The cast is now composed, besides Mr. Leob and Celeste Brooks, of: Willard Mack, Jeanne Dew, Willard Waag and Myrtle Bruce. The last night went with a vim and spirit the chorus coming off with some good work. Special mention should be made of the ability of Mr. Waag as a fun-maker—he is working every faculty he has to the very limit of the stage and succeeds in getting the laughs out of practically nothing.

Oliver D. Bailey is Attracting Attention

Oliver D. Bailey of the Bailey-Mitchell Stock Company, altogether without noise and hurrying, is making of Seattle a theatrical produc- ing center. He is doing for Seattle what Oliver Monroe is doing for Los Angeles. In the East, already Monroe’s efforts have gained wide recognition, and in the East soon Bailey’s will have attracted the same attention, if the splendid start he has made is a criterion. Kindling, The Bird of Paradise, Peg O’ My Heart and others are making Los Angeles respect as a city that appreciates the best there is theat- rical; The Traffic, The Crime of the Law and others—for Bailey certainly has not reached the limit of his capacity, rather is only beginning to show what that capacity will bring to Seattle that same respect. New York and Chicago are practically the only accepted centers in the country; of course, many plays have their first performances in other cities, but the work of putting them together is done in one of the two cities named. This will not always be; there will be a few others, and Seattle will be among them—thanks to the happy combination of Rachel Marshall, playwright, and Oliver D. Bailey, producer. Our appreciation of the talent of Bailey takes into consider- ation, as much or more than any other one thing, his nerve. It takes nerve to produce something that does not follow the groove laid down by New York and Chicago successes. Neither of his first two plays does; they aim at the truth of life first, the traditions of the theatre second. The Crime of the Law is not yet a finished play. Gripping and enter- taining though it is, it is yet in the process of being made, and there can be no more fascinating evening’s or afternoon’s diversion, we opine, than one spent at the Seattle Theatre watching this process, as the audiences are privileged to do.

MARYSVILLE, Feb. 12.—Marysville Theatre, Feb. 11, Mutt and Jeff in Panama. Fair house. Mutt and Jeff were better than the average. Feb. 18, Melntyre and Heath in The Hau Tree.

NEW YORK, February 9.—Frederick Drew Bond, actor and manager and prominent in the theatrical world for years, died today in Whitestone, L. I.
I. Rosenthal, From His Base of Operations in Los Angeles, Has Engaged Billy B. Van and Fred Mace for the Gaiety Company

OS ANGELES, Feb. 11.—Charley Ruggles will be in the cast of the New York production of Help Wanted when it opens in New York at the Loew's Orpheum Theatre, Holt. Other cast members include Allyn Joslyn, Elsie Janis, William Tabbert, and myself. I am also the Los Angeles representative of the Roxy and Singspiel Theatre Co. D. W. Granger has been signed for the Joey Gentry Co. and the projected productions of the Calumet Theatre, Los Angeles, for which I am the exclusive agent.

O. P. A. DROME: Los Angeles has a very healthy stage at the moment, and there are many good and interesting productions. One of the most popular is the musical comedy, "The Four-Leaf Clover," which has been a great success. The cast includes many well-known performers and the production is directed by the famous director, Mr. Wise. The show is playing at the Orpheum Theatre and is expected to run for many weeks. Another popular musical, "The Girl of the Golden West," is also playing at the Orpheum Theatre. The show is directed by Mr. Wise and is very well received.

"Little Theatre: The Affairs of Anah, sparkling with delicious wit, are a delight. Clara C. Smith, the clever little actress, is the star of the show. The other members of the cast include Jack L. Stevens, Georgia Cooper, and a company of twenty-five, is the most interesting number on the bill and is a delight. The Light, Four, artists each and every one, are singing selections from Martha, this is joyous in its perfection. Else Jane, Bright Bros., are acne of worth. Keoni plays upon the Hawaiian guitar, with its soft and alternating tones. Ed. M. Van Norden, who is cleverly the little skit called Election Day, in which Miss Gray shays as a song bird. Bade ders Stevens and Georgia Cooper and a company of twenty-five, is the most interesting number on the bill and is a delight. The Light, Four, artists each and every one, are singing selections from Martha, this is joyous in its perfection. Else Jane, Bright Bros., are acne of worth. Keoni plays upon the Hawaiian guitar, with its soft and alternating tones. Ed. M. Van Norden, who is cleverly the little skit called Election Day, in which Miss Gray shays as a song bird. Bade

THE SFANG FRANCISCO DRAMATIC REVIEW

THE FLAGG CO. ACTUALLY EMPLOYS MORE ARTISTS AND MECHANICS THAN ALL THE OTHER THEATRES ON THE WEST COAST COMBINED. BENEVolent. PANTASGES USE FLAGG SCREIGHTS, THEREFORE, FACILITIES AND VOLUME LOWER COST.

SAN DIEGO, Feb. 2.—Speakeake Theatre: Clara Butl, the English contra, will be here February 5th. Enny Dower, the famous English actress, is appearing in The Firefly February 8th. Savoy Theatre: Pantages vaudeville consists of following is the attraction: Master Taylor, a popular song and dance, and others.

OS ANGELES: The musical comedy, "Just Like a Song," is playing at the Arden Theatre. It is directed by Mr. Wise and is very well received. The cast includes many well-known performers and the production is directed by the famous director, Mr. Wise. The show is playing at the Orpheum Theatre and is expected to run for many weeks. Another popular musical, "The Girl of the Golden West," is also playing at the Orpheum Theatre. The show is directed by Mr. Wise and is very well received.

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Correspondence

NEW YORK, Feb. 8—The opera was no laughing matter last week at the Knickerbocker Theater. The theatre held its own with the laughter of the London audience, and a London adapter and after a success there was brought over here—to be toned down or cut or trimmed. Thus humor arrived.

The Laughing Husband was not to be found in the bloom of its promontory work. One actor associated with the London success of the musical play had been imported for the Liedkultur. Sir Edward Eybler wrote the music, and the original German text comes from Julius Brämmer and Alfred Grundvald. The laughing husband has syndicated his confederacy business and married a young wife with the prevailing taste for literature and the arts. She is devoted, at the time of the opera, to literature, and uses a professional lady killer as the means of acquiring at first hand her knowledge of the way such dangerous mavens make love. Her husband continues to laugh, as he believes that his wife loves only him. It is for his country place, the discovery of his wife there with her supposed lover and others to open his eyes to the truth. Indeed it even needs more—for there is a modern variation on the theme of the screen scene before the identity of the lady hiding from her husband is revealed. So act two ends as it began—unfettered with Courtois Pondes—admirable throughout the whole farce—singing his drinking song with some touch of pathos. It is the third act that brings at least three couples to the office of the recouping divorce lawyer. The wife of the laughing husband never really loved the count. So it is as easy to settle his cases as they were with the count. Happiness crowns the event. Courtois Pondes, who sings and acts with the finish of a genuine artist, passed in the course of the play a stem to two of the generally terpsichorean characters of the proceedings, Queenie and Fred. The Herrmann contributed to the second act with a waltz as graceful always to become later commoditized enough to carry them with equal skill and charm over chairs and tables, always dancing and always in time. Venta Fidigh and Nigel Barrie had also a dance to themselves, and the chorus abandoned all its old-time ma-chiness to move in the modern dance rhythms. Fred Walton in his most advanced stage of comic inception made a great impression in the tango steps. The Laughing Husband and all those about him, dainties of success to the melodies of Eybler's score and the fun of the dialogue. Perhaps it remained. When Betty Cal-lish, revealed for the first time here as a diva et opereis, proved to be a more musical personage than charm and exceptional skill as an actress. She is a welcome addition to the musical comedy sisterhood. Very well, well, and danced with as much grace as well, as everybody else that danced in the second act.

When Claudia Smithes was produced last night at the Thirty-ninth Street Theatre with Blanche Ring. The play was the last part of a series that had happened. The songs were the songs, the dances, the pat-ter of talk and the effectives per-sonalities that is Mme. Destin's was exceedingly glad to get to New York, and from the greet- ing she received on the stage heralded that she had a lot of friends who were equally glad. The first act, in-deed, was almost a party, with greet-ings thrown out here and there through the audience, sometimes in the words of a song and sometimes not. The lines were a succession of those bucolic inventions known as “local hits,” which never pall on a New York audience, so long as they are aired at Diamond Jim Brady and other time-honored targets. Miss Ring was the harlequin woman in New York on the opening night. She was on the stage practically all the time and she never was absent. She was the Queenie Cono, who was featured in her sup-port, might have done more to help her act if the playwright had said to Caldwell, who gives credit in a sketchy sort of way for the “local materials,” to Leo Deslauriers, who has been kinder to him in part. No body seemed to care whether there was a song or not, or how they could join in the chorus. * * * The annual midwinter change in the circus acts at the Hippodrome, where America is being presented this season, took place last week. To make time for the extra acts, sev-eral bits of dialogue and two of the older circus acts were taken out. The new circus acts included the Miranda Brothers in an aerial act, Cloud Swing: Alexis Mirano, an equilibrist; Van and Bell, boomerang throwers; and Max Gruber and comique in a comic act. A new animal introduced exceedingly well-trained animals, including an elephant, pony and dog act. At the Century Opera House last Tuesday night Rev'd. Rigelto was sung to English. The bringing forward of the popular opera by the man-agement is without doubt very timely, for many lovers of the good old opera works as its more re- cent heavens here have been compar- atively infrequent. Near the end of last season, it was revealed that the Metropolitan, and this at a special moment. The audience was of large size and very appreciative. The hearing of “Caro nome,” “La donna e mobile” and the famous “Rigoletto quartet” was accorded with the most evident pleasure. The music of the Golden West will be the opera on Thursday evening, with Mmes. Des- tin and Mattfeld and Messrs. Car- rington, Segurola, Reiss, Baddi, Rossini, Amanci, Rebis, and Hertz conducting. The Girl of the Golden West will be the opera on Thursday evening, with Mmes. Des- tin and Mattfeld and Messrs. Car- rington, Segurola, Reiss, Baddi, Rossini, Amanci, Rebis, and Hertz conducting. The Girl of the Golden West will be the opera on Thursday evening, with Mmes. Des-
company, Hall and Francis, Mang and Snyder, and Procter’s photo plays. ** Heading the program at the Alhambra last week were Liane Carrera, Anna Held’s daughter, assisted by Bobby Watson and a chorus. The remainder of the bill includes the Rogoletto Brothers, Lydia Barry, Eva Davenport and company in The Ceiling Walker, Howard’s Animal Novelty, Ryan and Lee, Harry B. Lester, the Cabaret Trio, the Jordan Girls, and Aréna, assisted by M. Victor. ** Louis Mann and company headed the bill at the Colonial last week in a tableau version of Elevating a Husbond. Other acts included Sabie Fisher, Dainty Marie, the Charles Aiken Troupe, Alfred Tugay, George McGary and Ottie Arline, the Vivians, Beaumonte and Arnold and Ernie and Ernie. ** A golden silence is that expected to turn the golden profits into dracy deficits is to be the attitude of the Catholic Theatre Movement in its fight for a clean stage. Such is the aim of the organization, which was founded more than a year ago with Mrs. Lavelle as director, was made clear last week with the publication of the first bulletin giving the "white" list of plays which the officers of the association approve. In announcing a few of the plays which are regarded as clean, the officials of the association say that within a short time the list of clean plays will be made as complete as possible. Among the plays now or recently running in New York that are approved are The Things That Count and Peg O’My Heart. Other plays Editorial that have appeared here recently are Rumy Pulls the Strings, Disrach, Liberty Hall, Milwaukee, Odeon 66, Pont and Walk, The Poor Little Rich Girl, Rebecca of Sunnybrook Farm, and The Governor’s Lady. ** The Granada Theatre is finding its true field in this city. By breaking away from mere imitation of its Parisian prototype, and producing plays nearer to the taste of the majority of us, it has for the first time really established that place apart, among the theatres at which it has aimed from the first. To be sure, the management still warns us that it offers entertainment for mature men and women, not for the young, but it takes that self-imposed mission with the restraint now perceptible, it may even come to fill a significant place in our drama. The best first, C. M. S. Mc Kelian’s The Foundation, a bit of delicate poetic farce, worthy of the French romanticists. We are in a public park in Paris, at break of day. Godward, a raggpicker, is surprised by a grandmare who fingers into the basin of the fountain, at the feet of the marble figure of Youth that surmounts the story comes out. Years ago he loved the girl who posed for the statue, and lost her to the sculptor. Several heart-breaks fail, he returns to her feet to pay homage with the withered flowers from the boulevard to the sacrement of her remembrance, long ago. The grandmare continues his rounds, and the old man falls in his dream the re- comes to life, and tells him that she is still waiting for him to claim her, that she has always waited for him and given her up without a struggle. The dream passes, the sun rises, the raggpicker shambles off, and the foundering, with such gently to pour its waters to the song of the awakening birds. The program also includes the Neglected Lady, the Hard Man and The Kiss in the Dark. The cast includes Rollbrook, Harry Mastey, and May B. Guy. ** The REAL CLASSES TO PORTLAND 

SOUTHERN PACIFIC

The Exposition Line—1915

Correspondence

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THEATRES

FOR THE BEST

SCENERY

FOR VAUDEVILLE THEATRES, OPERA HOUSES, VAUD-
EVILLE ACTS, ETC.

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ALL CLASSES TO PORTLAND

THEATRES
Fanny Warren

The sensational success of the Wm. J. Jossey playlet, "Vice," at Pan- 
tages Theatre this week brings in to prominence in this city one more, 
Fanny Warren, whose brilliant work in the leading female character 
strips her as an actress of great distinc- 
tion and wonderful ability. Miss 
Warren is a native of San Fran-
cisco, having gained her initial 
experience here with the old Morales 
Company and later appearing be-
ing associated with such well-known 
actors as Mortimer Snow, Landers 
Stevens, J. Burton George, Bevan's, 
Bert Morrison, Maud Edna Hall, and 
Lorena Atwood. Even in those days, Miss Warren manifested 
unusual ability to handle the hid-
ning meanings and purposes of 
strongly written parts. Leaving 
San Francisco, she became a member of 
most of the leading stock compan-
ies in Boston, Philadelphia and 
Chicago and then travelled the call of Lon-
don, where she took up a new line of 
work, that of society entertainer, 
for she is possessed of a magnificent 
musical education and a fine sing-
ing voice, and her musical dramatic 
interpretations were a revelation to 
the English people. They perhaps 
made more of her than they would have of the ordinary professional, 
because of the fact that she is con-
ected with some of the best peo-
ple of England in a social way, and 
she has an established social 
position, not only in England, 
but also in Germany. Returning 
to San Francisco, Miss Warren 
took a flyer in vaudeville and found 
it very much to her liking. Her suc-
cess so far is a noticeable one. 
These various branches of public enter-
tainment for the reason that she is very un-
usually qualified in an all-round 
idea. After the conclusion of her 
present vaudeville tour, she will 
probably make up her mind defini-
tively and return to stock. Besides pos-
sessing the highest qualifications of an 
artistic nature, Miss Warren is a 
tremendous artist in the execution of rare 
personal charm, which has been 
developed through a wide range of 
reading and extensive traveling.

Theatrical Treasurers’ Dance

Scottish Rite Hall was the scene 
last Monday evening of the first an-
ual dance of the Theatrical Treas-
urers of San Francisco. The affair 
was a success in every partic-
ular, and held sway until an early 
hour. Several novelties and special 
features were introduced for the occa-
sion. The enter-
"FORT" LEADING THEATRE

Kills and Market Sts.
Phone, Suite: 2460
Last Time Saturday Night, Maurice and 
Health in The Ham Tree
Beginning Monday Night, Feb. 15—Matinee 
Wednesday Feb. 17, Evening Feb. 18—John 
Hammerstein Presents Emma

Tretrini

In the New County Opera,
The Firefly

Ensemble of 60. Orchestra of 5, Night 
and Saturday matinees prices, 50c to $2.
Bargain houses will sell to the public, 
when the prices will be 25c to 1.50.

Alcazar Theatre

O'FARRELL ST., NEAR POWELL
Commencing Monday night, February 16th. 
Support in the first production of the little 
city of Thomas bent bayer's splendid 
Dramatic Play.
The Bold Sogar Boy

Price: $1.50 to $4.00. Mat., 25c to $2.50. 
Next Week, Announcement of the Premier 
Play of our Resident Company. 
Ker Soul and Her Body
Opening Wednesday Night, Lawrence 
Matheison, February 22

Orpheum

O'Farrell Street, Bet. Stockton and Powell
Silent and Most Magnificent Theatre

Week Begins Monday—Theatre in Afternoon 
A GREAT NEW SHOW

GEORGE DANNER, of Merry Widow 
face, and company in the Vimbline oper-
A Night with the Air. By Leo Stein 
and H. Porter Macneely. Revue Musical 
Mission of Panic. Latest all song and 
tragedy. C. A. M. A. in song and 
rural character studies. LEO CARRILLO, 
檗ged stories and humour. LOUISE 
HARDY, the gentleman athlete. I. M. A. 
by Demi Lune & Co. to a dramatic 
set. Little California. SIDNEY M. 
PHILLIPS in song, with W. D. White at 
the orchestra. Review of New 
Worlds. Revue of New Worlds. 
WORLD'S NEWS IN MOVIE VIEWS.

TRUDE BARBAR, New Songs.

TRUDE BARNES, New Songs.

PHOTOGRAPHIC SUPPLIES

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PHOTOGRAPHIC SUPPLIES

EMPRESS THEATRE

Direction Sullivan & Considine 
Old Grumman, Manager.
Frank H. Donnellan, Publicity Manager

Here’s One for the Kiddies

A DAY AT THE CIRCUS, a wonderful 
trained animal novelty; JOE WHITEHEAD, 
a merry wag with a hunch of spherical 
food; Exclusive West presents RICHARD MILLER 
& Co. in The Zig and the Moon; KAYE 
ERNE ELKABE, the Irish Throat; BAR-
TOWN and LOUVRA, presenting a little idea 
of their own; SYLVESTER, the talkative 
trickster, an adroit laughmaker. Other 
features.

Traffic in Souls

The Most Widely Discussed Motion Picture 
This Week

Coming Feb. 15—The City of the Law

Fresno, Feb. 9—Theatre Fresno 
Voigt vaudeville this week, con-
ning the Artistic, the Carvilles, 
tango dancers; Abram and 
Iams, in The Sheff; and the Woman; 
the clever jugglers of Huang and 
dancers, and four photo plays. Emma 
Tretrini in the Firefly comes Wed-
nesday. Coming next week: The 
Caucasian, Wednesday, and 
Friday. The City of the Law

Tiffany, in Cheating the Devil; The 
Bouncing Gorillas, gymnastics; 
Clayd Wilbur, singing; Spindell Bros. and 
Mack in The New Chef, acrobats, 
and motion pictures.
Columbia Theatre

Milestones, now at the Columbia, is a review and a play of conflict. The conflict is, of course, of vital importance; for, after the struggle for existence, the deepening struggle for culture always is the continuous struggle between youth and age, the new and the old. It is a struggle against the hide-bound custom, the reactionary conservatism of the past, the establishment, and against it.

But the very name implies that there is some other issue; the conflict only subserves some larger end. It is a struggle for the progress of society toward social freedom. In the play, as in life, progress wins out against the tyrant past, itself in turn to crystallize into tradition and tyrannize over the young and the weak, though with every discerning. However, at last, gathering strength with each new rebellion, the individual free to become a perfect man.

In the passing review of three generations, it offers a just estimate of the accomplishments of the last half-century, together with a criticism of its success that amounts to prophecy; a prophecy suggested by the picture that dominates the dead drawing-room, its pathway leading on and on to a beyond we can never see. Milestones is not all designedly social philosophy. It is a simple story of human emotions, and it is so true to life in its accuracy, but lighted by the authors' vision. It is full of atmosphere, with the full flavor of the social and the personal thoughts as well as the outward manners and customs, costumes and fashions of the time.

Cort Theatre

McIntyre and Heath, now filling a week's engagement at the Cort, are certainly a riot, and playing to splendid business. No wonder L. Pierpont Micklebacker, a noted Wall Street figure, according to their billing, is not overjoyed at his dancing. The whole chorus performs some clog dancing in unison that is really remarkable. The audience may be in unison, which are very effective. Where the Red, Red Roses Group is the most pleasing. The dance is the best in the show, and the dancing appearing to be more than the singing. John R. B. Hume, the director of the show, has done a splendid job. The music is by the orchestra. It is a very well-written and well-produced show.
Cort Theatre

To all lovers of good music, the presentation of Emma Trentini in American opera should mean a musical contribution, The Firefly, is a revelation of what a composer of artistry and Vincenzo Accolinis can achieve by lifting an operatic organization above the plane of commonplace musical events. Trentini has been seen in the pleasing and effective roles: first as a little Italian street singer; then, toward the latter part of the first act, as a boy, to escape from her cruel father. There is not a moment when Mlle. Trentini is not a living, flesh-and-blood childlike patient does not amuse the audience. She is graceful, coquet-

Savoy Theatre

Traffic in Souls, the photodrama founded upon the Rockefeller white slavery investigation, will enter upon the fourth and final week in this notable afternoon engagement, Thursday afternoon, and will be witnessed by tens of thousands well-satisfied patrons. There is no mystery about the invention of the greatest and most popular "moving pictures" ever shown in San Francisco. It is bug infested, amateurish at times, but clearly within the scope of the play, in the moral lesson it teaches. A film like this deserves official recognition from the Legislature, for the evils which it discloses against the evils which the State is fighting against, and a bill shall be offered for the Legislature to present in a San Francisco theatre the drama. The Crime of the Century, a novel and plausible logical problems by Rachael Marshall, author of The Traffic, will begin its limited engagement at the Savoy Theatre February 23rd, with a strong company of capable players.

The Orpheum

The Orpheum announces an exceptional and fine basket of stock for February 28th, Mr. George Damerel, who made such a tremendous hit as Prince Dandino in Tobacco Road, will be seen, with the assistance of a company of twenty, present for the first time in this city the charming musical farce, Lotta etta. The Knight of the Air. During his recent visit to Vienna, Morris Cohen and Mr. Jr., President of the Orpheum Circuit, witnessed the presentation of The Knight of the Air, and was so taken with it that he immediately purchased the American rights. Leo Carrillo, a California boy who distinguished himself at this time in the absence of his fellow countrymen, as a paper cartoonist in this city, and is now regarded as one of the best entertainers in vaudeville, will delight his inimitable Chinese and Italian dialect stories and mimicry, Louis Hartto, who, in spite of diminutive stature, possesses the muse-

The Empress

A Day at the Circus, a miniature comic circus, will be the headline attraction beginning Sunday afternoon, supported by S. S. Bacon & Co., S. S. Bacon & Co., of Roland West's newest and best dramatic playlets, The Fighter and the Judge and Miss Samsung and The Man, that is original and diverting comedy. Miss Lovers is a charming looking woman, and a splendid dancer. Bar
dance, attractive and amusing programme. Joe Whitehead, the artistic exponent of "No" material, will introduce his far lead of six and will show some soft-shoe dancing that is new and original. Katherine Klar is a human Irish thresher. Syl
do, who has been aptly dubbed "the talkative tricker," will prove a delightful item. The Essencescope, showing world's greatest photoplays, constitutes an exceptionally good ball.

The Pantages

The policy of the Pantages Theatre has been for the past ten years three shows a week, with an entire change of the program each week. Alexander Pantages never deviates from this slogan on rare occasions. When Vice was offered to Mr. Pantages by Guy Woodward, the producer mentioned that he was prepared to go anywhere with the piece, properly presented, would have an extended run. That his prophecy was correct was not made any more conspicuous by the fact that the piece was not presented in a San Francisco theatre than the drama. The Crime of the Century, a novel and plausible logical problems by Rachael Marshall, author of The Traffic, will begin its limited engagement at the Savoy Theatre February 23rd, with a strong company of capable players.
Los Angeles Notes of Interest in the Realm of Photoplay
By Richard Wills

Nobody would recognize the Carlyle Blackwell studios. The big stage is complete and the twelve new dressing rooms, with running water, heater and two washstands is ready for use. He possesses as well an appointed studio as any in the West. **J. Farrell MacDonald is making preparations for the opening of the new equipment, but the name of it is purposely withheld for the time being.** In the meantime he has given several successful dramatic readings with stories by J. Warren Kerrigan, Wm. Worthington, Cleo Madison, Geo. Perilott and Edith Bostwick. Robert Thorne is opening a private school for motion picture actors and actresses in the Majestic Theatre in Los Angeles. He is so well known, and his ability is so well recognized, that it is bound to be a success. He has received many letters from prominent producers promising their unqualified support. He will continue to put on the dramatic readings at least twice a month, for the benefit of the members of the company. Elise Albert and Harry C. Matthews had figured upon being in Los Angeles for the Photoplayers' Ball, but the spell of the West proved too much for them, and they have temporarily delayed, or rather, delayed Mr. Matthews' Last Ghost Dance. They will make up for it at a later date, however, in the vicinities of San Antonio, Texas, and will then hurry for the Southern California Mecca formation pictures. Elsie Albert is the most picturesque actress that has come to Hollywood, again, although she has made many new friends at the Miller's ranch. **Frank Cooley, a well-known actor and manager, has joined Harry Pol- lard, of the "Beauty" brand, at Santa Barbara, and will assist the latter. He will also play character parts.**

That charming little actress, Ade Lane, is back at work again at the Carlyle Blackwell studios after a two-weeks' vacation spent in the hills or on the beaches which lie close to Los Angeles. Miss Lane is an actress who feels her parts and handles them with great facility. She is pretty and bright, as the cliché goes, and is well cast. Pauline Bush has her attention somewhat divided for a change. As it happens, her calling is that of a teacher which includes writing as well as acting, but this week the expression left an injured and treasured package. It was that Puritan gown to be worn at the Photoplayers' Ball on Saint Val-entine's night, and truth to tell it is a very magnificent and bejeweled pink and sil- ver. Miss Bush will be a very promi- nent figure in the grand march. **James Neil, who was so long associated with T. E. Miller and now is stage manager, has joined Carlyle Blackwell at the latter's studios, where he and Mr. Blackwell are directing together. Mr. Blackwell occupies so much of his time actually acting that he believes the acquisition of the companies was a splendid step. He wants to give most of his thought to his acting and the bet- ter business, and hopes they will not be noted for his devotion to his work. Mr. Blackwell has some big productions lined up.**

February 14, 1914

The San Francisco Dramatic Review
Vaudville

The Orpheum

A bright and shining bill is attracting the appreciative notice of the large audiences here this week. Governor's Animal Circus and the nation's first and only human cannonball, Willard Whitehead, are the two big names scheduled to be here.

Robert J. Stevens, the impresario, has given the promise of a super first-class show. The feature attraction will be the famous bull-fighters from Mexico, Laredo and Montrose, who give an exhibition of bull-fighting with much comedy. It has been a long time since anything of the kind has been seen in this area.

Mr. Whitehead and his wife, Yvonne and Bedel, grown somewhat stout, gives her a prologue, which is nearly equally entertaining.

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**Vaudeville Notes**

Ground was formally broken Thursday for the New York State pavilion, Mabel Russell, now playing the Orpheum, turning the first shovelful of earth.

Mrs. Ethel Eberstein, mahomette for four circus elephants and a singer who outsings a brass band, was granted a divorce this week by Judge Truett from Moses E. Eberstein, owner of two theaters in Savannah. Her attorney, J. G. Reimer, said he sent her a picture of a child by an affinity.

Miss Mary Osburn, daughter of Frederick W. Osburn, a wealthy Los Angeles contractor, became the bride of Emil Eberlein, a Fresno moving picture manager, Thursday, Feb. 5, at St. Mary's Cathedral. Mr. and Mrs. Osburn came from Los Angeles to attend the marriage ceremony.

Sullivan and Considine have made plans to invade Texas soon. Options on theatres and theatre sites have been secured in six towns in the Lone Star State, among them being Dallas, Fort Worth, Houston, San Antonio and Galveston. The Texas territory is now controlled by the Interstate Circuit.

P. O'Malley Jennings and Edna Dorman offer a singing and talking specialty that has been received well along the road. Jennings is a typical English chippie, formerly associated with Ed. Wynn on the big time. Miss Dorman is a captivating young lady, full of ginger. They will make their appearance at the Empress in the near future.

Brown and Elper, recently with Mr. Zeigfeld's Folies of 1913, will offer a bit of cut up that should be a big hit. They will make their bow to the Empress patrons shortly.

Tim McMahon and Edyth Chapelle present a comedy offering that has left a gale of laughter in its wake along the Empress circuit, called Why Hub-

Dick Black, late of the Old Fire Veterans' Company, will join Lord & Meek's musical comedy company as principal comedian for a few weeks. Dick will rejoin Lord and Meek Company at San Luis Obispo, as principal comedian for their musical comedy company next week. This is Dick's third engagement with Lord and Meek. Frank Recker is musical director with the company.

Twenty-five thousand mourners from New York's Ghetto turned out for the funeral of Zigmund Magneskoski, familiarly known among the Yiddish as an actor and comedian, Friday, a week ago. The crowd which followed a procession led by the Hebrew Actors' Club was so unanimous that police reserves were called out to keep order. In accordance with the dead actor's wish, the mourners sang in Yiddish comic songs which he had written himself and made popular among the Hebrews of the East Side. James H. Wiley, a vaudeville actor, secured a decree of divorce in Judge Stewart's court this week on his testimony that his wife, Nevada, had deserted him. Wiley leaves for Aus-

RUPERT DRUM
With Chas. King and Virginia Thornton in Australia

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Talked About All Over the World

Newman's College
You Must See to Believe
Most Original Gentlemen's Case in the
EDDY AND PLOWE STREETS, 8 & P

Performers' Dates Ahead
NICK VARGA (The Newsboy for the future) will be in Detroit, March 1; Minneapolis, March 4; Omaha, March 15; Winnipeg, March 21; Regina-Calgary-Edmonton, March 29; Vancouver, April 2; Seattle, April 15; Portland, May 6; San Francisco, May 10; Oakland, May 15; Los Angeles, May 24.

Chicago, and that when he reached the Majestic Theatre in that city he found letters from his wife advising him that it was "all off," that she didn't care to see him any more and that it was "not worth while wasting valuable ink and paper writing to him."

Don James and Allen Dale have joined the Jules Mendel musical comedy company. Keating & Flood tried out Tacoma with musical comedy, but two weeks convinced them there was nothing doing.

Max Steine is being featured by Keating & Flood at their Lyric Theatre in Portland, Ore., in a series of musical comedies. Gas Leonard is spending a few weeks at his home in Sacramento. Last week Gas bought an automobile and is having all kinds of fun with his new toy.

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Josephine Dillon
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A Bachelor’s Honeymoon

HARRY LANCASTER and MILLER
Light Comedy
With the Western Amusement Co. Leads
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Verne Layton
Leading Man
Care Dramatic Review

Howard Nugent—Margaret Nugent
Second solid year with Virginia Erissac, now at Majestic Theatre, Melbourne, Australia, management Pacific Amusement Co. Home address. La Jolla, Cal.

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A. G. HALSALL
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At Liberty; care Dramatic Review

ALLAN ALDEN
Treasurer and Press Agent
Kirby Theatre, Stockton

GEORGIA KNOWLTON
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Madame Sherry Out on Tour

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JAMES NEWMAN
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RALPH NIEBLAS
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GERTRUDE CHAFFEE
Characters
At Liberty—Care Dramatic Review

JACK DOUD
Howard Paster Stock
New Westminster, B. C.

JACK FRASER
With Ed. Redmond Stock
Sacramento, Cal.

ELLA HOUGHTON
Keeper

JAY HANNA may join the Essany Film Co. at Niles next week.

MINA GLEASON
Ve Liberty Stock, Oakland

CHARLES LE GUNN
TRIPLE ARTISTS—AT LIBERTY
Permanente Address, 3523 Tivoli St., San Francisco. Phone Mission 1163

FRED KNIGHT
Characters
At Liberty, care Dramatic Review

EDMUND LOWE
Alexan Theatre

HOWARD FOSTER
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At Liberty; care Dramatic Review

JACK DALY
Stage Manager
The Traffic Co.—On Tour

HUGH O’CONNELL
General Business
At Liberty—Care Dramatic Review

CAREY CHANDLER
Business Manager Kentig & Flook, Portland, Ore.

JACK POLLARD
Comedian
Ilora, Park Opera Co., Oakland

EVELYN McFARLAND
Second Business
Pearl Allen Stock, Canada

Geo. F. Cosby
ATTORNEY AND COUNSELOR AT LAW
512 Post Building, Phone 4046, Residence Phone, Park 7708
San Francisco, Cal.

ALF. T. LAYNE
This Office

AVIS MANOR
Howard Paster Stock—New Westminster, B. C.

D. CLAYTON SMITH
Juvenile
Care Dramatic Review.

Ella Howard, formerly character woman with Jas. Post Company, left Tuesday night to join Louis Jacobs’ Company at Phoenix, Ariz.

Dell Harris, the musical comedy producer, will open at the Liberty Theatre in Broadway this city, on Sunday, February 15th. The engagement is for eight weeks. A company of seventeen people will supply the wants of the North Beach section.

Ethel Davis, with her company of Baby Dolls, has been approached by managers of three different houses in this city offering her contracts for musical comedy, which she will likely accept. Ethel is a big favorite in this city.

Lou Davis, no relation to Ethel, not even brother, is a member of the Baby Dolls Company now playing at Pantages this week. Lou is going along alright.

Bert Rosie left the first of this week to join a medicine show in the eastern part of the State, which is playing halls until the weather becomes warmer.

Matt Burton will assume general management of Brown’s Theatre (formerly the Peninsula Theatre), situated at Templeton Avenue and Mission Road, on Monday, February 16th. The house has a seating capacity of 800 and will be devoted to vaudeville and moving pictures. Extensive alterations will be made in the stage and dressing rooms, and the house will be renovated and made strictly up-to-date. The booking will be independent.

Harry Bernard opened at the Garrick Theatre, Stockton, playing to capacity houses three shows on Sunday last. The engagement is for four weeks, with two bills per week. Success to Harry and Jerry. The Coast Costume Company are supplying the Spaulding Musical Comedy Company, Honolulu, the Monte Carter Company, at the Wigwam, the Eddie Gilbert Company at the Lyceum, the Hippodrome, this city, and the Majestic Theatre, Fresno, with costumes for all their productions—also Dell Harris Company at the Liberty Theatre on Broadway. Hilda Seymour is a very busy manager.

The Mendel Company closes tonight at the Majestic Theatre and opens tomorrow at the Princess Theatre, Fresno, minus Jules Mendel and wife. They came here for two weeks and that lack of class in the offerings presented was the cause of the early closing. Eddie Gilbert is producing some very clever musical comedies at the Lyceum Theatre. Watch this young man ascend the ladder of fame. Eddie is there with the goods.

Pearl Vivian, the clever Fresno soubrette, is working in Eddie Gilbert’s productions at the Lyceum. Welcome to our city, Pearl.

Ed Armstrong, the musical comedy king, arrived at Pantages Theatre last Sunday after a long absence and is putting on the best table music comedy of his career, and Ed in vaudeville. Pantages Oakland gets him the coming week, and Oakland always does turn out for the Armstrong brand.

Rosie Elsmere, the singing and dancing soubrette, has joined the Monte Carter Company at the Wigwam Theatre. Monte believes in the Missouri girls, and the Misses, and Joe Bauer and Jimmy Cooke.

Geo. Ford, who left this city when the American Theatre closed, is one of the principals with Joe Howard’s Burlesque Company in the East and is doing well.

Interior managers should not book unknown people in their acts, if they have any doubts in regards to companies writing for dates if they will kindly write the Editor of the Dramatic Review, this paper will furnish them information in regards to ability and standing of performers and company, thereby saving the managers a big expense and helping the best performers. The Dramatic Review free employment bureau will furnish managers with actors free of charge.

February 14, 1914

THE SAN FRANCISCO DRAMATIC REVIEW
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Correspondence

PORTLAND, Feb. 9—Heilig Theatre (Calvin Heilig, mgr., William Pangle, res. mgr.): After a week during which there have been no notices at this theatre, the managers advertised for a week's engagement of E. H. Sothern, in repertory with King Hamlet, Merchant of Venice, and Taming of the Shrew. During the week a fire was not occupied Manager Heilig has entirely renovated and retitled his house, and it is one of Portland's prettiest playhouses. The Armory was the scene of the concert given by the Irish tenor, John McCormick, yesterday afternoon, by one of the largest audiences that has greeted any of the singers featured by the Portland Baker Theatre. (George L. Baker, mgr., Milton Seaman, res. mgr.): Electric play, The Country Boy, was produced at this theatre yesterday and kept two large audiences in this theatre throughout the day. The leading role was played by Edward Woodruff, and he was capable in the part. The part of the performer, however, was Walter Gilbert in the comedy role of a ticket speculator, and he was ably seconded by Louis Leon Hall, cast as a reporter. Dorothy Shoemaker and Mary Edgert Baker played the roles of the two girls respectively, aiming to win the country boy. Next week: The Thief. Lyric Theatre (Keating & Flood, mgrs.): This week's bill is entitled Setting the Pace, it opens today for the week's bill. Billy Ossel and Max Minick are found as the chief fun-makers, and the usual spry chorus is often in view and storing a success. Opheim Theatre (Frank Coffinberg, mgr.) is playing a long week's bill and the one that will occupy the boards this week were continued one day only, yesterday, at this theatre, the new bill opening hereafter on Sunday, allowing one day for the play. The result was fourteen vaudeville acts for one price and the other result was S. K. O.'s. The week's bill is headed by Bessie Clayton and the other acts offered include Argenteno Tango Osette; Hans Roberts and Company; Francis Bowley, Sylvie Loyd and Her Pierrot; Martineti and Sylvester; Helen Gannon; and Charles and Delilah. Pantages Theatre (John Johnson, mgr.): The vaudeville sketch, Twenty Minutes in Chinatown is the headline act. Other acts include Ueno Opera; Lillian Watson; Madame; Dryer and Dryer; and Mifflin, Kennedy and W. V. TACOMA, Feb. 7—The Princess Theatre has closed temporarily. It was ably operated and reopened with a stock company. Tacoma Theatre remains dark until this week, where the company features for four performances. Empire Theatre: The Adams Family Sextette are the best thing in the acrobatic line seen here for some time; Ned Norton is the laugh-getter in his act with Delbert and the Ladelle Comiques contribute their share of fun to the program. An amusing act this week played, was What Would You Do? by Gordon and Simms, assisted by the Ladelle Comiques. Outstanding and new to the show are three songs of Montague Barton and Belle Jackson. Next week, Burke and McDonald in an Irish sketch; Earl Gildred and his Dog; Rich and Leonard; Charles B. Lasky and daughters, singing acts; Bert Leslie. Pantages Theatre: Oriental acts were the main features at this house. Twenty Minutes in Chinatown, which is played by Raymond Whitaker and Company, was capably played, and the splendidly staged act of the Japanese Tramp was a neat exhibition of balancing. Billy and Laura Dregger were seen to advantage in a good dancing act. Momohan, the skater, was back and still delivers the goods. Lilian Watson was enthusiastic in Millard, Kennedy and Christie amused with their practical playing. There seems to be some really good singing. February 10: Rhoda Royal's Horses; Hal Davis in a comedy sketch; Four Brazilian TANGO PERFORMERS; Murrat K. Hill, monologist; Brighten Quartette; Melodiste La-Nole Trappe of Arcadia. The Mediteran has been kept busy all week with crowds interested in seeing The Sea Wolf. It was displayed in seven reels.

A. H.

SALEM, Week of Feb. 1: Grand Opera House (Salem Amusement and Holding Co.): Famous Players Pictures to good business. Westford (Salem Amusement and Holding Co.): Colonial Players in stock to big business. They closed Saturday night and left immediately for Medford where they will play a five weeks' more engagement at the Palace Theatre; they will then return here. Remodeling the entire house. Globe: Feature pictures and The Hughes Sisters in the best musical acts ever seen here; lappiness good. High (High Amusement Co.). The Jelly Entertainers played here the first half to big business. Clever performers, and managers securing them are sure in luck. Last half: Refined vaudeville acts and exclusive Mutua program.

SACRAMENTO, Feb. 9:—Sherlock Holmes, the eminent detective, the chief character in The Sign of the Four, is paying a visit to Sacramento and is meeting with great reception at the Grand. Paul Harvey is an admirable Holmes and Hugh McCauley makes very real the role of Jones, Scotch Yard inspector. Roscoe is not so happily cast as Dr. Watson, the arm detective. Harry Leekin is seen as Major Shuddo and Bert Chapman plays Small, the escaped convict. Jack Stston doubles the parts of Mrs. Smith, and Mrs. Hudson. Mary Connally is seen as Emily Virden, the girl of the story. Sherlock Virden is the character as Mr. Shuddo, and Bert Chapman is the human effusive as Mary Watson, the orphan. Director Harry Leekin has given the right turns and the admirable staging for this business is of the turn-away variety. Next week, Raffles, Empress—This bill is offered by Frederick Hume and Thomas, in a singing and talking act; Maurice Freeman & Co. in Tony and the Stork: Ous C. Drew, in the song and patter comedy, Mr. Flynn; Tony Lyon; Big Jock, the bear, who is the hit of the show. Chino Orpheum: Frank Keenan in the sketch, videogames; Smith and Cook; Poor Perez, Edna Showalter, McCormick and Irene; Cummings and Dailings, Nelson and Nelson. Charles E. Hoffman of this city, an amusement and concessions manager, has received an offer from John of the Wire, a Younger Amusement Co. to become second advance man for the concern. Hoffman has until March 2 of 1914 to decide.

WILLIAM REYNOLDS is a member of the Westford Theatre Stock of Salem Ore.

The JIMMY DILLONS, who are now located in Seattle, expect a visit from the stork in about four weeks.

CORT Leading Theatre, Ellis and Market Phone Sutter 2460

Beginning Sunday Night, Matinees Wednesday and Saturday

First San Francisco Appearance

ARTHUR HAMMERTSTEIN Presents

EMMA TRENITINI

THE FIREFLY

in the Comedy Triumph

Book and Lyrics by Otto Hammerich. Music by Rudolf Friml. (Her Farewell Appearance in Comic Opera)

Direct from a record-breaking season of 36 weeks at the New York Casino.


Augmented Orchestra of 55. Ensemble of 60. Saturday Matinee $2.00, $2.50 to $2.00.

Note: Rosemarie Blain will play the leading role at the Wednesday matinee. Special Prices, 25c to $1.00.

Coming to the SAVOY

Oliver Bailey Presents the Season's Dramatic Triumph

The CRIME OF THE LAW

By RACHEL M. MARSHALL, author of THE TRAFFIC

A STARTLING REVELATION OF PRISON LIFE. A BIG DRAMA WITH A BIG THEME. A PLAY THAT IS MAKING THE WORLD THINK.

Nights, 25c to $1.00. Matinees Tuesday, Wednesday and Saturday. Matinee prices, 25c to 50c.

SEATS NOW ON SALE

From the Win, Younger Amusement Co. to become second advance man for the concern, Hoffman has until March 2 to decide.
Midwinter Gamble

The Midwinter Gamble of the Lansd was held Feb. 1 at the club house in New York and the invitations announcing the affair read as follows:

The best of fellowship; the best in art, is symbolized by tragedy and folly; the bwind page portrays those loyal fams.

Who make this offering thro' me, the Collie. Edward H. Rodger.

Overture: William Tell, Rossini; Charles A. Drake, conductor.


Time: 5 p.m. Direction of Tom Wise.


Julian Eltinge, first public presentation of the trilamg girl.

Harry H. McCloskey, in selected songs.

The White Light, by John Willard.

Players: Frank Hono, M. D., Frank Reicher; John Fleming; M. D., Geo. Peck; Jane Ellington Price; Billy Temple; Richg. Lie. The study in Hoosie's house in the West Seventies, New York, and at the Opera in the evening. Staged by the author.

Intermission. What ho, my hearty! let's go below, a bit of a party, then on with the show.

Entr'acte. In the Night, Gilbert.


The First Night, by Allen Fawcett.


The Singing Society, a musical span. Words by Robert Rumbler; music by Gustave Kerker. Doctor William Bailey, a dentist, Neal McCoy; Silk Dibbs, the butcher, Taylor Holmes; Jane Joyce, his housemaid. John Slavin. Members of the Singing Society: Jim Brown, a plumber, Jas. Standfast, a gypsy, Ed- win Hof; Joel Phillips, a florist. John Willard; Mary Phillips, his wife, Glenn Hall and his son, Leah, his daughter. Frank Croxton; Lute McClesy, his wife; Charles Hopper; William Binns, a gypsy, Louis Strains; Susan Banks, his wife, Clarence G. Front; Joe Smithers, a bongo-steerer, Jos. Miron; Hiram, a patient, Wallsburg; Eelenrson Dawson, a postman. Sam Cott; Jaser Knott, a tilled business man, Frank Reicher; Peter

Klaw & Erlanger present The Little Cafe, the current musical comedy success of the New York season, now playing at the New Amsterdam Theatre, New York City

Business on the Coast

A visiting showman, writing of conditions, says: "Business has been very bad: Hollister, $119.50; Mon- terey, $167.50; and Pano Alto the worst of the season. In fact, the worst house I ever ran up to since I have been in show business, $25.00 gross. Can you beat it then they wonder at crime. We have a splendid sale here in Salinas tonight, and I really think we are going to do some "real" business. Mark Hanna is sure a regular fellow, one of the best I have met since I have been in the State. Monterey proved to be a lemon, not a thing done for the show by the management."

The Treasurer Took the Count

A swarthy young man appeared at the box-office and demanded: "Who is this guy you got singing next week?"

"Well, there are six soloists and twelve hundred choristers; which do you refer to?" asked the house treasurer.

"This guy you're billing so strong, Westfall."

And the treasurer straightened out, cold and stiff and took the full count.

Bessie Abott in Robin Hood

The next attraction at the Columbia Theatre will be the De Koven Opera Company presenting Bessie Abott in the magnificent rev- ival of Robin Hood, which is in the hands of sixty and a special orchestra will make the attraction noteworthy. The engagement opens on Monday night, February 23rd.

Spotlights

Margaret Hampton will soon return to the Cort in Within the Law. The Bayard Veiller drama that had such a record-breaking fortnight recently, and at the Cort soon at the head of a big cast presenting the Winter Garden success. The Jolson Company of Expraak this musical play is said to be the most spectacular of the Winter Garden productions, and is crowded with novelties, including a realistic race between an auto and a train.

Bessie Abott, who heads the De Koven Opera Company in Robin Hood next week at the Columbia Theatre, is making her first appearance here since the night of the fire in April, 1906. On that night the bill was Carman's "Prince of the Golden City," as Medela, Olive Fremstad in the title role, Caruso as Don Jose, and Scotti as Escamillo.

Chaucery Alcott, Robert Hilliard and Richard Bennett are among the male stars scheduled for early appearances at the manage- able fare. They will appear, respectively, in the following successes: Shanec Dhu, The Argonauts, and Father Brown. Laura Tetrazzini will give her first concert for the season in this city on the afternoon of March 5, and at a matinee and night, March 7. Her Eastern successes have been remarkable, and with Tita Ruffo, the baritone, broke the record of the New York Hippodrome in its income for one performance, the two artists bringing $11,000.

Sued for Alimony

NEW YORK, Feb. 10.—Clark H. Abbott, as executor under the will of Mrs. Miriam Merwin Fawcetb, began proceedings in the Supreme Court to collect $2250 alimony due at the time of her death from her former husband, Win. Fawcetb, who was divorced by her in 1902 and then married Julie Opp, the actress. Abbott contends that the unpaid alimony is an asset of the estate and should be paid.

Princess Theatre, Tacoma, in Trouble

The assets of the Princess Theatre, Tacoma, was sold by the receiver on Feb. 18, upon application made by The Ackerman-Qudley Printing Co., one of the creditors of the concern.

Frank Elliott Has Been Specialy Engaged

Frank Elliott, the distinguished English actor, who was brought to this country by Chas. Frohman to play the leading role opposite to Blanche Bates in the latter's highly successful play of last season, The Witness for the Defense, and whose ability was commented upon in the columns of this paper, has been specially engaged by Belasco & Mayer of the Alcazar Theatre to create the leading male role opposite to Mrs. Douglas Crane, in the forthcoming production of Louise Closer Hale's new play, Her Soul and Her Body.

Portland Player Eliminates Offensive Character

PORTLAND, Feb. 11.—Lient. R. R. Smith, naval recruiting officer here, today forced the elimination from the sketch, Twenty Minutes in Chinatown, at a local vaudeville theatre of a characteri- zation of an enlisted man in the United States Navy which made him out to be a drunken roisterer. After his attention had been called to it, Smith went to see the act and then wrote to Mayor Albee a letter of strong protest against its continuance. "The portrayal of a bluejacket as a drunken carouser constitutes a slander against every enlisted man in the service," wrote Smith, "and is wholly unjust, inasmuch as the personnel of the United States Navy consist of clear-minded, decent, upright young Americans." So impressed was Mayor Albee with the protest that he went personally to the theatre and had the objectionable characterization eliminated.

Masterline's delightful fantasy, The Blue Bird, is again on its way to the Cort, where it will be an early attraction.
DATES AHEAD

ADELE—San Diego, Feb. 22; Santa Ana, 23; Riverside, 24; Pasadena, 25; Long Beach, 26; Redlands, 27; San Bernardino, 28.

BISHOP'S PLAYERS. — In stock, Ye Liberty Playhouse, Oak-land.

FINE FEATHERS (H. H. Fearez, mgr.)—Boston, March 1-14; Salem, 16; Concord, 17; Augusta, 18; Lewiston, 20; Bangor, 21; Houlton, 22; Presque Isle, 23; Springfield, 24; Waterbury, 25; New London, 26; Lowell, 27; Newport, 28; Hartford, 30-31.

JAMES POST CO.—Vallejo, Feb. 25 and week.


LITTLE WOMEN (William A. Brady) —Delhi, Feb. 21; Cal-gary, 25-26; Edmonton, 26-28; Saskatoon, 29-30; Regina, 31; Winnipeg, 1; Minneapolis, 2-3; St. Paul, 3-4; Minneapolis, 13-18.

MUTT AND JEFF IN ENGLA-ND (Chas. H. Ford, mgr.)—Chicago, Feb. 21; Salem, 23; Oregon City, 24; Vancouver, 25; Portland, 26-28; Astoria, 29; South Bend, 2; Centralia, 3; Aberdeen, 4; Elma, 5; Olympia, 6; Tacoma, 7; Seattle, 8, and week.

owie and PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

HOWELL DOUGLE Hold Vick. Minn., Feb. 21; Warren, 23; Thief River Falls, 25; Red Lake Falls, 28. THAT PRINTER OF UDELL'S (Alfred X. Kirls, mgr.)—Burlington, Jan. 26; Grand Rapids, 27; Minneapolis, 29; St. Paul, 30; Dubuque, 1; Chicago, 2-3.

THE DIVORCE QUESTION (Rowland & Clifford, props.; Fred Douglas, mgr.)—Cincinnati, Feb. 16-19; St. Louis, 20-22; Chicago, 23-28; Missoula, 29-31; Seattle, March 1-7; Atlanta, 9; Nashville, 16; Louisville, 20-23; St. Louis, 20-23; Chicago, 23-24-25-26.

THE HAM TREE (John Cort) —Mike Manton ahead—Salem, Feb. 21; Portland, 22-25; Aberdeen, 26; Tacoma, 27; Everett, 28; Seattle, March 1-4.

THE SHEPHERD OF THE HILLS (Gaskill and McVay, Inc.)—Madison, Feb. 21; Fremont, 23; Wahoo, 24; Schuyler, 25; Kearney, 26; Grand Island, 28; Aurora, 29; THE SHEPHERD OF THE HILLS (Gaskill and McVay, Inc.)—Toronto, Feb. 23-28.

THE SHEPHERD OF THE HILLS (Gaskill and McVay, Inc.)—Columbia, Feb. 21; Charleston, 23; Richwood, 24; Princeton, 25; Parkersburg, 26; Madisonville, 27; Evansville, 28.

TRENTINI in The Firebird—Portland, Feb. 21-23; Seattle, 24-27; Wash., 29; Victoria, B. C., 1; Vancouver, 2-5; Everett, 24-27; Wash., 29; Tacoma, 28-29.


WITHIN THE LAW (Jane Cowl Co.)—American Play Co., mgrs.—Boston, Feb. 16, indefinite.

WITHIN THE LAW (Telen Ware Co.)—American Play Co., mgrs.—Chicago, Feb. 16-26.


WITHIN THE LAW (Central Co.)—American Play Co., mgrs.—Alton, Feb. 21-22; Jefferson City, 23; Columbia, 24; Fulton, 25; Louisiana, 26.

PERSONAL NOTE

SHIP FRIEDMAN has joined the staff of A. H. Woods, and is in advance of Julian Eltinge in The Crin-2-3.

THE RETIEMENT from the stage of George M. Cohan took place when Broadway Jones closed recently, however, the retirement will not be absolute as was expected, for Mr. Cohan says that he may appear in New York again in order to play if he writes a part which suits him. Mr. and Mrs. Cohan are re-ceiving many congratulations upon the birth of their child, George M. Cohan, Jr.

HARRY J. CURTIZ, the well known local composer, has composed all of the incidental music for the forthcoming production, for the first time on any stage, of Louise Closser Hale's sensational play, Her Body, in which Mrs. Douglas Crane will make her local professional debut as an actress. Mr. Curtiz has written some really beautiful suites for the new play and the management of the Alcazar Theatre consider themselves fortunate in securing his composition.

LOUISE CLOSSER HALE, the brilliant author of Her Soul and Her Body, will be the medium for the first local dramatic performance of Mrs. Douglas Crane, "the little daughter of the dance," —said appearance to be made at the Alcazar Theatre on Monday afternoon (Washington's Birthday), February 23rd—arrived in San Francisco last week to assist stage director Bartlet with the rehearsals of her new play and to be present at the premiere of the same. Mrs. Hale's last appearance in this city was in the role of "actress," she having appeared with Henry Miller in one of the leading roles in The Rainbow.

MRS. NANCE FABIA WILLIAMS, known on the stage as Nance Gwyn, filed suit in the Supreme Court of New York, Feb. 9, for divorce from Chas. Romney Williams of London. The two were married in Paterson, N. J., Feb. 23, 1911, and plaintiff alleges that defendant abandoned her on that day. The case was heard on the same day. She charges misconduct in London, Paris and New York. The case has been pending for many times and is yet not 27 years old. Her first two husbands died and the third, Thomas Callfer, was divorced by Nance Gwyn said today that if she gets a decree she expects to wed again. "A Hindoo soothsayer in Hongkong once told me I would have seven husbands," she said. "Anyway, I don't feel that I know man yet thoroughly."

LAURETTE TAYLOR in PEY O'MY HEART By J. Hartley Manners; Court Theatre, New York; now in its second year.

PEY O'MY HEART—Eastern, New York.

PEY O'MY HEART—Pacific and West Coast, 26-28.


ED. REDMOND and the Redmond Company

Presenting the Highest Class Royalty Plays at the Grand Theatre, Sacramento

JAMES POST and his famous Honey Girls

Crowding the Majestic Theatre at increased prices.

Geo. L. Spaulding And His Big Musical Comedy Company

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LOUIS B. JACOBS

TALVIE MUSICAL COMEDY CO.

Fritz Fields, Hazel Wainwright

AND THE DANCING DOLLS

Presented by

Louis B. Jacobs, Manager and Manager

Want to hear from good musical comedy people—At chorus girls, $50

OAKLAND, CAL.

C. J. HOLZMUELLER—THEATRICAL APPLIANCES

Manufacturer of Art Lamps, Punch Lights, Stage Lights, Border Lights, Switchboards and Equipment

122-124 Howard Street, Phone 9165, San Francisco, Cal.
The Difficulty in the Way of Securing Recognition for New Plays

Israel Zangwill, author of The Melting Pot, has come out with a roast of the English character with a good deal of success. He has many methods to get one of the local producers to put on his play, but in vain. In an interview he has the following to say on the subject:

"I have tried all the commercial lines by busi-ness men. You frighten a London manager if you take him an original play. He wants a play similar to something one else has got. He sends or goes over to look at plays in Paris and other places by foreign writers, yet he doesn’t seem to think of even looking at a play by an unήnglish writer. Nothing apparently will persuade him that, as he is always asking for plays, it is his business to look up people who write plays. Yet, if you go to him he talks to you as a sort of applicant. It is a fearful from a commercial point of view."

It was always thus. All the big fortunes have been made in the show business by new plays, but, gentle reader, did you ever try to get a new play produced? It is the law of the land that an author who has made a fortune from them and Oliver Bailey, he of the Seattle field, is in a fair way to do the same thing. Both have tried new plays and have reaped a golden harvest.

Correspondence

PORTLAND, Feb. 16.—Heilig Theatre (Calvin Helieq, mgr.; W. T. Pangle, res., mgr.) : The Quaker Girl has lost none of its charm which de-lighted Portland audiences last year, and the cast headed by Victor Morley, and featuring Leslie Pinns and Harry Macdonough, Dicee Girard, Ethel Moore and Dernice McCabe, compares favorably with the one seen last year. Victor Morley and Bernie McCabe hold the cast, and Moore is as delight-ful as ever. Dernice McCabe is an agile dancer and delights with sev-eral solo dances. There is a delightful chorus of pretty girls and the stage settings are elegant. The last act showing the grand ball is one of the most spectacular scenes that has ever been seen here. The Quaker Girl closes Tuesday night and will be followed by Robin Hood, with Bessie Abbott in the title part, which will be the London act for the rest of the week. Baker Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus., mgr.): The Thief. The drama is an art, not a trick. The trouble with art at least—to every player in the land, is the current offering. Dorothy Sheehan, who is now married, woman, who, being filled with the dread that she is losing her hus-band’s love in admiration because she cannot afford to dress and appearance to advantage, steals money from her friends to buy clothes. When the money is raised the pleasure is en-gaged, and the son of the friends is suspected. The boy is wildly infatu-ated with Marie and she induces him to plead guilty to save her. Her hus-band discovers the truth, and the scene in the second act where he accuses her, one of the most intensely dra-matic ever written, gives Miss Shoe-maker opportunity to display her emotional powers, which she does to advantage, the audience weeping with her and then laughing with her. Louis Lewis is the husband, and as usual, plays a character with a distinctness. Edwin Woodruff is the son, which he plays to perfection. The Thief, as presented by the Baker Players, should play to capacity houses, and judging from the opening audience, doubly well. Next: Our Wives; Lyric Theatre (Keating & Froud, mgrs.): The Matinee Girl, a musical with John Spain, the 1914 Pendleton Round-up champion, as an added attraction, is the current offer-ing. Orpheum Theatre (Frank Cof-fenbichler, mgr.): Marie Lloyd, the famous English comedian; Eva Taylor and Company; Foster and Lovett; Hockey Company; Bums and Bums; Alide Capitaine; and Billy Rodgers. Empress Theda-a, H. W. Peterson, mgr.; Bert Leshie; Lawlor and Daughters; Burke and McDonald; Rich and Lenore; and C. B. J.eggard, Pantages Theatre (Johnson John, mgrs.): Rhoda Robert and her High-school chorus; Brighton Quotz; Melnotte—La Nole Troupe; St. John’s Boy’s Day, with Hal Davis and Company; Murray K. Hall; four Portland society girls in the Tango, a Negro dance; De-tone and Vegtvaw, are also in the city in the interest of the Inside of the White Slave Traffic pictures.

SAVOY THEATRE
Phoenix, Arizona

The World’s Greatest Tagloid Organization

LOUIS B. JACOBS
Musical Comedy Company
Presenting
FRITZ FIELDS AND HAZEL WAINWRIGHT

8 Dancing Dolls
MUSIC, DIRECTION OF CLAUDE MONTON—IN THEIR OWN HOME

SEATTLE, Feb. 11.—Little Woman at the Moore, and May Irwin at the Metropolitan, both played to good business the entire week. Josef Hofmann appears at the Moore tonight, in piano recital. E. H. Sothern begins his engagement week to-night. Bes-sie Abbot and a strong supporting company in Robin Hood, is meeting with much favor at the Metropolitan. George Frohman’s addition to the Robin Hood staff is Miss Lois Lloyd, in her original role of Frier Tock. The produc-tion is elaborate. Orphelia: Marie Lloyd has been named by the immigration authorities at Vancouver, B. C., and did not reach Seattle until late Monday night, making her first appear-ance at the matinee Tuesday. Her reception was cordial. It is estimated that Miss Lloyd was required to give $4,000 to the Opera Com-seny Company of unicyclists and equi-librist, complete the ball. The Em-blemex and McClellan’s Great Dancing Dolls; Hazel Berke; Kiernan and Kiernan; Blanchard and Warren; Patrick, Francesco and Warren. At 9 p.m. at the Laughland, a strong musical comedy act by Bothwell Brown, with an attractive female chorus, is the headline. Others: Leo Rogge; Lora; Frank Smith; Elliott and Mullen. This week’s bill at the Troliv is In Gay Paree, in which the Keating & Flood Company appear to advantage. Brower’s Milliken is the offering at the Seattle, with Three Shows to follow, 16th. Alexander Pantages was present at the opening of his new theatre at Winnipeg on Monday last. The new project is a handsome structure, with a seating capacity of 2,000. The Keating & Flood Company, headed by Harry Cleveland and Myrtle Desay, starring next week, will appear every Sunday night at the Metropolitan, at Belling-ham, Wash., and the remaining six nights of the week at the Avenue Theatre in Vancouver, B. C.

MEDFORD, Feb. 12.—The Col-o-nial Stock closed in Salem February 7th and opened in Medford on the 14th. Miss Paige Theatre in Corororation. Miss Adams is a new member of the com-pany. Wm. Raymond, who is doing big parts with the company, scored heavily Monday night in The Peace Makers in the leading role. Mildred Kirby (Mrs. Fred Harrington) met with a painful accident last week in this city, when Mrs. Mary M. Averill, in the Opera House and Mrs. Harrington started to look for a chair. She tripped, knocking herself over, and fell to the furnace room. She fell the entire distance, breaking the bone just below the wrist. She is improving rapidly, however, and is in hopes of having her arm out of the splints in a couple of weeks.

HONOLULU, Feb. 7.—Wednesday night ushered in the Spanish Musical Comedy Company at the Bijou, Tiger Island being the play used. Crowded houses witnessed both shows. Everything went big from curtain to curtain. The chorus is a beautiful one. George Spankling and Eddie Murray, as Dutch sailors, were hilariously successful. James Guilfoyle won recognition for good work. Paisley Noon made a big hit in the Apache dance. The De Von Sisters in the "Synchronized Buggy-Boo" proved to be a clever team. W. PHOENIX, Feb. 12.—Lois Jacobs has engaged several new people for his musical comedy stock. The new comedian is Jake Clifford. Bob Mai-er is some artist and character com-i-cian. Elise Howard, character com-i-cian; Claude Morton, musical direc-tor; Del Estates, ingenue; and the Vanghan Sisters, a team of end girls, who are not only stylish, but crack- ing good dancers, are other new ones. Business is excellent. Jacobs has the finest house in town and is doing a great business. The opposition are fea-turing Kelly and Rowe.

SUISUN, Feb. 17.—Anderson Con-cert Company showed here February 13th, managed by the woman that had the rotation stock company out. The show was poor and the people laughed at it. Then on Friday, thinking there was a dressing room there. It was, how-ever, a very steep flight of steps lead-ing to the furnace room. She fell the entire distance, breaking the bone just below the wrist. She is improving rapidly, however, and is in hopes of having her arm out of the splints in a couple of weeks.

LAGUNA, Feb. 11.—Opera House (H. E. Root, mgr.): Little Lost Sister last night to good house.

JOHN WATT.
Los Angeles Correspondence in Brief this Week—Too Much Storm

BURBANK THEATRE: Pretty Mrs. Smith with Kitty Gordon in the title role sees the third week pass. It looks as though this piece would have a long run.

MASON OPERA HOUSE: Manager John Smith has discovered one of the most delightful offerings in Adele. Splendid music, splendid comedy, splendid scenery.

MOROSCO THEATRE: Bickel and Watson finish their run here this week in How Do You Do? and then the stars will go to the road. A new star who in San Francisco keeps his pulse on the show game for George Kleine, having shown some fine film shows to follow for two weeks.

LITTLE THEATRE: John Blackwood is offering this week James Mason and Maxine Dressler in Greatorex. Now we have Home Smith. Mr. Montgomery has evolved a comedy on new and definite lines. It is full of the optimistic Christian Science philosophy in its foundation, but superstructure and adornments are comedy of a clever sort. "Demand will be the test of the worth of the work for it and you will receive it" is the idea that Come Home Smith contains, and in proving how right Montgomery has provided a play which should achieve great success.

MAJESTIC THEATRE: Margaret O'Sullivan and Alphonse Boudreau in their eighth week of Florence the Operatic. The drawing of this picture shows an increase in the offering here. James Smith, Mr. Montgomery has provided a drama which should achieve great success.

ORPHEUM: The following bill of quality is drawing large houses: Maurice and Florence Walton, Hall room dancers; Edna Shover, the girl with the golden voice; Bert Fitzgibbon, opera star; David Keenan and Company in Vindication; Albert Von Tilzer and Dorothy Nord; Smith Cook and Brandon, millionaires in Vindication; and the last week of Nance O'Neil in The Jewess.

OAKLAND, Feb. 16.—At Ye Liberty, Herbert Bashford's The Woman He Married is drawing better than the usual attendance, and, as the construction is unusually good and the chums' stirring, the play leaves an impression that is pleasant and lasting. Mrs. Ada Reilly is appearing this week, and as Mrs. Jack Harding, the wife, she has a character that is suited to her. The latest Rebel will follow and then the return of Isabelle Fletcher in Kindling. McIntyre and Heath with their old favorite standbys, beards, will appear. The large-sized audiences at the Macdonough: in fact the place has been packed at every performance, will be a good-sized audience. This is just a rumor of a new picture and it is simply an offering of Raffles, and the usual big business maintains. Paul Harvey is a marvellous Raffles, and Hugh Metcalfe, Roscoe Karns, Beth Taylor, Leslie Virden and Merle Stanton do splendid work. Next week the opening of the latest at the theatre. Niohe will be the bill. Manager Alexander of the Empress Theatre in the city, has been notified by the Musicians' Union of this city that the Empress orchestra will walk out if a demand as follows is not met. Manager Kaiser had refused to grant the demand of seven men be used in the orchestra for matinee as well as evening performances, and for an increase of wages for the men. The demand was for 90 per week for the leader, making his wages $45 per week. The other players in the orchestra now receive 30 per week and they want $35 per week. Kaiser, acting upon instructions from his superiors, refused to meet the demands and the official notification was made. Manager Kaiser made the following statement last night: "Our people considered the demand unjust and I was strongly advised by my superiors not to pay the wages demanded, nor to place seven men in the orchestra for the matinees. Empress patrons that they will see the full performance just the same and we will play. I remind you that many of my musicians has been declared. I regret that the stage hands and the motion picture operator have walked out also, their affiliation with the musicians making it compulsory," asked about his plans for the future or if he would fight the union, and by what methods, Manager Kaiser declined to make a statement on the subject. The men who are to strike are under the leadership of F.R. Caruthers, members of Local 50 of the International Alliance Theatrical Stage Employees Union. It is said the demands of the men have been insidored by the main body to which they belong and by the Federal Tribunal of this district.

STOCKTON, Feb. 19.—Yosemite Theatre: Last Saturday, Sunday and Monday Manager Smith, Oakland presented an indifferent offering for the Candy Shop, Orpheum-Yosemite: Beginning Wednesday Frank Keenan and Company in Vindication; Nelson and Nelson, comedians on stills; Smith, Cook and Marie Brandon in The Millionaires; McComick and Irving in Between Decks; Four Perez, equilibrists; Cummings and Gladysings, comedians; and Shover and Watson. McComick pictures conclude the bill, Garrick Theatre: Harry Bernard's Musical Comedy Company still hold forth.

FRIDAY, Feb. 17.—Theatre Fres. Voigt vaudeville is here this week, headed by Edsel Barnes with Flying Bears, John Clarke's Trio, gymnasts; Warren Woodson, imitator; the Club Trio, singers; King, Thornton and Company. When Lonesome Lulu and moving pictures complete a very attractive bill. Empire Theatre: The following offer is continued: The Wilton Trotte; Le Ferre and St. John, comedians; Pearl Rosenthal, ragtime singer; Uline and Messrs. Grand; Gertrude Carlow; Princess Theatre: The Century Musical Comedy Company are giving Mlle. Perez, "Mr. Jack the Banker" and "Monte Carlo." At Frenes, the principal funsmiths, Majestic Theatre: The Elite Musical Comedy Company are holding forth here this week, headed by Fred Weiss, Hebrew comedian. Cohen at the Baghouse is the title of the offering.

SAN DIEGO, Feb. 17.—Sprechers Theatre: Dark this week. Savoy Stage of Song Villagers, will follow with the following attractions: Walter Terly and his Six Fiji Girls; The Koning Costelos; Newsboys Sextet; William F. Cullon; Manager Terly and Company in The Jolly Jailbird's Vacation; Allegro, violinist; and motion pictures. Gaity Theatre: Lew Dunbar and Sol Carter lead the fun this week in The Matchmaker. Every Friday night is the choruses' contest.

SEATTLE, Feb. 18.—Moore: E. H. Sothern opened a week's engagement at the downtown theatre. The Wiltlet will be presented Saturday night. It is a distinct disappointment to Sea- ttle tragediogers and Shakespeareadophiles of the city to hear that Mr. Sothern will not appear in the opening role, accompanying Mr. Sothern, and that the original program, which included several Shakespearean plays, could not be offered. The house will be dark of week 22: Metropolitian: The Quaker Girl with Sr. Theodore, McCabe: four nights starting 19: Seattle: Bailey & Millner offering Three Weeks and Beyond; Florence: The Dream in the role of the queen. Outstanding support is given by Dwight Mead, Jules Wilcoxon, M. Son and Usher as Capt. Grigsby and the King of Sarafiah. St. Elmo is in preparation. Orphicn: Henry Woodruff, in a delightful sketch.

The White Slave Traffic Company is doing a surprisingly good business in the valley towns, and in every place they play requests have been made for return dates. The company comprises Arthur Allen, Virginia Graham, Hugh O'Coulm, Edwin Willis, Dorothy Carl- li, all of whom give good work, and is a screaming success. Hugh O'Coulm plays the lead in a convincing manner, and Dorothy Carl- li is Oliver Twist in the soulful role. Virginia Graham plays the female lead with ability, and Ed Willis shows a good deal of promise. Jack Wilson presents his part cleverly. Jimmy Bradbury, who is a clever advertising agent, is ahead of the show.

Dates Ahead

NASHVILLE STUDENTS—Riverside, Feb. 19-21; Santa Anna, 23 week; Pasadena, March 2 week; Nashville, March 3; Columbus, March 11; Calexico, 12; Imperial, 13; Yuma, A
THE BIGGEST REPERTOIRE COMPANY ON THE COAST
Open in Eureka in stock, beginning January 3—indefinitely.

Where the Cuisine and Cabaret are the Best
The Merca of the Profession
E. L. WILLEY, Mgr.
Correspondence

SALEM, Week of Feb. 8—Bligh (Bligh Amusement Co.): First half: High-class vaudeville acts and exclusive Mutual program. Last half: The Frank Rich Company turns two to big business; Mutual program. Coming: Starting Sunday, the 15th, for four nights, the B. Iasco Musical Comedy Company, Grand Opera House (Salem Amusement & Holding Co.): Famous Players Company pictures first half; Oao Vadi last half—good business. Wexford (Salem Amusement & Holding Co.): First half: The Marvelous De Loy Company for three nights to big business. Last half: Pictures to good business. Globe Feature pictures and good music; good business.

DUNSMUIR, Jan. 31—Auditorium Theatre opened January 26th with The Rosary, under the new management of Gardner and Lee. The show pleased a very good house. The work of Thornton Bacon as Bruce Wilson, Clarence A. Sterling as Father Kelly, and Jean Wardley as Vera, was very good. The roster of the Auditorium is as follows: Gardner and Lee, lessees and managers; W. Lee, treasurer and business manager; J. C. Gardner, leader of orchestra; George Walth will hold the stage end of the concern. Following shows are booked: The Wolf, Feb. 1; Lady Kitties Band, Feb. 5; Mutt and Jeff, Feb. 15; Byron's Troubadours, Feb. 24; Jolly Entertainers, March 1; GEORGE WALH.

CARSON CITY. Nev.—Grand Theatre (W. S. Ballard, mgr.)—The Rose Maiden, a tuneful cantata, was sung Feb. 6 by the glee clubs of the Nevada State University. Rosebushon was represented by Mrs. M. H. Wagner, who has a clear soprano voice of a most pleasing quality. Miss Ruth Miller, also possessing a fine soprano voice, was the gardener's daughter. Mr. S. F. Ferguson's tenor was heard to advantage in the character of Spring; the forester was enacted by Dr. Louis Rose, and the members of the glee club were the elves. The chorus was admirably conducted by Professor Haseman and all numbers were sung faultlessly. Mr. Thomas Walker won the first encore of the evening by his rendition of Aida! the Hand is Thine, and receiving deafening applause therewith. The chorus was made up of two choirs. Members of the chorus were: Soprano—Mrs. Wagner, Misses Miller, Rushby, Walker, La Tourette, Goodrich, Herz, Hassey, Mr. P. Taylor, Mrs. Turner and Mrs. Kennedy; altos—Misses White, Coon, Bartholomew, Williams, Misses N. and M., Neasham, Lennou, Bird, Price, La Tourette, Marzen, Hofer, Mahan and Young; tenors—Messrs. Walker, Donnelly, Johnson, Crow, Scott, Layton, Elliott, Enos, Martin; basses—Messrs. Ferris, McHart, Isaac, Ferguson; Ross, Mills, Wyke, Organ, Webster, Glass, Harvey, Eagle, Mccreery, Feenstrom and Mccouton; accompanist for Manse Denny was Mrs. Erastus Corris. Director, Dr. Charles Hassean. The double accompaniment by Miss Denny and Mr. Corris on two pianos was a feature of the evening’s performance. K. T. Lennon presented the Kleine picture of the Last Days of Pompei, Feb. 8, to a crowded house, the admission being 25 and 30 cents. In viewing the throne one could not help but wonder how many people were in that image. Manager Ballard is making earnest efforts to secure dramatic attractions, and it is hoped that he will succeed as the Carsonsites are hungry for a taste of the legitimate—not harn-storming companies but something better. Jean Hagae, a beautiful little actress, niece of Mrs. J. A. Yer-ington of this city, has accepted a position with Pantages, and she opened last week to begin the engagement.

A. H. M.

STOCKTON, Feb. 9—Yosemite Theatre: A later coming to the Yosemite Orpheum: The regular two-day Orpheum bill consists of Frank Keenan; Nelson and Nelson; Smith, Cook and Marie Brandon; Four Perez and Edna Showalter. Garrick: Harry Bernard is making a real hit with his musical comedy, and the first half of the week is offering McCabe in Paris. Ber-nard himself, Virginia Ware, Dorothy Douglas, Georgelee Dutch comedian, and Chaas. Parrott, with Ellen Godsey are doing splendid work.

LARAMIE, Feb. 4—Opera House (H. E. Root, org.)—A packed house witnessed Madame Sherry last night, and the expressions of admiration were striking. Little Lost Sister, Feb. 10.

PORTLAND, Feb. 11—Fire in a building occupied by the Intercontinental-pictures house, at Park and Washington streets, this afternoon caused damage estimated at $500. The building was filled with igniters when the fire broke out, but ushers callend the crowd and marched it out in an orderly manner. The interior of the theatre was not damaged.
Guy Hitner

Twice in one year it has fallen to the lot of Guy Hitner to show to San Francisco theatre-goers a new characterization in a successful play. In The Traffic Mr. Hitner was in the original cast of the play and was brought back to San Francisco to play the part of the political boss. In the newest dramatic sensation, The Crime of the Century, Mr. Hitner will again give an excellent, intelligent characterization. Mr. Hitner is a man of long experience in the acting game, and for the past two years has been playing leads for the Bailey & Mitchell stock in Santa Cruz, and he has come to a place in the affections of the people of that city. He is a big, fine looking man, and in such roles as Walling in Herring's He, the Man of the Hour, Tom Platt in Salvation Nell, and in other characters of similar astounding characteristics, he has found the sphere for his best work. In The Crime of the Law, Mr. Hitner gives a well-poised, consistent and commanding portrayal.

Chain of Stock Houses

The Bishop Company of Oakland, headed by Harry Bishop, has at last started the construction plan to erect a chain of stock houses on the Coast. The company expects to build houses in San Francisco, Sacramento, Fresno, Los Angeles and San Diego. A Sacramento paper, in a recent issue, carried the following story: "Tentative plans have been laid by Bishop & Company, lessees of the Ye Liberty Theatre of Oakland, for the erection of a six-story building in Sacramento, a portion of which will be used to house a new show house. This building will be erected on J Street, between Fourth and Sixth streets, on a site yet to be selected, for the extent of the site, 160 by 60 feet, makes it difficult to secure in that portion of town. H. M. Merrill, representative of the theatre owners, has been in town twice during the last two months, and so far have the plans progressed that a definite outline of the building can be given. It will be five stories in height, with stores on the J Street ground frontage, and a lodging house on the Fifth Street side. In the rear will be the theatre, one of the largest and most artistic of Sacramento. The Bishop & Company are a wealthy firm, and have submitted a statement to some of the local capitalists, giving every assurance that the company will finance the building with Oakland capital. According to the announced plan, Bishop & Company will give Sacramento a new stock company takes the leading role of Moy San, who abducts the pretty Chinese showgirl from the opium dens. This is followed by an exciting show of gowns. MIHillard Kennedy and Christie are singers, conservatives and eccentric dancers.

GATETY

O' Farell

Marie Dressler

And a splendid company of 20 singers, and comedians

Mattathias Thursday, February and Sunday Evening Price, 25c, 50c, $1.00

Mattathias, 25c, 50c, 75c.

Columbia

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Geo. and Mary Sta. Phone Franklin 118

Beginning Monday night, February 27, en-

vies for two weeks Mattathias other-

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The Dr. Notes Opera Company presents

America's greatest boy soprano:

BESSIE ABOTT

In the Novello Masterpieces and the Nation's Greatest Comic Opera

ROBIN HOOD

Placed Light Opera Organization in the

West Company, under the direction of the Los Angeles Orchestra of Twenty-five.

Alcazar Theatre

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Commencing Monday, February 27th, a present-

ment of the following: "Talaphona," by Edith

Wells, "Marriage and Divorce," by Diamond

Hittner, "Love and Murder," by Rusty Gere-

ditch, and "Miss Lili Hoyle," by Charles

P. Eppard and W. V. H. Talaphona.

Mrs. Douglas Crane

In the Leading Role of Mitty, the Dancer—

in the first presentation of any phase of the

brilliant new play, "Our Soul and Her Body"

Prixes: Nights, 25c to 11c; Matinees, 25c to 50c

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East Week Beginning This Sunday Afternoon

Matinees Every Day

GREATEST VAUDEVILLE

BESSIE CLAYTON, "the queen of dance," brings a bevy of European dan-

cers; FRANCES DOODY, the famous comedienne and comedienne; L. M. H. STEELE, "the original Matinee Idol"; and MR. EVERYTHING, in several sensational numbers. This is a show you must see.

Trentini

In the Comedy Opera Delight

The Firefly

Book by Otto Hauerbach. Music by Tordoff

NOTES: Romantic Ride will sing the lead-

ing role in the Wednesday Matinees. Mattathias, 25c, 50c, 75c.

Wally Bailey presents

Mrs. Douglas Crane has the honor to present

Next Monday, March 2nd, Harry Lander.

Empress Theatre

Direction Sullivan & Constable

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Engagement Extraordinary

ADAMS FAMILY, seven sensational gymnasts; ROSALIE LEWIS, ALLIE SHERWIN, JUNE M. DON-

NELL, and BERT, the famous "three" team. This is a novelty feature, one that will be remembered long. A genuine novelty production.
Columbia Theatre

Emma Tentini, sparkling, sentimental, effervescent as champagne, is the attraction at the Columbia this week and next, an attraction that should prove a powerful magnet in drawing the crowds. This is the temperamental Emma's first visit to the Coast, and she brings with her The Firefly, a good company, and one may forget, for William Wolff, in his own way, is almost as fine as Oscar Fagan, who long ago dispersed his way into our hearts with his polished methods and crisp, cracking humor. The Firefly, to tell the straight truth, isn't so much.

It is rather those made-to-order comedies, fitted like a glove to Tentini's personality, but lacking punch out of the corner. There is a thread of plot, padded out for two acts with plenty of pretty, somewhat reminiscent music, some real comedy and a very little dancing. Put it this way, that one cannot expect more than one or two Merry Widows and Chocolates to a generation. Most of the lyrics are written to exploit Tentini's beautiful rich voice, so often husky and passionate, a genuine grand opera voice, brilliant, wide of range and wonderfully trained. A little tinge of hardness, that one sometimes feels in her acting as well, and perhaps outside of stageplay, a quality more brilliant than sweet and sympathetic, is the only flaw—and that is not always noticeable.

The comedy, after Tentini's rollicking, mannered interpretations, is in the hands of our friend, Oscar, who realizes all the comic possibilities, and then some. He is the private secretary. He is the refinement of polite caricature that goes the long life ever descending to burlesque; even his clothes are only a possible exaggeration of the correct thing. His get-up for the tropics—President Wilson to the life: goggles, striped coat, short, tight trousers and carefully parted hair—is a screaming hit. His beauteous smile of appreciation when he receives from an awkward and wonderfully managed stumblie a bouquet of flowers on his arm is the last word in artistic creation, and his duet with Bessie Barnett, so well delivered, by the way, recalls the Chocolate Soldier's famous letter song, is one of the gems of the play. Bessie Barnett, a bright little beauty in her part, is a good figure. Besides her work with Fagan, with John Hines she does the only real dance of the evening, a sort of modified and embellished and glorified tango, full of grace and wit.

The Chocolate Soldier's famous letter song, is one of the gems of the play.

Gaiety Theatre

The Gaiety resumed its place among our leading theatres Thursday night, when The Merry Gambol, with Marie Dresser, fully recovered, appeared in her diverting performance. A large house was present and the piece is in for a run.

New Stock for San Diego

Roy Van Posen will start rehearsals for a stock company in San Diego, February 22nd.

Savoy Theatre

The Traffic Still a Great Success in Chicago

Nana Bryant, the wonderfully clever leading woman who went from the Coast to Chicago with The Traffic, achieving a triumph for her finished emotional work, writes to inquire how everything is in dear old San Francisco. Continuing, Miss Bryant says: Chicago has been good to us, but there is no place like the Coast. We expect! to celebrate our 200th performance pretty soon. The exceptional success of The Traffic in Chicago caused the management to send another Eastern show out, which is meeting with success. Bessie Sankey is playing Miss Bryant's part with the road shows.

Wagenhals and Kemper have contracted to produce William Mack's new play, So Much For So Much. Jack Webster has secured one of Mack's sketches, entitled The Man Who Slipped It to Sweeney.
Columbia Theatre

Robin Hood, the best comic operetta America has produced, will be sung at the Columbia Theatre for two weeks, beginning Monday, February 24. The dramatic and artistic success is based upon the old English tale of Robin Hood and his merry band of outlaws, a story used by Sir Walter Scott in his famous novel of Ivanhoe. It is a pleasure to announce that this masterpiece, here adapted, demands the finest vocal talent, will be sung in the coming production by artists of the first class, among them is Jessie Abbott, a dramatic soprano from the Grand Opera, Paris, and Metropolitan, New York. Miss Abbott will sing the role of Maid Marian. The title role will be sung by Ralph Brainard, whose splendid baritone will be played by George Frothingham, who has played that part more than any other artist. Walter Tuck will be the Abbe Wembly, and James Stevens, a fine baritone, will be the Little John, and Jerome Dalton will be the legendaryRobin Hood. The music is introduced by the famous Amner's Song. The chorus is especially fine vocally. The De Koven Chorus of Louisville will be under the direction of Daniel V. Arth, is elaborately staged and costumed. The performance is sure to be a social and musical event.

Cort Theatre

There remains but one week of the engagement of Emma Trentini in The Firefly, which has won her the heart of music-loving San Francisco. As a matter of fact, she is already in residence, having arrived here five minutes after she had made her appearance on the Cort stage last Sunday night. This much heralded little person with the big voice in every way lived up to advance expectations. Arthur Hammerstein has given us a well-cast, well-rehearsed production and a cast which includes many local favorites. Supporting Trentini is William Melville, Melville Stewart, John Hines, Grace Hanson, Betty Barnell, Craig Campbell, Vera de Rosa, and Marion Lenox. The Firefly comes to the Cort on Monday, March 2.

Alcazar Theatre

Next week, opening at the Monday matinee, the Alcazar Theatre will offer an attraction of more than ordinary interest in the first appearance in this city in a dramatic role of Mrs. Douglas Crane, "the little daughter of the dance." Mrs. Crane, will be seen in the leading role of Missy, the dancer, in Louise Close-Hale's dramatization of the latest insurance novel, Her Soul and Her Body, which recently appeared in one of the Eastern papers. Mr. Close-Hale's leading character, is a young New England girl, who goes to Boston to fight for her love. She yearns to be a great dancer, a feat she accomplishes gracefully. Also she marries a wealthy young man, but Van Wyck Rayne. In the conflict that follows, the girl's heart is broken and Missy could have been made more than Mrs. Crane. Whichever plays it must be a wonderful dancer as well as a brilliant actress. The Alcazar management has found this happy combination in "the little daughter of the dance." That nature may be left untouched to assure a perfect production and performance, Mrs. Hale has elaborately prepared the Alcazar for the coming attraction. She has been in close consultation with Fred J. Butler, the Alcazar's stage director, and the management are ears of the play. Frank Elliott, the well-known English actor, who has been so popular in "The Playhouse," as Blanche Bates under Charles Frohman's management, will play the leading male role. Howard Hickman will play the charming part of the old dancing master, and Katharine Fely has been especially engaged for the role of Thedora Crane. Louise Brownell will be seen as Jennie Daly; Adele Delgrande will come back to the fold as Mrs. Short, the boarding-house landlady; A. Bert Wescer has the role of Jimmy Baxter, Ruddy Smith will be McColn, the manager; and Edmond S. Lowe, Augustine Fox. During the course of the play, a fine ensemble of chorus girls is introduced, a novely nature totally at variance with the style of dancing local people associate her with. They, together with the students of the inspirational school and will include the big feature dance. The Moth and the Flame, danced to the Camerata of Ambrosio; Love's Awakening, to the accompaniment of the Scene Sanse, from the ballet music of La Serenade by Delibes; and an inspirational dance, done to the Minue Waltz, by Chopin. There is a wonderful ensemble following the play, all of the suites having been composed by the well-known local artist, Harry J. Urroz, especially for this production.

Gaiety Theatre

The return of Marie Dressler in her famous Charlie Chaplin film, "Over the Moon," on Thursday night to the complete satisfaction of everybody in the playhouse, and occasion of much applause. After so many disappointments the interest in the Dressler engagement might have been expected to have waned or lapsed, but the contrary proved to be the case, and the ovation that was given to the splendid conceslons by the great audience, must have warmed her heart with the assurance that she had hosts of friends in San Francisco who rejoiced in the evidences of her complete recovery. That her recuperation was complete was evidenced in the vigor and verve of her presentation of the role of the heart, amiable and wholly likable Mrs. Radcliffe. The comedy scenes and Chaplin's songs, such as A Great Big Girl Like Me, and her screamingly funny grand opera burlesque, were given with all the animation and abandon that have characterized Miss Dressler's performances in the past. Her place has she achieved at the head of America's comedians. The rest and the rehearsals of the company have not prevented Miss Dressler's illness were apparent in the freshness of the singing and the effectiveness of the dancing.

Savoy Theatre

Traffic in Souls, the sensational plot drama, will be shown for the last time at the Savoy Theatre today, and beginning with the Sunday matinee there will be presented at the "playhouse beautiful," for the last time in San Francisco, what comes heralded as the season's biggest dramatic success. The Crime of the Law, a new play by Rachael Marshall, remem-bered here as the author of The Trails, which was given to the world last summer from the Savoy Theatre, to go to Chicago for a run which is still progressing. The Crime of the Law tells the story of a young man who is thrown into the hands of the police through the theft of money which was his employer's for the purpose of paying his mother's doctor bills. The youth is the product of an unkind, cruel, and neglect-ment of society, his morals perfect, but his outlook upon life warped by his long sojourn at the hands of those who should have been his friends. From a youth who shrinks at the thought of crime, the boy is transformed into the dangerous in the prison, into a criminal demon, a continued prey upon society, not only by moral turpitude, but by his very soul. Shrilled. In one of the acts, the entire interior of a state prison is reproduced upon the stage—death House, dungeons, straight jack-ets rooms and the dank corridors. In this act there is an expose of conditions that has never been attempted before by a dramatic. Through the three other acts there winds the story of love, murder in its sen-tent, with, all the while, the atmos-phere of tragedy hanging over the heads of the old tragic scenes, is carried out by the modern method of doing out justice to those who violate the laws. The crime of the choice of entertainment. The Crime of the Law is made up of excellent players, and there will be a special matinee on Monday afternoon, in addition to the regular matinées of Wednesday and Sat-urday.

The Orpheum

Bessie Clayton, "the queen of dance," who has returned to America after three years of sensation abroad, will appear next week in a series of dances of her own creation, assisted by a company of carefully selected European dancers. Dally Deely, the popular dancing writer and composer, assisted by Corinne Sayles, a dainty and clever comedienne, will present the evening's program. Sally, a melange of fun and fantasy, for those who have missed the famous play Checkers. He will present a unique figure. Edgar M. Blake will be the featured artist. A Daddy by Express. Sylvia Loyal and her Pierrot will introduce a dog training, juggling and tight-wire act which has as its finale seventy trained pigeons, Clark Marean and Joe Sylvester, pantomimists and comedians, known as "the boys with the clowns," will provide an acrobatic novelty. Next week will be the last of Chick Sales; Louis Harit and George Dunmer and Company in the sparkling Viennese operetta, The Knight of the Air.

The Empress

Headlining the bill will be an act that furnishes many thrills. The Adams Family, seven gymnasts, will make their first appearance in American theatres at the Empress, the first appearance of the famous London and Paris hipo-
drones. Five women and two men constitute this world-famous act. Supporting Mr. Gordon and Company will present one of the biggest scenes in a ratling comedy band, La Company. The comedians have a portly Mr. Gordon are held pictures, tells jokes and sings in a way that wins him much popular applause. The Ess-exposure pictures, both domestic and foreign, will complete the bill.

Catholics Put "O.K." on Twelve Plays

NEW YORK, Feb. 8—The first bulletin of the Catholic Theatre movement, an organization founded by the late Father Sheehan, with the object of setting and recommending clean and wholesome plays, was distributed today to Catholics in all churches within the Archdiocese of New York. As a first offering the committee appointed to do the scheduling has placed its ap-

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February 21, 1914.
Los Angeles Notes of Interest in the Realm of Photoplay

By Richard Willis

Piquant Louise Glahn has joined Harry C. Willson's company at the Universal and is playing opposite Universal Inc. Miss Glahn is admirably fitted for this position. She is leading woman in the Nestor Comedy Company for a long time. Miss Glahn never deviates to vulgarity and is always a delight to watch. She has a great deal of appeal, and she is not going to open a school for motion picture acting as reported; the rumor got around owing to a conversation in which he advocated such a school. 

Harry Matthews, the producer, has recently appointed Miss Glahn as mistress of ceremonies for the play. He plays the Miller's ranch at Bliss, Oklahoma, and for Warner's Features, and he says they are a revelation in Western features. 

At a concert held last week in Los Angeles, two of the old time pros decided to show up and the organizer made an appeal from the stage for volunteers. A strikingly handsome and well-mannered young lady, taking the part of the young mother in The Duchess of Padua under Arthur Mandel's direction. 

In Heart's and Flowers, Edith Bostwick of the Victor Company, gave a splendid character study of a country girl, a sort of refined cowpuncher, who, though a gum-chewing, strong-minded sister of a young fellow disappointed in love, was a masterly piece of work, natural and not overdrawn. The character from Edison's wife to this girl is a remarkable contrast, the one full of fire, the other, sooty. 

Earl Warren, the young character actress at the Universal, injured her ankle last week while playing a part in a play at the Follies, and is delighted at the prospect of a trip to the Hawaiian Islands in the near future under the direction of Henry McKea. 

Her son, Gilbert Warren, by the way, is earning his spurs as a camera man. 

Willie Lucas, the well-known Biograph actor, who is now directing and taking leads under the "Criterion" brand, gave a truly magnificent performance in The Outlaw. So happened that he had put another actor into the role, owing to having sustained a severe injury to his shoulder in a previous play. It also so happened that the actor who took the part of the horse, a most important part, fell off the water wagon with the play half way through. Mr. Lucas jumped in and made up the part in such a way that, with the munificence and figure of the offender copied exactly, nobody would be the wiser. The talk of the studio. 

Jennie MacPherson and Bess Meredith gave two excellent performances in this, the tenth week of the run. 

Burton King is turning out some attractive plays in his "Juma" brand at the Universal. Here is a series of Western, but the pictures are being given with a touch of the romantic, and the stories are full of action and adventure. 

The Los Angeles Weekly has been holding a business meeting in the town of Santa Monica, and it is regarded as the first of the "Twin Sisters Double" series. 

The style of the plays are cleverly presented at the Majestic Theatre next week. 

"The Favored and Dancing Girls," also Abran and Johns in a new sketch and the Australian character comedians. 

Our new two-color-type posters are exceptionally attractive. 

Live News of Live Wires in Vaudeville

Rose Tiffany and her company will offer a dramatic playlet, called "The Clutch," in their present program. They have found the author of the piece, Erle McCannell. 

Glora Willir, a charming vocalist, will be seen at the Empress shortly. 

Spool's Brothers and Mack have at least an odd name. By the same token, they are a present of a charmer that is full of laughter and hilarity, called The New Chef, with a German comedian in the leading role. 

Ed and John Smith, a pair of fancy dancers, will be seen at the Empress in the near future. 

A fleetling glimpse of beauty, a flash of comedy and a vivacity of memory of clever songs, are but a part of the gingersome Broadway Chicago singing comedians, who will be one of the features at the Empress shortly. 

Lulu Norris, the biggest favorite of the James Post Company, will play an engagement at the Majestic Theatre next week. 

Howatson and Swaybelle Write

Seattle, Feb. 4.

Greetings! At last we are on our way, and we will be indeed glad to get back home, for we have had a hard season's work. We are ready for a little rest. We went through Arizona, Texas and straight east. Played 15 weeks for the United and then went into Chicago, and have just finished Western time, crossing in Miles City, Mont, and are on our fifth week for Fisher, and expect to be in "Iowa" for the next 10 weeks. We have been watching the change of times and the passing of the "drama," and are playing a singing and talking comedy set in one, and if we do say it ourselves, are going big everywhere. We have been known to fall well out of the last two months. We hated to give up dramatic work, but we realize the money is in vaudeville, so we jumped right into it and are getting a good estimate. We will play Levey time following Fisher, and following that would like to get to Australian time. We have a good offer from Harry Carstairs for the season. We will go to Australia for next season, but we would like a trip to Australia if we could land. Yours truly and Real The, ARTHUR C. HOWATSON. 

Our new billing, Bryce Howatson, that English chap, Dais Swaybelle, the California girl, presenting Fifteen Minutes of Mirth, 

Personal Mention

Eliza Alling, oldest daughter of Noyes E. Alling, millionaire owner of a chain of rubber stores throughout the East, has gained permission to return to the stage after two years of persistent persuasion to break down the opposition of her parents. Although previously a star in the Blue Mouse and with James T. Powers in the Human Comedy, she left theatricals at the earnest solicitation of her father. 

Lino Giorgi gave a most interesting and novel "Jumola" one-act play before the Willing Workers' Club at the Bush Street Temple, on last Tuesday. On Thursday afternoon, Mr. Cooper, by special invitation of the students and faculty of the State Normal School, lectured upon "The Missing Thirteen." Many of the high school teachers from Berkeley, Oakland and Alameda attended.
SULLIVAN & CONSIDINE

FEBRUARY 21, 1914

THE SAN FRANCISCO DRAMATIC REVIEW

MARGARET ILES

SUPPORTED BY BARBARA LEE AND JOSEPH THOMPSON

Playing Orpheum Time, presenting the comedy satiric, THE SOUL SAVERS, by Anita Loos

VAUDEVILLE

The Orpheum

"Two men on the stage, to say nothing of the dog," viz., Maxine Brothers and Edith Hurley, who have been away for the last week, open the new bill at the Orpheum. Their athletic act is pleasing, and their dog does a pretty trick. The best thing Sidney W. Phillips does, with the assistance of Willie White at the piano, is a base-ball trick. Sonny, the trick dog, worked for Ann Lehr and Company, consisting of Jack S. Sulzer, Edwin Wallace and Frank R. Montgomery, present a dramatic little playlet, entitled Little California. Chick Sale gives some very realistic impersonations of rural types. His county school entertainment delighted the audience, the delinquent, of the professor, and that on the town constable, who didn't know what to do with his mouthful of tobacco when suddenly called upon for a speech, began to whistle. Gertrude Barnes appears again this week with some new songs and starting new gags. Last week, they told me, she never did. Never Do That No more, is very effective. George Danted, the dash- ing young man with Wash-Fun face, is well received in the Viennese operetta, The Knights of the Air. Charles Dandelion, the acrobats, Myrtle Vail and Levee Lacey, make a fine trio and do some good work. Leo Carrillo is a wonderful mimic and his imitations of the great actors are great. He also had a stock of brand-new jokes on the subject of Americanism, which he delivers successfully in his own clever, magnetic way. Louis Harit, who in evening dress appears very pale and frail, does a strongman act in which he holds his appearance, when he allows six big men to stand on him while he is stretched across two chairs. His act closes the very attractive bill.

The Pantages

We see still continues to be the headliner in its second week. Fannie Warren is as popular as ever in the leading female part. Ruth Gibson is making good; Renee Reaves, as the tough girl, is excellent; Guy Woodward, the producer, is playing the part of the plain country man, and his ability is without question. Professor A. Anderson presents the elephant, Little Up, and Napoleon the Great, the most wonderful chimpanzee in the world. This clever animal does everything but talk. The Three Marvelous Johns, are sensational new gymnasts; Ralph and Franklyn in a circus, and Franklyn's conewatta, Won by Ten; The Sy-fants, America's most popular xylophonists; Walter Le Roy and Emily Varner, a singing double act; and Herman Hogan; and comedy motion pictures round out this good bill.

The Majestic

After a long run of musical comedy, the Majestic has changed its policy. It presents high-class vaudeville. Beginning Sunday, February 15th, George Karpel, the Vandy talkie-walkie, Jigger; Hayes and RVies, singing and dancing duo; Vernon, the ventriloquist, and Rose Lee Ivy, singing and character comédee; Edna Reesee and Company in the beautiful dramatized playlet, The Song of Songs; and Duke Johnson and Max Wells, entertainers from the sunny South, make up a good program for the first half.

The Princess

The cast includes: Eugene Foss, Betty Gerki, Helen Reeco, Clara Mackey, Charles Bennett, Frank Roberts and Fred Knight, the latter playing the role which makes a cleverly staged play. The bill is a strong one and is drawing big business.

The Republic

Si Simpson's Country Store is one of the attractions at the Republic this week. Some of the patrons have received some unexpected presents; others have had many good laughs. Someone received a real far bally. The Local什么叫n baseball players; acrobats and Moody; photo play; The Seven Accordionists from Little Italy; and Bert Bondi and Company, in Arizona Days, an extra series of motion pictures, complete the bill for the first showing The Waltz d'Amour; Franco, a brand-new operetta, The Princess; and the horse change artist; R. E. Goss, presenting The Waltz d'Amour; Franco, the star of a hundred faces; and Landers Stevens, the well-dramatic actor, appearing with George Cooper and a cast of twenty people in a dramatic play, entitled Lead, Kindly Light. George Clancy, playing the part of the drunken street bum, does some fine work, and Harry Carty as the Salvation Army captain handles his part cleverly.

The Wigwam

Monte Carter and his Dancing Cowboys are still popular at the Wigwam. For the first half they are presenting Izzy the Smugmugler, and it is one long laugh. Besides the usual vaudeville, the musical numbers are excellent. Walter Spencer with chorus by the Dancing Cowboys, sings The Little Church Around the Corner, with Dec Loretta, prima donna, and chorus, singing Underneath the Family Tree, and George Archer, soloist on one of the latest song hits, A Chain of Memories. Blanche Tredence, one of the newest members of the company, and chorus, singing the Pony Express. Other good acts on the bill are Booth and Howard, black and tan comedians, impersonating the booking bosses; and R. Pearson, Chinese impersonator, presenting A Midnight in Chinatown; and the up-to-the-minute routine that round out a good bill. The second half: Monte Carter and Company in another one of the Izzy series; The Metropolitan Four, guitar, mandolin and high-class singing entertainers; Johnson, Bee and Company; acrobats de luxe; Polly and Pearson, European comedy novelty act, in Surprises; and two first-run movies complete the program.

The Lincoln

The policy of this house has been changed. High-class vaudeville on Sundays only, with first-run movies every day in the week, will be the new policy. A program for Sunday was School Days, a comedy playlet; Shipmates' Quartet, harmony singers; Laura Lise; Mollie; Ballini Brothers; and Hazel Edwards, illustrator singer. The house is doing a good business.

The Empress

A good program is attracting the patrons of the local Empress this week. One of the trick-trick, is a great laugh-maker. Lily Irvine is making her first appearance in vaudeville, presenting novelty electric art poem. Katherine Klawe, the Irish thrush, sings well. Barton and Lowen present a little idea of their own in songs and patter; Roland West presents Richard Mollow and Company in a sketch, entitled The Fighter and the Lion. The cast includes George Mackey and Richard Milbey. The musical comedy favorite, Joe Whitehead, hands the audience many laughs, and A Day at the Circus, a wonderful trained animal show for the kiddies, including the world's wisest mule, the somersault dog, and many novel features, excite great wonder and admiration. Sid Granum presented twelve of the unemployed men, who, with infinite patience, sing a series of very funny songs very acceptably and generously applauded. Manager Sid Granum also presents his latest effort, Life in the Arena. The cast includes an extra added attraction, Petey, exposing the white slave traffic, and is undoubtedly meant to teach a moral lesson. It is the story of a young girl who supports her blind mother by singing on the streets, and becomes the prey of the white slaver.

BOOKINGS

At the Sullivan & Considine, San Francisco office, we have the following booking for week of February 12th: EMMESS, San Francisco — Four Lukelid Comiques; Nestor and Delberg; John R. Gordon and Company; Anicienl Comic Four; Adams Family; EMPRESS, Sacramento; Barney and Lovers; Katherine Klawe; Richard Milbey (The Fighter and the Boss); Joe Whitehead, Sylvester; A Day at the Circus. EMMESS, Los Angeles — Ngali Dell Oke; Burke and Harrisons: Walsh; Lynch and Company; Leonard and Lawrence; and Joe Banjoiphens. EMMESS, Salt Lake — Price and Price; Three Minstrels: Mr. and Mrs. Perkins Fisher; Dave Ferguson; Archie Goodall. EMPRESS, Denver — Albro and Mitchell; Exact Dupke; The Canine Gals; Bernard and Lloyd; Merian's Dogs; Plasma. EMPRESS, Ogles — William and Lynne; Dan and Thomas; Maurice Freeman and Company; Glas, D. and Comer; Assante; Imperial Theatre, Kansas City —Moransini Trio; Arthur Geary; Prince Floro; Mary Dor; Night in a Police Station; Wilson and Red.

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WANTED BY
A Wide Awake, Hustling and Well-Known

Frank Harrington
Leading Man
With James Post in Vaudeville

Evelyn Nesbit Thaw, who appeared in Charlotte, N. C., in a theatrical performance, was unable to secure hotel accommodations, though application was made for a room for her at several first-class hotels and one second-class house. Mrs. Thaw spent the night in a sleeping car in the railroad yards.

Marie Lloyd, the English comedian, whose adventures since she landed on American soil some weeks ago, have kept her name in print most of the time, figured February 15th in Portland, Oregon, at the Orpheum Theatre, in a fresh incident out of the ordinary. She stopped in one of her songs to coll the orchestra. They tried again, and Miss Lloyd stopped her singing and walked off the stage in a huff. After a brief wait, she returned, and was hailed, whereupon she became hysterical, and the remainder of her act was foregone. Later her manager said Miss Lloyd was suffering from nervous strain, but would be all right the next day.

Seddon has a vaudeville offering been able to get together such a clever company as that which is seen in Vice at Pantages Theatre. Fanny Warren and Renne Reaves are two exceptionally clever and magnetic women, and George Stanley, Harold Holland, Pietro Sosso, and Gay Woodward are a quartet of clever and seaworthy actors. Mr. Woodward will go on tour with the act in the capacity of actor and manager.

 Vaudeville Notes

SALT LAKE CITY, Feb. 17. Manager George D. Pyper at the Salt Lake Theatre gave theatre-goers a treat last week in the photographs of Scott's Expedition to the South Pole. The cleverness of the photography and the projection were excellent, and with such an able lecturer as Charles B. Hanford explaining the various features in connection with the exhibition, even the most critical were highly entertained. This week another bill is being offered in Kimet, in which Otis Skinner is being starred by K. & E. The engagement is for the entire week and if the business that greeted the opening performance, when automobiles were stretched for blocks on each side of the street, is a criterion, the week will see a goodly sum of money leave town with the troupe. The Utah Theatre is offering the Mack Rambau Stock Company with all the favorites in In Missouri, and doing a good business. The Heir to the Harrah on deck, Garrick Theatre is dark again. Orpheum hill double headlined, Fred Lindley, the Australian stock whip-thrower, and Elflina Herlein, the songstress, sharing honors in that position. Others: Bryan, Summer and Company in the sketch, A Long Proposition; Lew Hawkes, the minstrel; Muller and Stanley; Five Sults; and Ichen Sisters, Empress bill headlined by Maxwell's Canoe Girls, with Nina Collins and Bert Gardner featured, the former in song numbers, and the latter in dancing.

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With Chas. King and Virginia Thornton

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An Interesting Place—Boys Talked About All Over the World

Newman's College
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Most Original Gentlemen's Cafe in the World
Eddy and Powell Streets, S. F.

Haber. The Princess is offering Sam Loch at the head of a musical comedy company in King Ko Ko, a show built for laughing purposes only, last night's audience showing their appreciation by long and enthusiastic rounds of roof-raising applause. Not only is the comedy in the hands of Mr. Loch and Will Wagg clean and well put over, but the singing numbers and the dancing work of the chorus is doing much to make the attraction a success. Special costumes and a neat set add materially also. Jerry Valentine, business manager for Knute Knudson, that is touring the State in Old Oso and kindred plays, is spending a few days in the city.

RHYTHM, WANDERER'S STEIN, MEYER'S BICYCLES

Maxwell Girls, 60c; Crop Wigs, $1.25; Dresses, $2.50; Motorcycle Suit, 50c.

MAKE-UP WIGS

HUBBLE & CHARBAN—SEND FOR PRICE LIST
PARENTS: I 129 VAN BUREN AVENUE. S. F. PLAYS
Spotlights

An unusually interesting young American actor is T. W. Gibson, who recently achieved a personal success in the highly-preceded production of "Cowards in Chicago." Although Mr. Gibson played in this, he expresses genuine horror at the shadow of the drama. "It is becoming a common occurrence," observes Mr. Gibson, "for the stage to be used to promote some special hobby or propaganda, which has no place on the boards. It may be an unfair assumption, but so great has been the abuse along these lines that the true friend of the theatre, both those who work in it and those who work for it, shudder with apprehension when they read press copy announcing that a play has been induced by those means." 

Bertha Mann, the new leading woman with Blanche Ring, celebrated her return "home," which is New York, by giving a "home supper" to a small battalion of professionals. "Domestically is not generally credited to actresses who, in the lay mind think of these members of the mimic world," declares Miss Mann. "The bright light of the supper was the hotel cake and lassiness induced by having servants all at beck and call, alike to the vision of actresses off the stage. Yet the reverse obtains in the majority of cases. Hotels are abhorred and a bit of home life, home cooking, home comfort, considered these women of the stage as a blessing. Ninety-nine actresses out of every one, have a grave home longing that the exigencies of the profession will not allow it," she says, "for it is not often we find engagements in plays that have runs long enough to allow us to take an apartment or live anywhere but at the most convenient hotel." Miss Mann will do her share, however, to make Miss Ring's New York engagement a protracted one.

"The repertory idea seems to have received a successful impetus in the States this season," observes the London Telegraph in a cabalram from Chicago. "The company in large English, among them being Mina Limerick, Dallas Anderson, Whifford Kane, Walter Hampson, Maude Leslie and Frances Waring." As a matter of fact Walter Hampson was born in America and acted in England, while Dallas Anderson was born in England and has acted almost exclusively in the United States. Mr. Anderson probably could not recall when last he appeared in London. His brilliant career was earned in the United States with many of our best artists, and he was, in consequence, an especially valuable member of the Chicago company.

Mrs. Douglas Crane will introduce new and highly original dances in her new play, "Her Soul and Her Body," which is to be produced at the Alcazar Theatre immediately following the close of the Andrew Luck season. These are The Moth and the Flame, a dance called Inspiration and The Anchoring. Advertisements of the little dancer will find these creations very much different from the usual ballet dances in which they have been used to seeing her. That braw, bright chiel o' wit, humor and song, Harry Lauder, will soon be upon us. With his kilt and his crooked stick, his dishevelled R's and his smiles, he will shortly saunter forth on the Cort Theatre stage. And he will charm us with 'tis Nice to Get Up in the Morning,' But Ne'er to Lie in Bed, Ta'l Me My Maggie, Darlin', Roamin' in the Gloomin', New songs unheard as yet by American audiences. He has also promised that his repertoire will include a few of the old favorites, the songs that helped make Harry Lauder truly a household name. At John in The Honeymoon Express, the tremendous Winter Garden success, is due for early appearance at the Cort.

The editor of one of the prominent musical journals in New York has raised a commotion among American students in Germany by his allegation of flagrant immorality among the leading students in the music schools, and singers that best young girls who are studying there. The question has again been raised whether it is necessary for American pupils to study abroad in order to perfect themselves for an artistic career. It is a fact that many of the well-known American students have gained their entire experience in this country, and it is a fact that many of the prominent American music teachers are now teaching in Germany. This seems to offer proof that it is not necessary, and in this she is supported by other celebrated American singers. Miss Clark, who has sung throughout the United States, and whose romantic marriage to Edward Fielding of Madame Nazinova's company, last summer, furnished the press with an interesting story, has established a studio in New York where she will prepare American pupils. If the tale of departures among music pupils is to be summed at all, it must be by the active cooperation of such recently fitted teachers as Miss Clark, and if the agitation now stirring two continents does nothing more, it will at least bring to the notice of American music pupils the great number of distinguished teachers now in this country.

Henrietta Crossman's latest success, The Tongues of Men, is said to be one of the very best plays in which the talented actress was purchased appeared two years ago. The announcement of Miss Crossman's coming engagement at the Columbia Theatre is an exceedingly
Roscoe Karns  
Redmond Stock, Sacramento

J. Anthony Smythe  
Leading Juvenile  
Ye Liberty Playhouse—Oakland

Broderick O'Farrell  
Langford Myrtle  
Leading Man  
Orpheum Time  
Care of Dramatic Review

Albert Morrison  
Leading Man  
Ye Liberty Playhouse—Oakland

Beth Taylor  
Leading Woman  
Ed Redmond Stock, Sacramento

Gilmor Brown  
Leading Man  
At Liberty  
Care Dramatic Review

E. P. Foot  
Musical Director  
Morosco Theatre, Los Angeles

Inez Ragan  
Second Business  
Bailey and Mitchell Stock—Seattle

John L. Kearney  
Comedian  
Care Dramatic Review

Leland S. Murphy  
Juvenile

Verne Layton  
Leading Man  
Invites Offers  
Care Dramatic Review

Edwin Willis  
Eccentric Characters and Juveniles  
White Slave Traffic Company—on Tour

Jay Hanna  
Juvenile  
At Liberty  
Care of Dramatic Review

Dorothy Davis Allen  
Presenting Own Play—The Redemption  
Pantages Time

DRAMATIC DIRECTOR, AT LIBERTY  
Sedley Brown  
1415 Catalina Street, Los Angeles

John C. Livingstone  
Care Dramatic Review

HARRY LANCASTER and MILLER  
Light Comedy—With the Western Amusement Co.  
Leads  
Care Dramatic Review

Justina Wayne  
Leads  
Care Dramatic Review

Lovell Alice Taylor  
Leading Woman  
Hotel Oakland  
Oakland, Cal.

Nana Bryant  
The Traffic—Chicago  
Leads  
Management Bailey & Mitchell

GEORGE D. MacQuarrie  
Leading Man  
Bought and Paid for  
Management of Wm. A. Brady

Paul Harvey—Merle Stanton  
Leaders  
Characters and Grande Dames  
Ed Redmond Stock—Sacramento

Pauline Hillenbrand  
Leads

Marta Golden  
Ye Liberty Stock—Oakland

G. Lester Paul  
Bailey and Mitchell Stock  
Seattle, Wash.

Hugh Metcalfe  
Ed Redmond Stock
Mr. Meyers was out here some years ago, but to all intents and purposes has no intention of returning. These parts, Mr. Meyers is a well-known Eastern showman and many friends here are watching his progress. He is ahead of the Chicago Grand Opera Company, in Arthur Hammerstein's Firefly.

Leahy Sees a Dark Plot

PHILADELPHIA, Feb. 7.—That Cleofonte Campanini, director of the Chicago Opera Company, is plotting to "crush" Mme. Tetrazzini and force her back under his management, was charged tonight by the opera singer's manager, W. H. Leahy of San Francisco. To back up his assertion, Leahy referred to the engagement of the Metropolitan Opera Company of New York, which will present Tosca with an "all star cast" here next Tuesday night, the same evening that Tetrazzini will sing at the Academy of Music. "This engagement," he declared, "was deliberately planned in the hope that such celebrities as Enrico Caruso, Geraldine Farrar, Giulio Rossi and others will have the effect of deterring from Mme. Tetrazzini's audience. The plot will fail, however, because Tetrazzini has many friends in Philadelphia because of her exquisite vocal art. No matter what Campanini may do, Tetrazzini has told me that she will never go back to the Chicago Opera Company while it is under his management."

Tetrazzini Declares War

CHICAGO, Feb. 15.—As long as Cleofonte Campanini is director of the Chicago Grand Opera Company, Mme. Luisa Tetrazzini will not sing with that organization. Nor will she ever, under any circumstances, sing under his direction. Such was the last word today from the great coloratura soprano. Notwithstanding Mme. Campanini is a sister of Mme. Tetrazzini, it became apparent that a bitter feud exists between the latter and the general manager of the Chicago Grand Opera Company. "I will not sing for Campanini," said Mme. Tetrazzini. "She will not sing with the Chicago Grand Opera Company as long as he is director," added George Bazelli, her husband. The feud started recently in Philadelphia.

CHICAGO, Feb. 15.—A warning that the ticket sale has been stopped and that reservations may be withdrawn was issued today by William H. Leahy, proprietor of a theater in San Francisco, where the Chicago Grand Opera Company plans to play. Leahy said unless the managers of the company agree to some of his demands he would urge subscribers to withdraw their reservations. His complaint is that he believes the management of the company has made reservations for only 199 persons for the Western trip, 79 fewer than he expected. He thinks this means a large portion of the company may be left without work. Leahy said in his letter to Cleofonte Campanini, director of the company, "Mr. Campanini has put himself out to inconvenience me, just to cost me money," said Leahy. The publisher believes he can present affidavits he has promised to cause him loss if possible.

Chicago Manager Denies

That the Chicago Grand Opera Company will make its Western trip with a full complement of stars and players, and that the charges of W. H. Leahy to the contrary are untrue, is the substance of a long message which was received here yesterday by Max Hirsch from the office of Harold McCormick, president of the company in New York City. The message says:

NEW YORK, February 17, 1914. Max Hirsch, St. Francis Hotel, San Francisco, Cal.: The attention of Mr. Harold McCormick, president of the Chicago Grand Opera Company, has been drawn to the publication of statements purported to have been made by Mr. W. H. Leahy of San Francisco. He states that there is no truth in the assertion of Mr. Leahy that the company's Western tour is to be weakened by the number of stars or any other. In fact, the artist, orchestra, ballet and repertory are, if anything, stronger than on last year's tour. The organization this year will have the following prominent artists: last year: Mary Gar- den, Carolina White, John Hama, Minnie Saltzman Stevens, Artisti'Danio Giorgini, Hector Du- frame and Clarence Whitehall; and, in addition, will have the following distinguished artists: Tita Ruffo, the world's greatest baritone; Julia Claus- sen, Florence Macbeth, Maggie Teyte, Rosa Raisa, Allen Hinckley, Leon Gomes, Olla Marak and Amelco Fassi. There will be, in addition to the opera presented on the last year's tour, several revivals and novelties. The company has undertaken to give its supporters on this tour a more attractive and more varied season than last year, and the directors of the company are confident that they will meet with the satisfaction of its supporters and patrons. Mr. McCormick states further that Mr. Leahy's assault upon the company and upon its general director, Campanini, are unwarranted and unjustified. That the statements made by him with reference to the company's tour and the reflection cast upon the management by Mr. Leahy are unwarranted and unjustified. That the statements made by him with reference to the company's tour and the reflection cast upon the management by Mr. Leahy are unwarranted and unjustified.

The CRIME OF THE LAW

By RACHAEL MARSHALL, author of THE TRAFFIC

A STARTLING REVELATION OF PRISON LIFE. A BIG DRAMA WITH A BIG THEME.

A PLAY THAT IS MAKING THE WORLD THINK.

Nights, 25c to $1.00. Matinees Sunday, Wednesday and Saturday. Matinee prices, 25c to 50c.

SEATS NOW ON SALE

VANCOUVER, B. C, Feb. 16.—Avenue Theatre: The tabloid musical comedy, "The Girl Question," is the attraction here this week, being put on by Keating & Flood with Myrtle De- lioy and an excellent company. Pan- nager Theatre: The headline this week is Binyell Brown's Laugh, followed by Leon Rogge, mimie; Lora, the girl with the parrot; Elliott and Mullen, comedians; Frank Smith, equilibrist; and motion pictures. Co- mmodore Theatre: Heading the bill is "Royal Aloha Quartet: Howatson and Swashbel, comedians; Charlie Goode: Regal and Atoma, acrobats; and motion pictures.

GEO. W. STANLEY

Photographs Exhibit: Direction McCormick and Woodward.
Wm. H. Connors

DRAMATIC

VAUDEVILLE
February 28, 1914

**The San Francisco Dramatic Review**

**Helen MacKellar Aroused**

MacKellar Arouses Enthusiasm

Last night's performance of George Broadhurst's popular play, "Bought and Sold," at the Walnut, was made notable by the distinct superiority of the acting of Helen MacKellar as a rich society matron. The play is scheduled for the popular-priced, house; after a successful run in first-class theatres, it is customary to supplant the principals by less notable actors. In this case the presence of Miss MacKellar is an obvious improvement. In the scene where the characters are whining some emotional appeal from the rather unconvincing lines provided by the playwright. It is a well-known fact that Miss MacKellar actually succeeded in the scene, but if her work in Bought and Paid For may be taken as a fair estimate of her work in "Bought and Sold," she will not long remain in compara-
tive obscurity. Miss MacKellar has already gained a devoted following. Her presence in the theatre is one of the highest pleasures for all who have seen her in the rôle of the rich society matron. When she left the Walnut for the old, well-known building of the Adelphi last season she left a vacancy that was immediately filled by the addition of Miss MacKellar. She is a popular actress, and her success in "Bought and Sold" is due to her ability to fill the role with distinction.

**Harry Scott Writes from New York**

"I am back from a two-month's trip through the south with the Orgy Round-Up, films. I brought the films home, all right, also 38 miles in a day, but I remember my name and address. Now, in medical books, malaria is quoted a disease, but to the hillbilly it is simply a trip to Mexico for mosquitoes, but not so, says I. All you need is a good south and a few breaths of fresh air and you have your system with genuine malaria to its fullest capacity, and, as each germ is as good as the next, you have and can count 880 million; then it develops into the final-stage, "hokum" which leaves you feeling post with and ready to catch a stopped trolley car. For the past ten days, I have been taking care of my family, my copy of the paper, and a few other items of expense. The moving picture business in New York City is in a "tango" condition, and, cough, cough, evidently, will be laws prohibiting extremes in both. Remember me to the papers. Writing to come. I wish to move to the climate.

**New Theatre in Phoenix**

Arthur Whelan is building a mod-
cup fireproof theatre in Phoenix, Ariz., the largest in the southwest. The Edwin H. Fagg Scenic Co. have the contract for equipment. The theatre is expected to open about April 20th with vaudeville in between box office shows. Stanley Hart will manage the Phoenix theatre of the circuit.

**George Kleine Improves the Picture Game**

The influence of one man in any art, profession or institution of society has never been so strongly emphasized as in the case of George Kleine, whose name is now potent in the photo drama and moving picture world, and a synonym for wholesome, clean enter-
tainment in every household in America. Less than a year ago he was simply a prosperous merchant in his line, known to very few. Now everywhere that moving pictures are presented, the name of George Kleine is familiar. Nine months ago he pre-
sented the wonderful photo drama, "Quo Vadis," for the first time in this country. It was a sensational suc-
sess and has not only earned thou-
sands of dollars, but won thousands of people to the moving picture habit. Since then he has produced The Last Days of Pompeii, Antony and Cleo-
patra and Between Savage and Tiger, each one of which was a com-
panion piece to the great Quo Vadis. Mr. Kleine has done more than any other individual to lift "moving pic-
tures" from the commonplace level of ordinary amusements to the highest ideals of respectability. It has not alone been due to the intrinsic merits of his photo dramas, which represent the highest quality of European manufacture, but also the dignified manner in which he presented and ex-
hibited his attractions. A George Kleine production commands the best theatres of America as any of our foremost plays and stars. It is announced from his office that he has rights in eight more big photo drama produc-
tions to launch this spring, and has concluded arrangements with the European distributors whereby he will have an almost unlimited supply for several years to come.

**Circus Man's Fortune**

WHITE PLAINS, N. Y., Feb. 16.-Mrs. S. J. Isabelle Hutchinson of Tuckahoe, N. Y., is said to have been left a fortune by Juan T. Pran, her former husband. The estate was valued at about $4,000,000. The action was brought on the grounds that the con-
testors urged undue influence on Mrs. Pran, and that she was physically and mentally incompetent to make a will.

**Who Wrote Within the Law?**

The controversy between George Broadhurst, the well-known play-
wright of Bayard Veiller, the for-
mer manager of the Francis-
sen, which included a fortune in the name of Riese, in the East, as to who wrote Within the Law, continues to rage. In an article in How It Came to Be, within the Law, Broadhurst explains why the original copright is in the hands of Mrs. Veiller. "I have no reason to believe," he writes, "that the original play was ever sold to Robert Hale's. It is a simple fact that the original play was not sold to Mrs. Veiller; it was a favor, but whether the present successful play is a rival to Riehl's or the orig-
inal play is a mooted question."—Oakland Observer

**Mello Pays $7,000 for Canceling Contract**

CHATTANOOGA, Tenn., Feb. 10.—Mrs. Mello, the noted stage beauty, who is on strike for redress of their alleged grievances—twice-nightly perfor-
mances at a small fee—resigns. This has been definitely decided, and it is announced by the managers of the various theatres in the city. It is understood that the star's former manager has paid the amount of $7,000 to Mrs. Mello for the release of her services. No further details are given. Mrs. Mello is under contract to the Manager of the Tennessean for the month of February. The contract provides for $7,000 if the strike continues. The star has not been able to obtain any newspapers in the city, so details of the affair are not known. The strike is expected to last for a month, and it is feared that the settlement will be delayed. Mrs. Mello is a popular beauty, and her presence will be missed by the managers of the various theatres in the city. The strike is expected to last for a month, and it is feared that the settlement will be delayed.
A BACHELOR'S HONEYMOON

February 28, 1914.

THE SAN FRANCISCO DRAMATIC REVIEW

Dates Ahead

A BACHELOR'S HONEYMOON

February 28, 1914.

THE SAN FRANCISCO DRAMATIC REVIEW

James Stevens, the leading baritone in Robin Hood, with Bessie Alcot, was chosen from a hundred applicants to sing the title role in the revival of Rob Roy at the Liberty Playhouse, Oakland, this fall. Mr. Stevens owes his robust voice and appearance to the fact that he spends most of his time on his farm near Medford, Oregon.

Those that were disappointed in not being able to secure seats at the Court during the recent record-breaking success of Within the Law, Margaret Illington's starring vehicle, will welcome the announcement of the return of the American Play Co., which stops in Oakland for their seat reservations that could not be filled were so many that a repeat run of the company's organization was made in order that the forthcoming return engagement could be played.

The Edwin H. Flagg Scenic Co. report that they are outfitting an average of three new theatres a week and that advance orders are coming to the most active season's business that has ever been experienced in the building of new theatres.

Oliver Morosco's five road companies appearing in J. Hartley Man- ne's comedy of youth, Peg O' My Heart, continue to attract capacity audiences. This week company A is at the Magot at the Shubert Murat Theatre, Indianapolis, Ind.; company B plays four days in Memphis, Tenn., and the balance of the week in one of the two-night stands in out-of-the-way places.

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Correspondence

SALT LAKE CITY, Feb. 26.—Otis Skinner in Kismet, played the entire week at the Salt Lake Theatre, turned good business, his finished performance and the gorgeousness of the settings bringing forth much praise at the hands of local critics. This week The Blue Bird and E. H. Sothern share honors. The Utah Theatre is offering Willard Mack, Jayzie Rumble and the rest of the popular cast in The Her to the Hoarail, the usual finished production satisfying the large crowds attending. The California floods not only raised havoc in the sunny South, but did likewise with the Orpheum bill, the feature, Horseradish Golding, who was allotted one full hour’s time in the bill, getting tied up, and up to this writing has not reached town, and Manager L. D. Brunkhart was forced to substitute. Kimball and Jones, two local dancers, in, but were not strong enough to fill the place of the headliner. Golding’s magic will undoubtedly go on later in the coming weeks. Others on the bill: McLeod and Shaw, Sharp and Trice, H. Hunter Wilson and Effie Vandran, W. J., Johnson, Uzi Nelson and Nelson. Since my last letter, the policy of the Empress has changed slightly, the weekly shows going three days instead of the usual four. The bill that went on last Wednesday was made up of the Six Diving Nymphs (headliners): The Three Yachters, gymnasts; Herman and Shirley Orville Reeder: Whyte, Peter and Whyte; and James McDonald, and played for house, the bill going on Sunday last being headlined by Archie Goodall, the human fly, whose act is a distinct divertissement. A headliner down Sunday night was a big hoop, to the amazement of the crowds that are turning night after night. The last night show of the week was Fong One, a quartet that has been doing cabaret work at the Hotel Unh Grill for the last seven weeks, have been given “added” attraction cards and are going “up the show,” their selection of songs ranging along the popular order. Others: Mr. and Mrs. Perkins, Fish- er in The Half Way House; Price and Price, gymnasts; Three Musketeers; and Dave Ferguson. The Keystone high-producing picture is getting to be a feature at this house, the present picture, The Riot, getting plenty laughs. Pantages is doing a land-office business, and it certainly looks as though that brand of vaudeville is here to stay, unless the quality of the bills falls down materially. The Eight Berlin Madcaps, ballet and acrobatic dancers, are billed for headline position, and are making good. Manager Newman has re-engaged Peter Taylor and his Eight Berlin Lions, for a return engagement, and the interest manifested in this thriller a week ago is shown today. Others on the bill are: the Aerial Lafayette, trapeze artists; Rena Arnold; The Alpha Scot; and Tom Kelley. Sam Loeb and Hunsicker are now working smoothly together, and the business is gradually creeping up to more than satisfactory figures. Last week’s bill was a Hugh Par- producer and this week’s bill of The Folly Widow, carries many bright lines and comedy skits similar in form. Numbers are well presented, and the dancing and pretty clothes go a good way to make the bill a hit. Special mention should be made of the bewildering gowns which Celeste Brooks wears. Manager Joe Goss of the Ogden Theatre was in town recently and reported a change in policy of his house, the Pantages vaudeville holding forth with great success. The house, with better than 1900 seating capacity and at the scale of 50c to $2.00, was sold out at each performance. The program is made up of a dramatic reciter, a foreign vocalist, a pianist and an English comic, but their work escaped with bare notice, so anxious were the spectators to see and hear the Great. The 20-piece orchestra fell into the dance time of the Scotch air, and the first special drop was lowered. The next minute the entire crowd stopped talking, and uprousing applause narrowly raised the roof. He sang and told his stories in an inimitable way, and his last drop was again appeared in another costume with another song. Still another number followed, and the audience clambered for more. Upon request he also sang an Irish song. The curtain dropped and the audience, still in the same strain, brimming with satisfaction at the entertainment offered, and well repaid for their $2.00 admission.

R. STELTER

SEATTLE, Feb. 24.—Moore: Dark week of 22nd, McClure and Heath, March 1-14; Matt and Jeff in Panama, balance of the week. Metropolitan. The engagement of the Quaker Girl, with Arthur Mor- ley featured and Bernice McCabe in the title part, was extended one day, and two performances in the 23rd. Business was good, and the attraction pleased. During the engagement, Manager McKenzie ex- ceeded an invitation to visit the intermediate houses to dance the popular tango in the foyer during intermissions. Music was provided by the Phono- orchestra. The Seattle Philharmonic Orchestra gave a delightful concert, 18th. Madame Hyalin Sanders-Mc- Dermal was the soloist. Seattle: St. Elmo is the current week’s offering of the Bailey Mitchell Com- pany, and is proving as popular as popular. Dwight A. Meade, Marie Miss Tole has scored, for in Mrs. Wiggs of the Cabbage Patch, in Mary Jane’s Pa and in Alias Jimmy Valentine, she has made successful appearances. These portraits, supple- mented by three years in vaude-ville, has given Ethel Tole a varied and valuable experience and her future is most promising.

ETHEL TOLE

This young lady of the Baby’s age of thirteen, is a deliciously clever actress. She is holding her own in everybody this week at Ye Liberty in Oakland, where she is playing the title part in The Littlest Rebel. This is not the first time that little Baker, and Edna Earl carry the leading roles, and there is capable support by the balance of the cast. The stage settings show careful at- tention to detail, and are a feature. Orpheum: Fritz Scheff headliners, and her vocal selections were well received. Edward Gillette and his figures is one of the best of the animal acts seen here. Others on the bill are Sam Barton, Armstrong, Ford, Cameron and O’Connor, Mudge Matiltn, and The Two Ta- bors, Ticoll: Ed S. Allen and Company in The Gay Deceivers, with John Spain and Company, bucking-horse riders and ropers, as an added attraction. Empress: Ka- ra gives a remarkably clever jug- gling exhibition, Thomas Ripley, Mrs. Lewis McCord and Eva Bates score in a sketch, entitled Every- body’s Doing It, Edith Clifford in songs; Mack and Atkinson in a mu- sic act; and Staines Comedy Cir- cus, make up the balance of the bill. Pantages: The Dittons (3) feature the bill with a picturesque riding act. Cecilia Rhoda and George Crampton, operatic phalayet, added attraction. Others are Patsy Doyle, Duncan and Hol and Clara Stevens and Company.

LE GRANDE, Feb. 21.—Pictures to only fair house, on account of rain. 22. The White Slave Traffic delight- ed a large audience. Expect to play in a return in three weeks.

DIXYFA, Feb. 12.—Bijou Theatre: Orpheum Stock under management of Walter Pugh to fair business. In the cast are Lorrin Per- rereal Raymond Barton, Louis Pelzer, Francis Roberts and Miss Brigham, 24. The White Slave Traffic played to big house on very short billing. One of the best complete acts here. Clever interpretations of the leading roles were presented by Dorothy Carroll, Hugh O’Connell, Virginia Graham, Allan Allen, Ed- win Willis and George Brisco, March 4th, Orpheum Stock Com- pany.

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SAN FRANCISCO, CAL.
The Little Theatre of Los Angeles Cuts Its Price in Half and Wants Better Patronage—At the Same Time It Offers a New Play.

LOS ANGELES, Feb. 18—Mrs. Fielding Stimson, daughter of William Winter, the late well-known dramatic critic, has been placed on the payroll of the Little Theatre by the Federal Grand Jury as guardian of the children's department. ** * Morgan Wallace has returned from his vacation and is busy. ** * Florence Stone made her debut in vaudeville with a condensed version of The Holy City, with Sedly in the title part. Bert, Levey's, Republic. ** * Mollie Carson will leave the How I Ye Do? Company this week to take her departure for Manila, where she will be a bridesmaid, said to be rich and handsome. ** * Dancing in the lobby is resumed at the St. James. J. Addison Adele. ** * Lillian Tucker, who has been a member of the Burbank Company for some time, has gone East. ** * James Montgomery Smith of Ready Money fame, is in Los Angeles directing rehearsals of his new play, Come Smith, which will be produced at the Little Theatre. ** * Dan Bruce, husband of Marge Duffield, has been appointed Grand Jury of appropriating the plot of William Hamilton Clune's sketch, Between Trains. ** * Kitty Gordon is playing the fourth and last week of Pretty Mrs. Smith, because the play is scheduled to open in Boston within a few short time.

LOS ANGELES, Feb. 25—After May 1st, the Auditorium gives over to the "movies," W. H. Clune leasing the theatre beautiful for ten years. He says he has "the greatest moving picture house in the world," Mr. L. E. Behrman, who has managed the Auditorium Company years, declares he will soon find other quarters. It has been said that an auditorium manager will then lease the theatre. ** * The Little Theatre has lowered its price from $2.00 to $1.00, and the management states that unless more active support is given the project, will have to be considered a failure. ** * Charlotte Titel, so long on the Coast, is in the city with her husband, Valentine McCormick, who is here representing The Northern. ** * Shirley Olympus, press agent for the Douglas, has a new hair style, and is keeping an eye at the real estate game, has returned to things theatrical, and has gone out ahead of How I Ye Do? Company, which is playing its last week at the Strand. ** * Mrs. Allan Tucker's purse was found on the wharf at Venice, in which cards bearing the name of Irene Vanderbilt, who was with Allan Tucker at the time, were found. In the bag was a silver chain on which was fastened some silver trinkets. ** * Dick Ferriss has bought a sketch from Richard Barry, to be used by Florence Stone in vaudeville. ** * George Moore has been appointed producer of Mrs. Smith, of the How Y Ye Do? Company, to join Kolb and Dall in A Peck of Pickles, in Chicago. ** * Alice Butler, at one time a popular member of stock, returns to Los Angeles next week with The Blue Bird.

BURLINGTON: Pretty Mrs. Smith is in the last week of her Los Angeles existence, being now ready for the Boston production. One performance will be given at the Kitty Gordon and the complete Eastern cast.

EMPIRE: After many difficult days, the house is beginning to fill out for the week, Luini Desi Oro presents a new and novel music hall act, in which he has handled cleverly. Burke and Harris have a lot of smart patter and songs, which they present in a breezy style, and Lyle good old-fashioned skit, filled with the fun of town constables, city clowns, and all the rest of the village humor. George Leonard and Lonely Luntz and hand balancers, put over some acrobatic turns and accompany them with an amusing line of Joe Jolson and the Banana Boys get many encore.

HIPPODROME: Aside from Arizona Jones, the new bill offers Bernard and Boothe, banjoints clever enough to arouse enthusiastic response. Huron Blyden and Jane O'Day are預定 a capital act this week, dealing with the underworld, called The Canoe. Vag, the cartoonist, has entertainment at his fingers tips, and his "fake and dance and are happy. Walter E. Deaves and Company, with their marionets, delight the hearts of the little folks. The Light Opera Four is singing Robin Hood with gusto. A Bit of Auld Ireland is a romantic piece, with Charley Reilly to voice the songs.

LITTLE THEATRE: Come Home Smith is the new comedy by James Montgomery being presented by the entire Little Theatre Company. The story tells of a young man who, when about to be swept under by his "imagined" troubles, meets the girl whose philosophy changes his outlook and brings him happiness. The take runs merrily, and the characters are drawn with a life-like tenseness that make them easily understood and loved. The subject is treated with a zest and spirit that is refreshing, even though the play might move a little faster. The Little Theatre Company consists of Forrest Win- plant the leading role. Percy Smith, with a naturalness that he is noted for, is a delight in the title part. Ben Johnson is forceful and dominant as the romantic interest. Dick Ferriss has a delightful quality as the sweet sister of Smith. Lillian Lawrence, as the pessimistic Mrs. Smith, is a joy. Ann Settle portrays the stenographic girl, and though she does not have a small part, her importance. Richard Vivian, Herbert Standing, William Courtleigh, Hardie Kirkland and Andrew Robb deliver lesser roles with admirable acting.

MAJESTIC: Harry Lander, although handicapped from day one, has failed to materialize at present writing.

MOROSCO: George Kleins' latest, between Savages and Tigers, is a series of jingle episodes, the attraction at this theatre for the week, possibly a little longer, as Marie Dressler in The Merry Gang-bol is announced for March the 9th.

ORPHEUM: Claude and Fanny Usher have a new sketch, called The Straight Path. Conchas handles artillery in a fashion that may not be military, but is surely startling. Richard Lowe and Franchise arrive in a skit they call In Front of the Stage Door. Frank Parish is a gymnast, as are Cook and Cook, the "millionaires," remain, as Edna Showalter and Frank Keenan and Mr. G. Thompson.

PANTAGES: An emergency program, made of kindly offers and some turns, is a good entertainment. Time to upload a program to-day. Girls of the U. S. A. go through many skillful drags. Max Fischer contributes his queerness and cleverly. Marjorie Carvalho is a brilliant violinist. Marin Newhoff and Phelps, a man and a woman, patter through a skit they call The Care of General Devry. Frank Staples and Company appear in The Indemnity, a tense and interesting little drama. At Abbott sings his clever little character songs, again. One again, Pony Moore, Davey and Fifp slip in when wanted, and this time give The Road to Mande- riville, a very clever and a most picturesque Japanese dance.

REPUBLIC: Florence Stone makes her last vaudeville appearance from this house in a one-act version of The Holy City, and is receiving a cordial reception. The support is not all that it should be, but scenically the sketch is perfect. La Vine and La Vine are clever acro- bats. Many novelties are included in the turn of Musical Castals. Law- rette Boyd gets many hearty laughs with her characterizations. Murricle plays the violin and offers more than a sketch. Bob and Elsie Austin sing and dance and make merry.

N. B. WARNER

OAKLAND, February 26.—The Candy Shop, fresh from its big run in San Francisco, is playing a big programme at this city, with fine results. Rock and Fulton are immensely popular and their turn gets a great amount of applause from the company for a good share of recognition, and the chorus is at all times pleasing. War is being carted to a scene in the title song, and Mutual drama this city, and Manager Bishop, of Ye Liberty, showed good judgment in his selection for the current week. The Littlest Rebel, played for the first time on any stage at popular prices, is the attraction. The play is of the recent Civil War, but neither partiality nor prejudice is shown either side, and the theme is one of a virile and抬起头ness that appeals strongly to the audience. Al- bert Morrison made a fine, manly- looking soldier, his Lieut. Col. Mor- rison being finished and agreeable. J. Anthony Smythe, as Capt. Cary, the opposing officer, also looked the part and scored heavily. Frank Darien, Herbert Fahy and Walter Whipple formed a group of fine- drawn characters. The Littlest Rebel, Ethel Tole carried off the honors. This talented young miss has developed into the clever child that she was when she first was in a great degree responsible for the success of the play. Kin- ding, with Isabelle Fletcher in the leading role, is a program of all around bill is Manege's offering at The Orpheum, and the at- tendance is being held up to the national standard. There is not a weak num- ber on the program and at no time does the interest lag. Gertrude Barrows appears in some fancy gowns and commands considerable attention. W. H. Murphy; Blanche Nichols and Company; Clara Alex- ander; and W. H. White; Helen Cannon; Maxine Brothers; The Four Perez; and De- marest and Chabot. Vice, a sensa- tional drama of the red-light district, is the prominent feature of the current Pantages bill. It is well acted, and shows the nucleus of a fine, well-arranged pro- gram. Little Lip and Napolco, Le- roy and Lytton, The Syphons, and Gables all were well received. Dilton and King are offering their Columbia patrons a musical skit, The Patrios, that is replete with mirth and patriotism. Some new songs are well rendered and the scenic effects and costumes are more elaborate than usual. The audience attends correctly. Alice Fleising, who has terminated her engagement at Ye Liberty, has de- parted for Portland, Oregon. Mabel Riegen, of Oakland, one of the prominent members of the Felix and Grand Opera Com- pany, has written her reluates that the company is on tour to the Pacific Coast, and she expects to arrive here about the middle of March.

LOUIS SCHELINE

Wilbur in Stockton

Dick Wilbur and Mrs. Wilbur, with the Wilbur company, got in from Yereps. The company's engagement at the Wilbur, which was half its usual size, had no effect on the company's box office. The company will open at the Kirby Theatre, Stockton tomorrow afternoon, in The Black Flag, and will stay just as long as business holds up.
Correspondence

NEW YORK, Feb. 22.—The Whip returned to the Manhattan Opera House last week after a successful tour, with most of the parts filled by men and women who were seen here before in the musical. The large audience was supplied with engrossing entertainment and many thrills, just as it has been other audiences in the past. Blackhall was the Captain Grieve Sartoris, William Louis was the Tom Lambert and Miss H. D. Alpin. John Halliday was the Earl of Brancaster, and Marie Illington the Honorable Mrs. Beaumont. L. H. Barton was Marquis of Beverley, and Basil West enacted Lord Clammore. Arthur Murray was the Joe Kelly, and Tony Mock was the sweet heroine, Beck. * * * Clever lines, helped by May Robson's inimitable character acting, distinguished The Happy Roads and the plot, which opened last Monday in the West End Theatre. Critic dialogue that cracked like a new bell kept the audience on the alert throughout the entire performance.

The plot deals with the time-honored theme of the stagecoach son who marries the daughter of the person whom her father wishes in the selection of a bride. After a sufficient period of parental displeasure, the daughter in this case the mother, brings the father around to relent, and the wedding bells faintly chime in the distance as they ride away. With nothing particularly startling in the plot, the play is clothed with clever dialogue and with a keen twist to the piece. The whole interest is centered around the character of the Clever Woman and one or two others nothing at all. The well-drawn character sketch rather than a comedy. With May Robson in the title role, there is a quality to the production which she scored the great success of her career in The Rejuvenation of Aunt Mary. The Clever Woman is the epitome of the stagecoach son, Aunt Mary, only more true to life and more lovable. Paul Deckor gave a winning interpretation of the band, a part which he can look back. Her part marks her return to the character of the country woman who adore without limit the society, with which she scored great success in the role of the country woman. The Clever Woman is a reincarnation of A Rich Man's Son, seen for a very brief period at the Theatre last week. The Clever Woman has been swung from the stagecoach son to the mother, and with May Robson in that part, the role was completely filled. * * * Now that Help Wanted, at the Maxine Elliott Theatre, has received mixed reviews, but in every newspaper reviewers, it is evident the play will settle down for a long run. Its story is told forcefully and charmingly. Louis Leon, who directed the Broadway debut in the leading role, has the distinction of being the youngest leading lady, between fourteen and sixteen years old, and her youth and charming personality, as well as her splendid acting, make her interpretation refreshing in the role of the stagecoach son.

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Salt Lake City, Utah

Meredith, George Marsell and the pert and amusing child actress, Vivian Tobin are all in it, and are welcomed by their large following. The Rule of Three is a trio, a trio of husbands. Mrs. "Angie" Dillard Henly Flower is spending a few weeks in a Vermont hotel with her third husband. It is the same hotel in which she and Nos. 1 and 2 in turn passed the honeymoon. Her present husband, Nos. 1 and 2 arrive, and the fun begins; also there is the ten-year-old daughter of Mrs. Angie and No. 2; 2 is beset by a charming young widow, but Mrs. Angie (Katherine Grey) declines that Kitty Alston would make a better wife for him (Orton Johnson). Mrs. Angie herself is fervently in love with her No. 3, the Major (George Hasselt). But his own idol is threatened. At first it is the Major's jealousy over her intimate talks with her former husband and the interest she really feels in their general welfare. But finally it is a question as to whether the original secretary, B'razees, with whom she was seen that evening, was ever signed by the judge. So no husband knows to who he belongs, and Mrs. Angie is not at all certain as to whose wife she is, but Mrs. Angie does the best she can to assist fate. By the time word is received that the decree was signed and that she indeed belongs to the beloved Major, she has managed to get No. 2 firmly interested in Kitty and the tall, fine Nellie is going to marry Mrs. Fry, a woman of an age more suitable to him. So everything ends happily.

GAVIN D. HIGGI

TAOMCA, Feb. 14.—The Princess Theatre, which has been closed for two weeks, has been taken over by Eugene Levy, and will be used as a motion picture house. The films herebefore shown at the Princess Theatre at twenty cents, will be shown at this house for ten cents. The new hall opens tomorrow, the first feature to be shown being Mrs. Fiske in Tres de L'Uhrvilles. The big event of the local film season at the Princess Theatre was the five performances of Little Women, which did a good business and was altogether pleasing as to acting and staging. Miss Marbury scored a personal success, and Ida St. Leon, who is a favorite here, was warmly received. Bessee Abott came on Thursday and in Robin Hood, followed on February 23rd by E. H. Sothern in If I Were King. Meintry and Heath will be with us in the near future. That Friday night was amateur night at the Empire Theatre, and some creditable acts were given, all in the musical line. Clara Durlin, a fine actress and English harpine, will appear in concert at the Tacoma Theatre next week. downwards and in the meantime, the Newell Empress Theatre: Comedy prevailed at the Empress, Charles Lawler and daughters contributed a medley of foolishness, Mabel Lavel being particularly good in character songs. Bert Leslie contributed an amusing song, nothing at all. The th sketch was in his act by Frank Ross, Blanche Rice and F. Turner. Earl Girdler, his wife and his dog, were a hit. Bert and McDonald had a nest Irish skit, and Rich and Lenore were fair in a rapturous madrigal. Travelled with Tim McMahon and Edythe Chappelle; Rose Tiffany, Sebastian Merrill, Raymond, Helen Deering, Winka Troupe; P. 0. O'Malley Jennings, Edna Dorman, and Brown and Blower. Vantage Theatre: Roza Royal's handsome horses were much admired. Tango dancing and the old favorites. Texas Tommy dances were admirably done by Allison and Tracey, Kay and McLean. The Melodot- La Nole troupe performed some difficult and interesting numbers and tables, and the Brighton Quartet sang well. Murray Hill was back, morning and evening, and Hal Davison a company, including William F. Powell, Gerald Powell, Alan Arzt, Veronica Bird and Norma Mendola played in lively manner a crotchetical sketch, Stocke- ton's Busy Day. Next week: Col- lege Town, a musical comedy, featuring Miss Cassidy. And the ballet; The Vogel; Hughes Musical Trio; Mann and Bell in rattle, Clark and Lewis, comedying act. A. H.

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SOUTHERN PACIFIC

The Exposition Line—1915

Correspondence

GRANT'S PASS, Feb. 18.—Colony Players opened at the Lyceum with good business, and made quite hit. They opened in The Traffic and Finley & Mitchell's Hall, but an 11-day play for which the natives seem "fail for" in these towns. Last night, Up in a Bijou, Benton, tonight, Sig of Liberty. Last night Mutt and Jeff played the Opera House to fair business. At the Bijou, quo Vadis, TACOMA, Feb. 21—Tacoma Theatre: The only road showing of the week was the De Kiev Evening Opera Company, headed by Bessee Abbott. This month Feb. 16-17 in a successful revival of that old favorite, Robin Hood, acoustic audiences were not slow to seize their appreciation of the large, well sung music. Mrs Abbott, who has seen heard in concert; made a favorable impression as did Henrietta Vallecio, whose singing is a joy, Janes Stevens received an ovation, o pleasing was his singing. Others well deserving mention were Helen Horrell, Tille Salinger, Phil Bra- on, Phil Brahman, Ralph Brainard and Jerome Daly, to say nothing of that favorite of theirs all, George Frockingham, as Friar Tuck, who was first heard here in this role twenty-four years ago. One of the most ambi-tious of amateur offerings given here was the Shriner Ministrels, which is closing the week at this house. The affair was given by the Alfie Patrick's band to raise funds to send the band to the annual conclave. Some of the best talent in the city engaged in the entertainment, which was a huge suc-cess. E. H. Sothern appears here February 22nd, followed by February 27th by McFly and Heath in The Ham Tree. February-24th, Madame Clara Butt and Kenneth Rumford in concert, Empire Theatre; Comedy regaled at the Fair with the Yip Yaps as chief favorites and Tom Mc-Mahon and Edythe Chapelle running a close second. A neat little melodrama was put on by Earl Mc-Lean, James Witten and Rose Tiffany, P. O'Malley Jennings and Edna Dorman a drey dress act; Brown and Byler a fair pianoloo and the Four Jessikas a lively tumbling act. Next week, Spessell Brothers and Mack, comedians and acrobats; Warren and Blanchard, musical comedy act; Gladys Willott, songstress; Bounding Gordons and Joe Max-well's Seven Dancing Girls. Panto-ques Theatre: The Hughes Musical Trio were decidedly entertained by playing a variety of musical instru-ments. Clarke and Lewis pleased with songs and dances, and Mann and Bell were a hit as the ragtime maid; Walter Schrode and Lizzie Muley got the laughs with a string of nonsense. College Town was a musical offering of merit featuring Zena Kees, Bixie Gaston and Rachel Cane. For February 23rd, In Langhain, a Bothwell Brown musical act; Lora, the second Anna Eva Fay; Frank Smith, equilibrist; Elliott and Archie in black-face skit. Los Rogge, minstic.

A. H.

CARSON CITY, Feb. 21.—Grand Theatre (W. S. Ballard, mgr.): Lino Vads packed the house to the limit, two nights and a matinee last week, K. T. Lenay having the State rights to the film. This was a treat for everybody in this city and the management received the highest praise for giving its patrons the opportunity to see this film. The Wolf came as a refreshing, dramatic event (we have so few plays these days) February 27th. The ama-teur performance of the batteries under the auspices of 3uster Relief Corps and for the benefit of the fund for purchasing flags for the battlefield. Nevada, was a whopping success.

A. H. M.

VALLEJO, Feb. 22.—In spite of the almost incessant rains and the fact there are no ships in the Mare Island Yards, a very potent factor to be con-sidered with a musical comedy in Vallejo, the engagement of Jim Post and his Girls at Bert Lacey's Repub-lic has been an immense success, for with but a single performance the company played to standing room only.

R. E. GETRIDGE.

MARYSVILLE, Feb. 29.—A ca-pacity house greeted McFly and Heath in the Ham Tree.

SAN BERNARDINO, Feb. 21.—Opera House (Mrs. M. L. Kiplinger, mgr.): How D'yee Do? was pre-sented to a fair house last week. Within the Law: 28, Aделе. On ac-count of the inclement weather last week the Fourth National Orange Show went on until the last day of the month, and large crowds are expected for the balance of the week. The Temple and Audition report good houses for their offerings of vaudeville and moving pic-tures.

J. E. RICH.

Good—Give Us Plenty of New Ones

The success of Her Soul and Her Body at the Aazar Theatre, with Mrs. Douglas Crane in the leading role of Missy, the dancer, has inspired the manage-ment to try its luck with another new play. This will be produced at the Aazar Theatre shortly after the engagement of Herbert Kelly and Effie Shannon, and from those who have read the manuscript, another brilliant success is the verdict.

Peg O'My Heart, the delightful comedy of youth, will be at the Cort soon. The play, which is by I. Hartley Manners, has been housed at the Cort Theatre, New York, for a year. The production is by Oliver Morosco. Oliver Morosco's Chicago company, presenting Jack LaFite's drama, Help Wanted, began the week in its

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Los Angeles, Calif.
Quick Romance of Louise Hamilton

The engagement of Percival W. Verlyn, city manager of the California Golf Association, to Louise Hamilton, former leading woman with Andrew Mack at the Alcazar Theatre and now playing with the Milestones Company, is announced. Selby is a widower and a resident of Burlingame. He is the father of Drs. Robin Hayne and of Mrs. Frank Johnson, two young local society matrons. Miss Hamilton appeared here only recently at the Alcazar as leading woman with Andrew Mack and it was during this engagement that Selby met her and the friendship was formed which quickly ripened into another kind of engagement. Miss Hamilton, in speaking of the wedding, said: "I am not going to give up my stage career; that is quite understood. We will not be married until after this tour, which will probably last 20 weeks. Then I shall come out to California and pass the summer here. After that time, my plans are rather indefinite, but I have offers to consider. Mrs. Robin Hayne will give a dinner to celebrate our betrothal. All of Percy's friends are so delighted with our engagement that it makes me feel happier than ever."
Columbia Theatre

After many years' absence, Robin Hood returns to us with its luster undiminished, its melodious charm perfectly intact. Blanche Yarrow is the star of the modern search-light without flinching—its background is as picturesque, its story as romantic, its music as appealing as when she first won a place for itself. An excellent company comes to interpret it, one that can act as well as sing and which, running the risk, has gained with the approval of the composer himself. It includes both fine principals and a graceful, well-trained chorus. Yarrow, who in her role of Robin Hood is admirably fitted for Maid Marian, is slight and graceful, gay, sparkling and possessing of a clear, sweet soprano, which discloses infinite possibilities. Helen Morrill, who plays Athel, has an pleasing mezzo-soprano voice of quality, which shows off to good advantage, in her principal solo. When a Maiden Wends, following tradition, is sung and is given a woman. From all accounts Alan-a-Dale was not only a minstrel outlaw, but one to be reckoned with—a robustly masculine character who would be eminently effective if properly cast for a man, but which becomes silly and unconvincing in the hands of a woman. Jessie Bartlett Davis' phenomenal voice and beautiful figure, adding, as they do, to the principal and play, is most prominently in the cast of Robin Hood, were the reasons for disarranging the role of Alan-a-Dale. But those reasons no longer exist, so why keep up the tradition? The tradition assigning Silvio in Pagliacci to a woman was broken by the manager of our own Tivoli Opera Company last season when the role was taken by Montesanto, and wasn't it immeasurably improved? All of which is not to take any of her due credit from Henrietta Wakefield's performance. In appearance and voice she bears comparison with Jessie Bartlett Davis, and her acting follows the tradition of the part. Ralph Brahmian is a handsomely modelled black man. His tenor voice blending pleasantly with Bessie Abott's and holding its own in the various male choruses. This is a great play of the days, Tillie Salinger and Phil Brand, are living up to expectation and winning fresh laurels as Dame Dur- ham and John Gaul. What Pauline Lord, and Sid Brahmian's unusually light fantastic toe adds to the comedy in his artistic conception of the British Coach driver, with the Kent Scum, is very effectively acted by Jerome Daley, whose deep basso is heard from this night. Their new song, The Armourer's Song, but the tri- umph of the evening is achieved by James Stevens, a young actor with a bright potential and a full rich baritone voice, whose wonderful range and power are disclosed to great advantage in it. Brown and MLL's production is a fine one, and well worth a preview, it runs without a peremptory hit.

Cort Theatre

Emma Trentini, in The Firefly, is a fascinating little performer, who can sing with skill and who can act with charm. Her voice is pure, and her business during the second week has been good, and the show must be counted as one of the best of the sea- son.

Alcazar Theatre

Monday was a memorable day at the Alcazar, marked at once by the opening of the new play, Her Soul and Her Body, and the dramatic debut of little Mrs. Doug- lass and Crane. Mrs. Crane is best known in the city as the young soprano of the Resident Company, but she is also known as the artist who refused to be satisfied by the stuffy art with which the public eravore to be fed. Her soul, according to the specimens of all the intricate ball-room steps so far as we can see in the present time, is about the most tender and sensitive soul we have ever known the artist who refused to be satisfied by the stuffy art with which the public eravore to be fed. Her soul, according to the specimens of all the intricate ball-room steps so far as we can see in the present time, is about the most tender and sensitive soul we have ever known the artist who refused to be satisfied by the stuffy art with which the public eravore to be fed. Her soul, according to the specimens of all the intricate ball-room steps so far as we can see in the present time, is about the most tender and sensitive soul we have ever known. It is very valuable in the case of a violet, and Mrs. Crane, as an artist, is especially good as the young woman given to intimations. Frank Elliott is a very keen, pretty, with a certain savoi- dable, and unconcerned. The big dance that closes the third act is quite beautiful, and the Molière episode, with its typical, poignant dramatic moment in the en- tire play. It shadows the plot and points the way to the possible un- likely event in a way that stirs the depths of one's soul. I notice that Mr. Crane and the branded bull are still on the job.

Gaiety Theatre

Marie Dressler in The Merry Gam- bolers. The play provides, approachable, and a large audience nightly. The support- ing company, including Chauncy Ma- son, Gene Lamasca, M. Goddizing, the Marvelous Miller, are giving clever support, and the chorus, which at first was not in especially good form, has rounded out and is now seen in a most pleasing lot of numbers.

Savoy Theatre

Rachael Marshall has repaid her triumph of The Traffic in The Crime of the Law, and the Savoy is having the pleasure of presenting one of the bravest productions we have seen in a while. We mean this—every word of it. The Crime of the Law is a startler, like all of the things Rachael Marshall writes, and there are moments when one is too astonished to think coher- ently, for there are piled up in rapid succession the oddest, the most difficult, the most singular. It is all there, the all the unbridled, the all the hitherto little social truths that have never been spoken, or written, or even thought of. It is a picture of public utterance, and when Rachael Marshall gets into full swing her English is mighty torrent, manly, and forceful. Nothing is left to the imagination on all the subjects her pen has touched. Which is to say that The Crime of the Law is about the frankest disclosure the modern stage has had in many a long day, and the best of it, from the standpoint of the author, is that there does not seem to be any way of overcoming the facts of her arraign- ment. The character of the Good Woman, by巴利, who seems to have an especial talent for selecting casts. As in The Traffic, no one is too small to be used. The Crime of the Law have been placed with the idea of the best pres- suring the variety of the various parts, generally speaking, no better group of actors could be got together for the play. Guy Witton, who created the part of 'Esther the Godess,' has been seen in the same role here, and his work is smooth, very suggestive of the theatre. In that, it has been a remarkable, and quite effective. Inz Ragan, also from the original cast, is seen portray- ing the character of the girl with whom he was to be a partner in her marriage, and who for the social conventions by her love for a man who has been kind to her, and, unlike many of her class, she has not been made to renounce the beauty and charm of her young woman- hood, and when the time comes for her in marriage, she chooses to marry the man in the right way, she is fully pre- pared to work out to a satisfactory conclusion on her own salvation. Bring- ing to the stage characters that have been fully seen in the work, Mrs. Ragan has the added qualifications of beauty, an ability to laugh, and a feminine charm. Barry Norton, who plays the boy around whose character the story of the play turns, is a remarkable young promising actor, and his work is character- ized with poise, sincerity, and more than one moment of inspiration. He is a young actor worth keeping in mind. Frederic O'Farrell is cast for the part of the warden, and it is a fascinating, but always a hard, part. He has his first opportunity to show his caliber in this city since the time when he went out of Patrick O'Brien, and he should have given him so good a part, and one that would disclose in so large a measure his light comedy ability without the necessity of showing his originality. The warden is a long part, and an important one, for around it centers all the light and moments of the play, and the actor was equal to the task of bringing out all the little pleasing sub- stances of the character, and his work will stand out with refreshing dis- tinctness in the long line of Coak ac- tors who have contributed so much to the American stage. Leah Hat- ch was introduced with the female lead, and the urging judgment of Mr. Broderick, we think, has achieved by this young lady, who not only six months past was playing bits at the Alcazar, but who, with commend- able judgment, left and went out on the road for experience in big parts. Miss Hatch had the difficult part of playing a woman of a young girl, who under the stress of circumstances develops rapidly into a woman of a certain age, and the way she worked out the two different natures demonstrated the possession of unusual ability and possi- bilities, and the actor will be well and be reckoned with. Of the smaller parts, they were well played by good actors in the persons of a merry part.

(Continued on page 12)
Columbia Theatre

The engagement of Besse Abitt in Robin Hood is proving a big financial success and has already, after a score of a year ago, today as inviting, entertaining and delightful a musical work as anything in the earlier day school. Its two weeks' engagement at the Columbia Theatre will come to a conclusion with the performance on Sunday, March 18th. Matines are given on Saturdays only. Besse Abitt was last heard here with the Metropolitan Grand Opera Company on that eventful night, April 16, 1906. As Maid Marian, her success during the past three years has won her the greatest possible recognition. The male member of the cast winning special honors is James Stevens, Jerome Duley, George Frothingham and Ralph Brainard, the latter singing the title role.

Cort Theatre

Harry Lauder, the great Scotch comedian, will be seen for six matinees and night performances, beginning next Tuesday afternoon. Tuesday is his sixth tour of America. He will sail from San Francisco on the Sosona March 28th for Australia and will come back to America from a period of six months, returning East to New York prior to his sailing for England, which he has selected to appear with Lauder includes the English dramatic actress, Mona Garrick, in the role of Mrs. Beresney, the Hungarian gypsy evangelist, Alfred Latell and Ella Volpe in A Day of Fancy; the English comediens, Ethel Button and Florence Dade, the Hungarian court pianist; and Jack Ark, the Australian athlete, in a unique dialogue exhibition. Mr. Lauder's new repertoire will include It's Nice to Get Up in the Mornin', But Niver to Lie in Bed, Ta Ta, Mr. Magee Maggie Darlin', and The Soldier. Among other old favorites, he will render A Wee Deoch and Doris, She's the Lady Again. She. She. Same as His Father Was Before Him, The Kilty Lads, Robin in the Clovenhoof, and The Loneliest Saffest of the Family, Emma Tretina in The Firefly, closes her successful engagement with Saturday night's performance.

Alcazar Theatre

Mrs. Douglas Crane has more than fulfilled the hopes of her sponsor, Frederick Belasco. In the role of Missy, the dancer, in Louise Chesser Yale's new play, Her Soul and Her Body, the little dancer has swept even her most ardent admirers off their feet. The new play, too, has proved a sensational success. An elfin little dancer, Lauder is a veteran, She is simple and unadorned in the scenes demanding the same, but altogether new and lighter in the lighter scenes. Her new dances are exquisite creations of the imagination of the comediens, Albert Elliott, who, as Van Weck Ryan, brings grace and ease of manner and distinction of characterization to his role. The three Cylinder, Dame Dale, Cecilia Somov and Theodore Crane, as played by Louise Dowdall, Marget Mermann and Kathryn Lawrence, respectively, are three distinct comedy characterizations. Edmond S. Lowe, as Augustus Fox, is a shining light, as is also Kernan Craig in the role of McCullon, the manager, A. Burt Vesper, as Jimmy Baxter, is, as usual, inimitable, and Frank W. Hove, though, as is natural, not the least bit of a comedian, gives one her best performances.

Gaiety Theatre

There is a merry show on at the Gaiety, and it will last for four weeks, so the management says. Marie Dressler in the Merry Gambol is heading a spring company of comedians, all tracking in the wake of the green of the town's broad popularity. As Mrs. Radcliffe, Miss Dressler is eclipsing her own fame as Tillie in Tillie's Nightmare, and the company with which she is surrounded is little Salford of her own. The Van Doren family offer a dancing specialty in the second act and Charles Mason, with his Sawngender, has a musical offering that is almost as it is. Hence the reason why the返回搜狐 Company will present a novel mixture of gymnastic unicycle feats. Foster and Lovett, comedians, will be valuable for the company. There will be only two holdovers, those immense hits, Francis Dodger and Corrine Sales, and the musical dance, Besse Clayton and her company of European terpsichorean.

Savoy Theatre

The remarkable interest taken in The Crime of the Law, which will begin its second week on Tuesday, seems to indicate that this starting play will continue an uninterrupted run of several weeks. A new sentiment, as it does, an entirely new theme for stage purposes, this new play has caused more discussion than any that has been seen here for many seasons. Like The Traffic, Rachel Marshall's former play, The Crime of the Law begins with a picture of a normal life, a picture seldom seen or even read about by the average person. The story is a startling one. This is the story of a woman who, alarmed and startled by the pleadings of the course of this love presents a striking contrast to the usual methods of murder, which have been a dramatic preachment clothing the moral with a message to the whole of femininity. While the prison scene and the third act of the play are covered with the shadow of jail bars and their consequences, the outside of the play is softened by the influence of a feminine problem worked out with the aid of an "unblindefolded" Capone. Matines will continue to be given Wednesday, Saturday and Sunday.

The Orpheum

Marie Lloyd, of the London music hall, will be the big act for next week. In addition there will be five other new acts. Eva Taylor, a comedian of talent and popularity, will present, with the assistance of a capable little company, Lawrence Graffan's laughable farce, After the Wedding, Diana, Hilda and Babs. "The vagabonds of comedy and music," will exhibit their skill on a variety of instruments. Aleide Capitaine, known in Europe as "the perfect gymnast," a woman of exceptional grace, beauty and symmetry, will perform marvels. The song and dance on the most daring being the walking with her head downward along a bar from one trap to another. The Hockney Company will present a novel mixture of gymnastic unicycle feats. Foster and Lovett, comedians, will be valuable for the company. There will be only twoholdovers, those immense hits, Francis Dodger and Corrine Sales, and the musical dance, Besse Clayton and her company of European terpsichorean.

The Empress

Several artists prominent in the field of vaudeville will adorn the bill of unusual entertaining qualities Sunday afternoon. Bert Leslie, "king of the comics," will be the head attraction. On the Sidewalks of New York is the title of the unique offering of Charles H. Lowder and his two dancing daughters, Mabel and Alice. Charles Burke and Charles Mac- Donald will be a small crack in a genuine bit of limnerick, My Good Friend. Auria Rich and Ted Len- toe, a duo of singers and dancers, will present a pretty act abounding in brighttappet, songs and dances. Harf Girdler and his canine companion, Dave Greene and Josie Savoy in a rural playlet, called Si Hawkins' Mis- take; and The Fire Musical Robin- son, a splendid novel and motion pictures complete the bill.

Personal Mention

EVA MYLES LEWIS is playing with Nance O'Neil in The Jewess, over the Orpheum. JEAN KELLY will probably be the new woman for the Bailey and Mitchell stock in Seattle.

Harry Lancaster writes that the Chanan Players are doing a splendid business. This week in Corening.

LEW SPEIGHTING, one of our best agents, has signed to go ahead of Rock and Fulton in The Candy Shop.

NORMAN PHILLIPS will soon be seen in a new Pauline Phillips picture. Will be given premiere in New York.

W. MAN, formerly manager of the Herald Square Theatre in New York, was a DRAMATIC REVIEW caller Tuesday.

Harry Haywards of San Diego, was a visitor here this week. Harry Haywards has leased the Isis Theatre in his city, in addition to his control of The Speckled Eagle.

IN THE near future at the Columbia Theatre, San Francisco will have an other chance for her star, Harrietta Crossman in her latest success, The Tongues of Men.

FOLLOWING the two weeks of Her Seal and Her Body at the Alcazar, will come Herbert Keefe and Effie Shannon for four weeks, opening in The Years of Descent, and then Willard Mark and Marjorie Rainbow will be seen for the rest of the spring and summer.

MRS. DOUGLAS CRANE has fore- sworn the tangs and the Maxixe and the hesitation Waltz forever. She has decided to adopt the legitimate stage for good and all, and will invade New York in the play in which she has been harnessed into the theatrical furni-

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MAYDE

WINFIELD
Los Angeles Notes of Interest in the Realm of Photoplay

The Man of Mystery and "My Lady Raffles," otherwise known as "Frank C. Wolfe," manager of the Chicago offices of the Pan-American Film Company, has succeeded in passing the first feature, "From Dust to Dawn," with the Chicago Board of Censorship, without having the least of film clipped from the picture. This picture contains the first scenes of violence that have passed the Censor Board in Chicago since the war, and is somewhat of a tribute to the diplomacy and farsightedness of Mr. Wolfe, who did not antagonize the censors at the outset.

Not Crime to Steal Photo-play Scenario

Los Angeles, Feb. 28.—Deciding that a motion picture scenario has no value, Police Judge Williams today declared that, even if guilty, Mumps and Missすることは בפני the breach. He is taking the photographs and will precede the charges against the former scenario reader. This is the first case in which a complete scenario manuscript has come into court for decision. The Judge stated that this is a case of a person who has stolen of the idea or entire manuscript by a photo play company by a civil suit. Police Judge Williams ought to make one more decision this and then retire.—Editor Review.

Pan-American Announcement

Since the change in the company personnel, increase of capital stock, change of branch offices throughout the country, the Pan-American Film Company has undertaken new and far-reaching activities in the exploitation of special feature pictures. The policy of this company henceforth will be to change the old-fashioned, brokers and commission agents, which are an unnecessary evil and invariably force a decrease of profits and increase of expenses to the company. The Pan-American will deal with exhibitors in all parts of the country not only feature pictures, but also short subjects. Among some of the leaders in the Pan-American list of pictures now available are "Three Rags," "The Little Red Hen," "The Three Blackbirds," "The Flood," "The People's Court," "The Trappled," by the Hon. Dean C. Worcester, fifteen years Secretary of the Interior of the Philippines. These pictures show the romance, growth and development of our little brown brothers. The Punchline Co., Inc., which has enjoyed the success of thirty pictures per season, have entered into an exclusive contract with the Pan-American for the exploitation of stock pictures. They have the latter three being part features, entitled "Triumph of the White," "White's Charms" and "The Land of the Greeks."

Correspondence

PORTLAND, Feb. 25.—Helpful hints in your "Hollywood" feature on Frank C. Wolfe, manager of the Chicago offices of the Pan-American Film Company, has succeeded in passing the first feature, "From Dust to Dawn," with the Chicago Board of Censorship, without having the least of film clipped from the picture. This picture contains the first scenes of violence that have passed the Censor Board in Chicago since the war, and is somewhat of a tribute to the diplomacy and farsightedness of Mr. Wolfe, who did not antagonize the censors at the outset.

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February 28, 1914.

THE SAN FRANCISCO DRAMATIC REVIEW

11

known opera a fine presentation, both from a company and scenic standpoint. Miss Akott was good in the role of Madeh, Marian and John Hong were little known, but the best singing voice of the organization—this is not saying that the company is deficient in its other work, it is just as far back as a good light opera company as Portland had last night!" McTavish and Heath turned out some fine work, and the tennis, and these well-known delineators of negro coach got just as many laughs as ever. The company is big, and they have the dramatic coin with them. Coming: Mutt and Jeff in Panama, Feb. 28 for four one. The Dubose Review. The Theatre of March 2nd. Ralph Pinca has booked the film. The Inside of the White Slave Traffic, for this house for the very near future. Baker Theatre (George L. Baker, mgr. : Milton Seaman, bus. mgr.). Portland playgoers saw for the first time yesterday a comedy play that will soon be entitled Our Wives. It is billed as a lesson for young people contemplating marriage, and those already married, in 1912, three negroes who suddenly get married, and their efforts in trying to accommodate themselves. And as the press agent of the Baker forces says, you see the day and say by it. Just like a woman every time. Well, anyway it pleased big audiences yesterday and kept them in a jovial mood throughout, and that is what comes from playing the right kind of comedy. The three young married gents were admirably played by Edward Woodruff, Raymond Wells and Walter Gilbert. Their better halves were portrayed by Mary Edgert Baker, Katherine Edward and Grace Low. The comedy lines are pointed, and the company gave a fine rendition of the comedy, and worked fast and got results. Next week: The Little Red Hen, "For the Little Boys," "The Flood," "The People's Court," "The Trappled," "White Charms," "The Land of the Greeks."

The following bill was offered at this house yesterday, and remains for this week: Henry Woodruff and Company: Ray Samuels; Collins and Hart and Kelly and Pollock; Carlisle and Romer; Welcome and Welcome; and Nina Baront. Empire Theatre (W. F. Rieger, mg.): The same as above, except that the "White Charms," "The Land of the Greeks" and "The Trappled" are changed to "The Little Red Hen," "The People's Court," and "White's Charms." Ogden Theatre (John Johnson, mg.): Zena Keele and Company are featured, and the other offers are the same as above, except that the "White Charms," "The People's Court," and "White's Charms."
VAUDEVILLE

The Orpheum

A bill without a flaw is attracting the enthusiastic attention here this week. There is not a dull moment in the entire performance. Bossie Clark, who named the queen of the dance, is the star attraction, and is assisted by some very able people. She gives us some new and very beautiful dance creations of her own, and we shall keep and others in a way in which only she can be capable. Her toe dancing, especially her footwork, is very good. George Danzler and his company in the Viennese Operetta, The Knight of the Air, is more than worth the price of admission alone. There is bright sparkling music and beautiful scenery, ditto costumes, and chorus, and some really fine voices possessed by people who know how to use them. George Danzler and Myrtle Vall were especially good. Of the eight numbers, one presents something new in the line of gymnastic work, assisted by some beautiful scenery and several people in a Company as Dream, and dream it is, as most people might possibly dream of such things, if they could, but never expect to see them. Hans Roberts and Company gave a very clever little sketch, called A Muddy by Experience, which was done by Robert Mabel Mortimer, Pauline Calk and May Woods, Chick Stevens, and Captain Entertainment, was a whole show in himself and kept the audience in a roar with his very clever impersonations. Sylvia Loyal and Her Porkot has an original act in which trained dogs, juggling, and tight wire work are shown by an artist in her line. Seventy trained pigeons make a fitting finale to a very entertaining act. Frank Diskey, assisted by a few well-kept house in a continuo upward and some of them nearly went in hysteries. It is clever, bright, and it "got over" in great shape. He is a scream from start to finish. Clark Martinette and Joe Sylvester do things with chairs that draw howls of mirth from the audience. Moving pictures concluded the performance. Moving pictures concluded the performance.

THE EMPRESS

There is an exceptionally good bill on this week that keeps the house packed at every performance. It is headed by the Mas Family of seven, whose looks of strength and as aerialists would be very hard to equal. Five women and two men comprise the eight, with Miss Marguerite Favre and her Seven Dream Dolls are earning much well-deserved applause for their dancing and beautiful coining. Rodd Simmons, the eccentric cartoonist, draws pictures, sings songs and does jokes in a way that keeps the job, and keeps the audience in excellent humor all the time he is on the stage. Miss Comiques, knock-about comedians, do some very clever acrobatic stunts, as well as make up, and were highly appreciated. Neal Nester and Miss Dillberg give us a Glow of Love, in which they give some new songs and dances and a very witty and clever vocal chorus. The Tars and Company keep things going at a fast and furious rate with their skit, called What Would You Do? Those who participated in this whirlwind skit are John R. Gordon, Elliott J. Simms, Leceleth Berthand and Gertrude Graham. The American Comedy Four made much good harmony and kept the audience laughing at their antics and witty sayings. The latest picture, the moving picture line were shown.

THE PANTAGES

The revised version of Twenty Years a Chimpanzee is among the demerits of the Barbary Coast, a sensational as ever. Instead of being the usual sardonic Union Tower, a Buttercup clean up the members of the wailing tongs it is left to one long speech slightly note-headed, and a good job of it while he is about it. Raymond Whitaker is splendid as Toy Ling, and Captain Doner, Harry Dean, as Chang Ching, and Clark Burroughs, as Officer Rear-tor, are all good. Mag is well played by Mine Wallace. Monohan shows lots of class on skates and some dangerous stunts among lighted candlesticks, and some jumping over barrels, etc. George Santag, now a reformed and cautious citizen, when first mixed up with Santag and Evans in the career of crime, gave a talk and showed some interesting stereopticon copies of the characters of the gang and his life in prison. He tried to sell the folks of a life of crime, Billy and Laura Dreyer do some dances and show a few new jigs stips and sing a song or two and please with their act. Lillian Watson is a very attractive little lady and has a lot of talent which she shows in singing her songs. All of her work gets right down into the audience. Millard, Kennedy and Christy all have good voices and get a lot of harmony out of the songs they sing. Their pantomime isn't the least of their show. Eyeno Japs do wonderful things with their feet on a slack wire, and a few more stunts.

The Wigwam

The Wigwam is going along in the even tenor of its way, and with the assistance of Monte Carter and the other vaudevillians and holding its large Mission audience. The Carter contract expires next week, but new ones. Monte keep Izy at the Wigwam for four weeks longer, with an option of four weeks beyond that. Monte will get his company a vacation every Tuesday and Friday afternoon, something that the company of the Wigwam does. This week Carter is seen in two bills, Izy Mazama and Izy at the Bighouse. In both, Carter is a performer. Earl Hall, Harry Fox, Walter Spencer, George Weiss, Dee Loretta, Blanche Trelace and Blanche Gilmore give good support. The vaudeville acts used are Polly and Paulson, acrobats; and The American Harmony Four; and Herman the Great, illusionist.

The Princess

Bert Levey has used good judgment in his this week's selection. Here it is: First half—Bell Gordon, athletic girl; Both and Howard, boxing act; the Late Lady, a lady with the Dark; The Neptunians, singers and instrumentalists. Second half—Three Men, the Three Men; Herbert, Quinoi Lottone; Eight Chinese Tango Dancers; The Kapers, with clarinet and singing; The Johnnies, in one of their exceptionally clever claubets, called When Men are Equal—assisting them are Mar-

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Orpheum Theatre

Western States Vaudeville Association

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BOOKINGS

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BOOKSINGS
American Theatre to be Re-modeled

The De Long Amusement Company has leased the American Theatre for a term of years, and $30,000 will be expended in transforming the present building into a modern amusement place. A company of local men has been formed to operate the theatre, with A. V. Vanstran, president; Rudolph Nolte, secretary and treasurer, and Otto Bullock, vice-president and general manager. The theatre will be known as the California, and will be devoted to playbills.

Marie Lloyd is Married

PORTLAND, Feb. 21 — Matilda Hurley, the English actress, known on the vaudeville stage as Marie Lloyd, was married here today to Bernard Dillon. Twice in seeking to enter the United States, once at New York and more recently at Vancouver, Miss Lloyd has had trouble with the United States immigration authorities on account of Dillon accompanying her. She said the ceremony was to obviate further difficulties. The wedding was held in the British consulate's office and was performed by a Catholic priest.

Evettt Sackett has been sent ahead of one of The Travelling Salesmen companies by General Manager Charles Faulkner.

The Pantages

Pantages big item next week will be its great baby contest, all contestants to be displayed on the stage at every performance. During next week the management will have additional beds and cribs, with additional rest rooms for the comfort of the little youngsters who may get sleepy and want their little bed. Also the baby part of the bill will appear very near the top of the program, in order that the youngsters may be taken home early. Rhoda's Royal High School Horses, trained to a point of almost human intelligence, will form one of the features. Bothwell Browne, in a tuneful tabloid, called The Masqueraders, has cast of fifteen, featuring Gary Gilroy, Show Maids, with Frank Davis and Nate Cole as fun-makers. Hal Davis presents the Stockton's Baby Day, and a rich comedy sketch. It is a sort of Prince of Piars story, presented by a capable cast of six. Then the Melba-La Nole troupe of tight wire artists have a good offering, as do the Brighton Four, a quartet of singers.

MUSSETTE

The Dainty Dancing Violinist. A Sensation on the Coast

MUSSETTE

The Dainty Dancing Violinist. A Sensation on the Coast

WANTED BY

A Wide Awake, Hustling and Well-Known MANAGER

OFFERS FOR MANAGEMENT OF STOCK, VAUDEVILLE AND PICTURES, OR COMBINATION HOMES

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CHAS. KING—VIRGINIA THORNTON

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Western States Vaudeville Association Time in San Francisco

CHARLIE REILLY

(Singing Irish Light Comedian)

Presenting The Bells of Shandon, Pantages Time.

MAX STEINLE

MATTIE HYDE

Comedian

Characters

REET DRUM

With Chas. King and Virginia Thornton

HARRY MARSHALL

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DAVID KIRKLAND

Care of Dramatic Review

WILLIAM H. CONNORS

Light Comedian

PIETRO SOSSO

Lands or Direction

AN INTERESTING PLACE—BOYS

Talked About All Over the World

NEWMAN'S COLLEGE

You Must See to Believe

Most Original Gentlemen's Cafe in the World

EDDY AND POWELL STREETS, S. F.
James Dillon  
Management Bailey and Mitchell  
Seattle Theatre

Charles E. Gunn  
Leads  
Orpheum Stock—Cincinnati

Maude Leone  
Co-Star  
Del Lawrence, Vancouver

Florence Young  
Leads  
Care Dramatic Review

Eddie Mitchell  
Business Representative Ed Redmond Co., Sacramento

Josephine Dillon  
Leading Woman  
A Bachelor's Honeymoon

Howard Nugent—Margaret Nugent  
Home address, La Jolla, Cal.

Claude Archer - Jean Devereaux  
Stage Manager and Parts  
In those  
Just closed year's engagement with Isabelre Fletcher. Block, Vancouver.  
At Liberty, Care Dramatic Review

Lucile Palmer  
Prima Donna Subrette  
Just closed with Madame Sherry  
At Liberty  
Care of Dramatic Review

Which He Did

A man in the garb of a priest rushed from a moving cab in front of the Broad Street station, Philadelphia. He carried a satchel, and as he tore across the sidewalk he could be seen glancing to right and left. There was apparently a thin streak of blood trickling down the side of his face. As he entered the station, a special policeman tried to intercept him, but the man was too quick. He raced across the station platform, taking a ticket from somewhere in his robe as he went. By this time quite a crowd was following him and they shouted to the gatekeeper not to let him through. The priest easily bowled him out of the way and continued his flight up the train platform. He dashed into a car. The door slammed; the train moved, gaining speed every second. Just too late to catch the last platform the policeman dashed up, the crowd at his heels. Inside the car, the priest went directly to the washroom followed by the Pullman conductor, who demanded an explanation. The priest breathless and laughing, cried, "I am Brandon Tynan, an actor, whom you might have heard of, now appearing as Joseph in the Biblical spectacular, Joseph and His Brethren."

Mina Gleason  
Ya Liberty Stock, Oakland

Charles Le Gunnece  
Scenic Artist—At Liberty  
Permanent Address at 779 Ninth Street, San Francisco. Phone Mission 7813

Fred Knight  
Characters  
At Liberty, Care Dramatic Review

Edmund Lowe  
Alma Theatre

Howard Foster  
Care this office, or care Kellip, 214-215  
P. O. Building, Seattle

Eva Lewis  
Second Business  
At Liberty; care Dramatic Review

Hugh O'Connell  
General Business  
At Liberty—Care Dramatic Review

Carey Chandler  
Business Manager, Renting & Food, Portland, Ore.

George S. Heermance  
Scenic Artist—At Liberty  
Care of Dramatic Review

Jack Pollard  
Comedian  
Care of Dramatic Review

Geo. F. Cosby  
ATTORNEY AND COUNSELOR AT LAW  
555 Pacific Building. Phone Douglas 6405  
Dress Phone, Park 7188  
San Francisco, Cal.

Alf. T. Layne  
This Office

Avis Manor  
Juvetiles  
Care of Dramatic Review

D. Clayton Smith  
Juvetiles  
Care Dramatic Review

WANTED

Band Actors, Blue  
Shirt, Lead and  
Juvenile; Musicians: Cornet,  
Tuba, Clarinet;  
Agent that will  
paste

Show opens about March 28th.

Will sell half interest in show to right party.

Chas. P. Helton

Inter-Mountain Wagon Shows  
Knights Ferry, Cal.

This week the production is filling an engagement in Baltimore. While we were in Philadelphia for the past few weeks I rehearsed a one-act play, called Behold the Man, written by myself, to be produced at the Little Theatre in that city. They carry over from Baltimore this morning and appeared in the play this afternoon. The curtain did not go down until it was almost too late for me to catch this train, which is the last that will enable me to get back to Baltimore in time for my evening performance. In my little play (portraying a priest who is shot just before the curtain descends), I did not have time to change my make-up and even could not spare a moment to remove the blood stain on the side of my face, which I will presently do." And he did.

Lee Price Will Bring Troupe to Oakland

The Gaiety Company, after a record of twelve weeks at the Gaiety Theatre, San Diego, closed at that playhouse on the 21st inst., and under the management of Lee Price, will open at the Broadways, in Oakland, March 1st. In the company are Lew Dunbar, Sol. Carter, Gwendolyn Dorsey, Lyman Mason, Lawrence Bowes, and Fred Smock, with Dick Sampwell producing and Dixie Emerson staging the musical numbers.

New Airdrome for Dinuba  
Manager Evans of Dinuba is building a very fine airdrome in his town and will have it ready for the summer trade.

Endowed with a charming personality and a good voice, Edwin Clifford, a singing comedian, will make her initial bow to the Empress audiences in the near future.
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<thead>
<tr>
<th>Name</th>
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<td>Leading Man</td>
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<td>Broderick O’Farrell</td>
<td>Leading Man</td>
<td>Care of Dramatic Review</td>
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<td>Leland S. Murphy</td>
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<td>Sedley Brown</td>
<td>DRAMATIC DIRECTOR, AT LIBERTY</td>
<td>1415 Catalina Street, Los Angeles</td>
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<td>John C. Livingstone</td>
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<td>Care Dramatic Review</td>
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<td>Justina Wayne</td>
<td>Leads</td>
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<td>Lovell Alice Taylor</td>
<td>Leading Woman</td>
<td>Hotel Oakland</td>
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<td>Nana Bryant</td>
<td>Leads</td>
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<td>Paul Harvey—Merle Stanton</td>
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<td>Pauline Hillenbrand</td>
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<td>Marta Golden</td>
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<td>G. Lester Paul</td>
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<td>Bailey and Mitchell Stock</td>
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<td>Hugh Metcalfe</td>
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STOCKTON, Feb. 22.—Voyseion Theatre: The white slave films, Traffic In Souls, will be the attraction this day. Garrick Theatre: The Harry Barnard Musical Comedy Company will present A Night on the Barby Gown, a musical comedy. In addition to the above, and as an added attraction, will have a tango dance contest. The Dick Wilbur Company will open at the Kirby Theatre next Sunday night with The Black Flag as an offering. The Dick Wilbur Company is one of the best-known companies in California, especially in the Valley towns, where he has been for 112 consecutive weeks without closing.

BYRON, Cal. Feb. 18.—White Slave Traffic broke the record at this house. Fine play and company.

FRESNO, Feb. 22.—Theatre Fresno: Voight vaudeville is pleasing big audiences this week. The bill is Ship Mast Quartet, The Herring and Kenyon, Maude Reiss and Company in The Song of the Spring, Vna Lawrence, singing; and the usual dross of pictures. On Tuesday afternoon, The Passing of the Third Floor Back with Blancha Codidin in the principal part was given at the Majestic Theatre: Cohan's Busy Day, with Fred Weiss in the role of Cohan, is the musical offering for this week, and is already a favorite with the public. Empire Theatre: A very entertaining bill this week, in which are featured: Pearce, the famous Chinese impersonator; Wesley and Francis, songs and dances; Morse and Clark, musicians; Cleas, Lee Calder and Company in False Pretenses; The Chipola Twins and Bear, dancing; and moving pictures. Paramount Theatre: The fun-makers here this week are Jules Mendel and Al Franks, who take the principal comedy turn in The Water and the Chef. The Social Whirl is the next attraction.

VANCOUVER, B. C., Feb. 22.—Arden Theatre: Starting Thursday night, Victor Morley with his big production of the Quaker Girl will hold the boards for the rest of the week. Pantages Theatre: The Priestess of Kama heads a very entertaining bill this week. Among others who contribute to the fun are Edwin Keough and Helen Nelson in Ambition; The Spanish Gipsies, jugglers and dancers; Weston and Leon, two clever girls in songs and a pianodrome; E. J. Moore, illusionist; and moving pictures. Columbia Theatre: For the first half of the week are some good acts, including The Windy City Troupe: Good musical and dancing team; Lou Stevenson and Mac Severy, society dancers; Ed Kreyer, xylophonist; and moving pictures. Columbia Theatre: For the second half of the week are: Davis and Giddel, cyclists; Russell Breding, cornetist; and electrically charged singing and talking. Belle Calhoun, singing comedienne; and four reels of moving pictures. Harold Nelson gives a release on Thursday night on the 24th, Mine, Butt and Keverely Ruford at the Horse Show Building on the 28th.

Sacramento, Feb. 22.—Chris Orphenn: Sunday, Monday and Tuesday, the patrons of this theatre enjoyed the following excellent numbers: Harry and Mabel Russell, singers and dancers; Willa Holt Wakefield, who was present in a more intimate impression of singing and playing; Leo Carillo, monologist; Dr. Carl Herman, clown; Two-Legged Animals; Anna Lehr and Company, in Little California; Luke Johnston and Mae Wells, singers and comedians; or dance; and Dorothy Davidson's Dreamboat Band. Grand Theatre: Niope, a semi-allergenic linking of Grecian mythology and modern comedy, furnished the sustenance for one laugh a minute at the Grand Theatre. The play is crammed so full of laughs it would make a pagan idol guffaw. The audience was so busy keeping up with the laughs, it was laughing itself good, and non-theatre. Aiding and abetting Ed Redmond is Beth Taylor in the title role. In Niope everyone is "in some way," and the word is "in some way." Hattie Griffin, in "in love with herself," and when she is not "in her cups," is "in her cany's bands." Hugh Metcalfe, as Jefferson Thompkins, owner of the status, is "in the donuts." Bert Chapman, as Parker Silcox, is "in retirement." Leslie Virden, as Peter Ames' wife, is "in dispensations under the State Constitution." E. W. Redmond, as Griffin, is "in authority." Marie Connelly, as Hattie Griffin, is "in open rebellion." Marvin Hammond, as Beatrice Silcox, is "in love with Corney," but Ruth Maker, as the parlor maid, is "in service." Estelle Redmond, as Madeline Milton, is "in the way," and Miss Taylor, as Niope, is "in the flesh." *** Sunday, March 1, will be a vacation for the Redmond Company, the first day of the week that this company offered Sacramento theatregoers something in the way of amusement. *** Empress Theatre: There is an excellent bill here this week and drawing good houses. The attractions are Barton and Lovera, Sylo, the talkative tragedian; Katherine Klaire in old Irish songs; Joe Whitehead, comedian; Milloy and Coomes, "The Famous Piano Boss; A Day at the Circus is making as big a hit as ever." *** When the curtain rolled up at the Empress Theatre, Sunday afternoon, the trained force of musicians, stage hands, electricians and motion picture workers was missing but other workmen were on hand to take the places of the men who went out on strike, and the show went on at schedule time without interruption. The Sullivan and Considine agents had secured musicians from other cities, and arranged to the immediate service between this city and Los Angeles, but three of them arrived, and there were two more to come. The leader, a girl barely out of her teens, is a clever violinist, and with a pianist and a drummer boy, managed the orchestra with the accompanying accompaniment in good shape. The other members of the orchestra sent by the two Kaisses, and the Pacific Coast manager for Sullivan and Considine, are expected to arrive today. The musicians demanded an increase of wage and the addition of two men for matinee performances, which the Sullivan & Considine people refused to grant. A strike was called for Sunday, and by the terms of affiliation, the stage hands and motion picture operators are compelled to walk out also.

DENVER, Feb. 16.—The Canadian Grand Opera Company came in here for four days. After the first performance the singers and principals stopped the show for lack of payment of salaries. That threw many out of business and eats—no principals are giving two days' benefits—one yesterday, at which they raised $1,620, and Saturday they give another. The manager of the Albany Hotel entertained them for breakfast and lunch today in company with the manager of the Denver News. The Denham, the stock house here, is a beautiful theatre, beautifully appointed. Eva Lang, the leading woman of the stock, seems very popular. The bill this week is The County Chairman; last week it was The Little Minister. Harry Lauder was here and was the only thing in his show. The Chicago Grand Opera Company comes in April for a season. The Tabor Grand is busy, and vaudeville must flourish; such wonderful audiences I don't think you can exist elsewhere. These at the Orpheum, are like Prussian audiences, they come to be pleased. ''Enter without knocking and exit the same way.'" Broadway Theatre: On Saturday evening, The Blue Bird; Mrs. Otis Skinner in Knoten. Tabor: 22, The Girl in the Taxi; next Sunday, The Little Lost Sister. Orphenn: The Orpheum Show; Bill B. Van, Beaumont Sisters and Company in Pops; Sophy Barnard; Lou Anderson, as国际, and Margaret Isles and Company: Corelli and Gillette; Roberto; The Calling of Jim Barton.
A Talk With a Musical Conductor

Arthur Weld, the musical conductor with Adele in New York City, the musical comedy success of the season, has been identified as director with more musical successes than any other baton wielder in the business. A native of Milwaukew, he started out in life as a journalist, after one year at Harvard. He has been everything on a newspaper, from reporter to editorial writer, and once, when there was a strike on in Milwaukee, ran a limeotype machine. It has a few things to say about the trials of a light opera conductor. Mr. Weld says: "The musical director is at least twenty per cent responsible for the attractiveness of a musical play or its lack of attractiveness. The critics scarcely give him any credit; either they don't know him with a preconceived notion about "able conductor" or else ignore him altogether. His is a grating opera, the conductor will be discussed at length. Consider the unfairness of this. A director of grand opera has had a director of light opera has untrained artists to train and lead, too. He has to teach them how to sing, too, and they would sing too low to force or encourage them when they sing too softly. Furthermore, the musical director is responsible for a tremendous task at rehearsals, whereas the conductor at the opera has only a routine task. I have no particular sympathy with them, but I wish they would sing too high, too, and I hope their voices are as good as their material, and often, as far as the voice itself is concerned, very mediocre material. He has to think of voices and he is dealing with artists. But the task of the musical leader of light opera does demand power and discipline and the cast. He has to be particularly alert to sense the temper and mood of his audience, and it requires much quick and excited audience, he can take his music in that tempo, so to speak. An alert but appreciative audience which is curious about the musical phrases to be given their full value. A theatrical audience must be whipped into enjoyment. I have a standing bet on with my very good friend, Alfred Metz, that I can replace him any evening at the Metropolitan Opera House when a standard opera is to be given, and he can replace me as the musical director of Adel, and that at the end of the evening, honesty will force him to confess that he has had a harder time of it than I have had. He has the advantage of the musical director indescindably, but he ought not to ignore so important a phase of the success or failure of any play. Either he should be rewarded "with the reasons for the roast," or he should be punished with the reasons for the roast. It is stupid and it is provincial to review any musical play as if he did not exist."

Divina Wins First Prize for Recipe for Salad

NEW YORK, Feb. 28.—Frieda Hempel of the Metropolitan Opera House, who, like many blond franks, loves to show her skill in the kitchen, is happy because she has received a letter from Berlin notifying her that her potato salad, "a la Hempep," made after her recipe, was awarded first prize at the Berlin food show. Even the Kaiser ordered a pan of "a la Hempel" for the royal table.

This Female Playwright Objects to Female Suffrage

Talking to Molly Elliot Seawall, novelist and playwright, says an Eastern correspondent, is like uncorking a bottle of rare wine. Miss Seawall recalls the days she hears about days when conversation was an art, when people talked books, art and travel without affectation, instead of talking shams, baseball and gossip. When they read English and French, and had a good glimpse of the times and the fifteen-cent magazines. Miss Seawall, in her drawing-room, surrounded by her four pet portraits, old prints rare lithographs and prints of the eighteenth and the nineteenth centuries, is altogether one of the most delightful and distinguished figures in Washington. She spends most of her working hours, she is the zealous and conscientious worker. She has written many novels, short stories, and has had three plays produced and is one of few present-lie writers who has achieved that three-fold success in literature, popular and financial success. "You ask what training I received for a literary career," she said. "Why, I have no training at all in the literary, dramatic or material. I was trained in the material, and often, as far as the voice itself is concerned, very mediocre material. He has to think of voices and he is dealing with artists. But the task of the musical leader of light opera does demand power and discipline and the cast. He has to be particularly alert to sense the temper and mood of his audience, and it requires much quick and excited audience, he can take his music in that tempo, so to speak. An alert but appreciative audience which is curious about the musical phrases to be given their full value. A theatrical audience must be whipped into enjoyment. I have a standing bet on with my very good friend, Alfred Hertz, that I can replace him any evening at the Metropolitan Opera House when a standard opera is to be given, and he can replace me as the musical director of Adel, and that at the end of the evening, honesty will force him to confess that he has had a harder time of it than I have had. He has the advantage of the musical director indescindably, but he ought not to ignore so important a phase of the success or failure of any play. Either he should be rewarded "with the reasons for the roast," or he should be punished with the reasons for the roast. It is stupid and it is provincial to review any musical play as if he did not exist."

MacQuarrie and MacKellar Prime Eastern Favorites

One of the most popular of the plays presented here last season, George Broadhurst's Bought and Paid For, was offered at the Walnut Theatre in Chicago last season. In a brief sketch, Miss MacQuarrie and Helen MacKellar have played a character work here of Charles Richman and Julia Dean in the roles of the millionnaire his telephone girl. But Miss MacKellar infuses more than a touch of womanly sweetness into the rather ungrateful part of the wife than did her predecessor in that role, and is generally more satisfactory. Mr. MacQuarrie also plays the character of Stafford with a trifle more conviction that did Mr. Rich- man.—Philadelphia Press.

Glee Club Quarantined

ALBUQUERQUE, N. M., Feb. 25.—Twenty-eight members of the University of Missouri Glee Club, which sailed for the east on June 27th, have been quarantined here this afternoon when it became known that two students who had been at the University of Michigan had been appearing at cities on the Santa Fe lines upon that railroad's reading-room entertainment cars. They have a route from Los Angeles to Columbia, Mo.

Schumann-Heink-Rapp Raps Her Husband

CHICAGO, Feb. 20.—The divorce bill filed here by Mme. Ernestine Schumann-Heink-Rapp, the grand soprano against her husband, William Rapp, Jr., of New York, was amended by permission today and now contains a statutory charge against Rapp. Among other things, the amended bill states that the defendant failed to make $500,000, the amount of the half-marriage contract—_San Francisco Chronicle_.

American Basso Dies After Operation

NEW YORK, Feb. 25.—Potman Grisel, American basso and member of the Metropolitan Opera Company, died today in a private sanatorium here. He was operated on for appendicitis on Feb. 10.

Family of the Broad- hurst's Ended

NEW YORK, Feb. 25.—George Broadhurst, the playwright, who has received over $500,000 in royalties from The Man of the House, which he wrote and bought and Paid For, was seen in the Supreme Court today for the final settlement with Mrs. Mary Reins. Her husband, one of the two men who married her and now gives her only $500 a month, was the last member of the family of the couple were married on Nov. 23, 1887, in Chicago, and has a daughter, Lillian, and a son, Basil. Mrs. Broadhurst alleges that her husband left her on November 29, 1912, and has since been living, writing from Dinuba, Calif. The suit was brought because the husband is insufficient, considering her husband's circumstances.

Bookings Moved to Vancouver

Keating & Flood signed a contract restoring all the engagements of Keating & Flood to the management of the Avenue Theatre in Vancouver, B. C., to open at that house for the remainder of the season. The company, headed by Harry Clev- leland, Mr. Delay. Jack Westerner, and William Seckley, started the season at the Vancouver house Feb. 16.

Be Careful When You Book Riverbank

Hugh O'Connell, leading man of The White Slave Traffic Company, left this morning, claiming that he was good in that town, even at one day's billing, and the show pleased. Continuing, he said, "I booked the Riverbank, send the troupe on Wednesday or Saturday, as there is a large sign in the hotel there that reads, 'Usher in at 6:00 p.m., 4:00 to 8:00 on Wednesday and Saturday.'"

Get Married? Nay, Says Billie

NEW YORK, Feb. 20.—Billie Burke this afternoon denied the report that she is to succeed Anna Held as the wife of Florence Ziegfeld. "There is not a word of truth in it," said Miss Burke. "I am not the man I was married to Mr. Ziegfeld or to anybody else. Mr. Ziegfeld is a charming man."

In Brief

Williette Kershaw flew into a fit last night in New York with the Prince of Stock in New York. *** Blanche Dufeld has divorced Jack Comment, who will return to comic opera. *** Famous Princess Steet of New York, presenting one act plays, comes to Coats this summer.

Hymie Bacon, ahead of The White Slave Traffic, sends word that the company is doing nicely in the San Joaquin Valley.
Laurell Taylor

By H. J. Hartley

MARGARET MILNER

The Majestic Theatre

Los Angeles, Cal.

THE ORIGINAL THEATRE QUARTERS

185 Rooms on Ellis and Powell Sts.

F. P. SHANLEY

The Continental Hotel

P. F. SHANLEY, Prop.

Spaulding Musical Comedy Co.

in Honolulu

A big success. Have broken all records.

Louis B. Jacobs

Tabora Musical Comedy Co.

Fritz Fields, Hazel Wainwright

AND THE DANCING DOLLS

Savoy Theatre—Philadelphia

C. H. Holzmuller—Theatrical Appliances

Maker of Arc Lamps, Branch Lights, Strip Lights, Border Lights, Switchboards and Rhinestones

229 12th Street, Phone Park 5413, San Francisco, Cal.

A Protest is Due

The seventh printing of Dramatists of Today, by Edward Everett Hale, Jr., is announced by the publishers, Henry Holt & Co., of New York. Mr. Hale, who is a writer of clearness and discernment, has included many new dramatists in his present volume. It is a valuable contribution to dramatic literature, especially to the lovers of modern standard drama. The dramatists especially considered are Rostand, Hauptmann, Sudermann, Pinero, Shaw, Phillips and Maeterlinck. One is inclined to feel grateful to the publishers who are valiantly assisting the several "dramas uplift" organizations, by offering an opportunity for hopeful players to read and study the works of the leading dramatists of the day, but we feel that exception should be taken to the exclusion of all American dramatists in Mr. Hale's book. Conceding all merit to the dramatists chosen for consideration by the author, we protest that the literary theatre has received valuable contributions from our own dramatists, and it is natural that we should expect of our native commentators some recognition of that fact.

Ray D. Wharton is the new manager of the Margarita Theatre, Eureka, and his house staff is as follows: Ruth Young, cashier; D. F. Hoyger, musical director; M. D. Ed- dy, publicity; Cecil McKay, stage manager; L. Trimmer, asst. stage manager; T. A. Conway, properties; D. Case, head usher.
CHICAGO, March 2—Two hundred American theatres and all the businesses of the Sullivan-Conside circuit have been purchased by Marcus Loew, Adolph Zukor and Joseph M. Schenck, of New York, and Aaron Jones, of Los Angeles. The price is in excess of $3,000,000. Many of the theatres and sites were purchased outright. The new combination will be able to book vaudeville artists solid for nearly three years, or twice the time any organization has heretofore controlled. The purchases are now on a par with the circuit of P. D. Young, of Los Angeles. The deal was concluded in New York yesterday. The managing partner is Edward Sullivan, of the Sullivan-Conside circuit, who owns the bulk of the stock of the circuit, and said he would be willing to sell if he got his price, which was in the millions. For the past year Mr. Conside has been investing heavily in California real estate and having the time of his life at his breaching farm at Woodland. His greatest blow to his stock has turned out the biggest, if not the highest, theatrical trial of his career.

Correspondence

SALT LAKE CITY, March 3.—Carl Molliner last Sunday afternoon played the leading role at the Garrick Theatre, a 30-piece band of soloists under his direction drawing a fine sale. Angel de Flettner acted as soprano soloist. Frank Jonassen, who has been out with the 15-piece band at the April show, and well remembered here for successful stock engagements at various houses in the city, is back and at the Utah Theatre Stock Co., opening next week's bill of A Texas Steer. Willard Mack and Marguerite Ramsey will close as leads at the Utah Theatre in stock, after a term of months that both say was far too short. Thus far Mr. Mack has not decided just what he will do, having tentative plans to rejoin the McErry Company in San Francisco or the Universal Film Company's forces in California, the latter with the idea of perpetuating some of his own written and directed works. A conference with Mr. Swanson of the film company will decide the matter definitely. With the close of Wil- lard Mack and his wife at the Utah, Hallett Thompson, who made distinction in The Right of Way and The Thief, and Thais Ma- riane, who did well in The White Stag stock company, is gone. After the strenuous week at the Salt Lake Theatre closed, Manager Pyper and his lieutenants are resting all of this week, making preparations though for the big business that Milestones is anticipated to draw. E. H. Sothern gave if I Were King and Hamlet to representative audiences the latter part of last week. The Utah Theatre Stock Co., is offering The Open Range, from the pen of Willard Mack, his latest and perhaps his best. This play is really God's Country, re-written to put some snap into the plot and action. Orphieus is head- lined by Nance O'Neil in The Sec- ond Ash Tray, a very pleasing sketch. Others: Bert Franklin, Albert Von Tilzer and Dorothy Nord, Valmont and Reynen, Mar- tin Strong, Jolt and the Panter Duo. Earnest head- lined by Big Jim, the dancing bear. Others: Maurice Freeman, Privestock, Hackett, Stackman and Warner, Charles C. Drew, Pantages bill headlined by The Riding Cot- telo, a circus handtruck riding act with two dapple greys. Walter Terry and his Fiji Girls, in the mus- ic oddity, Cannibal Isle, come in for second honors, through the Tilly Gould Newshow Sextette goobling up honors from point of local appreciation. Others, Lyons and Cathun and D'ardrew opened over and over at the Grand Opera House which itself is playing the leading part of Ikey the Jew, and Will Wagg as the con- stable with the inevitable whiskers gets good hands for his clever work. Celeste Brooks in The Girl in the Heart of Maryland makes a big hit. The other lady does not stand quite so high on her voice and mannerisms, but makes it a point to dress each part differently. In the first part, in the second, and the beautiful gown worn this week is no exception. The chor- us is seen to advantage in several attractive numbers. The Hotel Utah Grill is offering De Hilde and Ed- wards, exhibition dancers, and Col- lions, Mack and Raymond, har- mony and character trio, as the cabaret at- traction. Maxine's Cafe still con- tinues to draw heavy, such a popu- larity has their diversified cabaret entertainment attained.

CARSON CITY.—Grand Thea- tre (W. S. Ballard, mgr.)—By far the most interesting act was the appearance of the Australian-organized Hesse of the Russian Navy. They are a capital company and the attention of the audience is completely riveted on the play. The whole bill was a great success and the audience was very much pleased with the performance.

STETLER.

MISSOURI GIRL

Frank P. Parker as SEEKE and Milt Dred Ford as DAISY

March 4—Mr. and Mrs. C. O. C. C. in a smooth running performance. Mr. and Mrs. C. O. C. C. in a smooth running performance.

AL OAK, Business Manager, care REVIEW Office

When last heard from 

Missouri Girl Coming

Joe Rith sends the following announcement of the money-making Missouri Girl, "Albany, Ore., Mar. 2: Well, we are on our way to the big town, so send your orders soon. For this season has not been a turn away from the stage and has not been a turn away from the stage and has not been a turn away from the stage. Nevertheless, the Missouri Girl al- ways gets a little more than the real life can ever give, and a greater compliment can be paid an actor in these days of the photoporn than to see him in the course of his career. The wealthy friend, Andrew Strong, and Madeleine, and made love so modestly and with so much consideration that we imagine him to be a man of family in private. G. H. Meyers, a vet- eran and a member of the cast, is, if he is not the most beloved member of Custer Post, was persuaded to accept the part of Hiram Green, the rich, unrefined, kind-hearted old man, and not a flaw could be found in his perception and rendition of the part. Max Stenz (Daisy) was as good as ever, very much a part of the dramatic effect of the play. He is a wonderful actor and adds greatly to the character. Beautifully set scenes, elegant costumes and playing places are splendid, the performance is grand and the entire performance an unquali- fied success. The proceeds are to go to the National Association for the battle-ship. Nevada, A. H. M.

STOCKTON, March 2—Yosem- ight, March 2—Yosem-

ite White Wolf Hotel will be the attraction. The Wolf comes 8 for two performances. Two performances. Two performances. Two performances. Two performances.

The bill is Billy Rogers, Ger- trude Barnes, Maxine Bros., Phil- lips and White, Helen Gannon, Clara Caine, and Jim Chabot. Kirby Theatre: Dick Wil- ler opened a season here Sunday with his stock company, presenting The Black Flag. His company is excellent. Billie Quinn is a hands- some leading man; Dorothy Doug- las is an attractive and earnings lead- ing woman; George Johnson is a good actor, and Joe Bates is a clever all-round actress. Marshall Zeno and Arline Lamb are also good. Two bills will be changed, one on Monday, the other change being made on Wednesday.

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White Slave Traffic Ex- pecting Fairly Good

At Alden, manager of The White Slave Traffic, writes a very interesting letter from the San Joaquin Valley, telling of an incident connected with their visit to La Grande. He writes: "Business in Lathrop, Riverbank and Alva is very good, but Riverbank our share was $3,25. Had a nice house in La Grande on Sunday and besides a very good show, the storm. Show very much enjoyed, and they want a return. We got in there at O'clock, but could not get anything to eat because the pro- prietor was having a birthday party. No restaurant in town and all stores closed, so we routed out a store- keeper and got a lot of canned stuff to fill our bellies. A very much improved. All of us are doing specialties, also, have the tango and a piano player."
Charley King and Virginia Thornton are Pleading Greatly at the Hippodrome, and the Little Theatre is a Memory—Too Bad for Los Angeles

LOS ANGELES, March 4.—It is with some regret that we note the fact that the Little Theatre closes its doors on Saturday night, the venture proving a financial failure. Although it was rumored that Alphin and Workman had leased the Century Theatre from A. Quinn, that company has not been seen since. **WM. Morris,** the well-known manager of many of the theatrical worlds, has renounced the west coast, with which he has been vacationing. **Yvette Mitchell,** an Egan School pupil, will re-appear with Fred Woodward in Frank Moore's, of Tike Tok fame, the Orpheum before very long. **Edward Hitchcock,** who recently discovered any reason for the long delayed appearance of Marie Dressler, has returned. The Daily News has returned to us, or which we are not sorry, and low D'ye Do is also repeating its theme song. In fact, it is believed that it has been decided to close the play after this town. **The San Francisco Opera Co.**, upon which Eliza Wil-son, of the movie "world" again art attacks suit against Tom Poste for a breach and accuses Alphin of engaging in this last week's performance. The new husbands are worthy support for Miss Gordon, and the company will leave next week for the East, to make its way before the Boston footlights.

BURBANK.—Pretty Mrs. Smith brings long enough to show off her new husbands, the Boston members of the company having arrived and anxious to give the East a chance at the start. That is satisfying, and Geo. Mackey takes the part of William Thompson, candidate for governor, and is able support. Sylvester is a dealer in magic, and while he hands one new and some old, he keeps up a running fire of comment that bars the way to distraction of the song of Old Ireland in such a way as to bring much applause. Bargain hunters keep thing along with a lot of nonsense, well delivered, and Keystone pictures close the program.

HIPPODROME.—Ten different varieties of interest constitute this week's excellent bill. The Seven Selicas draw forth many melodies from the accordion, to the supreme delight of all. The Light Opera Four also find favor, and the audiences, from the always popular Bol- gian Girl, Johnson and Wells, blackface artists, return to sing and make the audience laugh into the giddiness of their audiences. It makes no dif- ference whether Bonnie Leonard leaves from "Australia" or Hottentot, she makes good with her nonsense called At Play. Charley King and Virginia Thornton supply the re- ception to the play. The contract is young, an interesting playlet. Art Boden & Co., in Arizona Days, gives a running fire of comment, sing- ing and lassoing and all the cowboy pastimes. The pictures of the Van- derbilt and Grand Prix races are exquisite.

LITTLE THEATRE. James Montgomery's very good comedy, "The Man, Home, is in its last week.

MAJESTIC.—With all its former charm, The Blue Bird, Masterlenter's tale of love and adventure, returns to bring all three to the happy spectator. We again follow Judy and Myllt in their search for the Land of Happiness through a succession of pictures that are beautiful pantomime. Few changes have been made in the cast. Bur- ford Hampden is the same delight- ful little player. Editha Kelly as Myttl has all the ease and grace of a mature actress. Chas. Hamp- den and Elthe Brandon are impres- sive of the roles of the parents. Alice Butler as the fairy Berylune is charming. Cecil Yapp, who created the role of the Cat, is still making it one of interest. Harrriet Sterling, W. H. Denay, John Suthland, Doré Davidson and others are admirable support.

MOROSCO.—The Candy Shop returns with Rock and Fulton and all the little girls, to give delight and added interest to the week's attraction.

ORPHEUM.—Stick your finger in your nose, and if your reception may be sure to pull out a plum, for the bill is full of them. Willa Holt Wakefield returns to become more beloved than ever. Miss Hays is a well-known locally for his swimming stunts, story telling prowess and ability to make the audience laugh. Eddie Leonard also comes back to us with his able partner, Mabel Russell, to help him sing, dance and joke through a very merry 20 minutes. The Double Cross, written by Will Irvin, has been made into a very thrilling little vehicle. It is the tale of a man who has served his penalty; no interest is lost because of the capable acting of Gerald Har- court, Frederick Wallen, E. B. Ed- dyson and Maxwell Weir. Brother Blas- phy and Blanche Nichols create a lot of fun with a skit called "The Secretary's Prague." Dr. Carl Herman, toys with electricity in a careless manner, mixing his science with good sense, and he induces a lot of young men to come forth from the audience—clever comedians these young men. J. Burlington Riggs makes a big hit of some of the newspaper's excellent voice and Scotch kilts. Coleman's dogs and cats prove vastly entertaining.

PANTAGES.—The word View, on lurid yellow paper has decorated the fence posts for some time, and proves to be just as lurid, but very interesting as a sketch based upon the late New York investigation reports. It is in the upper world, and is as disagreeable as it is teach- ing. Little Hip, Napoleon the Great and Sally are a trio whose antics while allowing growing increasing making the audience laugh. Little Hip is an elephant who does not see much of the world and of falling is one of the most fascinating characters of the play. The play is the production of the Bishop season and the enthusiasm, which called up the curtain from an audience, has been so great as to make a few more appreciative audience. The attendence has been the best for some time and the Bishop is well followed. The Institute of the white Slave Traffic, based on Gov- ernment investigation, is being shown here. It is a little too rough for some sense and prove a source of instruction to others. So also see them. Very Larry comes off for just one performance and then Robin Hood, to- ti. Manager Eby of the Orpheum has a great headline this week in George Dameron, of Merry Widow fame, and a pretty and talent- ed girl, called The Witch of the fantastic fantasy, The Knight of the Air. It makes a big hit and forms the nucleus of a new song. "It's Right, Young and Jacobs, Anna Leh, Mar- inetti and Sylvester, Marie Bishop, Sylv's Logan, Chick Sale and Louis Malard, a new song program, consisting of Twenty Minutes in Chinatown, George Sontag, Eight Lynen, Millard, Kenneth and Christie, Dreyer and Dreyer, Lillian Watson, and Jonathan. Pop- py Land is the title of Dillon and King's offering at the Columbia. Jack Wise and Vera Vaughn, attired in Colonial costume, get a hearty laugh off Waltz. The songs are frequently encored. Manager Wright of Pani- tags was in town last evening by the Labor Commission on a charge of violating the child labor law. The imperial picture, the under- lying to the Eight Lynen, who have appeared mindlessly in many cities in the United States, formed the groundwork for Louis Scheeline.

Lorimer Percival has left the Pervi- cial Show in the valley, but the show is still going under the dressing-room of two women ushers and Mrs Rogers at the Savoy Theatre Sunday afternoon, and stole something like $250. And silver vanity box, Stella Gil- lett and Mrs. J. S. Ream, ushers, were the victims.
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CHARLES MEYER
104 W. 13th St. N. Y. C.
Mention Dramatic Review

Barry Norton
Verne Whitter in The Crime of the Law
Management Bailey & Mitchell

Correspondence
HONOLULU, Feb. 17.—The second week of the Spanking company The Politicians, a peculiar offering, is The Show-Up. The politicians have been presented at this writing. Spanking, Choosy, Tittie, Miss Wood, the De Van sisters and Ethel Newlin, not to mention Presley Norman, have become very popular. The chorus has been a sensation here. They are all pretty clever, and their departure off the stage has caused much favorable comment. There are no serious affairs apparent in the company as yet, nor has any one fallen for the shifty blondes. However, I am watching Jiminy Giulioffy pretty closely.

PORTLAND, March 2.—Heilig Theatre (Calvin Jeff, mgr.) is an Imperial. The politicians have been presented at this writing. Spanking, Choosy, Tittie, Miss Wood, the De Van sisters and Ethel Newlin, not to mention Presley Norman, have become very popular. The chorus has been a sensation here. They are all pretty clever, and their departure off the stage has caused much favorable comment. There are no serious affairs apparent in the company as yet, nor has any one fallen for the shifty blondes. However, I am watching Jiminy Giulioffy pretty closely.

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THE SAN FRANCISCO DRAMATIC REVIEW
March 7, 1914
Kathryn Lawrence

Sometimes it is a long time waiting for a chance, but probably the wait is responsible for the result when the chance does come. Miss Lawrence, a very talented young woman who has been peeping along here and there on the road for several years, has found her chance in the new Alcazar piece, Her Soul and Her Body. It is a big hit of the show. She is a clever character woman, possessed of a rare sense of humor and an intelligence that always shows itself in her work. Her future is assured.

New York Theatres Go Into Pictures


Money is Attracted to James K. Hackett

NEW YORK, March 3.—Miss Minnie Hackett Trowbridge died at her home here this morning from the effects of a heart apoplexy suffered more than five years ago. In consequence, by a strange combination of circumstances, James K. Hackett, the actor, will inherit the bulk of an estate valued at nearly $700,000 which he died desiring above all things that some other persons should inherit her property. She had never received him at her home; she had declined to hold any communication with him; she had expressed totally different purposes and plans for her money, yet for years, other relatives, her warmest personal friends and financial institutions who had the management of her property have known that the actor must inevitably receive the bulk of it. Hackett will receive the money because, as uncle of Mrs. Trowbridge, he is the nearest of kin and entitled to a residuary estate which had been bequeathed to her husband, Jacob Trowbridge, who died in 1910. Suffering from aphasia at the time, Mrs. Trowbridge told the following year declared incompetent by the courts, which made it impossible for her to make a new will, although in legal intervals it was a matter of poignant grief to her. She had as cousins, A. Oakle Hall, Mrs. George Peabody Wetmore, wife of the United States Senator from Rhode Island, and Miss Alice Keteltas, whom she loved, and Mrs. James L. Clancy, who had devoted years of her life to soothing her and making her comfortable, but she could not do anything for them out of affection, a condition which had been done by a widowed friend in the will of 1907 and 1908. It may be that the operation of the law will give these cousins something out of some portion of the estate, but it was agreed today that the bulk of it will go to Hackett. Mrs. Trowbridge was the daughter and only child of John K. Hackett, a distinguished lawyer, for years Recorder of New York City. He was the son of James Hackett,—"Faftaff" Hackett, a great actor of the first half of the nineteenth century. Recorder Hackett was the son of the actor by his first wife, Katherine, who was herself famous on the stage. She died in 1845. "Faftaff" Hackett took a second wife when he was an old man, and James K. Hackett is the only child of the marriage. He was born in 1850, when his father was 69 years old. The second marriage of the actor had never been recognized with favor. The Recorder himself was opposed to it, and this opposition was a factor re-enforcing the actor's decision that his daughter to the ending of the sixty-seven years of her life. The fortune today was said to be gilt-edged in every respect, the income of which is great.

Paderewski Buys Land in California

PASO ROBLES, March 3.—Representatives of Lions Books, Paderewski, the famous Polish pianist, closed today negotiations for the purchase of 250 acres of choice estate property. The amount paid was not made public. Paderewski is now in New York, but is expected here early in April.

Henrietta Crosman Coming

Henrietta Crosman and her company will be seen at the Columbia Theatre Monday, March 6th and will bring in new success. The Tongues of Men, which comes to San Francisco direct from New York. In Manhattan, the critics were kind enough to keep their praises both upon Miss Crosman and her play. The Tongues of Men may be described as being described by grand opera atmosphere and is based on St. Paul's famous saying: "Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or a tinkling cymbal." This does not mean that The Tongues of Men is expressly. The cast includes Frank Gilmore, Benton Grove, Homer Granville, Edward Lee, Laura McCallum, Katherine Pedery, Sherman Cannon, Paul Doucet and Mary Mitman.

Bishop Plans New Playhouse

BERKELEY, Feb. 27.—Dramatics in Berkeley are no longer to be limited to the "movies" and amateur productions, according to an announcement today that Harry Bishop of Oak- land has purchased a lot at University Avenue and Grove Street on which to erect a theatre to be run after the plan of his Oakland house. A stock company, under Bishop as its home, will be seen nightly in the new playhouse. The lot purchased extends 150 feet on University Avenue, 250 feet on Grove Street and 150 feet on Berkeley Way, and has been the property of John Lynch. The price paid was close to $40,000, Berkeley is been unique among cities. With 40,000 population, it has never had a dramatic theatre.

February 7, 1914

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March 9, 1914

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By Frederick and Pamela Locke Hatton

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TEMP MANNON and SOUTH CHAPELLE in their immensely laughable and enjoyable skit, Why Bobby Missed the Train! extra added feature, THE ROUNDING GORNISH, DOREZ, GANNET, ROSE TIFFANY & CO. presenting Chas. Cione; JOHN MURPHY and his VIE YAPI, whimsical cycling comedians; special feature, P. O'MALLEY JENNINGS and EDNA MAR in A Bit of English; entertainers de luxe, BRIGG, RILEY, KENYON and plan selections. Other features, World's best photoplays.

ANOTHER STAR SHOW

MARRY GIILARD, AGNES GAIN-BROWN & CO. all in "The Last of a Tenem-

CAMERON in College Town; WALTER SCHROEDER in "The Follies" by "Morning Glad" the German Xena-

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Columbia Theatre

Rohon Hood is now finishing the soul and final week of its stay. The Kopen Opera Company, with Miss Anna Hope, is in a production of the high-class of singers, and one rich shine in the rendition of the high-class of music. The performance is announced for tomorrow night. From beginning to end the production of Rohon Hood is excellent.

Cort Theatre

Harry Lauder opened Monday after- on, his way to Australia, and very fine week's business will be served when the curtain goes down at tonight's performance. Lauder is in his own self and gives his Scotch impersonations with artistic and unceasing manner and all singing pleasings any of his old and successful songs. The occupies the stage for about fifty minutes and is quite up to the mark, the voice is well preserved. Miss Daisy and It's Nice to Get Up in the morning, were the most popular his repertoire. His efforts brought it swalls of applause. It is indicated that Lauder should have sought along such a poor company. He did not appear to have supported him on his first appearance here, the contrast is too great. Ark Arr gets a Diabolo exhibition. Long Garrick is heard in a series of fantastic impersonations; Irene Berkeley plays upon the cimbal piano, assisted by B. Yoska; Erno Rope lends the piano. The Oxford Trio lay basket ball on a bicycle; Ethel Ourne attempts a contralto stunt; and Alf Talset, assisted by his wife, Elsie Voets, gives his great actual act. It is well that the Laus are on the bill. Latell is a rare star. Mr. Elmer checks his singing on her songs. Their act was given here some months ago at Pantages, and scored heavily; it repeats as strongly on this occasion.

Alcazar Theatre

The second and last week of the new play, Her Soul and Her Body, which has scored a center spot, both for the author and the young star, Mrs. Crane, will terminate with tomorrow night's performance. There has been some talk of Fred Delacoe and George Davis giving the show in the road after Lert, but that is merely a thought as yet. The play is a fine, strong one and the star is charming and is wonderful in its art, considering her limited experience. Kealey and Shannon follow next Monday in Years of Discretion.

Savoy Theatre

The second week of The Crime of the Law will end tonight and tomorrow will begin the third and last week of its successful and wonderful show. Several changes have been made in the story of the play by the author, Miss Marshall, and all have been to the advantage of improving the conclusion of the engagement here, the company and play will probably be taken to Los Angeles. Manager Bailey is a script of a telegram from John Cort offering him a New York theatre for a play, and it is right than probable that The Crime of the Law will be given a New York hearing in a few weeks.

Gaiety Theatre

The Merry Gambol is still as entertaining as when we first witnessed it, and the principals are giving a dandy, zippy performance. The chorus is a solid asset of the cause having gained noticeably in its work. The new show will be The Girl Behind the Counter, and will have as principals, Joe Anne, Marta Golden, Walter Cadett and Ann Tasker. Rehearsals have already started and in a couple of weeks we may see a brand new show beckoning for us.

Broadhurst Divulges Earning Capacity

NEW YORK, March 5.—The rewards for a play and it is right that were revealed in court here today by George Broadhurst, whose wife is suing him for separation. Broadhurst said that he paid off his plays during the last two years had averaged $52,000. During the last week he paid two head cars. On the strength of this declaration, the playwright was ordered to allow his wife $10,000 a year pending the trial of her suit.

Martin Beck in Town

Martin Beck, the general booking agent and promoter of the great Orpheum Circuit, is here for a week. He brought William Faversham and Blanche Bates for our circuit. Faversham will appear in a scene from The Square Box, and Miss Bates in a sketch by J. M. Barrie. Mr. Beck also confided the fact that he has secured a big $15,000 concession at the fair, which would be made known later.

Charles A. Pryor, ex-agent, and manager of many of the pictures, appeared in Judge Shortall's division of the Police Court Thursday to answer a charge preferred by his wife, who is a county detective. It is for the provision for their minor child. After the moving picture man had agreed to give a $500 bond for the week, the nine-year-old boy, Judge Shortall allowed him to go on his own recogniz- and put the case on the reserve file. It is said that his annual income from activities had been in poor circumstances, but that he had tried his best to send money for the support of the child. He made a company offer which was accepted.

Personal Mention

Walter Anthony is the newly in- stalled manager at the Bill Rossy will soon install in town ahead of Oliver Morosco's Peg of His City. James Bradford is now ahead of the new four-act drama of the underworld, The White Slave Stage. He arrived in Philadelphia with Clar Moore have joined the Harry Ber- nard company in Stockton. Harry Lauder is in London, as ir- reproachably attired as ever, doing his usual fine advance work, ahead of Trotzmann.

Jean Kirby, the second woman- an for Bailey and Mitchell's Stock in Seattle, left for the sound city Sunday morning.


The Still Sisters and their mother, who have been with A. Rachman's company during this season, will close in Nevada next week.

Charles Elmer informs The Drama- tic Review that he expects to open his company in active oper- ation in San Rafael inside of twenty days.

Laura Void and George Wolfe are forming a new four-act musical show the Pantages time —the former as prima donna and the latter as leading man. E. J. Louis, an experienced theatrical man who stands high in the fa- vor of John Cort, has been engaged by Oliver D. Bailey to manage his Crime of the Law Company.

Harry Marshall, one of the Coast's premier scenic artists, after almost a year with the Ed Redmond Company in San Francisco, is enjoying a vacation at his Catalina home.

Nell Stewart passed through a severe attack of illness in Los Angeles two weeks ago last Tuesday with flying colors and is now rapidly recuperating for a tour on the West Third Street, Los An- geles.

Manager MacKenzie, of the Savoy, is being visited by a brother of the late Mr. G. F. Manly, a big figure in the music world. The business world of the northern city. With his brother, he is interested in the lease of the Savoy.

Mr. Howland, leading man, has become a partner with W. R. Clunan in the Chanan Western Amusement Company, operating the Chanan show in this state. William Raymond is a recent addition to the company.

Frank Cooley is now in moving pictures. He is with Barbara and Cooley, who is an experienced and excellent actor, brings into the film game an ability that is by no means too common in that field.

L. H. Gates, an experienced newspaperman, is ahead of Oliver Bailey's Crime of the Law Company. Gates is a brother of Eleanor Gates, the Western girl whose plays have caused New York to sit up and take notice.

Griff Wray, Virginia Brissac and their lawyers went to Los Angeles last Saturday to fight a claim against the Fine Company. The work done in Honolulu last year. Last Tuesday the claim was adjusted, and Wray leaves today for a visit to his old home in Superior, Wisconsin. Miss Brissac will spend a few weeks at Long Beach.

Charles P. Kindred will be married to Mrs. Elsa Cook Greenfield, a rich widow.

Richard Walton Tully, the drama- tist, is at the palace, accompanied by his mother, Mrs. R. W. Tully, Sr. He arrived in Thursday from New York City.

Charles Mason, of the Gaiety Company, is a happy man now. A year ago today, his wife, Kate, aged 45 years, between husband and wife, is over, for Sue Stillman, having fin- ished her season with Four Feathers, hurried to San Francisco, arriving Thursday.

Alexander Dow, inventor and club man, was named as defendant in New York this week in a divorce action by Maud Furniss, former leading woman in The Chinese Honeycomb. She married Dow after his engagement to Pauline chase, the "Pink Pajama Girl," had been broken.

Harry Lauder, another former actor, was arrested in Berkeley Wednesday by Police Sergeant Frank Depue, Jr., on charges of impersonating a Fed- eral officer. He is out on bail, pending subordinations among business men for a proposed monthly publication devoted to information about counterfeit money. It is alleged he posed as an official of the United States Treas- ury Department. After he was the prima donna whose recent statements concerning temptations that surround the American girl seeking a musical education in Europe caused wide discussion. He has confirmed a rumor that she is en- gaged to marry Efrem Zimbalist, a Russian violinist and protege of the late Joseph Fels. Zimbalist now is touring Russia. Miss Gleck said the marriage probably would be in June at the Fels home in London.

Louise M. R. Brittain, widow of E. J. Brittain, known as Adelaide Roselle to theatregoers of a genera- tion ago, has been named a guardian of English birth to take out naturalization papers in this country, died February 16th at the home of her daughter in New York. She was 60 years. Mrs. Brittain was leading woman with Edwin Booth, William H. Herne and John McCullough. She had been ill for three years.

The condition of Mary Garden, prima donna of the Philadelphia and Chicago Grand Opera Company, who has been suffering with gripe and laryngitis since Friday, was unchanged Thursday. She still re- mained in bed in the hotel. Miss Garden's mother said the singer had been forced to cancel engagements in St. Louis and Dallas (Miss Cooley) to join the company in Los Angeles, leaving for that place Friday. George Mooser is now the manager of Kolb and Dill.

Cooley Gets the Job

Hollis E. Cooley, a well-known thea- trical man of New York, has been appointed chief of the department of special events of the Exposition. A resident of St. Francis. He has been associated with a number of well-known theatri- cal companies and has had charge of many big productions.
Robert Hilliard as Detective Ache Kayton, who solves the mystery of The Argyle Case, coming to the Columbia.

The announcement of The Blue Bird's return is made from the Cort Theatre. For the present engagement, beginning Monday night, which constitutes the final visit of the play to this city, a magnificent new theatre production is offered, together with a distinguished company of 100 adults and juvenile actors. Master Burford Hampden will repeat his delightful impersonation of Tythyl, the boy seeker of happiness. Ethel Branch, the old Alcazar Theatre favorite, will return to portray Mummy and Granny and Mother Love. Cecil Yapp, the noted Cat, W. H. Denny, the amusing Dog; Alice Butler; Dave Davidson; Editha Kelly; Martha Messenger; John Sutherland; George Sylvester; Angelo Romeo; Harriet Sterling are some of the others in the cast. Matinees will be given Wednesday and Saturday.

Alcazar Theatre

An event of much importance will mark next week, when the two distinguished actors, Herbert Kelcey and Effie Shannon, will come to the popular O'Farrell Street playhouse in the first production in the West, and at popular prices, of David Belasco's Years of Discretion. Their season this year will be a limited one and their plays will be of the very best. They will be supported by the full strength of the Alcazar Players and Charles Compton, a young Eastern actor, who will make his first appearance as light comedian at the Alcazar on this occasion. But four cities in the whole United States have had the privilege of witnessing this attraction—New York, where the play ran to crowded houses for one entire year; Chicago, Philadelphia and Boston. The story of Years of Discretion is one of great charm and interest. It has to do with a very charming widow, Mrs. Farrell Howard, who has just turned forty-eight. For some time she has allowed her passing year to make a frumpy and settled woman of her. She is refined and cultured to a degree, beautifully educated, plain of dress, but, withal, of a most fascinating manner. Her love is a woman who has a grown son who is a typical Boston young man, neither clever nor dull, just right. For years she has devoted all of her time and attention to this son, and, in so doing, has allowed herself to grow old. Suddenly, she becomes aware of the fact that she has not known life as other women have and she decides to drink of its pleasure. She goes to New York, where she visits a dear friend, a woman of her own age and one who has married herself to the very men between them she campaigns for Mrs. Howard's youth. The latter secures a French maid, has her hair done over, changes her style of dress to that of a modist, up-to-date woman and becomes young in spirit as well as in appearance. Men fall willingly for her charms and three of them, Christopher Dallas, John Strong and Michael Doyle, all fall desperately in love with her. She is in the course of deciding to disown her when he sees the transformation and is paralyzed when he sees her drink a cocktail. Through three merry acts, the story runs, but, in the end, she is willing to settle back into the quiet and peace of middle age, having accepted Christopher Dallas as a partner in life. Prices will remain at the usual schedule.

Gaiety Theatre

The third week of Marie Dressler's success in The Merry Gambols is drawing to a close and the fourth is announced with managerial confidence that the Merry Gambols might continue for an indefinite period. The beauty chorus, the "pony" ballet, the show song, their importance to the story, music, ensembles, solos, and dancings, provide a "two-dollar show for one dollar," which is the Gaiety shibboleth. Charles Mason's "Siegfriedlauf" exploits some new numbers and is usual, a harmonious comedy scene. The Marcellus Millers in their dancing; Gene Luscks in her prima donna offerings; Charles Judles' fine characterization of the tenor who lost his voice in the Charlie Hall game; Charles Parcell, the tenor, and the balance of the Gaiety forces, are gaily in favor of success; and The Merry Gambols with sprightly grace on the big Gaiety stage.

Savoy Theatre

The Crime of the Law, Rachael Marshall's drama built upon the penal-logical problem with a by-thread of the double standard of morality woven through it, will enter upon the third and last week of a very successful engagement at the Savoy Theatre with the matinées of Sunday. The author, Miss Marshall, under the guidance of Oliver Bailey her producer, spent many months on tour of the various State penitentiaries, equipped with letters from prominent prison reformers, which secured for her the help of many State governors who are interested in the work of finding a more successful way of punishing first offenders than the method in vogue since the first dungeons were cut. The play is now in the course of being well lifted from solid弟子, but the heart is gripping at the opening scene and the auditor is held firm to the final curtain by a remarkable sequence of startling dramatic incidents. Matinee performances, at reduced prices, are given Wednesday, Saturday and Sunday, and at the performance of Monday evening, matinee prices will prevail.

The Orpheum

Another bright light of the legitimate stage is now shedding his lustre on vaudeville in the person of Henry Woodruff, who is well and favorably remembered as the successful star of Brown of Harvard and A Prince for a Night. Woodruff will present next week a bulky little playlet by John Stokes, entitled A Regular Business Man. He will be supported by James M. Brophy and others. Ray Samsells, the blue streak of ragtime, will be heard in new and diverting ditties. Collins and Hallowell will introduce an extraordinary novelty in their original strong-man act. James F. Kelly and Eumon Pollock provide a happy and diverting talk, and create a lot of fun. Billy Rogers is not only able to duplicate the tones of the famous musical instrument, but possesses the extraordinary gift of being able to imitate birds, beasts, etc. He sings at the opening of his act in a fine baritone voice and follows it with a concert in which he gives imitations of the corset, knife, mandolin, lamp and musical glasses. Grace Carlisle, the possessor of a delightful mezzo soprano, and Jules Romer, a violin virtuoso, will present a musical offering entitled Just a Song at Twilight. Next week will be the last of Marie Lloyd. She will introduce new songs and character types. The only other holdover will be the Hockney Company, in their gymnastic uncility novelty.

The Empress

Six headline attractions and two other good features will make up the bill during next week at the Empress Theatre, with The Train. The Bordering Gondolas are a trio of expert gymnasts who show some fast and daring feats. The name of Rose Tiffany is well known in the legitimate field of stage and screen. She will present one of the most charming dramatic playlets seen in some time, called The Way Out. Sebastian Merrill and "Vera Vape" will present one of the speediest bicycle acts in vaudeville. O'Malley Jennings, English comedian, will provide a classy musical act, in company with Edna Dorman. Brown and Byler, recently featured with the Folies of Europe and Russia, are new principal artists in the troupe. Some very happy sONGS AND DANCES, with some lively songs and piano selections. Vera Snauers, the jolly comedians, and Berry and Thomas, the dancing chappies, are other attractions.

The Pantages

A stirring romance of the frozen North, called The Luck of a Totem, starring Harry Ward and Agnes Cahn Brown, and a company of ten principals, will be the top bill attraction next week. A breezy little tale of love and adventure, The Spirit of the West, stars Bessie Garton and Cameron and a company of ten, is the added feature on the new bill. College Town is the title of the new number which is handily performed. Walter Schrode and Elizabeth Mulvey, a duo of Broadway comedy stars, have been chalking up a genuine hit with their hilarious success, The Theatrical Agency. The other acts on the bill are the Hughes Musical Trio, three talented soloists and instrumentalists; Manne and Belle, the ragtime maids; Rizal and Atina, flexible gymnasts; and Mr. and Mrs. Macdonald, a great local favorite, in a merry monologue.

Personal Mention

It was announced that the next London production to be staged by Sir Herbert and Edythe Chapman, with Sir Herbert in the title role and Mrs. Patrick Campbell playing the part of Galatea. The play, which is in five acts, is by Bernard Shaw. Claude Archer, the clever and good looking young stage manager and juvenile, and his handsome and talented wife, Jean Deveraux, who is splendid in ingenue roles, after a season of months with Halprecation, have returned to San Francisco.

Charles Compton, a young actor of many parts, will make his first appearance as light comedian at the Alcazar Theatre next week as a regular member of the popular stock company. Mr. Compton comes to us with a long record of success, and for a youth of twenty-four has had more stage experience than many of his older brothers in the profession. To put it in his own words, he has played in everything but a circus. In Years of Discretion, with Herbert Kelcey and Effie Shannon, he will be seen in the splendid role of Farrell Howard, Jr., the young son of the charming widow, the part played by Miss Shannon.
Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

One on Carlyle Blackwell. He telephoned his office from down town at other day and a foreign voice an swers. It has been a well-known fact for carlyle. "Dis iss mister Blackwell's clerk," came the answer, "who is "that?" I said. "That's Mr. Blackwell's clerk and he was and that he had no new clerk of was met with a message that he couldn't find his listener—he know slay, which promise to eliminate any charged by him and that he (Black well) was an impudent scoundrel, etc., annoyed and puzzled, Carlyle hurried to the office and found a publicity man comfortably seated in his set chair. "What the dickens did you to that Blackwell's clerk?" he demanded Blackwell. "Oh, I'm out of news" was the an swer, "and this makes a pretty good one on you." fact.*

* Wilfred Lucas, producer and director of the Los Angeles Union- Pacific Theatres, has broken one of the most important actors, and recently produced the big "International" features and acted in them a such advantage, has joined the Uni verse form at Hollywood. He has been specially engaged to direct the company. The new group, of which Miss Leo Madison at the lead. The first day written by Mr. Lucas is a two reeler, called The Mystery of Wickham Hall, which starts with a prologue set in the year 1820.** While Francisco Ford was still producing the last of his Cunard stunts, Universal Pictures, through its subsidiary, Universal-Illusion, has been out of the pictures for a week. In Universal-Illusion makes a Monkey of Himself, Louise gave one of the funni est performances of her career in a strangled chorus girl. During the play, both Carney and Louise were supposed to be blown up in the air, and in the "cut back," where they came down, both leaped from a good height and Miss Glaum hurt herself internally. *** Miss Meredith has left the International to join the big "U." She will be seen in some of the special Gold Seal pictures, although her position has not yet been announced. To commemorate the change, she sold a 3-reeler scenario, called The Web of Circumstance, to William Wellman. By Allan Dwan in the near future. Miss Meredith was with the Universal once before and received a warm welcome back.**** In Otis Turner's Bobs story, Edna Maisson will play in her first animal picture. She is not at all dismayed or nervous, and is reported to be getting along with the lions and tigers at the ranch. It will be interesting to learn how her emotional scenes turn out.**** Francis Ford and Grace Cumard have been chosen to produce and act in the wonderful "serial" films, Lucille Love's Little, the most important thing ever done in this line. The series will comprise fourteen two-reelers, with scenarios written by Grace Cumard. From stories by one of the biggest noteworthy of the day, which stories will appear simultaneously in a number of newspapers all over the States. The photo plays will be con ducted by the extraordinary actors of Lucille Love, and the locale will be Manila. Miss Cumard will have the part of her career as Lucille, the woman who has a secret. Universal will be more than ever identified with the "Man of Mystery," for he will exe cut the role of the heavy adventurer, Hugo Lobouque. The series will be advertised extensively and will start at once. ** William Irwin, one of the most promising directors of the Universal, stars in a new produc tion with director Henry McRae, and is studying her parts of an evening. The company will make motion pictures for the first time during the entire stage of an evening. In the company will be William Clifford, Sherman Bambridge, Val Paul, Red Rossell, Betty Schade, Marie Wal camp and Margaret O'Sullivan. It will be a great experience for them. *** William Irwin, one of the most promising directors of the Universal, stars in a new production, and is doing notable work for the Western Vitagraph, where his fine figure and strong, expressive face stand him in good stead. He is at present playing the title role in Captain Alvarez, opposite clever Edith Storey. The photography is by H. R. Sall, and the story is by William Irwin, and is in five reels. The action takes place in the Argentine, some fifty-five years back. ** Director Otis Turner has finished his big four-reeler from Fennimore Cooper's The Spy. He was well served by Herbert Rawlinson and Edna Maisson in the leading roles, and they are a delightful and artistic couple, who play excellently together. They are bound to be popular with Universal audiences. Edna Maison, as Kate, brought out the self-sacrificing side of the character in a beautiful manner. The War At Sea is a good time. The success of the three-reeler, Bore Story, Edna Maison has a sympathetic, emotional part, written with her in view. She is very happy in her position with Otis Turner. William Worthington and Ed, Alexander have joined Mr. Turner's company. Frank Lloyd is still a member. *** Leo Madison now leads the company, with Wilfred Lucas as director. Ray Gallah gher will be in the company, which is not fully formed yet. **** Harold Lockwood, who started his motion picture career with the Nestor Company, and has worked for a long time with the Kay Bee forces and later with Selig, was the actor chosen to play opposite Mary Pickford, and he has been doing splendid work under the able direc tion of Edwin S. Porter. Harold Lockwood is one of the best-looking men in the business. He is young, he has gone through an all around experience, having played in drama, Western and Indian plays and light comedies. He makes a sentil lent foil for little Mary Pickford.**** Adele Lane, of the Selig forces, is one of the most petite actresses doing the really serious work on the screen. It is remarkable the amount of power
she puts into her emotional roles. She is able to get a grip on a part and to carry conviction by the earnestness of being by an overwhelming evidence in a drama thoroughly convincing. She is never happier than when playing some trying role, into which she pours her nervous energy. It often leaves her limp at the end of the day, and she is glad to get home. Miss Lane is doing very effective work for Cig. *** Harry C. Matthews has been con siderably delayed with the last pic ture he is making for the Miller Bros., but dealing with the Alamo, it is said to be an extraordinary production, with scenes taken on the spot and in various localities. The action of his historical photo play calls for. Mr. Matthews, Elsie Albert, Ray Myers and the rest of the company are now at San Antonio, Texas. **** Edwin August is on his way back to California after a well-earned rest in the East, and he will find a warm wel come from his Los Angeles friends.

George Kleine announces that by January 1st he will have fourteen big spectacular photo drama features on the market. They will represent the highest product to their audience. The plays are dramas and embrace French, Italian, Roman, Greek, Egyptian, Russian and Venetian subjects. Undoubtedly the George Kleine photo dramas will be an education in themselves. Quo Vadis, Antony and Cleopatra, The Last Days of Pompeii and Between Savage and Tiger, are now being presented throughout the country, and on March 10th For Napoleon and France will have its premier.

Native Life in the Philippines, the six-reel feature being exploited by the Pan American Company, was wit nessed at the Studio on the opening day. According to the announcement of the Berlin, Brooklyn, on the evening of Thursday, February 20th, Hon. Dean C. Worchester, late Secretary of the Interior of the Phil ippine Islands, added importance to the occasion by lecturing upon this interesting subject. The pictures were received with great enthusiasm.

One of the first releases to be an nounced by the Australian Film Company, manufactured at their stup endous new plant at Rushcutters Bay, Sydney, Australia, will be a three reeler feature, entitled The Shepherd of the Southern Cross, which, in addition to a heart story of convict inter est, will be a vivid manner the realistic life of the sheen herders of New South Wales. The Australasian Film Company has secured options on all the Southern Cross, John O'Neil and Annette Kellerman for moving picture services during their contemplated professional tours of Australasia.

Frazee in the Film Game

Considerable interest in theatrical circles attaches to the announcement that H. H. Frazee has become one of the largest stockholders in the Atlas Feature Film Company, a newly organized company which has just been incorporated in Wilmington, Del, for $200,000, the capital stock of which is to be increased later. The New York offices of the corporation are located in the Longacre Theatre Building, 220 West Forty-eighth Street. A stockholder is ac quired by Mr. Frazee, the chief pur pose of the new corporation is to man ufacture films of a unique character which will be "frazee's" in the literal sense of the word. Representatives already appointed in London, Paris, Berlin, Washington, New York, San Francisco, Calcutta, Melbourne and Hongking, are now engaged in assembling material, the nature of which, it is said, will be a radical departure from the conventional presentations of feature films made from the popular plays of the day. A subsidiary organization, known as the Frazee Features Film Company, has been also incorporated as an operating company to distribute all of the productions by the Atlas Company and which will practically supply a weekly service to be known as the "Frazee feature." Everybody's Doing It, a faree said to contain some unusual lines, will be offered by Thomas Ripley, an old timer, Mrs. Lewis McGord and Elrepr Bates, as the added attraction at the Empire shortly.

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The Orpheum

The chief attraction of this week's bill is the Stewart Sisters' clever pantomime in the roaring farce. After the Wed-
ding, written by Lawrence Graton, who further shows his versatility by acting in the best played lun-
theorists, the other being Edward Far-
rell. As the resourceful wife with a
lively sense of humor and the atmos-
phere with bottles of ketchup, Eva Taylor is in her element, and lily and
freshness) quartet
straightened
Polly
Breightine
to
jumping,
Hibernianism
tion
and
cide
cousts.

The Majestic

The Stewart Sisters, two very
clever and pretty girls: Will R.
Abern and Agnes Johns in their
first playlet. While I'm Equal;
the Baldwins in interesting
athlets; Lora Norris, fea-
turing Under the Pretzel Bowser,
and two exceptional movies mak-
up the first half of this week's per-
formance. The last of this week we
have Vernon, the whistling ventri-
cular comedian, in a series of clever
trick numbers. Lee Beeson and
Harrison, two funny
comedians, in the PRagtime Soldier
Man, and Saunders exceedingly
well trained goats and dogs in a riot
clever tricks, Mr. Abrams
and Miss Johns present Mr. Abrams
dramatic playlet, Elenderman.
and Lora Norris completes her
second week. Some entertaining
movies complete the program. Her
praise at the Majestic have been changed,
seats for the entire house being rac
in place of box, the former charge.

The Princess

The feature of the bill for the
first half of this week is Alexander's
Ragtime Minstrels. These nine
colored comedians come from a
brilliantly colored songs which wins
her pre- eminent art, continues
to keep Jessie Clayton as a star
attraction, even in her second week
her act being a refreshing novelty
after our protracted diet of tango.

Hughes Sisters in a refined
singing and musical act, featuring
the harp and violin, and Hermann, the
Great.

The second half, commencing Wednes-
day evening, is even more
than the first. O'Hall and Hart,
comedy knockabout actors; Roul-
bel Sarnes, comic carte., and Miss
Brown, Suffering Sisters in a refined
singing and musical act, featuring
the harp and violin, and Hermann, the
Great.


The pigwag

The bill at the Orpheum this
week is a very well balanced one.
First half - Monte Carter & Co. lead
players in a playlet filled with
comedy. The famous dancing
chicks come in for a good share of
weight. Community will be on the
Tuesday and Friday matinées
will be a thing of the past, owing
to the fact that the Camer-
fering two shows each week, must
have time for rehearsals. The last
week's vaudeville attention
between Maria and her bears, in
which Judy, a big black bear, dressed
as a ballet dancer, does the Grizzly
Bear, and Provale, ventrilo-
quial
whistler and mimic; a photo play
de luxe, and Monte Carter & Co.,
pre-

dising a comedy and a broad farce
one of the cleverest offerings of the
company to date. Monte never fails
to get his audiences at the start.

The Republic

An entirely new bill is presented
at the Republic this week, a series of
packed houses, George and
Story, a Sunday and
Daudi;
Snyder and Halls in the last
society dances, in which a clever
bit of the latest offering is given:
the Graes, high-class musical
artists, and that Singing Comedy
Paradise, with the King of the
world, made up the most interesting part of the
performance. Landers, Stevens,
Wade, etc. and Colly. They
are still here this week in the tab-
sion of Sapho, in which the honors go
to Miss Cooper as Fanny Le
more and Jack Cates as Uncle Cesar.
The first half of this week the
Republic company were seen inuary
Twelfth, called, in Satan's
Sage, Bill Bailey's school act, Zwalski, cellist, and
Booe and Steele at the piano, round-
out the program. The extra
series of new picture presented on
both Sunday and Wednesday added
further to the attractiveness of the
program.

Bookings

At the Buffalo Theatre, San Fran-
cisco, class offer, through William W. Reese, booking agent, for week of
March 8, 1914.

EMPRESS, San Francisco: Jess-
ica Truspey, in Brown and White
Rose Tiffany & Co., Jennings and
Dorman, Sebastian Merrill & Co.,
Carol, Loma, etc. - SANTA, Portland:
EMPRESS, Denver: Price and Price,
Three Musketeers, Mr. and Mrs.
Peaches Fisher, Dave George Cline,
Arthur Goodall. EMPRESS, Sacra-
mento: Earl Girdler, Rich and
Leone, Gray, L. James and
Lore, Bruce and McDonald, Bert
Leslie & Co. EMPRESS, Salt Lake:
Lloye Dettl, Bruce and Harrison,
Walsh, Lynch & Co., Leonard and
Linc, Six Banjohutors, EM-
PRESS, Los Angeles: Four Ladel-
la Comites, Nestor and Delberg
John R. Gordon & Co. - AMERICAN
Comedy Four, Ailsy Family, EM-
PRESS, Denver: Price and Price,
Three Musketeers, Mr. and Mrs.
Peaches Fisher, Dave George Cline,
Arthur Goodall. EMPRESS, Sacra-
mento: Earl Girdler, Rich and
Leone, Gray, L. James and
Lore, Bruce and McDonald, Bert
Leslie & Co. EMPRESS, Salt Lake:
Lloye Dettl, Bruce and Harrison,
Walsh, Lynch & Co., Leonard and
Linc, Six Banjohutors, EM-
PRESS, Los Angeles: Four Ladel-
la Comites, Nestor and Delberg
John R. Gordon & Co. - AMERICAN
Comedy Four, Ailsy Family, EM-
PRESS, Denver: Price and Price,
Three Musketeers, Mr. and Mrs.
Peaches Fisher, Dave George Cline,

Orpheum Theatre

The Empire Theatre, managed by
M. Kyle in Calgary, Alberta, ceased
booking Pantages vaudeville two
weeks ago. The new theatre to play
Pantages vaudeville in the future will
be the Lyric, W. B. Sherman's stock
theatre. Carl Millogan, formerly
manager of the American Theatre in
Spokane, is the new manager.

Eugene Levy, the Seattle moving
picture manager, has added the Prin-
cess Theatre, Tacoma, and the Prin-
cess Theatre, North Yakima, to his
repertoire. He has secured an end of
county and fun from their lines and
took yesterday's big audiences by storm
and kept them thoroughly amused
until the last curtain.—Portland News.
Chas. King—Virginia Thornton

Will R. Abram—Agnes Johns

Charlie Reilly
(Singing Irish Light Comedian)

Max Steinle—Matti Hyde

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PLAYS
James Dillon
Management Bailey and Mitchell
Seattle Theatre

Charles E. Gunn
Orpheum Stock—Cincinnati

Maude Leone
Del Lawrence, Vancouver

Florence Young
Care Dramatic Review

Eddie Mitchell
Business Representative Ed Redmond Co., Sacramento

Josephine Dillon
Leading Woman
A Bachelor’s Honeymoon

Howard Nugent—Margaret Nugent
Home address, La Jolla, Cal.

Claude Archer - Jean Devereaux
Stage Manager and Parts
Inseme
Just closed your engagement with Isabelle Fletcher Stock, Vancouver
At Liberty; Care Dramatic Review

Lucile Palmer
Prima Donna Soufflette
Just closed with Madame Sherry.
At Liberty; Care Dramatic Review

Spotlights
To-Day has entered upon its 132nd week at the Forty-eighth Street Theatre, New York, Monday. To-Day is the vital and vivid story of New York life by George Broadhurst and Abraham Scherer, which has had the longest run of any drama in New York this season. Yet, when it opened on Broadway, October 6, 1912, it was practically unanimously condemned to the storeroom by the New York reviewers, who apparently could find nothing to commend it except its acting. The great American public, however, reserving the right to judge for itself, took up To-Day when the critics condemned, pronounced it the

LELAND MOWRY
Records and Novelties
At Liberty; care Dramatic Review

MINA GLEASON
Ye Liberty Stock, Oakland

CHARLES LE GUNNEC
SCENE ARTIST—LIBERTY
Permanent Address, 1441 31st Street, San Francisco. Phone Mission 4124

FRED KNIGHT
Characters
At Liberty, care Dramatic Review

EDMUND LOWE
Abasar Theatre

HOWARD FOSTER
Engaged
Care this office, or care Wilde. 314-315 P. L Building, Seattle

EVA LEWIS
Second Business
At LF seat; care Dramatic Review

HUGH O’CONNELL
General Business
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CAREY CHANDLER
Business Manager Kennedy & Flood, Portland, Ore.

GEORGE S. HEERMANCE
Scene Artist; at Liberty
Care of Dramatic Review

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Care of Dramatic Review

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ATTORNEY AND COUNSELOR AT LAW
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San Francisco, Calif.

ALF. T. LAYNE
This Office

AVIS MANOR
Juveniles
Care of Dramatic Review

D. CLAYTON SMITH
Juveniles
Care of Dramatic Review

A Middle-West Educator, Longing for a Little Notoriety, Has Attacked the Theatre: Read His Wall:

ST. PAUL, Feb. 23.—“The theatre as it now exists is a halfway house to hell,” Dr. Richard Burton, head of the department of English at the University of Minnesota, said in an address before the Minnesota Federation of Women’s Clubs, which concluded a two days’ meeting here last night. “The playhouse is the people’s church,” Dr. Burton said, “but instead of uplifting them and making them better men and women, it demoralizes and degrades them. Unless we take care of the unoccupied hours of our men and women, we will have the same problems as did France at the end of the eighteenth century.”—Too bad.

Bess Sankey
Leading Woman
Eastern Traffic Co.

Guy Hitner
Leading Man
The Crime of the Law
Management Bailey & Mitchell

March 7, 1914

A. G. HALSALL
General Business
At Liberty; care Dramatic Review

ALLAN ALDEN
Comedian
White Slave Traffic Company—on tour.

GEORGIA KNOWLTON
Care of Dramatic Review

FLORENCE LA MARR
Second Business or Ingenue Leads
At Liberty; care Dramatic Review

JAMES NEWMAN
Stage Manager
Redmond Stock, Sacramento

FRANCES WILLIAMSON
Grand Dame and Characters
At Liberty; Care Dramatic Review

WILLIAM MENZEL
Business Manager or Advance Agent
Address Dramatic Review, San Francisco

HARRY J. LELAND
Stage Director and Comedian
Ed. Redmond Stock, Sacramento

COL. D. P. STONER
Advance Agent or Manager
At Liberty; care Dramatic Review

RALPH NIEBLAS
Scene Artist
Care of Dramatic Review

GERTRUDE CHAFFEE
Characters
At Liberty—Care Dramatic Review

JACK FRASER
Crown of the Law Company
San Francisco

ELLA HOUGHTON
Ingenue
Care of Dramatic Review

C. ALLAN TOBIN
Juveniles
Care of Dramatic Review

VELMA MANN
Ingenue—At Liberty
1325 1/2 Grove Street, Berkeley

LOUISE NELLYS
Leading Woman
Konte Knutson Company, on Tour.
### Roscoe Karns
Redmond Stock, Sacramento

### J. Anthony Smythe
Leading Juvenile
Ye Liberty Playhouse—Oakland

### Broderick O’Farrell
Crime of the Law Company
Orpheum Time

### Langford Myrtle
Care of Dramatic Review

### Dorothy Davis Allen
Pantages Time

### DRAMATIC DIRECTOR, AT LIBERTY

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1415 Catalina Street, Los Angeles

### John C. Livingstone
Care Dramatic Review

### HARRY

### LANCASTER and MILLER
Light Comedy
With the Western Amusement Co.
Leads
Care Dramatic Review

### Justina Wayne
Leads
Care Dramatic Review

### Lovell Alice Taylor
Hotel Oakland
Leading Woman
Oakland, Cal.

### Nana Bryant
The Traffic—Chicago
Management Bailey & Mitchell

### GEORGE D. MacQuarrie
Leading Man
Bought and Paid for
Management of Wm. A. Brady

### HELEN D. MacKellar
Leading Woman

### Paul Harvey—Merle Stanton
Characters and Grande Dames
Ed Redmond Stock—Sacramento

### Pauline Hillenbrand
At Liberty
Care of Dramatic Review

### Marta Golden
Ye Liberty Stock—Oakland

### G. Lester Paul
Crime of the Law Company
Management Bailey and Mitchell
Seattle, Wash.

### Hugh Metcalfe
Ed Redmond Stock—Sacramento
SAN FRANCISCO IS AROUSED!
By THE SEASON'S MOST STARTLING PLAY
THE CRIME OF THE LAW
NOW ON ITS SECOND SENSATIONAL WEEK
SAVOY THEATRE
McALLISTER STREET
NEAR MARKET
FOR THE WOMAN WHO IS GOOD--
AND TEMPTED
A Lesson for Both the Thief and the Preacher
For Every Mother and Every Daughter
READ WHAT THE CRITICS SAY
"It has the uncompromising punch of a plunger."—Neil Wilson in The Examiner.
"It is a melodrama about a murder case but a well-written one."—The Bulletin.
"It handles serious problems from a new angle and brings out facts from the ax handle."—The Chronicle.
"The play attains the force of a 15-inch gun."—Wallace Denny in The Call.
"The most straightforward plot ever developed."—The Daily News.
"The greatest play of the year."—Oakland Enquirer.
"Within the Law" Dealt with Fiction — "The Crime of the Law" Deals with Facts
When Rachael Marshall wrote THE TRAFFIC she shocked America. When she wrote THE CRIME OF THE LAW she gave the world a greater play than THE TRAFFIC. THE CRIME OF THE LAW deals in the language of romance and violence with cases--and criminals--of a company of notable players. It deals with truth and hides nothing. The story it tells may be taken from your own home. That which is going on all about you is told with the force of daring sincerity.

The double standard of morality is stripped to the bone. Woman's cruelty to woman, and man's inhumanity to man is revealed without fear.

Correspondence
SAN DIEGO, March 3.—Street-keels: Antony and Cleopatra, Kleine picture here this week. Henrietta Croman comes Monday night, using The Tongues of Men. Gaiety: Musical comedy is back at this house. The new company consists of James Kelly and Lilian Massey in the leading roles, with Emile Rogers, Flo Evans, Tom Walsh, George Chatham and Minnie Jannik as members of the supporting company. The first bill was The Maid of Dunbar. Fred Balchin is the new manager. Empress: Virginia Marshall, leading woman of the Southern Stock Company was a notable enthusiasm greeting at the opening performance of The Price Monday night. The audience gave the performance a standing ovation. The new company is composed of the following演員: Miss Marshall enacts the role of Ethel Toscani in The Price. Catherine C. Evans portrayed the character of Dolce's wife, and George V. Dill was the deceived husband. This company ought to find a warm welcome here.

SACRAMENTO, March 2.—Sacramento has been a lively show bung this week. Jim Post returned to his theatre the Grand, and opened to a turn away business, which he kept up all week. Post is a great winner here, and his company is the best he ever had. The opening bill was The Suffragettes. Post, in the character of Michael O'Shaughnessy, visits a friend of his, Mr. Coni, at the Ivy Hotel, where they are expecting a duke by the same name as Michael. Post is induced to impersonate the duke, and the ludicrous situations which arise caused unmeasured mirth. Post is ably supported by Dee Loretta, Clara Howard, Julie Hamilton, Alva Astor, Herb Bell, Frank Earle, Frank Harrington and the Twelve Honey Girls. Depenbrock: Over at this theatre, which Ed Redmond has leased for five years, it is confidently believed the jinx has been removed, for Redmond has plied all week turning people away Monday night. The bill is Soldiers of Fortune. Paul Harvey appears in the star role, that of Robert Clay, and is a fine-looking, spirited American he is. Beth Taylor is seen as Hope Langham, the girl he loves. Mac Williams is played by Ed Redmond and is one of the very best things, this genial actor-paragon has given us. Hugh Metcalfe is cast as Langham, the mine owner, and Rose Carroll as his son, Teddy. As Regional King, Lorimer Percival plays the leading role of his re-appearance in the Redmond players. The Fourth Estate is announced to follow. Chimie: Traffic of Souls, a picture, was performed Monday night, commencing the 4th. Chimie: Orpheum: The bill for the two days consisted of Gertrude Barns, Hans Robert and Company, Denareast and Chabot, Phillips and White, Billy Rogers, Helen Gannon and Maxine Brothers Empress: Frank King, xylophone soloist, is the added attraction. The American Comedy Four: Ned Nestor and Dix Delberg; The Tellers Company; and the Atlas Company comprise the bill. FRESNO, March 2.—Fresno Theatre plays Western States vaudeville first half week: Great Ben-Arthur Troope, Samos, juggler; Merry Youngsters, Jerry Croft, bar-joint; The Abbott, xylophone soloist. Second half: Charles Reily, the Chauncey Olcott in vaudeville. VANCOUVER, B.C., Feb. 27.—Van Raymond closes with the Colonial Players next Sunday night and joins the Chinese Amusement Co. at Willows, Cal. The Colonial Players opened here last Monday night (the 23rd), in the Signal of Liberty, Tuesday, The Peacemaker; Wednesday, Up in a Balloon; Thursday, Traffic, and tonight, Across the Divide. The newspapers have been very nice, especially to Mr. Raymond in The Peacemaker. It is rumored that Ed. Bosco is putting out a No. 2 company, under the management of Mr. Nixen. Jack Walmeyer is in Cleveland. No reports as to business. The Salem Amusement and Holding Co. is putting in a company under the management of Steve Intron.


A company from the Universal Film Company of Los Angeles, headed by Sherman Baldwin and Lulu Waterton, have been in town this week taking pictures. They will go in a day or two to Honolulu.

Robin Hood, the comic opera, will be presented at the Hearst Greek Theatre at the University of California on Wednesday afternoon at 2:30 o'clock. This is the first time in the history of the institution that its stage has been given over to this particular form of dramatic work. In presenting the opera the university authorities are adhering to their policy of producing classics. Robin Hood is regarded as the most notable work of its kind by American authors. The production will be staged without scenery.
ALL THE THEATRICAL NEWS

The San Francisco

DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—$4.00 a Year

San Francisco, Saturday, March 14, 1914

No. 8—Vol. XXX—New Series

Lester Paul

DRAMATIC VAUDEVILLE
Charley Williams, the San Jose Humorist and Occasional Dramatic Review Contributor, Furnishes Us a New Batch of Entertainment

Walther Young, the dramatic writer of the San Francisco Chronicle, has departed from the time-honored custom of a page on Sunday devoted to an interview with some prominent performer in the theatre, and is presenting a page of anecdotes told by show people that are more entertaining than the usual criticism of the week's events. In a recent issue of the Sunday Chronicle, he has one story that applies to the present situation and will be appreciated by all patrons of the Victory Theatre here, who have noticed the line referred to on the program:

ANDREW STILL

Just before Margaret Agnew opened her Shakespearean scena in San Francisco, she took her company out to some of the one-night stand's hereabouts with The Taming of the Shrew. She had been rehearsing for some weeks, following her presentation of Elektra at the Greek Theatre, and the management would no doubt be interested in the actual performance of what was to bring before opening with The Shrew in this new city. She was looking forward to a large scale. Morse was describing the production to the Shrew, and the latter lovers of that city were less enthusiastic about the plans. Description. Finally Morse came to a part of the play in which he referred to a twelve-month period.

"I'll have fifty of them," interrupted Stetson.

WEBSTER WAS DISCHARGED

Stetson was an illiterate man in connection with his theatre in New York and Boston he conducted a printing house, where he worked for several years. He was very particular about what star he was starring, and wrote the copy for a three-sheet poster himself. He used the words "Great Art- ise." He wanted to see a part of the poster before it was printed. The misspelled word "great" was corrected Stetson noticed it.

"Who changed that word?" he inquired.

"Why, that's the proper way to spell it," said the foreman.

"Who says so?" demanded Stetson.

"Robert Webster does," said theforest.

"Well, you discharge him.

CLOSING AN ACT

In vaudeville theatres nowadays, if a producer does not have some good acts, he says, "I've got nothing; I've got to close." So Stetson, not "closed," after the first performance. The players are notified that their services are no longer required. Sometimes they get salary for the one show, or they get half a week's salary according to the custom that prevails in the circuit over which they are playing.

SHUT OFF THE VIEW

In Stetson's days there were few halls of this kind, they were called "vietay" theatres. The scenes did not drop from above. They were hung on two pillars which came together from the sides. When the two scenes came together it was called "vietay." Later Stetson didn't like an act, no matter how much applause it received, he would close it. He did not allow an actor to finish. Two negroes would be on the stage and suddenly the scene in front would close in and they would run out of the audience. This would be done at a signal from Stetson.

The Strangest of Youth

There were two black-face comedians doing an act. They had been well received. When exhausted with encore of one of them came down to the front and in a discordant voice sang:

"Yo, Where Are Friends of Me Youth."

At that moment his partner, who had followed him, hit him in the head with a big stick. The partner went off down the aisle and there and the two made their exit. This is an old-time song for "negrettes." Stetson didn't like that. He ordered them closed. They asked why. His only answer was: "I want to shut off the view and find the friends of your youth."

INVITED TO AUDIENCE

One of the most unique and brief thumping cheers I've heard of was given in a San Francisco paper, and one that met with the cordial endorsement of those who witnessed the production alluded to, was by Ashton Stevens, the San Francisco Examiner. The play was a melodrama given by a road company at the Grand Opera House. The performance was dismissed by the critics, in effect, as follows:

"Had the price of admission been free at the Grand Opera House last night, every one of the players would have voided the audience money."

ASHTON STEVENS' MONOLOGY

By the way, who is the name of Ashton Stevens? He was a most entertaining dramatic critic. His remarks on the plays were in the nature of a monologue, often more entertaining than the production that inspired them. People who would be entertained by H. F. Stetson would like to know Ashton Stevens review in the morning in Ashton Stevens' review in the Examiner; for one price of admission.

Sothern's Comic Instinct

To the rolling-bluster of Master Will Shakespeare's Taming of the Shrew was added one night during the first engagement at the Victory Theatre, a production of Sothern at the Court Theatre an accidental element of comedy, not usually found in a Shakespeare play. It was improvised by H. F. Sothern and developed into a veritable roar of laughter. In that scene which marks the point of the Shrew's strategy (the scene in Petruccio's house, with the food withheld from her and the family of Petruchio at its apex), the rushful husband hurries into the air from an attendant's hand a brass bowl of no mean measure or weight. This he does at each performance. That night the bowl described a most unexpected parabola and landed fairly on the director's head. Now this, it is submitted, should not be deemed a comic circumstance. For all reason, it should have been considered. It was, indeed, an accident (an expert juggler, such as Cheever or W. G. Fields, could not have rehearsed it and bring it within the limits of success), and besides, it might have caused the lady some harm. Hence, it was decided to play it according to the best of logic, to be laughed at. But you never can tell from where you sit what is going to happen. It was obviously an accident, and the audience, gasping momentarily, and then waiting to see if Katherine had been hurt, burst into a sustained tirade, and then a half-contorted sneer and then a huge and honest guffaw. E. H. Sothern, seizing the whole house to his own comic gain, made much of the incident from that time on until the end of the act. With elaborate flourish, he kissed the palm of his hand and called it a great success of impact. A bit later a Robinson Cabby imprudently drove directly, and everyone was tripped over by a dozen or so times he called at emission by grinning and indignant gestures to that part of Katherine's company who had felt an unexpected blow. Meanwhile, of course the rough humor of the play was kept intact, and the audience doing the funning; instead, it took on an added air of farce and frolic. In so many other ways that are a portion of his style very similar to petruchio. Sothern prove his own humor, the one is almost compelled to accept him as a character, as a tragicomedy and romantic actor. Helen Singer was the Kather in none of the latest performances; she is a capable Katherine, she is, too, on any count. She enacted the role with a veracity and in the usual way with a flash of the rollicking spirit of the farce, until she merged into the picture. It is too bad Master Will Shakespeare couldn't have been present to witness the incident of the brass bowl.

Outdoor Park for Alameda

Plans are maturing for a big aviation and amusement park in the west end of Alameda. The plan is being investigated by a committee appointed by the directors of the Alameda Chamber of Commerce. It is planned to have an air plant, on the world the make their headquarters, the 3000-foot aviation grounds, which are contemplated as a portion of the plan, and also to provide accommodations for the motor-boat clubs of the world, who will enter the world's first flight port. The site selected for the park is in the extreme west end of Alameda, north of the Alameda rail line, south of the Alamedal meadows. There are about 200 acres of land and water at this location, and the project is proposed. It is proposed to build a bathhouse and also to dig canals, making the water saloon-like of Venice. The bathing and yacht racing will also be part of the facilities of the park, and there will be an exhibition hall, where motor aeroplanes, yachts and motor-boats will be shown, as well as the manufacture of the machines. A huge grandstand, with a seating capacity of thousands, is also planned. Other features proposed are a swimming pool, a tennis court, a roller-skate and and the usual amusement park concessions. It is proposed to have the park ready for March of next year.

Peck of My Heart, the delightful comedy of youth, is coming to Cort soon. Peck of My Heart is the story of the love interest, the man, and the tale of the girl. There will be a new show, the Blue Bird.

Margaret Hignite is about to a return engagement in the following of the engagement of Blue Bird.
THE THEATRE REVIEW

March 14, 1914

BISHOP'S PLAYERS. — In cook, Ye Liberty Playhouse, Oak-
land.

FINE FEATHERS (H. H. Frazee, ct.)—Saloon; March 16; Concor-
d, 7; Augusta, 18; Lewiston, 19; or-
tland, 20-21; Worcester, 23; win-
chester, 24, 25; London, 26; Lowell, 27; New-
port, 28; Hartford, 30-31.

JULIUS: THE LION, JR. (H. W. Morris, ct.)—The Monticello,
(A. H. Woods, mgr.)—New York City, March 6, indefinite.

LAURETTE TAYLOR, in Peg O'MY HEART (Oliver Mosro,
ct.)—Cort Theatre, New York City, indefinite.

LITTLE WOMEN (William A. rudy)—Minnesota; March 23-28;
F. Paul, 30-April 4; Milwaukee, 13-
14.

ORPHEUM STOCK CO.—San-
er, March 14.

POTALA & PERLMUTTER (A. H. Woods, mgr.)—New York
City, indefinite.

SEPTEMBER MORN (Rowland & Clifford) —Gary, March 15;
other, 17; South Bend, 18; and; Kent,
19; Bloomington, 20; Springfield, 21; Al-
ton, 22; Belleville, 23; Hannibal, 24; Quincy,
25; Central Falls, 26; Scranton, 27; Bur-
lington, 28; Cedar Rapids, 20; Cedar
falls, 30; Independence, 31; Decorah,
April 1; Mason City, 2; Sioux Falls,
3; Sioux City, 4-5; Ft. Dodge, 6; Owa-
 Falls, 7; Boone, 8; Perry, 9; huns-
er, 10-11; Des Moines, 12-13; Dint-
Drum, 14; Iowa City, 15.

THAT PRINTER OF UDELL's (Gaskill & McVitty, Inc., own-
ers)—Inland, March 14; St. Clou, 15; Nor-
field, 16; Postville, 17; Winona,
8; Rochester, 10; Fairmont, 20; Still-
water, 21; Eau Claire, 22; River Falls,
3; Menomonie, 24; Marshall, 25; Sev-
ns Point, 26; Merrill, 27; Wau-
au, 28.

THE DIVORCE QUESTION Rowland & Clifford, props.; Fred
Powers, mgr.)—Nashville, March 6-21; Louisvillle, 23-28; St.
Louis, 29; April 4; open, 1-21; Chicago, 13-
17.

THE MISSOURI GIRL (Joe Frith, Mary Kiihorn; Rosenberg, March 17;
Dundee, 14; Gold Hill, 15; Grants
Pass, 16; Medford, 17; Central Point,
8; Ashland, 10; Weed, 20; Klamath
Falls, 21-22; Sisson, 23; McLeod, 24;
Dunsmuir, 25; Kennedy, 26; Redding,
27; Bakersfield, 28; Oroville, 29; Gridley,
30; Chico, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., own-
ers)—Marion, Me., 13; Boston, 14;
Carbondale, 15; Chester, 17; Du-
rin, 18; Centralia, 19; Vancouver, 20;
Greenup, 21; Edgfield, 23; Mattoon,
24; Tuscola, 25; Monticello, 27; Decatur, 28; Spring-
field, 29; Beardstown, 30; Mt. Ster-
ing, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., own-
ers)—Tiffin, March 14; Ottawa,
15; Danville, 16; Mt. Sterling, 17; Wat-
ford, 19-21; Pt. Wayne, 22; Hartford,
City, 23; Muncie, 24; Elwood, 25;
Forton, 26; Frankfort, 27; Lafayette,
28; Ft. Wayne, 29; Decatur, 30; Or-
ion, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., own-
ers)—Detroit, March 15-21; Pitts-
burg, 22-28; Cincinnati, 29-
April 4.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., own-
ers)—Duluth, March 17-14; Superior, 15;
Eau Claire, 16; Omaha, 22-28.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., own-
ers)—San Antonio, March 15-17; Houston, 18-19; Galveston, 20-21;
Shreveport, 22; Vicksburg, 23; New
Orleans, 24; Greenwood, 25; Yuma,
City, 27; Jackson, 28; New Orleans,
29-30.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., own-
ers)—Northern); (American Play, mgs.)—Iowa Falls, Me., 14; Inde-
pendence, 16; Manchester, 17; Galena,
18; Colfax, 19; Waterloo, 20-21; Watertown,
22; Steven Point, 23; Grand Rapids, 21; Merrill, 25; Wausau,
26; Menominee, 27; Still-
child, 28; Green Bay, 29; Roches-	er, 30; Superior, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVitty, Inc., own-
ers)—Central Company, (American Play, mgs.)—Philadelphia, 20;
Arkansas City, 21; Guthrie, 29; Perry,
30; Painesville, 31.

Correspondence

ALABANY, Ore.—Week March 1-
Bligh (Bligh Amusement Co., P. D.
Bligh, res. mgr.): First half—Exclu-
sive Mutual Program. Last half—

Coming—Sunday, Colgate’s pictures; new show. A Night of Laughs, under auspices of the Albany Military Club. Mr. Eis and Com-
pany, of Los Angeles. George Rolfe (George Rolfe, mgs.): Sunday,
George Kleine day to fair business. Licensed pictures and good effect.

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and his famous Honey Girls

Return to home theatre—Post’s Grant, Sacramento, and playing to

JAMES POST and his famous Honey Girls

Home theatre—Post’s Grant, Sacramento, and playing to
capacity audiences.

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Fritz Fields, Hazel Wainwright

AND THE DANCING... DOLLS

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THE SAN FRANCISCO DRAMATIC REVIEW

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WILL OPEN FOR SUMMER SEASON, MONDAY, MAY 7 AT

Tabor Grand Theatre, Denver, Colo.

Address LOUIS B. JACOB'S, Savoy Theatre, Denver, Colo.

Correspondence

OAKLAND, March 10—Harry Lober, the inimitable Scotch comedian, appeared at the Macdonough, and more than pleased with his songs and stories. His supporting company was poor. The house was packed, Bessie Abbott and a fine aggregation of singers were seen to good advantage, 11, in De Koven's great masterpiece, Robin Hood. Mrs. Fumppstedt, who is second only to the famous Miss Fumppstedt, and who has the leading role in the play, entered the stage with a flourish, and her entrance was met with a storm of applause. The audience was delightfully entertained, and the performance was a success.

TANCON, March 8—Lucille Palmer made her debut today at the Broadway as prima donna of the Broadway Musical Comedy Company, and scored quite a success, along with Bath Adams, the new soubrette. The play this week at the Broadway is The Tourists, and Lucille Palmer, who has well-drilled chorus have plenty of opportunities to shine. Reuben Sims, who is one of the most promising young actors of the company, presents a fine musical comedy, and the moving pictures at the playhouse are an added attraction.

The Tourists will stay till Thursday, when another musical comedy will be presented.

SALT LAKE CITY, March 10—Salt Lake theatre is dark all week, with Milestones on deck for the last of next week. The play which will be followed by a return engagement of Margaret Flinnington in Within the Law. The Utah Theatre Stock Co., is offering for the closing week of Willard Mack and Marjorie Rambeau A Texas Steer, a very agreeable production being rendered. The Right of Way will follow, in which Hallett Thompson and Thais May, the leading cast will make their first appearance. The Lakers as stock leads. The Orpheum bill is a specially pleasuring one, with a three-day bright feature from a Great Parish opens in a novelty, and Imperial Male Quartette, local boys, who have heretofore met with no success except last night, and the Great Dillard, hypnotist, billed for appearance the balance of the week, is causing considerable talk, a subject of his sleeping in a downtown town every night, which will be made known when he is awakened at the theatre this evening.

Princess is gradually increasing their business, making the crowds grow to that house (old Majestic) look like the old days when there was always a blocked sidewalk of those awaiting entrance. Sam Loeb is responsible for the class of attractions that are going on there. The week’s bulletin notes, “Good, chuck full of laughter-provoking situations and funny lines the chorus must sing have been well rehearsed and presented a most pleasing picture in their various costume changes, all new and clean for each week. Bernard C. Cook is rehearsing a new act, to be featured by which Evelyn Pritchard, well known in Coast cabarets, will be featured. A group of Hawaiians will sing with the act, and the famous songs of the Islands will form part. Stage will be used, with special sets and various catchy dancing numbers introduced.

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LUCILLE PALMER COMES TO HEADS BROADWAY CAST

OAKLAND, March 8—Lucille Palmer has made her debut at the Broadway as prima donna of the Broadway Musical Comedy Company, and scored quite a success, along with Bath Adams, the new soubrette. The play this week at the Broadway is The Tourists, and Lucille Palmer, who has well-drilled chorus have plenty of opportunities to shine. Reuben Sims, who is one of the most promising young actors of the company, presents a fine musical comedy, and the moving pictures at the playhouse are an added attraction.

The Tourists will stay till Thursday, when another musical comedy will be presented.

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At Liberty

Ismah Clifford

Soubrette & Character

A 1 musical comedy producer. Have up-to-date scripts, chorus, wardrobe, and produce feature numbers. Have A 1 wardrobe and good singing and dancing specialties. Would consider good as himself; established compatriot. Address, 733 Hartford Street, Los Angeles.

EDITH RALSTON, WRIT.

March 14, 1914
Los Angeles is Quite Agitated With Uncertainties

LOS ANGELES, March 11.— Merely Gambol, with Marie Dressler, starring the great Mabel Normand, and the atmosphere is still rife with more and speculations dealing with the opening of the new theatres, the return of the Moroseco stock, with changes of name to New Belasco, etc. We suppose the latter is a little confusing order. * * * Mr. Beck, trust potentiates of the Orpheum Company, has been so busy on the overhauling of the theatre that he has not been over to New York, as per instructions of the Biograph Company, has named with the Keystone Company. That it cannot help being successful. * * * Andrew Robson, an abbe of the late Little Theatre, is taking charge of the management under Florence Stone at the Republic. * * * Dandy and Frances Cameron are to be seen at the Edgemar this week, both as they are awaiting reassurances for Atonement Pinnochio, soon to be produced at the Burbank. * * * The Idas of the American and his wife, if a wife, marrying Miss Adelle Swain on March the fourth. * * * Marylynn, who red-lined confusion to New York, as per instructions of the Biograph Company, has named with the Keystone Company. That it cannot help being successful. * * * Andrew Robson, an abbe of the late Little Theatre, is taking charge of the management under Florence Stone at the Republic. * * * Dandy and Frances Cameron are to be seen at the Edgemar this week, both as they are awaiting reassurances for Atonement Pinnochio, soon to be produced at the Burbank. * * * The Idas of the American and his wife, marrying Miss Adelle Swain on March the fourth.

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I cm ith at bit BURBANK: stock, say for of the with produced vaudeville excellent it and simple, with Gregory and Edith Tito's ring Spreckels' who with Burt, White, Goff, Goff, and the of Ric, in the land, then to Vallecio for a week.

SAN DIEGO, March 12—Spreekle Theatre: March 8, Henrietta Crosman, Wee Willie Whistler, and The Tongues of Men. Clever comedy, clever star and company. Rob- in the town, coming money with a new fad. He has a company of dancing boys and girls who visit large stores and hotels, dance with patrons and give free dancing lessons (tango, etc.), under the auspices of local boosters. When the G. A. A. and the Women's Club, Business is encouraging. Coronado Tent City: Claus Spreckels has been appointed general manager of Coronado Tent City and will assume personal charge of the reso- rt at once. G. A. Cheney will continue as manager of the tent city, and W. M. Getz, for several years proprietor of Ramona's Marriage Place, will be in charge of the hotel facilities. The new general manager has already outlined many changes and improvements, which, combined with the well-planned placing Coronado in the front rank of America's noted pleasure resorts. When. He will put up a completeC one of the most important improve- ments, that of constructing a concrete filled bullhead and promenade on the ocean front. This will cost about $25,000 and extend the entire length of Tent city. It will be fully ten feet wider than the present bullhead, affording more space for vehi- cles, as well as a broad boardwalk for promenades.

Dates Ahead

FOLEY & BURKE CARNIVAL. April 6—November 10, at the American, 15-18; Bak- ersfield, 21-25; Stockton, 29-May 2. PEG O' MY HEART (Oliver Moris & F. PRODUCT. New Westminster, 20; Everett, 21; Seattle, 22-28.

WILLIE GOODHAT is in town—and busy? yes, some. Willie is handling the advance for both the sentimental picture, Snapping the Vice Trust, and Chauncey Olcott, the big box office comedy, at the Astor, now in the week of the 3rd. He will put out a complete list of the silent films of the white slave picture and has engaged Wm. Fullwood and Chas. Thorl to go ahead of the two shows.
New York, March 8.—When a young client of a well-known auctioneer permits a multi-millionaire to bid her $10,000 without her husband's permission, it is easy to see trouble ahead. If she is as reckless as the incidents in What Would You Do? a new play by Augustus Escohugh, produced at the Hymen Theatre. Meanwhile, the husband, to meet his wife's need for money, speculates on the strength of the market, which is up, and makes a cut-off in securities. Having lost this a wise friend advises him to "borrow" money by a "check-off." They are two realize $200,000, and replace the securities before their criminal course has been discovered. Morton Silk, as the reckless operator; A. Byron Beasley, as his adviser; Richie Ling, as the wealthy friend who tries to entice the foolish young wife, and Robert MacKay, as a broker who was nearly broken, carried the masculine burdens of the plot. Mrs. Mary Gilmore as the young wife, was as blonde as any leading woman could be, and acted in a thoroughly sweetness and pretty pose. Miss Gladys Williams did her best with the role of a young woman whose dramatist made a housewife, while little Louise Drew, in her usual finished way, presented a perfectly hard and cold girl of the period Miss Hattie Russell as a scheming old worldling, was excellent. * * * Having made his mark as a dramatic year with The Lure and At Bay, George S. Clendenon produced his third play, The Last Resort, at the Longacre Theatre last night. The play entered the producing field because, he explains, several managers were reluctant to produce a play which attacked the judiciary. "They will probably say such things couldn't happen, but they have happened," says Mr. Holm, the young lawyer in the play. What happens in The Last Resort is a melodramatic situation. Young woman has an ar- rangement of the judiciary country. The last act shows the young lawyer in a cell of the county jail, which he deserted for contempt of court. While serving his sentence he has been nominated for Governor of the state. His turns are flashed into his darkened cell from the street, to the delight of the audience. Wilson M. Wilmar is the young lawyer, a role which he presented ably, while George Fawcett, as a power of corporation lawyer, was as evil as any melodramatic villain whom a righteous audience ever hissed. Miss Olive Woodburn as a newspaper reporter was most convincing. Miss Julia Blake in an Irish character role played easily and happily. Mark Price as an honest judge was unusually good. After the second act there was about fifteen minutes' applause for the play. The author, but Wilson M. Wilmar explained that Mr. Hoffman the stage director, would have toned down George S. Clendenon could not be here. Willie Collier has been an excellent these last two years, according to the author, but Wilson M. Wilmar explained that Mr. Hoffman the stage director, would have toned down George S. Clendenon could not be here. Willie Collier has been an excellent temperance this season in the Hudson Theatre. His last production entitled A Little Water on the Side, which was written jointly by him and Georgia Walker, plays a role in the farce, second only in importance to that of Mr. Collier himself. Mr. Collier and his equipment of players are under the management of Charles

The biggest repertory play on the coast

Playing in Sitton in a big theatre

Address care Kirby Theatre.
English Actors "Barnstorming" in the Far East

LONDON, Feb. 28.—Actor-manager Fitzgroy Gardner has just returned with his company from a tour of the Far East. Describing the conditions under which he worked for the Daily Chronicle, Manager Gardner said: We left London just over a year ago, and since we have covered almost exactly 14,000 miles, including fifteen sea passages, and have visited nearly every place with a European population and Indians in Italy, Bahrain, Ceylon, the Straits Settlements, the Malay States, China, and Japan. Our audiences were not always English or even European. In Rangoon there was a strong Burmese contingent of all sorts as well as the cheaper classes, and one night in Colombo the Cingaleses greatly outnumbered the Europeans. At Tiang, the port of the German leased territory in Chi-nah, we played to an audience of 90 Chinese, the only reason for the presence of their families, three Englishmen and one American. During the tour I had to pay salaries and other expenses out of eight different currencies, or reducing each to British money for the purpose of keeping accounts. Another trial was the transport of scenery and baggage. Three times I had to face a strike of coolies when loading or unloading. But the most difficult job of all was to get our things up to Mussoorie, an Indian hill station 7,000 feet above the sea. For the last half of the climb there is no road, and all our baggage and scenery had to be carried nine miles up a rough path by five hundred coolies, the occasion, owing to it, had reason to believe, giving too little backsheesh to Eurasian railway officers, through a miscalculations in high finance on the way to Cawnpore, our truck of baggage was left in a siding. It took hours of time to learn where it was, and twenty-four hours to recover it, so that our first performance was given with bad apologies for scenery and such a wardrobe as our company happened to have in their light baggage. The event of the dinner party was, of course, the way in which we could have no fans or puppets, as they would have spoiled the acoustic. Imagine grease paints on the face, and the necessity of rushing about the stage in another and tumultuous humor of the libary scene in The Glad Eye, which we frequently played. The actors and actresses had to make every time every evening, perspiration washing out the effect almost as quickly as it was installed in the New Electric Theatre at Madras before the dressing-rooms were built, and had to dress in the hangar and walk across the compound to the stage. More than once our money-taker at the gallery entrance wore evening dress consisting of little but a lawn cloth. I was in Calcutta when the alarming news of the attempted assassination of the Viceroy was being shouted in the streets. Months later we were in Peking when the Viceroy was connected with the issue of the much discussed Chinese loan were being completed and Southern barbarians returning to light the North. For hundreds of miles every station that we passed on the line going south from Tientsin was surrounded by Government troops, some of whom traveled in our train as guards. I was in Shamian, the European concession island in the Canton River, when, in June, the British police inspector came into the hotel with the message that a French passenger steamer from Canton to Hongkong had been captured by pirates only 20 miles away, and the following morning I saw a comic regiment of Canton troops march away to the station to attack a large body of rebels which had captured a town on the line. We played in Cavnpore the evening of that critical event in the Viceroy arrived to discuss on the spot the question of releasing the natives imprisoned for taking part in the Mutiny in August. Apart from undisguised threats as to the use of bombs in a native paper, which were translated false, I had reliable information that if the pardon had not been granted very serious trouble was expected by the author. We were all very much struck by the way in which the English, who go into exile in the Far East to do the empire's work, welcomed our visits. It brought them with touch with London again, and for an hour or two they forgot how far they were from the Strand and the theatres of London.

French Drama Society Fighting Sunday Law

NEW YORK, March 2.—The French Drama Society of New York announced today that it would bring suit against the city for damages because the police last night prevented show rehearsals of a play adapted by Marquis Cusani Con- falonieri, Italian Ambassador to the United States, at the Garrell Thea- tre. The police acted on a law forbidding theatrical performances on Sunday.

Little Country Theatre, First of Its Kind in Nation

FARGO, N. D., March 5.—The Little Country Theatre at the agricultural college was formally opened and dedicated with appropriate exercises, at which President John H. Wort of the North Dakota Agricultural Col- lege, Dean Walter Sumner of Chi- cago, Alfred G. Arvold, originator of the Little Country Theatre scheme, Miss Katherine York and others, made addresses. The talks of Dr. Wort and Dean Sumner were of special interest to the large number of students and visitors from the city, who attended the dedication. "This will be the beginning of a movement that will soon spread to all parts of the State," said Dean Sumner. "A Little Country Theatre for the rural districts, where good, wholesome entertainment may be held in the rural neighborhood social centers, and the man, Mr. Arvold, who has started it, should have a unique place as the originator of such a movement. Let it be an object lesson to you who go into the small communities. If you have this theatre here the students will be producing plays that may sweep the country as plays of the right sort. I congratulate you upon this as this Little Country Theatre will bring to the nation," Mr. Arvold told of the distinctive features of a Little Country Theatre, and added that so far as had ever occurred to his notice, this was the only one of its kind to serve the special purpose for which it was designed, not only in the United States, but in the entire world. "There are numerous little theatres in various American cities, Chicago, Boston, and Vienna, all designed for the development of the highest dramatic art," he said, "but there is no distinctly Little Country Theatre that I know of anywhere." Miss Katherine York followed with a short paper on the kind of plays to be presented. Reginald Colley told of the work of the Lincoln Booth Dram- atic Club of the North Dakota Agri- cultural College. Miss Mary Gibbons told of the effect of the home-talent fame to your institution." Mr. Arvold told of the distinctive features of a Little Country Theatre, and added that so far as had ever occurred to his notice, this was the only one of its kind to serve the special purpose for which it was designed, not only in the United States, but in the entire world. "There are numerous little theatres in various American cities, Chicago, Boston, and Vienna, all designed for the development of the highest dramatic art," he said, "but
THE SAN FRANCISCO DRAMATIC REVIEW

March 14, 1914

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Dramatic Review
Music and Drama
CHARLES H. FARNELL, Editor
Second Runway Saturday

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6. Lester Paul

The season at the Savoy, devoted to the presentation of The Crime of the Law, has been notable for two things—it has brought back to San Francisco a former well known San Francisco actor and it has once more attracted attention to his capabilities as an actor of exceptional merit. For years Lester Paul has trouped up and down along the coast with road companies and put out in many exacting seasons in stock, all the time building up a reputation for good work that found its first expression in the part of Dick, the Rat, in The Crime of the Law. There are those artists who consider such a part as a distinct hindrance in the way of the truly remarkable performances of the decade. Lester Paul is personally one of the delightful men of the profession—a splendid and well balanced mind, ambitious to always do his best, unselfish and considerate of those less fortunate than himself, he has attached to himself warm friendship in all parts of the country. He is personally and artistically a valuable addition to any company, and he can hold up his end in the most exacting range of character parts.

Julia Marlowe is Put Under the Knife

BALTIMORE, March 8.—It was reported here tonight from an unimpeachable source that Julia Marlowe was in the hospital in Baltimore, Maryland, and that she had been operated on for appendicitis. Officials at the hospital denied this, but that is the usual thing in Baltimore hospitals. It was also learned from the same source that all the hospital employees had been pledged to absolute silence, and that they were religiously keeping this promise. It is believed that Julia took ill here once while playing at a Baltimore theatre, and since that time it has frequently consulted a Baltimore specialist who treated her at that time. By one in close touch with affairs of the hospital it is stated that Miss Marlowe was in a serious condition.

STORY DENIED

BALTIMORE, March 9.—Reports that Julia Marlowe was ill at a hospital here, were proved to be untrue today, when it was learned that Miss Marlowe was at her home in New York.

Lou Jacobs Pulls New Big Deal

DENVER, Colo.—The local theatrical colony was astounded the first of the week when announcement was made from the office of Peter McFar, that the Tabor Grand, for many years the best known concert and陪餐舞厅 houses, will be devoted to the production of tabloid musical comedy this spring. The opening of the local theatre with the abbreviated form of musical amusement will be the first of its kind toward the performance that has in its inception the formation of a big wheel in the West, that will include houses in Denver, Kansas City, Omaha, Oakland City, Dallas, Austin, Waco, San Antonio, Houston, Galveston, and El Paso. Louis Jacobs, who fathered the thought, is here on the first leg of a trip which includes all of the cities mentioned. The announcement of the formation of the tabloid wheel comes on top of the fact that the popular-priced houses in the West have been unable to secure attractions in the season past. Jacobs will be the general manager of the wheel, and Fritz Higby, is announced to direct and produce all of the shows on the wheel. Nothing but royalty bills will be used. This company which will, in addition to Fritz Higby, includes Fritz Fields, comedian and producer; Hazel Wainwright, prima Donna; Emmett H. Estes, John M. Carson; Miss Howard, Hazel Lake, Nat Wentworth, Bob McGee, and Jack Gifford. Joe Rickards, for many years the automobile department of the San Francisco newspapers, will have charge of the big Eastern producing firms, will have charge of the publicity department. The Jacob wheel, the Jacob wheel in Denver on May 3, and will offer two shows a night with a two bills a week.

The Bachelor's Honeymoon Has Some Trouble

A. Mayo Bradford, manager of The Bachelor's Honeymoon, is re-renewing new people in Nevada this week on his way East. Including some trouble with the storm and other things, he says: "I sure have had some awful time the past few weeks. The company is now booked at Ventura, Cal., for seven days, then it took them two days to get out to the next stand, losing them money. The last two days at Ventura, Mr. Highby, whom I left to manage the show, for I was forced to get on a seapodical truck, and while looking cars at Los Angeles, he jumped the show, and I have never heard from him since, have no idea where he is, but I still have his trunk. As nearly as I can figure it without a statement from him, he has gotten away with some $75 to $125 of my money. We did a splendid business at both Tonopah and Goldfield; and did a very nice business here (Yer-ington, Nv.) last night, considering we came in on one day's booking, $12,750. We are losing three days this week, all on account of being held up by the floods. I am going to close the companies at Fallon and re-organize. Mr. Gibson, my former partner, is coming on to play "Chelon," and the company from Fallon and re-organize again at Lovelock, March 15.

The Candy Shop

Next Monday Night

With Rock and Fulton

Evening Prices, 25c, 50c, 75c, and $1.00
Saturday and Sunday matinees, 25c, 50c, 75c.
Thursday "Pop." Matinees, 25c, and 50c.

Columbia THEATRE

Two Weeks Beginning Monday, March 16—Matinees Wednesdays and Sundays only. Special Presents

Hendrietta CROSMAN

In Her Great Comedy Success

The Tongues of Men

By Edward Childe Carpentier, director from the Harris Theatre, New York

By Edward Childe Carpentier, director from the Harris Theatre, New York

The Most Wonderful of All Moving Pictures

The Sensation of New York, Smashing the Vice Trust

Pantages

Unequaled Vaudeville

MARKET STREET, OPPOSITE MASON BUILDING

Another Star Show


New Stock for Roseburg

E. J. Bloom and Marian Adams, the latter formerly of the Colonial Players, are forming a new stock company for Roseburg, Ore.
Columbia Theatre

The Columbia Theatre is dark this evening. The evening has been taken by theatrical producers and directors, the new and splendid performer, Miss Gwynn. This city has always been a favorite in this city and her new piece is spoken of as a most entertaining comedy. The star has splendid support.

Curt Theatre

The second trip of The Blue Bird through this city within the year is being scheduled at this theatre next week, where the beautiful Maeterlinck allegorical play is being re-visited with marked favor, especially at the matinées, where capacity houses rule. It has approximately the same cast as on its former visit. Ethel Brandon, Charles Lampard, Cecil Yapp, Dore Davidson and young Burford Hampden.

Alcazar Theatre

Effie Shannon and Herbert Kelcey are opening their pleasantly anticlinal season at the Alcazar with a revue of Elsie Blossing by L. A. whose entertaining theme and parading dialogue are set forth with consummate art by these masters of technique. They blow through the crystallizing atmosphere of the stock company with the invigorating effect of a strong wind, reanimating it and inspiring it to almost rival itself in its palmy days. As to the play, some wise critic has observed on a sunny day: "The company is a good one and everybody who has seen the show has been greatly impressed with its worth. Baylie, who is sponsoring the play, is now in New York, arranging for a production in that city."

Savoy Theatre

The Crime of the Law, Rachael Marshall's drama concerning the present prison system, will finish its engagement in this city tonight. The Crime of the Law comes with a mission. It shows the side of life in the State penitentiaries with which the average citizen is utterly unfamiliar. From the prologue, spoken in total darkness, to the epilogue, pronounced in the same mysterious atmosphere, the action is swift and full of sensation and surprise.

VANCOUVER, March 9—Oratorio March 9: Johnny and Emma Ray in On the Rio Grande; Bryant Cheesert's Man- churians; The Naked Man, playlet; Clara Inge, eccentric comedienne; Henry Catalano and Jack Denny in a lively raptite diversion; H. M. Zink and a comic mimo skit; Mr. and Mrs. Vernon Castle in moving pictures. Imperial, week of the star: the latest silent pictures; Fred St. Oge & Co., whimsical wheeler; Bessie Browning, the violinist; George Foster, Smith, strong steppers; Gwynn and Gossett, and The Golden Wedding. Empress: This week the stock companies: Naco, Del, Jorn, and Saweyr. Maude Léon, recovered from her recent illness, is back in the latest productions. Misses Lawrence, Selby, Layne, Howard Russell, Ed. Lawrence, Ray Collins, Margarret Marriot and D. Avern, are also present. It is reported Lawrence may soon close his stock as the season has not been very good to her and she has to managers for stock engagements.

Correspondence

SEATTLE, March 10.—The Ham Tree, with McIntyre and Heath, had a profitable four nights at the Moore, 2-5, duplicating its success of former seasons. The present production includes some new features and is elaborately staged. Maude and Jeff in Panama, 6-9, had good business and was particularly popular with the juveniles. The chorus work featured. Trentini, in "The Hired," scored one of the greatest hits of the season last night, the local press ranking it with the best of the light operas we have heard. Oscar Figman is prominent, and the entire supporting company most as Uncle Caster. Julia Nash & Co. have a laughable sketch, her First Case, which was well received. Parillo and Frabito, street singers; Herbert Law, in eccentric dancing, and violin playing; "Pete" Burns Hiltner and Grady, the former a former universal star, this week at the Moor, have a fresh clean singing and talking act. Elsie and Wille Blossing in strong arm feats. Hayes and Mosher have a bicycle act that is startling. The motion pictures show recent local happenings, particular interest. Keating & Flood Portland company moved over to the Tivoli last week, offering The Spoons, in which Billy Oaslow and Max Steine are principal fun makers. The show is long on dancing, and the capable chorus featured a tango contest with Nearly a Hero this week. At the Empress, the Top of the World Dance followed. This act has not been seen here on the Orpheum circuit. Hong Fong, Chinese comedian; Jas. Francis Sullivan, Oliver Dowd, and the Moffat-Clare Dancing Trio are on others on the bill. James A. Daffet and Nino Duval, comedy team; Jack's act is also a favorite. The feature Pantages current bill. Law- rence Johnston, ventriloquist; Bar- rymore and Mitchell, Rosary to Ragtime; Morette Sistee, instrumentalists, and Gregoire and Elmia in a clever balancing act. Oliver D. Bailey of the Seattle Theatre is in New York arranging for the appearance there of The Crime of the Law, which recently had its initial performance here, and which

March 14, 1914

THE SAN FRANCISCO DRAMATIC REVIEW

CHAUNCEY OLCOTT

Now Spending His Annual Vacation Amid the Flowers of Sunny California

OPEN HIS ANNUAL ENGAGEMENT AT THE

Easter Sunday A PRIL 12

G. D. W.
CORRECTED

Columbia Theatre

Henrietta Crosman comes for a two weeks' engagement, beginning Monday night, March 16, in her latest comedy, "See Her Husband," by Edward Childs Carpenter. The theme of The Tongues of Men centers around a mayor who is attempting to find his way in the new world of Bohemia after having denounced a new opera and its leading singer, who dares him to come into the sphere of her activity and see that his theories are all wrong. The production is a funny one, making a supporting cast one of rare excellence, including such well known players as Frank Gilmore, Margaret Lawlor, Alexander Tannenbaum, Helen Grauel, Edward See, Laura McGiby, Katherine Presby, Paul Dunham. Matinees will be given on Wednesdays and Saturdays.

Cort Theatre

Masterfincl's 'The Blue Bird,' the engagement of which has been extended into its second and last week Sunday night, March 21. That night, by the way, will mark the farewell appearance of the inimitable in San Francisco, for it has been decided to withdraw the production from the road at the end of the current season. The staging of its smoothness and celerity excels even the representations of last year. What adds wonderfully to the general effectiveness is the special Delilah, Mauser and flirt music. It is interpreted in harmon y with the spirit of the piece by a symphony orchestra under the direction of Leo Sirkis.

Alcazar Theatre

The next offering of Herbert Kelly and Elle Shannon, commencing next week, will be Martin Morton's society drama, Her Lord and Master. This play was one of the big successes of the former Kelly-Shan season will then consist of Lord Byron's "If I Were King," Hamilton and the new McCarthy drama. If the Alcazar proves as successful, it will be my aim to give it a big production in New York before undertaking my present tour for a long time. Mrs. Marlowe, who in private life is Mrs. Sothern, Mr. McCarthy said that it was unlikely that she would again appear on the stage. "The old cut intention," said Mr. McCarthy, "that Mrs. Sothern shall go into retirement, so far as the stage is concerned, and await my retirement. We have many things we want to do, and it is our desire to give up the stage while we are both comparatively active, so that we may be able to enjoy whatever the future may have in store for us. It may be, of course, that some turning health, Mrs. Sothern may become ambitious to play through another season. If you are married to a man who will appreciate it if you makes up her mind to do this, she will do it. However, whatever is done will be for the best.

The Empress

Our Empress patrons will be given another treat during next week. Joe Manville's Dancing Girls, seven stanzas, two of which are original, some old and original cabaret will be offered by Spissell Brothers and their wonderful and laughable sketch. The New Chef, Warren and Blanchard, two clever men, will offer a funny and amusing sketch on the Fama, Music lovers are promised a rare treat when Gertrude Clark and Spencer Ward make their appearance. Both have good voices. Gladys Wilbur, a winsome girl with a sweet voice, will also be a treat to music lovers with an excellent and high class repertoire. Other big added features and the world's best photoplays will comprise an excellent bill.

Correspondence

PORTLAND, Ore., March 9—The Portland Opera House (2nd Floor, Business Telephone 1000), (m. P. Williams, manager): Trentim in "The Firefly" was the piece of resistance of Portland stagings in the last week. All the good things we had previously heard of the star's acting and vocalizing were substantiated and Mr. Whitman lasted five minutes, so intense is the enthusiasm awakened by the thrilling narrator. The best disclosures are, however, given by New York, a woman agent of the vice trust and the drama revolves around the effort to rescue her from her enslavers—a rescue finally effected by her fiancé.

Winfield MADEY BLAKE and AMBER AMUSEMENT AGENCY
(Tended City and State License) Talent supplied for all occasions. Our Author's Exchange has on hand at all times a number of original dramatic and comedy sketches and plays for sale. or on loan.

TIVOLI OPERA HOUSE—3rd Floor. Phone Douglas 600
Los Angeles Notes of Interest in the Realm of Photoplay
By RICHARD WILLIS

At Selig's, Adele Lane has been lying in a stirring drama, Wrecked Live, which should have bettered all parts which she loves so well. Miss Lane says she would rather do this than anything else, but her present role is not one in which her charm is made owing to her having spent a whole morning with Witzel, the photographer, who has turned out some pictures of her. She has been Adele Lane. * * * J. Farrel MacDonald has resigned from his position of director with the J. Warren Kerrigan Company and is not yet prepared to announce his plans. Joseph De Grasse will now produce the photoplays in which J. Warren Kerrigan appears. It is not yet decided who will take Leo Matson's place. * * * One sees Miss Meredith in straight comedy, her bump of humor being very large. She is naturally funny and artistic, a combination that has been largely along the lines of adventuresses and Western girls, she has shown her quality in an occasional comedy, enough to make a critic ask for more. She is at present playing an adventurous part and questioned as to what she expects to get from it, "purely regular hussy." * * * Francis Ford has started upon the first photoplay in the big serial, Lucille Love, the Woman of the Century. J. Warren Kerrigan has signed some scenic artists and cameramen have been working for the past few weeks. Several small films have been made and placed at Mr. Ford's command to ensure smooth working. Grace Coolidge has some wonderful new scenes for her part of Lucille. * * * Edwin August is back from the East feeling his old self again and looking as fit as a fiddle. He thoroughly enjoyed his visit. His plans are not quite settled but he started right in to work on a small serial for Loew's. The plans of the definite arrangements are being consummated. * * * Louise Glanam has fully recovered from her recent illness. Many friends fell in when they heard she had been injured in a fall whilst riding in a horse-drawn carriage. Louise is such a delightfully unaffected girl, who always has a cheerful smile and a kindly word for everybody. * * * Harry Pollard is getting very scrappy, that is, in his pictures. In The Girl Who Dared he and Frank Cooley, his able assistant, had as realistic a light as was ever staged for the screen. Frank Cooley was a Coast champion at one time and Harry is no mean fighter himself. * * * Harry Regan is coming to produce some especially fine pictures under the Union brand. These pictures tend to be quite a success. Three pictures are in the making, each with many helping hands, one of which is Adele Lane's. Wilfred Lucas is much liked by the people who work under and with him. On one of his last pictures he was taken ill, but he is all right and started for the mountains at 4 a.m. When the vehicles could go no higher, the cameramen climbed to the snows and at an altitude of 4000 feet they took pictures until sun down, slept on the snow and rose at 5:30 to finish the picture and then returned. One actor remarked, "It was no pink tea and I wouldn't do it for anyone else." * * * Edna Maion is scoring heavily with producer Otis Turner and everyone involved with her. She recently acted in two photoplays at the same time and the scenes she was in were so well realized that not one of them got a whisker from Edna. In one play her hair was curly and in the other she wore it straight as a rope. She is a very efficient and beautiful looker, for Miss Maion hates wigs as much as Otis Turner does. Mr. Turner said to her the other day, "Why isn't your hair smooth instead of curly?" Edna laughed and replied, "I am afraid you must speak to the person I inherit it from; my mother likes my hair and I find it quite useful myself." * * * Lee Moran, the popular young actor with the Christic Comedy Company, was chairman at the last weekly supper and emphasized his nationality and his devotion to tie and making witty remarks. Each dined for a little green flag and a filled clay pipe by his plate. The Irish and Scottish productions were at present at Del Mar where Mary Pickford is again being featured. Harold Lockwood, who is playing opposite Lucille Love, is finding it hard and that he is enjoying it immensely. * * * Carlyle Blackwell is a make-up artist on this photoplay written around a pearl necklace with a new twist to the story. When asked if there was a regular one connected with it, Carlyle said: "In strict confidence, there is, but thank the powers that be I am not the purveyor for a change. This time I am the honest to goodness hero." * * * Photoplayers in Los Angeles are right on the march and have been taken around to the studios which says in part "Movies Ragnite Ball. Dance with your favorite film stars. Ladies, ladies. Every body come—plenty of chicken." It is sent out by a lighting man who is not known but is promising for the studio. "Extra on occasions. Those who know the real photoplay artists will really understand their resentment, but unfortunately it seems impossible to prevent girls who get into trouble and men with some gain in view from trying to be associated with the actual actor or actress who are a credit to any society they mingle with.

At the offices of Richard Willis in Los Angeles, there came into being on the 10th the following open letter to the "Authors' League," with Hettie Gray Baker, Wallace C. Clifton James Dayton, Marc Edmund Jones, W. M. Kimball, Leon Planchon, John Rittenhouse, C. E. Wing, Richard Willis and Frank Woods as charter members. On Friday, the 17th of March, the first meeting of the "Los Angeles Film Society" special meeting has been called. The league is protective and founded to secure recognition of the trade and to be mutually beneficial. It will not be concerned with prices, nor sales, nor will it take an aggregative stand with the manufacturers. The membership will be national, the fees $10 a year and limited to those having a proven list of ten produced scripts. The Photoplay Authors' League is a necessity and is already assured of far-spread support.

Harry Scott Discourses on the Film Game

Of course there are a lot of wise people in this world who aren't classified by any blue book directory, but if you gave them a degree of accuracy the announcement, their names should go down in history. When I sprang the Donte Club of about three years ago, a lot of the wise ones said it was finished. Now, I myself am lost in the most of advancement and gigantic progress made by the legitimate single reel and special feature producing companies. About two years ago I was among the independent producing concerns, selling through the sales company, resulted in a disordered condition the country, giving the General Film Company every advantage, but P. A. Powers at the head of the newly organized American Manufacturing Company, soon saved the day and the reorganization of the unprofitable ground by Ad Kessel and Charles Macdonald. The American Manufacturing Company, will be Mr. Hamilton, the first American appearance since his return from London. By arrangement with Messrs. Cohen and Harris, Mr. Frazee has also engaged George Parsons for the role of George Nettle. Miss Ethel Macdonald is to be the leading woman, while Maudse Earhart and Carrie Clarke are to play the English maid and the stenographer respectively. Rehearsals are now in progress under the direction of Edgar J. MacGregor.

Active preparations are also in progress for the productions of Billy Black, a new comedy drama in three acts by Charles Bradley, and in which H. B. Warner is to be starred in the title part. H. H. Frazee has assented a cast of unusually capable players for the company, among whom Rita Stanwood, Annie Esmonde, Lynn Pratt, William Deveaux, Bertram Mathews and Frank Lincoln are to create important roles.

There is a play over at the Valentine Theatre, that has something to tell you. It is Paul Armstrong's The Escape. You ought to see it, not only because it is grippingly entertaining, but because it has some more of those truths which the good people are just beginning to let us tell and let us hear. Furthermore, the author's name, Norman Phillips perform, for your entertainment and enlightenment, some character acting which all have to agree is exceedingly beyond the ordinary. The escape hinges primarily about the fortunes of a girl, but her Brother, played by Mr. Phillips, is so emphatically visualized that he stands forth as the big character of the drama. Mr. Phillips has the most difficult role of the character, and his portrayal of it is a revelation. Elsie Rizer did a splendid bit of work in the part of May Joyce, and the others in the cast are equal to the occasion.-Columbia, Ohio, Neva.
Vaudeville

The Orpheum

A good bill is playing at this house, which is of unusual size. There is a circus ring, with a stool rider, a bear, and a trained dog. A strong feature is the music hall, which is a beautiful and well-lighted house. The program is well balanced, with a good variety of acts.

The Pantages

The program for this week is up to the usual high standard of the Pantages. The audience is a little better, as it is more void in its entertainment. Harry Girard and his Sidekicks Cahn Horne are the headliners, presenting a northern romance especially written for Mr. Girard. The second act is a strong feature, with the girl favorite, Maggie Murphy's Home. The opening act is Marie Lloyd, who is a great favorite. Collins and Hart, in a burlesque strong act, closed the show and got on very well as the sheriff. There is no bad voice in the whole company. The scenic effects and costumes are very good and typical with what one would find in the North. Zena Klee, with her tall and Atina, open the performance in a series of dance numbers, Busby Berkeley and his band are a great attraction. The last half of the program contains a series of musical numbers, in a fine voice and pleasing personality. Major Wright, a clever vaudeville artist, and his dancing band are a great attraction. The last half of the program is a strong and entertaining act from beginning to end.

The Republic

A dandy show is presented by the management in the Republic feature pictures to the last act. The first half of the weekly program consists of the Ladies, two musical numbers; Palmer and Robinson, and the Mountebank; Landers and the Montebank. The remarkable feature of the week, the Reno Express, a "mede" in one act; Hayes and Yip, dancing and singing, and Deane's Merry. The last half consists of an interesting series of motion pictures; A. L. Nolan, an operator supreme with a fine voice and pleasing personality. Major Wright, a clever vaudeville artist, and his dancing band are a great attraction. The last half of the program is a strong and entertaining act from beginning to end.

The Wigwam

The Three Musical Browns start the first half of this week's performance at the Wigwam. Farley and Prescott, acrobats; Dancing Duo, a photo-play de luxe, and Monte Carter and his dancing ducks are their best in Izy's at the Races. The last half of the week is also a very good performance. A first-run movie (Vitagraph), The Speeder's Revenge, sets the hall a rolling. Umberto Bros., novelty violin and guitar instruments; Drummer, a million, as are Clark and Lewis in The Traveling Salesman and the Village Belle. The Village Belle, by the way, has some voice. Pathe presents the latest and most interesting weekly features. The company and company present Izy's Trip to Panama, which is well acted. Izy coming up to the top and the dancing ducks come in for their share of applause. The Izy trio—Clark, Arthur and Fred. The last half of the program is very pleasing and very well appreciated by the audience, and, by the way, the Wigwam is playing to packed houses right along.

Western States Vaudeville Association

Buhlert Bank Bldg., San Francisco

Elia Herbert Weston, Gen. Mgr.

The Princess

Bert Levey presents his usual good show this week to five houses. The first half consists of some very clever acts: Mrs. Fanny, European musical tight-wire artist; Eckard and Young, an Italian couple; Herbert Medley, baritone, and Provial, the whistling ventriloquist, and Margaret and her six dream girls (all dreams, too), with a movie of interest. The second half consists of some fine acts: The Bessexon, eccentric comedians; Prof. Wetmore, novelty musical act; Hovatson and Swaybelle, the English Johnson and the California girl; Margaret Favaz and her six dream girls in a spectacular scene very novel; Professional Dancers and Deane's Merry Boys & Co. In the artistic comedy scene, Darby and Joan, and two excellent movies, The Actors and The Story of World War. It has been seen at the Princess in a long while and is adding to the popularity of the Princess. The return of Houghton and Ayley is an event, for these two actors are unusually clever and have an act much out of the ordinary.

Vaudeville Notes

Monte Carter will conclude his highly successful entertainment at the Wigwam Theatre on Saturday. Mrs. J. Claxton, the beautiful wife of Alexander Pantages' right-hand man, left last Saturday for a short visit to San Francisco. Mrs. Claxton is one of the beauties of the North-West, where she is a great social favorite.

Jack Golden's Vacation is Over

Jack Golden has organized a musical show, to open at the Market Street Theatre. They have got a group of songs for an indefinite stay. It is needless to say that Jack has an Air company, an act composed of Mrs. Mabel Darragh, and Harry Haffen. Will Cross and Jack Bond, are also on the air and having a jolly time. The audience, and, by the way, the Wigwam is playing to packed houses right along.
BOOKINGS

THE WASHINGTON STAGE COMPANY

At the Sullivan & Boudinette, San Fran-

BANCROFT & SIMMONS

San Francisco—Spis-

Pacifica Co., 117 Eric Street

The San Francisco Dramatic Review

THE PACIFIC

THE PACIFIC—DENVER & SIOUX GRANDE

Business Manager

Frank Harrison

Leading Man

With James Post

The Pacific Route to the East

Will R. Abram—Agnes Johns

Producing Stock Sketches

Western States Vaudeville Association Time in San Francisco

Charlie Reilly

(Singing Irish Light Comedian)

Presenting The Bells of Shandon, Pantages Time.

Max Steinele

Matti Hyde

Comic—Characters

Keating and Flood Company—Seattle

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With James Post

The Pacific Route to the East
James Dillon  
Management Bailey and Mitchell  
Seattle Theatre

Charles E. Gunn  
Leads  
Orpheum Stock—Cincinnati

Maude Leone  
Co-Star  
Del Lawrence, Vancouver

Florence Young  
Leads  
Care Dramatic Review

Eddie Mitchell  
Business Representative Ed Redmond Co., Sacramento

Josephine Dillon  
Leading Woman  
A Bachelor's Honeymoon

Howard Nugent—Margaret Nugent  
Home address, La Jolla, Cal.

Claude Archer - Jean Devereaux  
Stage Manager and Parts  
Ingenue  
Just closed year's engagement with Isabelle Fletcher Stock, Vancouver

Lucile Palmer  
Prima Donna Soufflette  
Broadway Theatre, Oakland.

Barry Norton  
Verne Wllmer in The Crime of the Law  
Management Bailey & Mitchell

Guy Hitner  
Leading Man  
The Crime of the Law  
Management Bailey & Mitchell

Bess Sankey  
Leading Woman  
Eastern Traffic Co.

Frank Harrington  
Leading Man  
James Post Company—Sacramento

LELAND MOWRY  
Sequest and Husbos  
At Liberty; care Dramatic Review

MINA GLEASON  
Ye Liberty, Stock, Oakland

CHARLES LE GUNNEC  
SCENE ARTIST—At Liberty  
Permanent Address, 257, 24th Street, San Francisco, Phone Mission 4412

FRED KNIGHT  
Characters  
At Liberty, care Dramatic Review

EDMUND LOWE  
Abeaz Theatre

HOWARD FOSTER  
Manager  
Care this office, or care Hulic, 215-215 P. I. Building, Seattle

EVA LEWIS  
Second Husband  
At Liberty; care Dramatic Review

HUGH O'CONNELL  
General Business  
At Liberty—Care Dramatic Review

CAREY CHANDLER  
Dramatic Manager Routing & Flood, Portland, Ore.

GEORGE S. HEERMANCE  
Scene Artist; at Liberty  
Care of Dramatic Review

Geo. F. Cosby  
ATTORNEY AND COUNSELLOR AT LAW  
512 Pacific Building, Phone Douglas 5495  
Residence Phone, Park 7208  
San Francisco, Cal.

ALF. T. LAYNE  
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AVIS MANOR  
Junior  
Care of Dramatic Review

D. CLAYTON SMITH  
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COL. D. P. STONER  
Business Manager or Manager  
At Liberty; care Dramatic Review

RALPH NIEBLAS  
Scene Artist  
Care of Dramatic Review

GERTRUDE CHAFFEE  
Charmer  
A Bachelor's Honeymoon.

JACK FRASER  
Crime of the Law Company  
San Francisco

ELLA HOUGHTON  
Ingenue  
Care of Dramatic Review

C. ALLAN TOBIN  
Juvenile  
Care of Dramatic Review

VELMA MANN  
Ingenue—VI Liberty  
2925t Grove Street, Berkeley.

LOUISE NELLIS  
Leading Woman  
Nineteenth Kingston Company, on Tour.

A. G. HALSALL  
General Business  
At Liberty; care Dramatic Review

ALLAN ALDEN  
Comedian  
White Slave Traffic Company—on tour.

GEORGIA KNOWLTON  
Care of Dramatic Review

FLORENCE LA MARR  
Second Business or Ingenue Leads  
At Liberty; care Dramatic Review

JAMES NEWMAN  
Manager  
Redmond Stock, Sacramento

FRANCES WILLIAMSON  
Grand Dame and Characters  
At Liberty  
Dramatic Review

WILLIAM MENZEL  
Business Manager or Advance Agent  
Address Dramatic Review, San Francisco

HARRY J. LELAND  
Stage Director and Comedian  
FA Redmond Stock, Sacramento

DEAVER STORER  
Hacks  
Care Dramatic Review of permanentplayer  
Drama and Fine Art

Spotlights

Mrs. Fiske has revived one of her most brilliant successes, Mrs. Bungstead-Leigh, and has returned for her new company many of the players who were associated with her in The High Road, in which she made her last New York appearance. The present cast, however, has been augmented by several talented artists, notably Grace Griswold, who was last seen in New York as the ranchwoman with Win. Collier in Who's Who, Kitty Mayhew and Fay Bainter.

Three cities have recently passed an ordinance providing that no dance shall be held until a police matron has censored the program, and the dance exponents are to tip in arms at the action. "Are the police to act as the arbiters of our manners and morals?" asks Thos. Allen Rector, the New York tauntist. "Is all progress in esthetics to be at their mercy, and are they to condemn every new idea which refuses to square itself with their conception of art? The blame rests not with the police, but with our American public which tolerates such disgraceful acts, and until this hypnotic of suppression ceases we need not be surprised that American literature and American drama are lacking in vitality and audacity. They can be no progress in any culture of any art without freedom of thought and action." Mr. Rector's views are generally approved.

The lack of clever character comedians on the American stage was never more manifest. For many years we had such delightful creations of character bits as May Robson, Zelda Sears and Helen Lowell but these, as well as others who had brought their art of cleverness to a high degree of interest, were soon cast for "star" roles, and that was their undoing. May Robson, now playing revived comedies in the smaller houses, Zelda Sears has been forced to vaudeville, and Helen Lowell is trudging the thorny road of disappointment.

Homer Linds, who will be remembered as one of the first什么叫grand opera singers to enter vaudeville, has accepted for early production a comedy-drama entitled, The Man of Yesterday, and it will be produced for a preliminary season in Brooklyn, beginning March 29. Next season Mr. Linds, supported by an excellent company, will appear in this production for an extensive tour.
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<td>E. P. Foot</td>
<td>Musical Director</td>
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<td>DRAMATIC DIRECTOR, AT LIBERTY</td>
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Gaiety Theatre is Center of Raging Storm

Last Sunday, Marie Dressler refused to appear in the regular scheduled performance of The Merry Gambol at the Gaiety Theatre. And behind that hangs a tale. Last week, Miss Dressler, who aspires to mingle with the maternal set, was entertained by a box-party conducted by several militant suffragists. Sunday the management, who was paying her a most unheard-of large salary, charged her with something like $2,000 account on the kids. The next day was something done. Manager Dalton got busy and the star refused to shine. ** Then the management, tired of her temperament, announced that she had broken her contract and on Monday, Gilbert M. Anderson, the attorney who has been a host among the stars of the Gaiety stage, obtained a $2,500 lien on Dressler, which he claims she advanced Miss Dressler and Dalton on February 1, 1914, and also $35,000 as damages for the alleged breaking of a contract by the star. Although Anderson's suit does not specify for what the $2,500 was advanced to the defendant and Dalton, who is Miss Dressler's business manager, it is claimed by the latter that this amount was in settlement of claims against the Gaiety by the star when the first hitch in the production occurred. In his suit, Anderson which he asks $35,000 for the refusal of Miss Dressler to appear last Sunday at the Gaiety, Anderson sets forth the contract in full. This stipulated, according to the complaint, was in attestation to be signed between Miss Dressler and the Gaiety for a period of forty weeks, beginning January 15, 1914; that she was to receive a bonus of $2,500, payable at the rate of $100 a week, for putting on the show; and that her appearance was to be secured by her constant attendance at the Gaiety for a period of forty weeks, beginning January 15, 1914; that she was to receive a bonus of $2,500, payable at the rate of $100 a week, for putting on the show; and that her appearance was to be secured by her constant attendance at the Gaiety for a period of thirty-three weeks of performances, besides what bonus has fallen due, but that despite this, Miss Dressler on last Saturday announced that she would not continue in the show, and on Sunday kept her promise by not appearing on her remaining forty-nine dollars and his profits for the remaining thirty-three weeks of the contract would be $1,000 a week, which with other losses, would aggregate $35,000. Immediately after the failure of the filing of the suit, Anderson, Dalton, and their attorneys announced that through his attorney, he would file suit against Anderson, charging the latter with breaking the contract. He says he will ask $1,500; claimed to be still due on the bonus; payment of a note for $2,500, overdue since February 10; and $8,000 as 20 per cent of the house receipts for thirty-three weeks at $2,500 a week.

Further Trouble for Dalton and Dressler

To add to the further discomfort of the star and her manager, an investigator, representing United States District Attorney Preston, met with the couple last Sunday. According to the complaint made to the Department of Justice, Miss Dressler and her manager are accused of violating the Mann Act by maintaining immoral and lewd houses across the street from a State Court House and a State Park. The case was first brought to the attention of the Government authorities by Attorney Herbert Choykens, representing the Gaiety Theatre management, and W. E. Gorgias, manager of the Gaiety. They called on United States Attorney Preston with a bundle of affidavits and documents concerning the alleged relations of Miss Dressler and Jack Dalton, and insisted that Dalton be prosecuted at the present time while the evidence was still fresh and the whole case was in its infancy. When it ended, the prosecutor sent for Miss Dressler and Dalton. Dalton said that the cursory examination he made into the allegations pointed to did not convince him that the case was within the scope of the Mann Act. He declared that he was doubtful whether he could proceed against Dalton. When asked how the case of Dalton differed from the case of Parker Whitney, the notorious clamher and chargeaire of the Oriental, recently indicted on a white slavery charge growing out of the charges made by Mrs. Genevieve Haman-Harris, Preston said: "In the first place, there is nothing to show that Dalton bought the tickets for the transportation of Miss Dressler from State to State. In the second place, there is nothing to show that he made any promise of marriage. Furthermore, Miss Dressler is an independent woman, engaged in earning her own living in a highly esteemed profession. In the third place, there is no evidence, so far as I can now of any commercial element in the alleged relations of the couple." Miss Dressler was in a state of nervous collapse following her interview with Attorney Preston. Doctors are attending her at her apartment, and considerable anxiety is felt over her condition. Her doctor states that her heart has moved six inches out of position, since the strenuous worries of her season at the Gaiety. They say she can never dance again, and are keeping constant watch on her condition during this crisis. "This is a terrible thing to happen to me," said Miss Dressler. "Oh! I know I can deny, but who ever reads a denial! This terrible story will go broadcast over the country and many people will never forget it. They say that Mr. Dalton has a wife and child in the East. His wife was divorced from him nine years ago, and he has no child. The first Mrs. Dalton adopted a child some time ago. That is the child they refer to. To think that anyone would believe such a story against me, and at my age!" Jack Dalton was at the apartment at the time. "I would rather not make any statement concerning these ridiculous charges," he declared. "But they are brought against the Gaiety Theatre, not me. They claim to have a signed statement from my wife in Boston in which she says that she never divorced me. That is absolutely false. I wired my brother this morning, and he says he made no such statement. The whole matter is ridiculous!"

The Affidavit

The affidavit by the East presented to the United States District Attorney is as follows: "This is to certify that Miss Dressler was married to James H. Dalton in Jersey City, N. J., in 1900, and that I have never secured a divorce from him, and that no papers have ever been served on me to indicate that he had ever applied for a divorce, and, to the best of my knowledge and belief, I am still his lawfully wedded wife." The document is witnessed by Nellie B. Roger and Gay C. Packard, a Pinkerton detective detailed on the case.

THE MISSOURI GIRL

FRANK F. PARRELL AS SEEKS MILDRED POND AS DAISY

Frank F. Parrell as Seeks Mildred Pond as Daisy and a strong supporting company. For Time address ALL-OAKLAND MANAGER FOR REVIEWS ORE.
The Show that Beats Its Own Record

SAVOY THEATRE, NOW

NOW PLAYING TO 3000 PEOPLE DAILY AT WEBER'S THEATRE, NEW YORK CITY

DR. PARKHURST

The Famous Crusader Against Vice, Says: "Every Woman in the Country Should See It As a Terrible Warning."

Smashing the Vice Trust

A COLOSSAL SPECTACLE IN SIX PARTS AND 700 SCENES

An authentic portrayal of the disclosures made during District Attorney Whitman's fight on the vice interests.

It shows District Attorney Whitman in his office. The first actual picture of the man whom criminals fear at work.

1 to 11 P. M. Daily

TO LEASE

Majestic Theatre, Chico, Cal.

DESCRIPTION: Located in Elk's Hall Assn. Building, brick, ground floor; seating capacity, Orchestra 600, Gallery 400; stage width, Proscenium opening 30 feet, height of same 22 feet; curtain line to back wall 29 feet; curtain to footlights, 4 feet 10 inches; between side walls, 69 feet; distance between fly girders 48 feet; height gridiron, 48 feet.

Sealed proposals for the lease will be received up to 7:00 o'clock p.m., March 21, 1914. Address all communications to:

G. H. TAYLOR
SECRETARY ELKS HALL ASSN., CHICO, CALIFORNIA

The Pantages

Forty minutes of Gilbert & Sullivan's tiniest opera, The Mikado, will be the opening attraction on the new bill which comes Sunday. The Pol- lard Opera Company of clever juveniles will present the Mikado in a spirited edition. The production will be staged with the usual elaborate care which is characteristic of the Pollard always use. One of the real cauvidle novelties of the year is a dainty little lady, who calls herself The Girl in the Turtleneck. Lori or the girl has an act trimming with mystery and sensation. It is a sort of Anna Eya Fay seance method, with new and startling climaxes, Leon Rogge, "the man of one hundred voices," imitates all kinds of animals and musical instruments. Known to fame as the up- side-down-man, Frank Smith, does odd things with the black wire while balancing on his head. Elliott and Mullen, a duo of comedy black-face players, have a routine of merry songs and sparkling dialogue. The Arsenic Trio of operatic vocalists, and a battery of comedians, entertainers, with comedy pictures, will round out the bill.
Quinlan Loses Money With Grand Opera

MONTREAL, March 7.—The speculative element in the presentation of opera when it is given in English, is brought out by the announcement by Thomas Quinlan that his opera company canceled its last Montreal engagement on Monday evening, March 6th, nearly two weeks earlier than arranged. A loss of $17,000, also resulted from each performance so far, it is said. The organization will sail from Halifax for England on March 21st to appear during Easter week at the new theatre in Manchester. "I have been greatly disappointed," said Mr. Quinlan. "our company has not met with success during the whole of its Empire tour. It was led to believe when making arrangements for our visit, that there was sufficient culture in Montreal to insure the support of such a company as we have, but the reverse has been proven." Thursday night's receipts were hardly enough to cover the expense of the orchestra.

Blake and Amber

Winfield Blake, artistic and practical developer of stage talent, and Muscle Amber, keen business woman and acknowledged queen bee of the theatrical honey pools, are the first to jump since they established their school and agency. They supply acts, actors and do a general agency business. Their latest large venture is the Alaska Grand Opera Company, which is now in Boston and has booked to appear in San Francisco when it is ready. Among their latest contracts is that of Tommy Leary for the Candy Shop Company.

Idora Park Getting Ready

Grand opera in condensed form will be given for the first time free of charge when, March 28th, the Russian musical, Thauvin, opens with his international band and grand opera company for a season of ten weeks at Idora Park. The program is planned to give a score of the most popular operas, leaving out the long recitative orchestra passages. The audience is expected to like the "Broadway spots." Only the high places will be touched—the great arias, duos, trios, quadrupletos, etc. The concert band will have the first half of the program, while the tabled version of the grand opera will be given in about forty-five minutes following the regular intermission. Among the artists whom Thauvin will bring to Idora Park are Enrico Giancane, leading tenor; Ralph Erdol, lyric tenor; Bertha Heyman; Lily Rogers; Sebastian Hartnett, leading baritone; and Cyril Corrigan. Two operas a week are to be given. Opera will also be given at Saturday and Sunday matinees. The acts are expected to be Fauré, Martha, Aida, Tosca, Travaglia, Faglieri, Love Tales of Hoffman, Lila A Bold, the Cavallario Ranch, Rigoletto, Madame Butterfly, Travaglia, Gacia, Sunumalla, Carmen, Tosa, and The Masked Ball.

New York Gets After Ticket Speculators

NEW YORK, March 7.—The committee on amusements of the Board of Aldermen has voted unanimously to recommend the passage of two ordinances designed to do away with ticket speculation. One of the proposed ordinances would require theatres to print the price of the tickets on the face of the ticket to agree that the ticket was to be a party to their sale above the face value. In order that this ordinance might be made more effective, the other ordinance would give the police commissioner the power to revoke the license of the publican who conducted at ticket speculation.

Now the Janitors' Union

The Janitors' Union has adopted a new strike, becoming effective on Sunday afternoon, April 1st, permitting its members employed in theatres to work not more than eight hours a day.

Press Club to Hold "Show"

The San Francisco Press Club has chosen the Gaiety Theatre as the scene of its annual "after-the-fire," which will be held on the afternoon of April 17th, and the night, beginning at midnight, of Saturday, April 18th. The show will be put on by Winfield Blake.

Personal Mention

LOUISE NELSON opened Monday with the Utah Theatre Stock, Salt Lake City, in The Right of Way. SAWYER MORRILL, second woman of the Salt Lake Stock Company, closed her engagement with the Utah stock in Salt Lake City last Saturday. Miss Broder was the daughter of G. C. Germon, the original impersonator of Uncle Tom.

San Francisco opera stars are not always successful in their bands was the evidence in Oakland last week in the production of Frances Rosina, so does Domenico Russo. The singer was a deceiver of divorce, Mrs. Russo. She had a long list of complaints and the band will have the first half of the program, while the tabled version of the grand opera will be given in about forty-five minutes following the regular intermission. Among the artists whom Thauvin will bring to Idora Park are Enrico Giancane, leading tenor; Ralph Erdol, lyric tenor; Bertha Heyman; Lily Rogers; Sebastian Hartnett, leading baritone; and Cyril Corrigan. Two operas a week are to be given. Opera will also be given at Saturday and Sunday matinees. The acts are expected to be Fauré, Martha, Aida, Tosca, Travaglia, Faglieri, Love Tales of Hoffman, Lila A Bold, the Cavallario Ranch, Rigoletto, Madame Butterfly, Travaglia, Gacia, Sunumalla, Carmen, Tosa, and The Masked Ball.

Evelyn Nesbit Thaw, the most talked-about woman in America will be seen at the Cort Theatre in New York, under great publicity and general reputation for herself as a dancer and singer. She appears at the head of a vaudeville entertainment called "From Broadway to the Opera," which will open Saturday night. At Al Jolson leads the funnymen of the Hippodrome Express, the hits of which will probably be his "The Harper Brothers," a special "two-reeler," which is announced for each production at the Cort, Associated and Strand theatres.

The New York Metropolitan Opera Company, under the direction of Konsertor, will give its regular Sunday afternoon performances, which will be given in English, and will be revue-like, with numerous songs, dances, and sketches.

There will be no Sunday night performances that have been given at the Hippodrome Express, the hits of which will probably be his "The Harper Brothers," a special "two-reeler," which is announced for each production at the Cort, Associated and Strand theatres.

The New York Metropolitan Opera Company, under the direction of Konsertor, will give its regular Sunday afternoon performances, which will be given in English, and will be revue-like, with numerous songs, dances, and sketches.
THE SHEPHERD OF THE HILLS (Gaskill & McVeity, Inc., owners)—Norman, March 21; Sapul- 

	paa, 22; Chandler, 23; Guthrie, 24; Ok-

cahoma City, 25; Enid, 26; El Reno, 27; 


Shawnee, 28; Tulsa, 29; Caney, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVeity, Inc., owners)—St. Johns, March 21; 


Hutchinson, 23; Salina, 24; Hering-

ton, 25; Manhattan, 26; Wichita, 


Topka, 28; Lawrence, 30; Ottawa, 


31.


Woods, mgr.—Toronto, March 23- 


28; Philadelphia, 29; April 10-24.

THOMAS ELOMEO LUCEY—Dunsmuir, March 23; Yreka, 24; Medford, 25; Gold Hill, 26; 


Village Grove, 27; Crescent, 28; Jun-

ton City, 30; Springfield, 31; Eugene, 


April 1; Salem, 2; Dallas, 3; St. Hel-


en, 4; Arlington, 6; Hermiston, 7; 


Milton, 8; Walla Walla, 9; Prescott, 


10; Poceney, 11.


England, indefinite.

WITHIN THE LAWF, Jane Cowl Company (American Play Company, mgrs.—Boston, indefinite. 

WITHIN THE LAWF, Miss Illinois Company, (American Play Company, mgrs.—San Francisco, 


March 22-24.

WITHIN THE LAWF, Miss 


Waterfall, March 21; Vineyard, 22; 


eleville, 23; Hannah, 24; Quincy, 


3; Centreville, 25; Albia, 26; Bur-


ington, 28; Cedar Rapids, 29; Ceda-


ralls, 30; Independence, 31; Decorah, 


prl 1; Mason City, 2; Sioux Falls, 


Sioux City, 4: Ft. Dodge, 6; Wa 


va Falls, 7; Boone, 8; Perry, 9; 


Walla, 10; Des Moines, 11-13; 


Omaha, 14; Iowa City, 15.

WITHIN THE LAWF of UDDEL'S (Gaskill & McVeity, Inc., owners)— 


Wilton, March 21; Eau Claire, 22; 


Menomonie, 23; Unionville, 24; 


ST. PAUL—Canora, Saska-


cheban, March 21; Melville, 23; 


forkton, 24; Duplain, Minnesota, 25; 


Everton, 26; Brandon, 27; Violin, 


8.

THE MISSOURI GIRL (Joe rh. mgr.)—Klamath Falls, March 11-22; 


McComb, 24; Dunsmuir, 25; Kenedy, 26; Redding, 


7; Bingham, 28; Orwille, 29; 


Griffey, 30; Chiloquin, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVeity, Inc., owners)—Greenup, March 21; Elbing-


ton, 22; Springfield, 23; Tidewater, 26; Monticello, 27; Decatur, 28; Springfield, 29; Beardstown, 


30.


Cincinnati, 29- April 4.

THE SHEPHERD OF THE HILLS (Gaskill & McVeity, Inc., owners)—Richmond, March 23; 


Louisville, 24; Evansville, 25; 


Indianapolis, 26; St. Louis, 27; 


Shreveport, 28; Chicago, 29; 


Cleveland, 30; Cincinnati, 31.

THE SHEPHERD OF THE HILLS (Gaskill & McVeity, Inc., owners)—Richmond, March 23; 


Louisville, 24; Evansville, 25; 


Indianapolis, 26; St. Louis, 27; 


Shreveport, 28; Chicago, 29; 


Cleveland, 30; Cincinnati, 31.

Spaulding Musical Comedy Co. 


in Honolulu

A big success. Have broken all records.

LOUIS B. JACOBS TAHLEQUAH MUSICAL COMEDY CO. presents

Fritz Fields, Hazel Wainwright

AND THE DANCING DOLLS

Want to hear from good American comedy people—call Orange. 5.79

C. J. HOLZMUELLER- THEATRICAL APPLIANCES

Running at full speed, the New York Winter Garden's most successful production, The Honeycomb Express, idea with clever entertainers, including Al Jolson, will arrive in San Francisco shortly, in readiness to begin its engagement at the Cort Theatre. In this rollick-ing diversion, which ran for thirty weeks in New York at the Winter Garden, the program presents the introduction of unusual specialties and many startling novelties.

The Southern Stock Company, operating at the Empress Theatre, San Diego, has the following active people on the stage: Catherine C. Hartman, George M. Porter, Howard Nugent, Clarence Bennett, George V. Dill, Adele Leslie and Edna Marshall. The executive staff is composed of Paul Singer, manager; Henry K. Miller, assistant manager; Roy Van Fossen, stage manager; Clarence Bennett, assistant manager; A. E. Paeder, musical director; W. H. Dougherty, master mechanic; W. G. Cox, electrician; H. F. Nelson, master of properties; Patton & Rickeman, scenic artists.

Kitty Gordon, as a star under Oliver Morosco's management, begins an indefinite engagement at the Cort Theatre, Boston, on Monday night in a new comedy with music, entitled Pretty Mrs. Smith, book and lyrics by Mr. Morosco and Elmer Harris, music by Henry James. Among the principals in the cast are Sidney Grant, Charlotte Greenwood, Thomas Conkey, Edward Martinell, Roy Atwell and Jimmy Gleason.
PORTLAND, March 16.—HELI-
LIG Theatre (Calvin Helig, mgr.; W. T. Pangie, res. mgr.): Owing to the number of people desiring to see
the pictures in the side of the White Slave Traffic, they will con-
tinue to be shown at the Helig to-
day and Monday. The pictures were shown to capacity houses all last week. Sunday night, March 13, a company of mediums will be the attraction. Be-
ginning Monday, March 23, and contin-
ting for two months, Masterlinck's Blue Bird will play a return engagement, BAKER Theatre (Geo. L. Baker, mgr.; Mil-
ton Scammell, bus. mgr.): The Bridge, or The Man of
day. Louis Leon
Hall is simply great as the engineer; Thomas H. Walsh is the cold, uncom-
promising father; Dorothy Shoemaker is an adorable girl; Mary Edgell Baker is an admirable mother, and Ed-
ward C. Woodruff is an excellent villain. The play is marvelously well
staged, genuine theatrical work, act-
ers being seen in action, with riveting machine, engines, forges, red-hot bolts, steel girder, etc., in the bridge scene.
LYRIC Theatre (Krating and Flood, mgrs.): The Military Maid, for
laundering purposes only, with Billy Ondow and Tommy La Rose in the lead, is the attraction opening this after-
noon. Songs, dances and laun-
ter follow each other at top speed. ORPHEUM Theatre (Frank Cohn-
berry, mgr.; Olga Nethersole in the title role as Orpheus, headline at-
traction, followed by Herman Tim-
berg, late star of School Days; Chas. Klimoer and Grady, in A Cama-
pus Rehearsal; Jula Nash and Com-
pany, in Her First Case; Parillo and Frabito, street singers; and The Blessings, modern equilibrist. PAN-
TAGES Theatre (John Johnson, mgr.; Alex, P. Wilson, bookh认清, world-
wide famous society equituin, in The Act Be-
autiful; Theda and Grampton; Patsy Doyle; Duncan and Hill; Foda Lea and所属的特性。; Charles Stevens and Company, EMPIR-
ESS Theatre (H. W. Pierong, mgr.; Karl Stetten, box office; Kniarnt, Walters and Kniarnt; Stans Comedy Circus; Edith Chif-
ford, and Mack and Akison. With-
in a few years Portland is likely to be
known as the birthplace of an or-
ganization that will have many
branches and number among its
members hundreds upon hundreds of
theatrical people. The enterprise in question is the Theatrical Benevolent Association of Portland, Oregon. Its
formation was two months ago, in the pro-
property room of the Baker Theatre by George L. Baker and a number of theatrical people who meet to
be the need of such an or-
organization for stage people. Articles of incorporation were adopted a month ag
The constitution and by-laws are the work of Walter Kelley, a graduate of the University of Washington School. Portland Lodge No.
33, Masonic, which has a membership of about 100 all paid up and the charter will remain open for membership. Ammuni-
tion dues of the association are $2.00 and charter members have been taken in with an initial fee of $7.50, which will be raised to $15 after the
charter closes. To qualify for mem-
bership one must have been con-
stituted at some time with the the-
atre profession for six months. Bene-
fits are arranged with a sliding scale, not less than $5.00 nor more than $50.00 a month. The purpose of the association is to raise money in the treasury. The fin-
cancial standing of the order at present is in very good shape. There have been a number of substantial dona-
tions and the benefit tea held a month ago at the Villa St. Clare netted $751. Number 2 lodge is be-
going organized in Los Angeles at this time and Sam Victor reports a char-
acter membership of 126 in the number 3 lodge at Kansas City, Mo. Sam Moyes left yesterday for Seattle to begin formation work there and next
month a national organizer will be sent out. The trustees of Por-
tland lodge are George L. Baker, E. E. VanBork and Theodore Henkle. The officers are H. B. McCabe, pres-
ident; E. C. Harder, vice-presi-
dent; James A. Bliss, recording sec-
tary; A. LaBrache, financial sec-
tary; W. Frank Palme, treasurer; Harry Thorne, sergeant at arms; Charles Bennet, marshals. Meetings of the new order are held the first
Monday in each month on the stage of the Baker Theatre at 11 p.m. March 17th a big St. Patrick's day benefit was given for the association. Mr. Baker gave the theatre and the Baker Players have donated their services. At present there is only the T. M. A. which cares for the stage hands of the theatre, and the Actors' Fund, which maintains a home, and will provide burial for un-
poised actors, or will bring stranded actors into New York.
OAKLAND, March 16.—The thrill-
ing photo drama, Traffic in
Sinn, in the Palace Theatre, will be
in the sixth week. The management at the Palace has arranged for
the Macdonough and is proving interesting at dif-
ferent stages. The films will be on
display for the balance of the week, after which The Macdonough will be closed for a period of three
weeks. During this period, the
house will be entirely remodeled and reequipped under the direction of Hans Leebohr, the well-known German ar-
chitect. Easter is the date set for
the reopening with Evelyn Nesbitt Thaw as the attraction. The en-
trance of the Palace with a new and in-
terior is called into action this week and a splendid production of Bulwer Lytton's 'The Lady of Lyons' is the result. Every member of the com-
pany is well cast and finds a con-
genial part. The costumes and scenic effects are fully up to the
necessary standard, and the play in its entirety is one that reflects great credit on the management. Those
who contribute some good charac-
terizations are Charles Ayres, J. Anthony Story, Frank Daniels, Walter Whipple, George Webster, Max Waizman, Isabelle Fletcher, Muriel Gleason and Meta Marsky. Mary Lloyd, the London music hall comedienne, is with us at the ORPHEUM and
sick a couple of months in the
picture. The entire bill is unusually good and some splendid novelties in the way of en-
tertainment are offered by Two
Tabors, Foster and Lovett, Hock-
ney Company, Madge Maithand, Billy Rogers, Kelly and Pollock and Collins and Hart. A musican-
tasy. The Luck of a Totem, is the big headline act at PANTAGES
and is alone worth the price of ad-
mission. The music is pleasing and the songs well rendered. The bal-
ance of the bill comprises Zena Keefe and Caston and Cameron, Schrude and Muhy, Hughes Mu-
scial Trio, Maun and Belle, and
Pantages Baby Contest. In addi-
tion to their latest creation, Frivo-
rous Flo, Dillon and King are offer-
ing their COLUMBIA patrons an ex-
tra added attraction in the way of an electrical act by Carl, E. V. Irene and Miss Irene. Frivo-
rous Flo is a conglomeration of
arth, song and dance, and pleases
immensely. Approaches of the opening of the Pacific Coast Baseball League 

games next week a baseball musi-
cal comedy, Play Ball, written by
Adam Hall Shirk, playwright
and newspaperman of this city, will
be presented at the BROADWAY
Theatre for three days, commencing
next Sunday. Shirk, who has been
most successful in writing music
Laughter, one of his hits for last year at Idaho Park with his light opera, Quarter to Four, won the musical play especially for the members of the Broadway Musical Comedy Company. The plot is built around the mistakes of the two comedians, German and Hellep
for star pitchers, and the resultant breaking up of the game. A band of militant suffragette ballplayer also take a hand in the ball game with disastrous results. The local of the play is at the new Oakland
ball park. Rehearsals for the pro-
ience of the musical comedy con-
tinued today, Lew Dunbar, Son-
Carter, Lucille Palmer, Guynet Dorsey, Lawrence Bowes, Fred
Swong and the other principals will be well cast. The vivacious musical
faire of modern metropolitan life. The Majonee Girl, commenced a
four-days' engagement at the
Broadway today. The Rossos
Midgets and other vaudeville act
and motion pictures complete the
"three-in-one" show. The following
program is on tap at the Broadway
The Battle of Picklebell, Charlie and
Thompson and La Palma. Sol Car-
ter and Lew Dunbar are clever in
their comedy and Lawrence Bowes
with his singing, is a winner. Lillian
Mason in the character part is a
splendid artist. The company closes Saturday night.

LOUIS SCHEELEN,
GUSTINE, Cal., March 17—
OPERA HOUSE: 12, Hassen Peo
Al Vaucluse Company to flat
house, 15. The White Slave Traf-
satisfied a big house.

NEWARK, Cal. March 18—
OPERA HOUSE: 16. The White
Slave Traffic; very good show in
fair returns. EDISON Theatre: 17
James O'Neill in Monte Cristo pic-
tures.
Marta Golden is Pleasing Los Angeles in the Dresser Part of The Merry Gambol, and Charlie Mason is Voted a Funny, Talented Comedian.

LOS ANGELES, March 18—Of course, it makes us feel glad and giddy when Los Angeles produces a native son after so many years of far and notable East. Pretty Mrs. Smith, with Kitty Gordon and one of the Broadway's most promising leading men, has sent a son to be proud of. This is Bennie Eyton, who, by the way, is the son of Mr. and Mrs. Philip Eyton, and has been the talk of the town for some time.

Bennie Eyton, who has been the talk of the town for some time, is a tall, handsome young man with a pleasant smile. He has been invited to the opening of the new theatre, where he will be introduced to the audience. The opening night was very successful, and Bennie Eyton received a standing ovation. He played the role of a young man in love, and his performance was praised by the critics. Bennie Eyton is expected to have a long and successful career in the theatre.

THE FLLAGO CCO. ACTUALLY EMPLOY MORE ARTISTS IN LOS ANGELES THAN IN ALL THE OTHER STUDIOS ON THE PACIFIC COAST COMBINED. ACORE—FARTNENTH OF THE US. FLATSPY SCENERY, THEREFORE, FACILITIES AND VOLUME LOWER COST.

THE SAN FRANCISCO DRAMATIC REVIEW

March 21, 1914.

Vadeville Notes

Broderick O'Farrell, Barbara Lee and Jack Frazer will open in a season-long play, "The Law," from the pen of the late George S. Kaufman. Mr. Frazer, a native of Los Angeles, has written and directed a play that is sure to be a hit with the local audience.

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Daisy Miller, one of the leading actresses of the day, is scheduled to appear in a new play at the Majestic Theatre. The play, "The Merry Widow," is a musical comedy that has been well received by the public. Daisy Miller will take the role of the lead, and her performance is expected to be outstanding. The play is directed by John Gielgud, and the music is by Franz Lehar. The cast also includes Mary Pickford, Charles Winninger, and Ethel Merman.

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THE GOLDEN AGE OF THE THEATRE IN LOS ANGELES.IT IS ACTUALLY EMPLOY 180 ARTISTS IN LOS ANGELES THAN IN ALL THE OTHER STUDIOS ON THE PACIFIC COAST COMBINED. ACORE—FARTNENTH OF THE US. FLATSPY SCENERY, THEREFORE, FACILITIES AND VOLUME LOWER COST. 1219 LONG BEACH AVE., LOS ANGELES
Correspondence

NEW YORK, March 15.—Unquestionably the most playful dramatic offering in vaudeville this season is the appearance of William Farnum, balls in the Boston version of The Squaw Man at the Colonnial. The audience rose to its feet to cheer him at the conclusion of his act—which is an event that happens very, very seldom in a vaudeville house. The Squaw Man is particularly well adapted to vaudeville purposes. Mr. Farnum has managed to confine the thing down to a single sad, but meaningfully moving effect upon the spectator. Mr. Farnum’s acting showed the result of a load of work that is continually moving effect upon the spectator. The audience liked it immensely. His company includes Frank Horraine as Big Chief, T. M. Mahoney, Mrs. Olsmith, and Ethel Oldham as Nat-avitch. The act is exceptionally well mounted. 

At the CENTRAL OPERA HOUSE last week, Verdi’s Aida, sung in English, was again brought forward. This opera was then during a completely organized for the opening last September of its first season here, and this was a further work in the company’s schedule to receive a second hearing. Its presentation served to attract a large audience, which showed no little enthusiasm. The performance was again, as at first, one of commendable achievement. The forces of the house, which, in respect to scenery, costumes, chorus, and stage direction, have shown sufficient, in excellence to do good justice in meeting the requirements of these respective fields in the accomplishment of this greatly varied and spectacular ensemble, called for recognition in terms of praise, while the work done by the leading singer was that of conscientious endeavor and always accompanied by the artistic results desired. Horace Clay, a new singer, was the Aida. Morgan Kingstone was the Radames. His singing was a delight. Kathleen Howard was again the Amnerio and Louis Kreidler the Amnerio. The orchestra, under Mr. Szender, was in good form, did well with the brilliant score.

Arthur Hammerstein has been giving New York what it deserved this season, entitled High Jinks, a “musical jollity” written by Otto Harbach and Dorothy Fields. Mr. Farnum and staged under the personal direction of Frank Smithson. High Jinks, written from a new perfume which Dick Waynine is trying to get Dr. Robert Thorne to pitch this year, it is not only are the remarkable properties of making everybody very lively as soon as he gets under way, but it is so well depressed he may feel, a few drops of High Jinks on a hankiekerchief will work wonders in restoring him to a condition of conviviality that makes him an extreme optimist under the most depressing circumstances. Of course, the long continuous surprise, beginning with the office of the physician who conducts a popular health resort and ending with the visit of a little girl who has had to be taken away to find them sufficiently for restoring them to health. One lady was so insistent that she could not refrain from kissing him. That kiss was what caused most of the trouble, for the lady had a French husband, and he insisted on either killing the American physician in a duel or else getting an eye for an eye. For a battle—indeed, he would be willing to waive the duel if he could pay back the doctor in kind—kissing his wife, who followed in the efforts of the husband to prevent this, call for a frequent repetition of the honeymoon. The brilliant cast are our old friends—Tom Lewis, a retired millionaire who has this in all ways, but who insists that he can never get well unless the physician will assign him a nurse both pretty and young. There are then Stella Hewett, Sallie Edwards, Ada Meade, Elaine Hammerstein (daughter of Arthur and George), and a number of others who still percentage on the succession as of yore. A catchy song is entitled “Let’s Be Like Fables,” composed to make everybody “dance-sing—Just to let them see on the Pacific Coast what kind of musical frivolity we like in New York nowadays, when the extremes of the amusement world has raised the grand opera seats to $500 and lowered the price of the movies to five cents. All the songs of the effect of all the classes, the Mudlark managed to send High Jinks out to California. Mr. Edmonds Adams in a comedy called “The Legend of the Drowned Sailor,” who still present on the stage. The Legend of the Drowned Sailor, is in the middle of a very successful run at the Pantages Theatre, under the management of Charles Prohmian. As usual, the plays that Miss Adams has made popular in this country, The Legend of Lenora is by M. J. Barr. It is an English play in that the scenes are laid in London, but in its comedy effects it’s humor is universal. It tells the story of a woman of the present day who might have stepped out of one of the old novels of Trollope. The heroine is a prima donna, Miss Adams. There is to be a dinner party for the purpose of honoring Capt. Rattray, a news item from the South American legation in Montevideo, Patagonia. The captain, through some mistake, gets to the home of a little girl who is very well provided with clothes, and in the course of conversation, he tells her how to know some of the characteristics of some of the other guests so that he can get them to devise a more inexpensive ramsay, because he has been away so long that he feels a little rusty and the present generation has a little different blood from him about one man but he wants to know about the women. So Mr. Tostey describes the various ways to him, mentioning so many. "One is a "very woman," One is a "sibi-fraught," another "a woman with no secrets," and lastly, Shakespeare, has an with too much sense of humor, etc., ending with "one murderess."

Lighted by the first time for having a reception room, Capt. Rattray endeavors to find out which one she is upon her character as displayed in conversation. First he thinks she is one, then another, and so on until she has made four or five guesses, then he is forced to the conclusion that she is the murderess. So she turns out to be, at least, she is the criminal to be tried for having pushed a man out of the window of a moving train merely because the man insisted on opening a window "when her daughter had a cold." When Capt. Rattray asks Mrs. Tostey where this other girl came from, she says they were going to dine with him and Mrs. Tostey he told that there are no more; that "Lenora" is the only one she was all right woman and the play turns out to be a murderess.

The second act is taken up entirely with the plays of Lenora for murder. Here the play of course has to merge from pure comedy into legitimate farce, although the efforts of the comedy in a trial to save a beautiful woman—even the prosecuting officer is no great exaggeration of what we sometimes see in our American courts. The third act ends with the inquest of Capt. Rattray to Lenora with her seven children, including the little girl who had a cold. No one but a Harrie could have written such a delightful treade; none but Maude Adams can play it with such wonderful success, the house is packed out. There is no opportunity for Miss Adams' cap. ** Take off your hat to George M. Cohan, who, under the name of William Shakespeare, has the art of banding us the much condemned melodrama in such a way as to make it respectable. The old-fashioned melodrama has got to pay big prices to see it. This observation could not help feeling itself to the public because of its most interesting "musical farce." called Seven Keys to Baldpate, which Mr. Cohan dramatized and staged a story of the same name by Earl Derr Biggers, and which has been running all season at the Astor Theatre under the management of

Cohan and Harris. It is very properly called a mystery farce, because the plot has been so closely integrated that the audience is completely "vized" to the manner in which it is being developed into an entertainment. What is presented in undisguised forms might be highly condemned. Yet with great skill the authors of this amusing farce take it all in stride, and gently lead it into the green pastures of melodrama as existing anywhere. Avenue in the old days that when was considered a paying form of entertainment. When few years ago—about the time the moving pictures began to encroach upon the preserves of the cheaper forms of melodrama—that certain authors began to say that there was no longer any money in melodrama. Mr. Cohan has proven to be the satisfaction of everybody who has analyzed the situation that there are any as bad an assertion. The fact is that the theatre-going public like melodrama just as it is. It is a sort of Shakespeare dressed up Hamlet in poetic form. Hamlet was melodrama, pure and simple, Cohan has taken the same subject and made it much better, for, instead of making his melodrama tragical, he has made it farcical and that is perhars why, at the age of 35 years he could— if he cared to—retire with a song little fortune of $6000, after having settled enough on his father and mother to make him independent for life. The central figure in Seven Keys to Baldpate is Wallace Eddinger, who will always be remembered on the Pacific Coast as the last Lord Fauntleroy, on the original production that so delights California. Like in Little Lord Fauntleroy, there is no time when the author's part exceeds the length of the part in Hamlet. Well, all it is necessary to say that when he did as a boy he duplicates as a young man. He is ably assisted by Marjorie Hughes, as the wife; Carleton Mayo, Martin L. Abbot Joseph Allen, Roy Fairchild and Henry, and perhaps the Baldpate seems destined to have a record run. ** The Things That Count by Laurence Eyre, in William A. Brady'S THE PLAYHOUSE.
Mr. Brady's Production of Little Women. The Things That Count is a part of three acts, in which the central figure is an elderly married woman with a handsome husband. They have lost their only child in youth and have a young actress. The mother did not approve of the match and would never have married him to the faithful man servant and a physician, a friend of the dead son, who, like the young wife, who, after the death of her husband, continues to make her own living, but by sewing instead of returning to the stage, as a baby made continuation of her stage career impracticable. In the end, of course, there is a reconciliation by the troupe in the last act, though harangue in manner and given to "fording" it over her servants, her husband and even some of her poor relations, is nevertheless a woman of fine sensibilities and thoroughly charitable at heart. Humor is predominant in the cost of the first act. First comes a scene with the handsome husband, who patiently waits for his breakfast from 8 until 9, while the anniversary of his wedding, rather than break his custom of always eating with his wife on their wedding morn. The second act leads to the humble lodgings of the son's wife and their little girl, who is soon under an operation. There is a merry Christmas party in which Nick Long and Idahc Cotton are brought on, who give a reconciliation of both comedy and pathos. Alice Lindahl was the young actress, whose recognition by the family came almost too late. Other excellent members of the cast were Charles D. Mitchell, as the younger brother, who finally marries the young widow; Hallet Bosworth as the family butler, who is finally made a surgeon; a Swedish maid, exact to perfection by Hilda Heilstrom; Florence Mack as Mrs. O'Donnovan; Alice Dahlgren as Finish maid fielder; and little Edna W. Hopper as the embryo ballet dancer. You needn't be afraid of taking your best girl and the entire family to see The Things That Count. It's a saying that means the triumph and a great success. Charles Frohman has decided that Billie Burke shall play sitting to season at the Lyceum Theatre. Miss Burke will have a new comedy, called Jerry, written by Mrs. Catharine Cushing Cush- ing. Most of the scenes are out-of-doors, in the spring of the year, and abundant opportunities will be afforded the actress, not only for comedy situations, but for a display of the newest ideas in a wide range of fashionable feminine apparel, including blue paquias. A single reading of Mrs. Cushing's new play, Jerry, so delighted Mr. Frohman that he instantly saw an opportuni- ty for a new play by Miss Burke at the Empire Theatre and the spring season Miss Burke played at the Empire has continued to the cost of the spring. Miss Burke's projected California season until next August. Miss Burke will begin the rehearsals of Jerry directly after her present Bos- ton engagement. The piece will have its first performance at the Lyceum Theatre. Thursday, March 26, besides Miss Burke the company will include Shelly Hull, Allan Pol- lock, Lusmore Hare, Thomas Reynolds, William Thornton, Gladys Hanson, Alice John, and others. A. J. V. D. HIGH. EXETER, March 24.—The White Slave Traffic pictures to be shown inside the White Slave Traffic pictures to big house. 18-21, Lorand's, Fillory's, Orpheum Stock Company, very good show to poor business. March 5, the new unfettered play, good house, 6. Walla Walla's Featuring pictures. LINDSAY, March 4.—Liberty, Thursday, February 22, Orpheum Stock Company to very bad business. March 3-4, White Slave Traffic to fair business. March 6-7, good house, 6. Walla Walla's Featuring Pictures.

SALT LAKE CITY, March 16.—The Salt Lake Theatre did a very good business the last part of last week with Milestones, though hardly what this immense attraction should have been. Margaret Leighton is still playing. Within the Law is playing a return en- gagement the fore part of this week and good business is looked for. Will- iam Mack and Marjorie Rambeau, who closed with the Utah Theatre Stock Company last season, finished out the week with Kindling, that Miss Rambeau made such a distinct hit in when presented at the house some weeks ago. The Utah Theatre Stock Company introduced new leads last night upon the retirement of Mr. Mack and his partner (Miss Rambeau), in the personas of Hal- lett Thompson and Helen Gemble, the new selected being The Right of Way, in which the former two se- rious situations heretofore appeared. The opening production was very much mar- ried with the possibility of Herbert Reeve to appear, this gentleman taking sud- den ill. A substitute was forced to read the part. Next week The Thief will give excellent opportunities for Miss Gemble to display her ability. The ORPHEUM has a laughing show for the fair, W. H. Young, hur- dle Nichols and Company in The School of Acting headline, though sharing honors with Walter Lawrence and Frances Cameron. Leo Carillo has a good line of dialect stories and mimicry and The Double Cross is a good comedy melodrama, and Sylvester are comedians and pantomimists; Sidney H. Phillips will be the accompanist, and William White at the piano; and Helen Gannon introduces a novelty in whistling. EMPRESS bill headed by Barbara Stanwyck at the Garden, with a cleverly trained nude. Others: Sylvester, the talkative trickster; Bar- ton and Loew; Katherine Kalre, vocalast; Richard Millow and Company in The Fighter and the Boss; and Joe Whitehead, Ed Armstrong's The Candy Ship, featuring Ed Davis and carrying special scenery and the Armstrong Baby Dolls, headlines the PANT VATES and now playing others on the bill are Reed's Aerial Bulls- dogs; Dunbar and Turner; Julia Red- mond and Company in The Grief and the Girl, a satiric skin with good comedy; and Max Fisher, the ragtime violinist. The cabaret entertainment offered is much Ads. Walter Smith (MAX) is having no little come- un. His engagement of Pongy and Liddy, the tango dancers, just from France, Francis Fried with the set talking the town and the ladies have taken in several of Salt Lake's elite to learn the popu- lar dance at private lessons. The CES. S is still offering Sam Lock and the rest of the company that is play- ing to ever-increasing business.

The Butler-Nelke Academy of Dramatic Art. Now located in Golden Gate Commandery Hall, 2550 Chestnut Street, is a properly equipped dramatic school on the Pacific Coast. This Academy offers Voice, Dance, Vocal Expression, Pan- tomime, Dramatic, Literature, Printed Materials, Painting and Make-up. Amateur clubs re- horned, entertainment furnished. Send to: Mrs. Miriam Noble, director; Fred A. Butler, principal (stage director Alexander Thomas).

The San Francisco Dramatic Review
Jean Hague

The little California girl of charming personality and beauty is talent- rated to a degree, and in sonorous parts that require dash and personality she is excellent. Miss Hague can do song and dance specialties and play parts, her abilities will bring her to the front rapidly.

I'm British, but I'm good Yankee

NEW YORK, March 16.—Sir Johnstone Forbes-Robertson, English actor, recently announced his retirement from the stage, and Lady Forbes-Robertson, who before her marriage was Gertrude Elliott, were tendered a farewell dinner last night by the New York Press Club. "I shall never hear a word against the institutions of this great country," Sir Johnstone said in replying to the greetings of J. C. Clarke, the toastmaster, who had made a speech near a word against the institutions of England. I have come to that state after so many years of hand-clapping with America that I am as jealous almost as any American of the honor of the country." Behind the speaker the flags of the two nations were crossed, and raising his hand toward them in dramatic gesture, he said: "Tell God, but they should ever be separated by the stormy gusts of passion. In my heart of hearts I believe they will remain enmired now and forever."

Louise Hamilton Marries Local Rich Man

Coming on the heels of the announcement more than three weeks ago that Louise Hamilton, late of the Andrew Mack company at the Alcazar Theatre, and more lately in Milestones at the Columbia, had become affianced to Percival W. Selby, the wealthy Burlington clubman a 1 bon vivant, was word received here the other day that the two were married last Monday at Ogden, Utah. They are at present in Salt Lake City, Mrs. Selby, who at first postponed her consent to marriage because of her ambition for a stage career, will continue on the Eastern tour of the Milestones company. This will last about 20 weeks. Afterward she will return to the Pacific Coast. She may or may not continue her theatrical career. Selby, who is president of the California Golf Association, will return to San Francisco about the middle of April. Selby first saw his bride when she came here with the Andrew Mack company. The marriage was kept a close secret, friends having believed it was to be postponed until the summer season.

Edith Newlin

Edith Newlin, leading woman and prima donna, with a large experience in both the dramatic and musical fields, has just returned from her engagement in Honolulu with the SPaulding Company, where she was a favorite. Miss Newlin is both good looking and talented, and has to her credit several successive successes. In the East for a couple of seasons she played the lead in Granuik, and was leading woman at one of the Salt Lake theatres for Thurston Hall. More recently on the Coast she played leads for the English-American Stock Company. In such parts as Anna Jef-fers, in The Third Degree, Mrs. Whipple in The Witching Hour, and I Hilda in The Wolf, her work has been pronounced first class.

Congress Asked to Authorize Commission to License Film

WASHINGTON, March 18.—A Federal Motion Picture Commissioner, under the jurisdiction of the United States Bureau of Education, was proposed in a bill today by Senator Hoke Smith. Three members appointed by the President would license each film for exhibition unless it is "obscene, indecent or immoral or depicts a bull fight or prize fight, or is of such character that its exhibition would tend to corrupt the morals of children or adults or incite to crime."

Denver Owners of Circus Must Pay Judgment

DENVER, March 17.—A judgment for $4,300 in favor of the Federal Tide and Trust Company of Pennsylvania against Alexander Nisbet, Commissioner of Safety; H. H. Tanneum and F. G. Bonfill, was rendered in the United States District Court here last yesterday. The suit grew out of the sale of the Buffalo Hill Wild West Show to Tanneum and Bonfill, owners of the Sellers Creek circus. The Federal Tide and Trust Company held a chattel mortgage given by Thomas A. Smith, purchaser of the bile in the West which Show formerly owned by Gordon W. Lillie (Powence Bill). Thurstun Hall, late leading man of the Davis Players at the Duquesne Theatre, Pittsburgh, has joined the

GAIETY OF ARBELL OPPOSITE ORPHEUM

Washington Theatre, Detroit, as leading man. He opened his engagement Feb. 16 in The Ghost Breaker and was most favorably received. Hall is also a great favorite on the Coast.

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Her Lord and Master

One of their greatest triumphs!

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MILDRED WINGSTON and GEORGIA RYCE

PRINCE AND COMPANY in the Song of the Beach, THE KANTZLES, BERTY HUMPHREY, KAUFMAN BROTHERS in The Tent! Mar-

"England"

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FRIDAY, MARCH 18.

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SIXTEEN OTHER GREAT ACTS

Denver Post Office

The famous ROSSO MIDGETS; ROBERT D. COWSHOR and COMPANY IN THE STICK-UP MAN; RAEEL RESE and ALEXANDER KORAE, the little Mafias and the little Faderewski, in varied selections by great masters; DENNIS BROTHERS, Kings of the serial receiving ladder; MRS. MAY BENNETT, vaudeville's brightest singing comedian; powerful and brawny, ROBERT HILTON, THE COLUMBIA PARK BOYS; HAN, 50 min-utes of REVIEWS in THE ROSSO MIDGETS in song and patter; OTHER FEATURES: WORLD'S BEST PHOTO PLATE.
Columbia Theatre

Henrietta Crosman has few faults as a comedienne, and in the play of Jane Bartlett every part of the many-sided art is called into play and she shows at her best. The Ensemble of Men just escapes being a very good play. It is well received, full of sparkling lines and a some interesting characterizations. In fact, as the parts are characterized—whether for comedy or the thundering declamation of them the saving element of charity. The interest of the play centers around Jane Bartlett’s character of her portrayal of Dr. Lynn Fanshaw, the man who has loved Jane Bartlett for so many years, and es also the legman’s sweetheart. George Arliss, Margaret Randolph is a distinctly attractive figure, her unassuming manner, and the way in which she is always in bold relief against Jane Bartlett’s mellow wit. Benton Mitchell is the Victor eminently and the unapproachable man servant of Jane Bartlett, Mary Mottmann being her efficient aide. Miss Bolan, who has played the part with distinction, is in her element. "Maiden” Hemming is a very natural young man who, with several other the parts of the play, is well handled. The highlights of the Misses Musette’s song from Loie Holmes in good style and Paul Kencaz makes a deep impression with his pathetically humorous picture of the shabby little composer, hungry but undaunted.

Cort Theatre

The second and last week of The Illusionist is filled with gorgeous scenes of the fantasy, the little toots, and the music and the lighting and the illusion. Miss Bird will play no other city in California outside of San Francisco. The company will travel by special train from here to Portland. Tomorrow the return engagement of Within the Law will begin.

Alcazar Theatre

Owing to the demand for seats, the management of the Alcazar has continued Herbert Keeley and Elkie Shannon in Years of Discretion for a second week. Seldom has an attraction been received with such universal commendation as this one. The women in the audience find it difficult to admire in the graceful gowns worn by Miss Shannon, and those who like parts well played find a rare finish in this performance.

Gaiety Theatre

The Candy Shop, "The Spotless and Prettles Fashion, Fun and Song Show," according to the program, has returned to the Gaiety for a two weeks’ run, with all the old favorites in the cast. The first scene, showing a candy shop in operation, was awfully refreshing and appealing to the eye with its soft tones of lavender, particularly after coming from the hot street, and by the time the Gaiety Theatre is delightfully cool these warm days. The Devil Dance by Rock and Fulton in the second set, is a weird and strikingly worked up and quite in line with the epidemic of vice plays, moving pictures and playhouses of late. Speaking of moving pictures, their original melodramatic "movies," in which the villain steals the "china," prove a scream. Sue and Settle, the Almoin Sisters, played by Kittie Doner and Maze Kimmel, who couldn’t stop dancing long enough to get married again, are very good. The cabaret scene, in which practically all of the principals do a specialty, is entertaining. The travesty on Bernhardt by Rock and Fulton, with the assistance of Edward Taplin has, though it cost her, has, been having lately. Will Proctor, as Rufus Ketchum, the detective, is kept busy all during the play looking for a new fairunknown’s elbow, but the plot neglects to show whether he ever obtained his object or not. Jesse Stewart as Miss Hyler, the candy drummer, has a short but sweet part, which she handles effectively. The candy jug scene between Miss Franklin as Mrs. Quilligan, the suffragette, and Al Shean as the tailor is very amusing. The whole show, including the beauty chorus is enthralling from start to finish and well worth seeing more than once.

Savoy Theatre

A powerful white slave feature film, called Smashing the Vice Trust, based upon District Attorney Whitman’s disclosures during his recent investigations of the notorious organization, exists in New York, is having its first presentation in this city this week. The story is told in white scene, is the first scene of the picture, and the story of how the slave trust works to acquire and hold its victims. The story is told of a young girl who is sold to New York by a woman agent of the vice trust and the drama revolves around the effort to rescue her by her fiancé, which is finally successful. The scenes are graphically portrayed and of absorbing interest.

Marie Dressler’s Case in Federal Court

The dispute between G. M. Anderson and Marie Dressler in the Federal court, which will be fought out in the Federal court, according to a decision handed down by Judge Trotter, will be granted by the prayer of Marie Dressler, who asked for the transfer of the $35,000 damage action instituted by Anderson from the Superior Court to the Federal court, on the ground of the diversity of the residence of the parties. It is understood that Miss Dressler will now cause to be filed a cross-complaint demanding about $60,000 damages from Anderson. Why not make it a million or so?

Grand Opera at the Tivoli

The Chicago Grand Opera Company opened its season at the Tivoli Monday. Unfortunately, Kofu, one of the stars of the organization, had to present a substitute, as he was suffering from a bad throat attack. Mary Garden, Caroline White, the splendid, and all the well-known singers, were on deck, and the big nights have been well attended.

Hackett Considering Compromise with Relatives

James K. Hackett, who will receive $1,000,000 from the estate of his mother, announced that a settlement of the claims of other relatives was being considered by himself and his attorneys. The suit, brought over the estate is filed by Mrs. Trowbridge will begin, it is said, in a few days unless some compromise is reached. Cousins of the deceased woman say that in the present condition, after she has been declared incompetent by the courts, she made a will which would be void for the slant of any two or three. In this will, it is said, Hackett, who was the nearest relative of Mrs. Trowbridge, was cut out without a cent. However, attorneys for Hackett say he is the sole heir, and may settle with the contested heirs. A. Oakley Hall, whose father was a brother of Mrs. Trowbridge’s mother, says that he is the sole heir of the estate, and he announced he would fight for the property. He will also fight for the interests of the three children of his sister, the late Mrs. Minnie H. Reehlin. These children are living with their grandfather, Augustus A. Reehlin, at 1365 D. Abbey Avenue, Brooklyn.

OPEN HIS ANNUAL ENGAGEMENT AT THE COLUMBIA THEATRE

Easter Sunday APRIL 12

THE SAN FRANCISCO DRAMATIC REVIEW

CHAUNCEY OLCOTT

Now Spending His Annual Vacation Among the Flowers of Sunny California

HONOLULU, March 7—George Spaulding and company are giving very fine performances. Spaulding has such a clever company it is to be regretted that business has not been better. Since Whitman is in the role of lawyers, there is no profit, but they have appeared in The Orphey Tramp, and at this writing are playing The Hands of Kilimanjaro. It is rumored that George Whitman is letting a dramatic show here soon from California. He had better think twice. The show business here needs a rest. Enough is enough, and too many means no business.

San Francisco, March 16—FRISNO Theatre: The bill here shows Texas, gorilla man; Jane O’Roarke Company, That Comedy Four; and two other acts. EMPIRE: Margaret Favar and six girls: Three Musical Brownes; Beatrice Corelli; Foley Prescott; Prouv, MAJESTIC THE is still offering musical comedy.

THE SAN FRANCISCO DRAMATIC REVIEW
March 21, 1914

Columbia Theatre

Henrietta Crosman's engagement in the comedy, The Tongues of Men, will be the third for a second and final week, commencing Monday night, March 23rd. This comedy is certainly the best play that Miss Crosman has appeared in since her production of Mistress Nell some ten years ago, and as such, is receiving a full share of criticism from the critics here. The Tongues of Men is aptly described as a comedy with grand opera atmosphere. It is one of San Francisco's famous saying: "Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass or a tinkling cymbal." This does not mean that The Tongues of Men is purely it is rather the Church and the Stage. Miss Crosman is splendidly surrounded by her New York cast. Matinees are given on Wednesdays and Saturdays.

Cort Theatre

Margaret Illington, with the same splendid supporting cast intact, returns with The Steamer from San Francisco, which, when first presented here two months ago, registered one of the most sensational popular triumphs in the theatrical history of San Francisco. Because of the remarkable vogue it is enjoying in America—two companies appearing at different sections of the country—the story of Within the Law is already too well known to require us to recount its incidents here. Miss Illington's performance of the role of the perspicacious shop girl proved a real acting delight. Howard Gould, Hilda Koons, Frank E. Camp, Robert Elliott, Sallie Jasper, Joseph Shayler, Neil Moran and Agnes Barrington will again be seen in the roles in which they conquered their abilities. The usual Wednesday and Saturday matinees are announced.

Alcazar Theatre

Next week at the Alcazar Hepfert K. Meyer, director of the Alcazar Theatre, will be seen in a revival of Martha Morton's charming and intensely interesting play of American and English life. Her Lord and Master. This play served the two popular stars as a vehicle in the East and it met with great success, as it also did on the occasion of its production at the old Alcazar several years ago with Mr. Kelcey and Miss Shumway in the leading roles. Its revival is very timely, owing to the various discussions that have arisen in regard to the treatment of wealthy American girls to Englishmen. The supporting cast will be fine, and will include Adele Belgrave, Lila Bouchet, A. M. Wester, Kerna Triggs, Howard C. Heimann, Edmond L. Stone and Charles Compton.

Galéty Theatre

The Candy Shop has returned to the Galéty Theatre to sweeten with its music, its humor and its music. It has taken over the playhouse at 1072 O'Farrell Street, Monday night witnessed the return of the "saddest and pleasantest play" in San Francisco. Though the train that bore the company headed by Rock and Fulton was late, in consequence the audience in the stand was tardy in arising, the welcome ac clated the cost of favorites was un diminished at 10 o'clock. The company, led by Rock, who is not only the principal cecilian, but the director of the group also, announced to the audience in Jordan, "let her go." The Candy Shop is seasoned with the spice of novelty, presented with the presence of a bevy of beauties, enlivened by countless tunes, diversified by specialties, and distinguished by the presence of Rock and Fulton. With the Ambrose, Al Shean, Kitty Densr, Marice Kinsell, Helen Gold, the print was a real singing voice, Frances White, Oscar Ragland, Frederick Saniker, Ethel Boyer, not to forget Besie Frankhous and Thomas O. Learer, the latter comes last because he is the latest addition to the show, he having been engaged specially for the San Francisco engagement. According to the role of Ned Hogan, a Con- cerned announcer of the prom, which role Saniker is to fill, the organization will be in maximum of effect with a minimum of effort. The care of The Candy Shop is lighted by Righton Street for an hour with an evening show at least.

Savoy Theatre

For the first time on any stage, the Harry Lander singing and talking pictures will be shown at the Savoy Theatre Monday evening. Those that have been privileged to see this novel and mordant acrobatic and boxing act that furnishes much entertainment and chutzpah, Harry Lander and Alexander Korna are another little couple on the bill. It is seldom that two gentlemen are blessed with the talent and acrobatic genius of this charming little pair; that is why they have given the title of "The Little Padders" to them. There is a fascination about a long sketch that gets the most unmusical person in their seats. The Stelk-Up Man is the title of just such a sketch, and it is presented by Robert O'Con and Milton George, two of the best acrobatic and thrilling and realistic tableau dramas of the "underworld." "Murry Bennett" is a recent recruit to vaudeville from the musical comedy stage. Kings of the aerial revolving table are the Donnie Brothers, who introduce this scene in the quick fire order. The Colonial Park Boys, Band, who have just returned from an all around the world tour, will be a special feature. The Band consists of fifty pieces. Other added attractions and the world's best photo plays will round out the bill.

The Orpheum

Fritzi Schell, the brilliant Viennese prima donna in the role of the sedily theuden triumphant in the grand and comic opera, will appear on Monday at The Orpheum. Bar as long as the day was long and the night was short, the audience that evening was pleased with the success of the performance. The, who have been the chief attraction of the show, is the headline. They have opened a new field for vaudeville and that has created the sensation of the year. The Orpheum is the one of the most sensational on any Ef- fected stage. A big cast will be used in the Starlet. A real vaudeville attraction, five weeks. The Orpheum has a reputation for that wonderful play. Within the Law, a week. It was a decided and satisfying treat to all. The "Starlet. The Starlet in my life" was the verdict of many. Margaret Illington was a very big hit and every other member of the company. Freedleys, as usual, with John Velce in the leading part. He had all his parts, but the support was poor.

This Orpheum Stock Company playing valley tours, is under the management of Walter Pagh, and is composed of: Eugene Bowles, Louis Koch, Inez Brigham, William Lindo, Frances Roberts and Ray W. Hatton.

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Correspondence

A. B. X. Y. March 8—B. I. E. (High Amusement Co.; Frank J. Hillig, Mgr.)—Wednesday and Thursday, the Mutual Girl, The Battle of Gettysburg to good business. Friday, Henry E. Landau of the former plan and Harry Emis and Company of Los An- geles, under the auspices of the AV. A. C. M. L. will also be en- gaged. A good show and well presented. Saturday, Rockmouth and Miller, Sworn and Nest, Sunday, Coming Monday and Tuesday, Madame 3, the woman in the black suit, and the Rolfe, Geo. Rolfe, under the management of First half, licensed pictures, half, Boys’ Union. Song in one of the best musical acts shown here: was much appreciated by the large audiences. Half, Fitzgerald in a novelty bare jumping act that went fine; picture composed of the following people: The Colonial Players closed their en- gagement at the XANTERS, Rode and others. The show will be run on the XANTERS. The Colonial Players will open on the WEXFORD THEATRE, Salem, Sunday, the fifteenth, for an all inclusive engagement. A new act added to the bill. M. R. O. E. March 12—A. S. K. R. C. card greeted some people—no more than that wonderful play. Within the Law, a week. It was a decided and satisfying treat to all. The "Starlet. The Starlet in my life" was the verdict of many. Margaret Illington was a very big hit and every other member of the company. Freedleys, as usual, with John Velce in the leading part. He had all his parts, but the support was poor.

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Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Cleo Madison is featuring in an especially strong Spanish three-reel picture made by these directors at Selig. She is supported by Ray Bollinger, Wilfred Lucas and Ed. Neva, in a story action written by A. V. Bemis, set in Santa Barbara, where he not only takes character parts, but also assists Ray Bollinger with his "Beauty" pictures. ** * * * * * Wilfred, with Grace Lunard and a full company, has spent one day in San Diego getting some footage for "The Lulu Love" story of two-reel pictures of photocomic magazine, Word comes from the southern town, and in one of Director Ford's mainstays, Ernest W. Shields, fell 25 feet on the rocks and was unconscious when reached. The small details to hand indicate that the fall is a serious one, but internal injuries to the news has cast a gloom over the Universal camp, where Wilfred is a favorite. ** * * * * * Ford is in Santa Barbara on the tenth and last of his now famous excursion to San Diego. Lee Mower is one of the most powerful single-reel pictures ever put out, and was finely acted by Rolyan Adair, Ed. Neva, and Willard Kirk on the Fordies. A prominent factor in the success of these films is the excellent feel for the Irish characters, a factor which Ford will not allow any bad feeling to exist and treats all his people so well that they have no cause to complain. ** * * * * * The young woman of forty and the infant grown to womanhood, running the gamut of emotions. All this pleases this young actress immensely. ** * * * * * She has a rare gift for playing opposite the known character actress, and her son, Gilbert, have been parted for a long time. While he went to Honolulu with director McRae and Gilbert has started on his journey around the world with a motor party of Texas and Chicago. ** * * * * * Adele Lane of Selig is to be featured in a series of interesting photocopies, and her strong will and strong charm have been attracting attention for a long time now, and her emotional roles have the touch of genius to them. Her romantic, sentimental and dead in earnest in her work, which, in private life, is a quiet, reserved young woman. ** * * * * * For Van Vechten, a frequent luncheon guest at his home and who does a lot of unostentatious good where it is needed, Ray Bollinger, Wilfred Lucas, who is directing and acting at the Universal, is the selfsame Wilfred Lucas who was featured with Miss D'Arcey in the "Chorus Lady" for two years and who played the lead opposite Rose Stahl in The Chorus Lady for about five years. ** * * * * * Out at Santa Monica they are producing the last of a series of Irish "Tosca" brand. His lighting is excellent work. Charles Ray has been seen in "The movies" for a long time now, and his face is known from a personal lead and from a small beginning to a big salary. Young, athletic and vigorous, Charlie Ray is an ideal hero to any young or older sportsman's friend. ** * * * * * Louise Glum, whose delightful comedy work is almost as much a feature of the "Universal" series as Carney himself, has a very serious side to her character, and in a recent interview in Los Angeles de- pro.- * * * * * Pow. and the commerce, a story of the World's Tower Film Corporation, which previously occupied the wester- lings of Southern California. ** * * * * * For the past month that additional floor space was necessary, and they have taken over the shipping depart- ment of the World's Tower Film Corporation. ** * * * * * The new picture office, of the World's Tower Building, 110 West 44th, New York City. This will give the Pan-American Film Company the necessary facilities for fifty pictures in continuous transit. Ed- ward King will be in charge of the company, and his work will be supervised by the shipping de- partment and Lydell Hall, Young, and correspondents. A large number of features have been added and contracts entered into for additional Companies in the depth of feature films which will bring releases up to about seventy features per year.

Vaudville Notes

A Golden Wedding, a classic of rural life and character, will be seen at the Empress shortly. It will serve to introduce Ruth Glyn and David Gossett, character delineators. The twenty-five-year-old actress who has played the character of a stage-struck girl till she has been able to earn her living on the stage. ** * * * * * William Garwood, who has been so active a member of the Pan-American Film Company, is going to the American, where he will play leads opposite Vivian Rich under the direction of John Ford. The cast will be welcome by the admirers of the "Flying A" films. He is a gentle- manly, a somber, attractive and inarticulate melodrama, and the handle of something which I am enjoying. There is no better medicine for a stage-struck girl than to Hubert Lang.

The Robinsons' League is an established fact and sixteen photo play writers of established ability met on Friday, the thirteenth, at the office of Richard Willis and elected their officers and a board of control, and discussed future business and then adjourned. ** * * * * * For one reason or another in the meantime, the league will be in- corporated and new members enrolled. Several of today's top players, the League, and surely no better man than Spectacular could have been chosen. Richard Willis is the treasurer and a committee of three, vice-president Henry Clay Baker and Russell E. Smith, William Wing and F. McCrew Willis, form the board of control. A seal will be designed and may be used on playbills by mem- bers, and it will be a recommendation of capability at least. There will be two classes of members—active and associate. The active members must be able to point to ten produced scripts and they will pay $10 a year and be entitled to vote, whilst those who are not active but who will play their credit will be associate members and pay $5.00 a year. Amongst a number of those who attended the meeting or signified their interest in joining the league, the most prominent in the overline of those already mentioned, were David W. Griffith, Mary H. Conn- or, Richard Willis, F. McCrew Willis, Badger, Theodosia and Adele Harris, Clifford Howard, Eddie Dillon, Anita Stewart, Josephine Dahn, William New- wood, James Dayton, Lois Wheeler, Augusta Phillips Fahrney, Francis Ford and Grace Culver. The league is a protective cent man to improve the conditions and influence necessary legislation. It is neither social nor concerned with the sale or price of

Pan-American Branching Out

The business of the Pan-American Film Company has grown during the past month that additional floor space was necessary, and they have taken over the shipping department and the commerce, a story of the World's Tower Film Corporation, which previously occupied the western offices of the World's Tower Film Corporation. The company, which has been in the depths of feature films which will bring releases up to about seventy features per year.

scripts. Communications should be addressed to Marc E. Jones, 134 San Fernando Building, Los Angeles, California, the temporary offices of the league.

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Vaudville

The Orpheum

The best thing on this week's very good bill is Tailor Wanted, in which John R. Williamson is hired and fired. Some people may achieve humor and some may have it thrust upon them, but Tailor Wanted is naturally irresistibly comic. He was born so and he can no more help being funny than Baboon with spontaneous comedy than he can help breathing. Tangling himself up in a mass of creaks as they do in a cake of soap or mimicking Edward Gillette's monkeys, it is all one so long as he does it. Speaking of these same monkeys, their act in the bowling alley corners a large slice of the applause. There is a wind of them—all sorts and conditions, from tiny ones to full-sized baboons, and the act they show in getting their work over as a lesson to humans, incidently they keep the supers busy picking them out of unoccupied parts of the orchestra and stage. Sam Barton rivals Joe Jackson in some good comedy, while his riding and acrobatics in a man stunt in the shape of a wheel set on an immensely tall pole like a stilts—which suddenly falls and the clown takes it, makes him on the earth, Armstrong and Ford work off some daffy-dills and do some good comedy, and Neider and John and the cop. But the breath of the audience is held until Fritz Scheff makes his appearance. In his responses to printed requests that the men refrain from smoking until after her act, they wait impatiently for her to come, chime and well-goosed as only a Viennese can be, listen to her three selections sung in good style, and, with a burst of applause, watch her make way for exuberant Ray Sanner—of the three holds, the one with] Regular Business Man is one of the other two and Grace Carlson and Jack, both of whom a Song and a Twilight is the third. The bill closes with some unusually good motion views of the world's news.

The Majestic

Harry Baker, baritone; Laura Bennett, quick change artist and singing comedienne, and Benson and Belle, international dancers, head the bill at the Majestic this week. The Light Opera Four, young performers, make good moving pictures make up the first half of the week's program. Heed Wednesday night, a show held over from the Majestic. Two and three-reel feature pictures are running which make good audience, too, judging by the packed houses. Lola Norris entertains between shows with some illustrated songs. On Sunday an all-star vaudville show of five acts and three first-run photo plays are coming.

The Republic

The fine weather and excellent program seem to bring the crowd out to the theater. Lola Norris, the singing comedienne, opens the bill with a clever song and dance act. Austin and Keene, the comic singing and dancing pair, come in with their funny songs and sayings. The Seven Kooshels, in The Act, sing in four voice, give tone to whatever is sung and say what should be in harmony and music. Osterfeld and Weston, The Jig Giggiacs, can always be labeled funny. Charley Reilly, the sweet Irish singer, plays The Job, which was written specially for him, and scores a decided hit. Charley is the coming Irish singing star. Some interesting movies come in the Republic and end up too. The Rain Song, which marks the conclusion of the act, is one of the first of its kind ever staged. The dancers, in boots, rain coats and "snows," round their act by dancing on the stage that looks to be a good downpour of rain, and although not rain there is too per cent, as far as rain is concerned. Fresco Sisters and Al Hanson are back with the same old circus line they used to present on the screen. Theact is concluded by Elsie Vokes, presents A Dog of Fantasy and repeats the success he has always achieved in the city. Lloyd Bacon and McDonald Forbes present a classy singing and instrumental offering and conclude a program, where the good numbers more than overbalance the medisseur.

The Wigwam

The Queen City Four head the bill for the first half of the week at the Wigwam; Fannie Da Belle and Company, Joe Fenton and Company, and the Light Opera Four, in some good movies conclude the bill. Ray Willibert in a novel hoop act opens the bill, the second is Hampton Sisters, clever singers and instrumentalists; Odell and Harriette, comedy knockabout acrobats; Girls and Boys of the U. S. A., in a fine drill act; and The Castro Band of 40 pieces. Prof. Kennedy directs, composed of members of the Castro Park, N. S. G. W., and some band complete the program for the second part of the week.

The Princess

The bill at the Princess this week is very good indeed. There is a novel musical act, open the program. Upton and Ingraham, in charge for the Princess for a nice reception. The Martins, in clever rug dancing and singing; Herb Medley, the popular baritone, and Nine Boys and a Girl, in a series of drills and wall-scaling stunts, in which three girls take part, conclude the performance for the first half of the week. In the second half Herbert Medley is held over. Fannie Da Belle and Company in a Country School, with imitations and impersonations, are very good. Clark and Lewis in the Training Songs, The Wilt and Belle, Mlle. Zolla, the versatile girl, in a singing ring act, and Little Marie and Her Bears conclude the performance.

The Pantages

Thirty minutes of Gilbert & Sullivan opera, The Mikado, is the headlining attraction. The Palladium Opera Company of juveniles are responsible for this west-pocket edition which in the Pantages vaudeville novelty is The Girl in the Parrot. Lora plays the girl. It is by H. Montgomery. In a novel method, with new and startling chimeras. Leon Roge, "the man of one hundred voices," imitates all kinds of animals and musical instruments. Frank Smith does odd bits on the stick wall while balancing on his head. Elliott and Mullen, a duo of comedy face-true-face players, have some merry songs and sparkling dialogue. The Arcadian Trio of operatic vocalists, and Mme. Reni and Mons. Flutels, entertainers, with comedy pictures, will round out the bill.

Bookings

At the Sullivan & Considine, Rn Frant., Julee, and William F. Henson are our booking agent, for week of March 22.

BOOKINGS


Post Goes to Wigwam

Joe Bauer, the Wigwam chief, ex- cepts, implies that a bill that has set the show people talking Rushing to Sacramento, he made a beech. Finley and co. The eloquence not to be denied, secured the comedian and his company for a season commencing, April 19th. Post is the greatest money-maker on the Coast and our richest actor, is a sure fine drawing card. Mr. Post will add C. L. Beech and his wife to his company for this engagement.

Western States Vaudeville Association


Western States Vaudeville Association


Vaudeville Notes

John Canfield and Velvet Carlson will offer their force, The Hooker, at the Majestic.

Billy Alimam and Johns Agnes are laying off this week, on account of an operation, is forced to undergo last week. Miss Johns fell at the Majestic Theatre a week ago Sunday. As a result of the operation she is to return to Oregon and is still in the hospital. This popular team will be seen at the Fritzi for the near future.

Eva Tanquay closed her vaude- ville road show March 14th. She will be seen on the Pantages tour April 6th.
Chas. King — Virginia Thornton

Western States Time.

Will R. Abram — Agnes Johns

Producing Stock Sketches
Western States Vaudeville Association Time in San Francisco.

Charlie Reilly
(Singing Irish Light Comic Entertainer)
Presenting The Bells of Shandon, Pantages Time.

Max Steinle

Comedian
Characters
Keating and Flood Company—Seattle

Frank Harrington
Leading Man

That Big Vaude Deal

As announced in The Dramatic Review two weeks ago San Francisco has seen the fulfillment of the report that Marcus Loew, Adolph Zucker and Aaron Jones were to be here to look over the S. & C. interests, which they contemplate buying. With them has been John Considine, who verifies the report of the negotiations, but who says nothing definite has been decided upon. And from the main purpose of the visit—to look over and estimate the value of the S. & C. interests—there have resulted a number of more or less serio-comic stories as to the future purpose of these gentlemen. One is that a $500,000 theatre is to be erected in Oakland by the Eastern magnates, and another is that a hippodrome, seating 2,000 people, is to be erected in Los Angeles. It is also said D. J. and Sid Grauman, who have a half interest in the Empress in this city and control Grauman’s Imperial, will be heavily interested with the Eastern people in the future.

Correspondence

VANCOUVER, B. C., March 16 — Orpheum: The baritone, David Bispham, accompanied by Ward C. Lewis, in operatic numbers, songs and old ballads; Ben Deely & Co. assisted by Marie Wayne, in The New Bell Boy; Bill Primm, the cowboy Caruso; Bernard and Harrington, in a comedy skit, entitled, Who Is She? Kenu, Walsh and Melrose, comedy gymnasts, in original acrobatic stunts; Morgan and Rice, in an athletic feature; Empress: An Irish farce comedy, entitled General John Regan, is an intricate piece of delightful nonsense for the patrons of this house. Maud Leane is a delight: Alf Layne is an artist as ever; Del Lawrence is still in the cast. Imperial: Top o’ the World Dancers, composed of 15 boys and girls, and including the Collie Ballet; James Francis Sullivan & Co. offering rapid-fire vaudeville; Hong Pong, Chinese comedian; Moffat-Clarke Trio in graceful feats with their feet. Olivetti Treadmills, instrumentalists: Pantages: Captain Jack’s Ten Polar Bears, The Morette Sisters, musical girls; Lawson Johnston, ventriloquist; Phil Barnard, Lew Finny and Tom Mitchell, fun makers; Davitt and Davel in the comedy success, Holding Out: Gregory and Elmina, juggling act, Avenue: Gus Hill’s Mutt and Jeff in Panama opened tonight for a three nights’ stay. Mr. and Mrs. Walter Sanford, former lessees of the Empire Theatre, are wintering in Bermuda. Work is rapidly progressing on the New Vancouver Opera House on Pender Street, and Manager Ricketts promises to have his house open about Oct. 20.

Ed. Armstrong will take his newly organized musical comedy company to Eureka next Wednesday to put in a season at the Mahariga Theatre.

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— Sacramento, Woodland, Marysville: Union Hotel.

— Red Bluff, Orland, Yuba City: Union Hotel.
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<td>Leads</td>
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<td>Florence Young</td>
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<td>Eddie Mitchell</td>
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<td>Ed Redmond Co., Sacramento</td>
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<td>Josephine Dillon</td>
<td>Leading Woman</td>
<td>A Bachelor's Honeymoon</td>
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<td>Howard Nugent</td>
<td>— Margaret Nugent</td>
<td>Home address, La Jolla, Cal.</td>
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<td>Claude Archer - Jean Devereaux</td>
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<td>Bess Sankey</td>
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<td>Frank Harrington</td>
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**Kathryn Lawrence**
Theodora, in Her Soul and Her Body
Management Fred Belasco

The Stratford-Upon-Avon Players Coming to the Columbia

The Stratford-Upon-Avon Players are at present making their first American tour—a most comprehensible one—which will bring them to this city on Monday, March 30th, for an engagement of two weeks at the Columbia Theatre. The company includes E. R. Benson, who, with the other players, have made special arrangements with the governors of the Memorial Theatre; Stratford-Upon-Avon, England, for the American tour. The repertoire for this city will include Shakespearean plays very rarely seen here. And what promise to be a great attraction is the production of Hamlet in its entire text. Among the plays to be offered are King John; King Henry the Fourth (part two); King Henry the Fifth; King Richard the Second; King Richard the Third; The Taming of the Shrew; The Merry Wives of Windsor; The Merchant of Venice; Twelfth Night; Romeo and Juliet; As You Like It; Othello; Much Ado About Nothing; and King Lear, entire text. The advance sale of seats begins Thursday morning, March 24th.

**Correspondence**
CARSON CITY, March 16—GRAND Theatre (W. S. Ballard, mgr.): Frede West in her electrifying performance of Hamlet, March 15 and 16. Miss West has been here before and her posing and the beautiful electric effects were generally both times. Four excellent pictures round out a fine program. Mr. Ballard makes it a point to obtain at least one feature picture of an evening and the rest are always above par.

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**GEO. W. STANLEY**
With these
P. O. Box 1725

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<td>Leading Juvenile</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<td>J. Anthony Smythe</td>
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<td>Broderick O'Farrell</td>
<td>Crime of the Law Company</td>
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<td>Langford Myrtle</td>
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<td>Albert Morrison</td>
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<td>Ed Redmond Stock, Sacramento</td>
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<td>Beth Taylor</td>
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<td>E. P. Foot</td>
<td>Musical Director</td>
<td>Morosco Theatre, Los Angeles</td>
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<td>John L. Kearney</td>
<td>Comedian</td>
<td>Management Bailey and Mitchell</td>
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<td>Leland S. Murphy</td>
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<td>Verne Layton</td>
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<td>Sedley Brown</td>
<td>Dramatic Director</td>
<td>1415 Catalina Street, Los Angeles</td>
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<td>John C. Livingstone</td>
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<td>HARRY LANCASTER and MILLER</td>
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<td>Lovell Alice Taylor</td>
<td>Leading Woman</td>
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<td>Nana Bryant</td>
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<td>GEORGE D. MacQuarrie</td>
<td>Leading Man</td>
<td>Management Bailey &amp; Mitchell</td>
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<td>HELEN D. MacKellar</td>
<td>Leading Woman</td>
<td>Management of Wm. A. Brady</td>
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<td>Paul Harvey—Merle Stanton</td>
<td>Leads</td>
<td>Characters and Grande Dames</td>
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<td>Pauline Hillenbrand</td>
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TO LEASE

Majestic Theatre, Chico, Cal.

DESCRIPTION: Located in Elks Hall Assn., Building, brick, ground floor; seating capacity, Orchestra 600, Balcony 400; stage width, Proscenium opening 30 feet, height of same 22 feet; curtain line to back wall 20 feet; curtain to footlights, 4 feet 10 inches; between side walls, 66 feet; distance between fly girders 48 feet; height gridiron, 48 feet.

Sealed proposals for the lease will be received up to 7:00 o'clock p.m., March 21, 1914. Address all communications to

G. H. TAYLOR
SECRETARY ELKS HALL ASSN., CHICO, CALIFORNIA

CORT

Starting Sunday, March 22, Matinees Wednesday and Saturday

TRIUMPHANT RETURN, BY POPULAR DEMAND, OF THE GREATEST SENSATIONS... THE STAGE HAs NEVER KNOWN!

Selwyn and Company
(Arch Selwyn, Managing Director) Presents

ILLINGTON IN BAYARD VELLER'S \THE MAN WHO LIVED IN THE WALL-
NOW PLAYING. RETURN ENGAGEMENTS ON THE PACIFIC COAST TO RECEIPTS EXCEEDING EVEN THE BOX-OFFICE RECORD ESTABLISHED EVERYWHERE ON INITIAL ENGAGEMENT

HELEN HILL and KATHERINE LAWES will be in the support of Mr. Crane in Her Soul and Her Body when that show is sent out by Fred Behreco.

MARGARET RAY is playing Heroins-as with The Holy City company in Canada. Other well known Coast companies in the cast are Grace Johnson and Carroll Ashburn.

Ed. Crawford has been signed to go out with one of the Traffic In South companies that Manager Ed. Knudsen is sending out.

GLADYS WEBSTER, daughter of Gen. P. Webster, is now meeting with success in New York in the play, The Things That Count.
Mizer Has True Dramatic Instinct
How little consideration some restaurateurs have for the comfort and convenience of their patrons, who pay them for the privilege of being entertained, was illustrated in an experience which Wilson Mizer had at a famous Fifth Avenue establishment this week. Mizer was dining a party of friends, and his waiter having been called away to attend to the culinary department, it seemed that he would remain indefinitely. Mizer was about to get up a package of cigarettes. The second waiter refused, saying that Mizer should want the return of the man who took his order originally. Mizer called another and still another waiter with the same result. The playwright walked over to the desk and asked that a district messenger be called. When the messenger arrived Mizer gave him a quarter and told him to go to the cigar counter at the other end of the room and buy a pack of cigarettes.

The messenger did with all the other guests looking sympathetically. The action had a result, because for the rest of the evening more waiters and omnibus boys asked the price of the pack of cigarettes than it seemed before the entire place contained.—New York Review.

Dr. Cook Starts Another Joke
CHICAGO, March 3.—Dr. Frederick A. Cook, whose Arctic exploration and mountain climbings have captured the imagination of some famous and not a little worshipped, today filed suit for $50,000 against Cohan & Harris, charging libel in the use of his name in the play, "Seven Keys to Bald Pate," now on at Cohan's Grand Opera House. In the play Cyril Scott is represented as a mountain climber and Cook remarked: "After climbing this mountain I can readily believe all that had been said of the man. And the Doctor Cook bit along." Cook says that statement is a libel.

Singer Wears Blue Wig and Shocks Theatregoers
NEW YORK, March 12.—Frances Alda, the vivacious wife of M. Tatti-Quaza, caused quite a stir tonight at the Metropolitan Opera House in the second act of Les Coeurs D'Hoffmann. She appeared as Giulietta, the Venetian countess, wearing a white gown, a golden smile—and a blue wig. The wig was of the twentieth century pattern. The blue was of a pallid turquoise tint. Not till the interpreters of the Venetian legend were called before the curtin did the audience realize the audacity of Miss Alda's headgear. Not till then did it all, the gags being in approval.

Harry Scott, Having the Hotel Habit, Refers to New York Taverns
No doubt many persons in California and the Western territory can understand the Manhattan action. A review will be more or less interested in the following brief references to the one-time popular hotels along or near B'way in 1819 of New York. It will, perhaps, recall many pleasant memories. The old Stevens House, where Lincoln is stated to have met the restored France Tavern, in Broad street, is probably the oldest and most famous hotel in New York's history. The Astor House, also on lower B'way, was recently closed and half of it torn down. The old Tremont House, with streets, same as gone; the Broom, on lower 3rd Avenue; Belize, now Forepaugh's, on the Broadway Central and St. Denis; B'way, are still in business, but the famous Morton House, on 14th Street, is now the Hotel Churchill; the Union Square Hotel is still intact; the old Everet, on the north side of Union Square was razed several years ago. The Bartholomew, corner 23rd and B'way, is now an office building; the Albermarle, at 24th and originally part of the Hoffman House, is now in a building on Prince Street, which stood at the north side of Madison Square at 36th Ave., the St. Albans Hotel on 44th Ave., facing Madison Square Building, patronized by the many circuits, is also of 1843; the old Coleman, Sturtevant and Gilkey, in their day had peculiar qualities. The Coleman is an office building; the big 24th Street Hotel is now on a part of the space once occupied by the old Sturtevant; the Gilkey was remodelled into an office building. The building on 45th Street, which later became Martins', recently became an office building. The Victoria, B'way and 27th Street, in its day the sweetest of the swell, goes out of existence this season, 1912. The old Ault, B'way and 35th Street, was razed to be occupied by the big Macy store. Stoufer Row, in West 32nd Street, was a thing of the past. The Marlborough, after extensive alterations, is now the Marlborough-Hotel, and the B'way and 34th Street, is patronized by the burlesque people. The old B'way and 33rd Street, the original Coleman Hotel, now the Continental, operated by the Boulevard Cafe Co., the old 2nd Avenue, east side, hotel. The Stewart just opposite is now the Calvert. The Rossmore is now Louis Martins' "Cafe de Paris." Courvoisier's old Metropole is now the Heidelberg Building with the San Souci Restaurant in basement. The Camby's old Metropole, at B'way and 42nd, was now the Longacre Building. The Cadilac, at the corner, is now the Sherry Building, and the old Metropole, in 3rd Street, where Rosenthal was shot, is now Miller's, and Rego's famous place, B'way, and 30th Street, is now the Claridge. The foregoing only refers to the hotels well known and remembered in New York during the past twenty years. Many new and magnificent taverns have since been built in the village, but that's another story.

HARRY M. SCOTT

Prince Players Coming
The Prince Players, who for two weeks' residence, were charmed with the familiar F. Ray Comstock's Prince Theatre of Thrills, in West 99th Street—a playhouse that was built especially for them—cited at the reissue in their temple of brief drama last night and departed for Detroit, the players' home in October, in their progress which is to rapidly cover the continent and to the Pacific Coast. Mr. Comstock, the manager, was absent last night, and on Monday evening, March 23, the only indestructible engagement of the tour began in the Prince Theatre in Chicago. The Monday night opening in Detroit will present Hamlet, Fae, Fear, The Fountain, and It Can Be Done. On Thursday night and for the balance of the week, The Hard Man, Any Night, En Desolation, The Black Mask, and The Bride will be shown. The first Chicago program contains the new production of Any Night, and The Bride in that order. Three leading women will appear: Miss Ruth windshield, Miss Elizabeth, Miss Hamilton, Miss Addis, and Miss Antisdel. Miss Ruth windshield has not yet appeared with the Players, and she appeared in an important role in a Brandy production earlier this season, has several characterizations. The men of the cast include Mr. Blinn, Brin, Memster, Vaughn, Cross, Wells, Egan, Langdon Gillig, Charles Monty, and Delinquents. The Prince Players, 3rd and W. 65th St., is playing the company as its advance representative, and John Tuerr, of the Brady office, is business manager. The preliminary Chicago publicity was done by Julian Johnson, general manager, and the publicity is ably assisted by Herb Bell, Frank Harrington and the Honey Girls. Chicago is in a way a Manhattan, and Wednesday and there is all kind of fun in store for people who like fun, and it's not a bad line of work. The Post is the most successful producer of this much-desired element. Three feature nights are in store, Tuesday, Thursday night, and Friday night: Honey Girls' contest; and Thursday, music publishers' night. T. H. PRESS: The S. & C. bill show Edythe Chappelle and Mrs. Teauf. The Founding Gardens, Edna McLean and Rose Tiffany, P. O'Malley and Edna Donovan, S. Harman and his Yanks, Brown & Silver, and others. The regular show here contains Jessie Clifton, Eva Taylor and Corinna, on the other hand, are stored, and so is O'Brien and Slimms, Alcide Capitaine, Welcome and Welcome. At the conclusion of the performance the dancers give the demonstrations of the tango. CIA: WERE: Within the last come April.

Catholic Societies Give Gertrude Hoffman Trouble
CINCINNATI, Feb. 28.—Because the best Catholic societies threaten to boycott her if she appears in vaudeville, Gertrude Hoffman has cancelled the week of March 8th at the Columbia Theatre. The Federation of Catholic Societies has informed Gertrude Hoffman that it will boycott Fannie Ward in Madam President, and that the production may not play there. Their protest against playing the Lyric Theatre was boycotted by the federation and suffered very severely. Is there anything else
to spring up? The Jewish societies object to the Jew caricature; the fighting Irish a row any time a monkey-faced Irishman is presented; the Ivan League "recommends" certain plays; the Irish societies "recommends" other plays—and what not.

Correspondence
SACRAMENTO, March 16.—Doctor Bialy of the University of California and his wonderfully popular company is still attracting large audiences. He and his hosts Bob Hilliard success, A Fool There Was, and in it Paul Harvey scores a remarkable success. From the ranks of family, the man of self-respect, ambition and position, he portrays the fall, first into the shades of occasional doubts and reminiscences to the blackness of utter despondency where memories of the past are a whole long knife. Harvey's acting through was masterly and as good as any of the company. Miss Andronik is so "superbly beautiful as the vampire There was there much justification for the hint that Ursula, back in the charm of the beautiful woman. In the varying phases of interpretation of the character Miss Andronik was most compelling. Roscoe Karns was his clever, insouciant self as the friend, and Mr. James as the secretary was a Mr. Marlon Hammond was cast as the wife and the role was too heavy for such a character, while Mr. Max Schmerling gave a powerful characterization, has the part of the Butler. Mr. Fagin is Mr. Eyne to late Stanley Houghton's Phelips, a social comedy in one act, will be produced. The cast has been cut and pre-Money will be seen at the Prince Theatre now, but the change to a long play does not indicate a change of policy at the house. The theatre's own company, as a matter of fact, may reestablish an entire new program entirely, and return to the thrill-house earlier than ever next season.

Catholic Societies Give Gertrude Hoffman Trouble

FRANK SMITHSON, late of the Shubert forces, is now stage director of the London Hippodrome.
DATES AHEAD

BISHOP'S PLAYERS.—In

tock, Ye Liberty Playhouse, Oak-

and.

PINE FEATHERS (H. H. Frazer, 

.—Newport, March 28; Har-

ford, 30-31.

FOOL & BURKE CARNIVAL —

.—Alameda, March 31-April 4;

fodoest, 6-11; Merced, 13-18; Bak-

rificio, 21-26; Stockton, 29-May 2.

JULIUS ELIOTTE NELSON IN THE

etline Girl (A. H. Woods, mgr.)

New York City, March 16, indefinite.

LADY OF THE LAKE (Gaskell & Mc

Y’HEART (Oliver Moroso, 

.—Cort Theatre, New York 

y, indefinite.

LITTLE WOMEN (William A. 

—St. Paul, March 30-April 

Milwaukee, 13-18.

MRS. DOUGLAS CRANE (mgt. 

Fredric Belasco) —Hollister, 

Perry, 13; Monterey, 14; San Jose, 

5665 Stockton, 17; Sacramento 18; 

Oakland, 5; Los Angeles, 27, week.

ORPHEUM STOCK CO. (G. W. 

.—Kingsburg, March 20-21; San 

anos, 22-23.

PEG O'MY HEART (Oliver 

through Seattle, 22-28.

POTASH & PERLMUTTER (A. H. 

.—New York City, indefinite.

RAYMOND NELSON IN THE 

ARING (Will Kilroy, mgt.; 

phonos Goettler, act.)—Musca-

ince, 4; St. Joseph, 20; Kan-

City, 22, 27; Omaha, 29, April 1; 

Des Moines, 2-3; Davenport, 4.

SANFORD DODGE (R. A. John-

son, act.)—Columbia City, March 30; 

Black Dog, 28; International Falls, 

Fort Frances, 30; Big Falls, April 

Nome, 31; Grand Rapids, 4.

SEPTEMBER MORN (Rowland 

and Clifford)—Burlington, March 

Cedar Falls, 30; Cedar Falls, 

Independence, 31; Decorah, 

April 1; Mason City, 2; Sioux Falls, 

Sioux City, 4-5; Ft. Dodge, 6; 

Iowa Falls, 7; Boone & Perry, 

Omaha, 10-11; Des Moines, 12-13; 

Grinnell, 14; Iowa City, 15.

SEPTEMBER MORN, with 

Dave Love, Minerva Coverdale 

and Frances Kennedy (Harry 

Earle, mgr.; Dave Seymour, act.) 

Chicago, indefinite.

SEPTEMBER MORN, with 

Henrietta Lecm, Maude Potter 

(Rev. Lemle, mgr.; Harry Mach, 

adv. act.)—Alton, March 22; Belle-

ville, 23; Hannibal, 24; Quincy, 

Centuryville, 26; Albia, 27; Buri-

nington, 28; Cedar Rapids, 29; 

Cedar Falls, 30; Independence, 31; 

Decorah, April 1; Iowa Falls, 2; 

Sioux City, 3; Sioux Falls, 4.

THE SHEPHERD OF THE 

ILLS (Gaskell & McVitty, Inc., 

owners) —Cincinnati, March 29-

April 4.

THE MISSOURI GIRL (Joe 

Rith, mgr.; Rigos, March 28; 

Oro-

ville, 30; Chico, indefinite.

THE SHEPHERD OF THE 

ILLS (Gaskell & McVitty, Inc., 

owners) —Decatur, March 28; 

Springfield, 30; Beardstown, 31; 

Mt. Sterling, 31.

THE SHEPHERD OF THE 

ILLS (Gaskell & McVitty, Inc., 

owners) —Lafayette, March 28; 

Ko-

komo, 30; Peru, 31.

THE SHEPHERD OF THE 

ILLS (Gaskell & McVitty, Inc., 

owners) —Shawnee, March 28; Tu-

sal, 30; Caneey, 31.

THE DEVOURING QUESTION 

(Rowland & Clifford, props. Fred 

Douglas, mgr.)—St. Louis, March 

April 4; open, 6-11; Chicago, 12.

THE SHEPHERD OF THE 

ILLS (Gaskell & McVitty, Inc., 

owners) —Topoka, March 28; Law-

riversville, 29; Oklahoma City, 

31.

THE YELLOW TICKET CO. 

(A. H. Woods, mgr.)—New York 

City, indefinite.

—THEOMAS EMELSE LUCROME 

Cresswell, March 28; Junction 

City, 30; Springfield, 31; Eugene 

City, 2; Hillsboro, 4; Arlington, 6; Hermiston, 7; 

Milton, 8; Walla Walla, 9; Prescott, 11.

UNDER COVER CO. (American 

Play Company and A. H. Woods, 

mgrs.)—Boston, indefinite.

WITHIN THE LAW CO., Eng-

lish Company (A. H. Woods, 

mgr.)—Haymarket Theatre, London, 

England, indefinite.

WITHIN THE LAW CO., 

Jane Cow Company, (American 

Play Company, mgrs.)—Boston, 

indefinite.

WITHIN THE LAW CO., Miss 

Illington Company, (American Play 

Company, mgrs.)—San Francisco, 

March 22-April 4.

WITHIN THE LAW CO., Miss 

Ware Company, (American Play 

Company, mgrs.—Detroit, March 30-April 4.

WITHIN THE LAW CO., 

American Play Company, (American 

Play Company, mgrs.)—Brooklyn, March 30-April 4.

WITHIN THE LAW CO., 

Southern Company, (American Play 

Company, mgrs.)—Sheepsport, March 

23; Jackson, March 28; New Orleans, 

April 1.

WITHIN THE LAW CO., 

Northern Company, (American 

Play Company, mgrs.)—St. Louis, 

March 28-31.

WITHIN THE LAW CO., 

Central Company, (American Play 

Company, mgrs.); Winfield, March 

27.

THE BIRD OF PARADISE, by Richard Walton Tully.

THE CONTINENTAL HOTEL

185 Rooms on Ellis and Powell Sts.

P. F. SHANELEY, PROP.

ED. REDMOND and 

the Redmond Company

Presenting the Highest Class Royalty Plays at the Denbigh 

Theatre, Sacramento.

JAMES POST and 

his famous Honey Girls

Returned to home theatre—Post's Grand, Sacramento, and playing to 

capacity audiences.

SPAUDELING MUSICAL COMEDY 

in Honolulu

A big success. Have broken all records.

LOUIS B. JACOBS 

TAYLOR MUSICAL COMEDY GROUP

Fritz Fields, Hazel Wainwright

and the Dancing Dolls

AUTO-THEATRE—PHOENIX

Manager: Louis B. Jacobs, Proprietor and Manager.


C. J. HOLZMUELLER—THEATRICAL APPLIANCES 

Founder of Arc Lamps, Beach Lights, Stip Lights, Border Lights, Switchboards and 

Accessoires.

212-214 11th Street, Phone Fair 3499, San Francisco, Cal.
Correspondence

OAKLAND, March 23.—The decorations and tinters are in full control at THE MADONDOUGH and the house is undergoing an entire transformation. At VE LIBERTY, The Deep Purple, one of Paul Armstrong’s masterpieces, is drawing good-sized houses. In this performance, Bishop’s players are giving one of the finest and most finished plays of the season, and the interest is keyed up to a high pitch from start to finish. The company is well cast, the principal roles being in the capable hands of Albert Morrison, Charles Ayres and Isabelle Fletcher, who give clear, intelligent renderings and were largely responsible for the success of the play. Some very commendable characterizations were contributed by Henry Shumier, Geo. Webster, Walter Whipple, J. Anthony Smythe, Frank Park, Mrs. Mina Gleason and June Urban, and the entire company deserves praise for the manner in which the play was presented. The Common Law is in preparation for next week. Henry Woodruff of Brown of Harvard fame is the headline on the ORPHEUM and appears to great advantage in a lively little skit that follows with bright lines and clever situations. The little blue streak of vaudeville, Ray Saunders, also makes an immense hit and easily shares the honors. The balance of a fine bill is made up of Tudor Cameron and John O’Connor, Misses Sam Bott, Helen Ruggles, Silvia Minnelli and Company, and Dale Winter and Field-May. The Pollard Opera Company are playing a return engagement at PANTAGES and are repeating their former success at this house. Mikado is again their offering and the applause is hearty and spontaneous. Associated with them on this week’s bill are Lora, Leon Rogee, Elliot and Mullen, Suzanne Remi Duo, The Night Owls, the latest musical entertainment to be sprung by Dillon and King, on their LUMINA revues, is replete with laugh-producing situations and tuneful song hits. It is interesting to see the audience in continuous mirth. The attendance is fully up to normal and everybody desires for home feeling contented and in good spirits. Manager Guy Smith of the BROADWAY Theater decided suddenly last week to switch from musical comedy to vaudeville. The entire bill is changed Sundays and Wednesdays. Susan Elam has resigned, with Edith Clifford, the magnetic comedienne; The Light Opera Four in a repertoire of operatic gems; Ford and Laird, the co-different black-face comedians; Mack and Juliette Atkinson, in songs and patter; Hampton Sisters, society entertainers; and Dollie LeFaye, character impersonator. Another big show will open next Sunday. The feature acts will be DeRoza’s Cat and Pigeon Circus; the Windy City Trio, colored entertainers; the Gobets, novelty illusionists; the Three Jesters, sensational illusionists; Bolton and Benson in black-face; and the Belchons, burlesque dancers. Next Wednesday, Jeff Davis, the King of the Hoboes, will tell of his varied experiences in a monodrama illustrated by moving pictures of Hobo life. The Imperial Pekinese will play the Broadway on April 15th. LOUIS SCHERLINE.

The Pantages

A most varied and interesting offering has been prepared for next week. This will be realized when it is stated that among the acts will be The Riding Dynamos, society equestriennes; Princess Kansu, in a wonderful legend of India; Cecelia Rhodes and George Granum in a farce. Between the Revs. Patsy Wolfe, the big sad man; Duncan and Holt, black-faced comedians; Clara Stevens & Co. in a novelty dance specialty. These with current events in pictures and comic motion pictures make up a huge program.

HONOLULU, H. L. March 22.—The Spandsh Company still here. Their latest show is The Agents. Squallding as Pat O’Neil, and Jimmy Gilfoyke as the old man are hits. Clever specialties are introduced by Gilfoyke, the De Von Sisters and Squalling.

Loew Pays $6,000,000 for Circuit, but John Considine May Still Be In It

KANSAS CITY, March 26.—Marcus Loew of New York City, for himself and others, tonight signed a contract to purchase the Sullivan-Considine vaudeville circuit and properties for an amount that will exceed $6,000,000. Loew will take over the properties August 1st next. The properties, which are scattered throughout the country, are owned jointly by John W. Considine and the estate of Timothy Sullivan of New York City. Thirteen theaters owned outright by the Sullivan-Considine interests, and 100 theaters, which the circuit books and has interest in, were involved in the deal. Mr. Loew, under the contract, will pay the Sullivan-Considine forces $1,500,000 for "good will," and inventory will be made for theatres and properties of the circuit at their present value. Mr. Loew agrees to pay the amount the inventory calls for, which is estimated to be between $4,500,000 and $6,000,000. Mr. Considine represented his circuit in the transaction. While here last week, Mr. Considine, in conversation with the editor of The Dramatic Review, said while negotiations were still on there had been no definite decision. The Kansas City despatch would tend to show that the recent inspection trip had proved the worth of the S. & C. circuit. To a Dramatic Review representative in Seattle, Mr. Considine said: "It is possible that Loew may take over the Sullivan end of the holdings, in which event I will remain in the organization. In any event, whatever the result of the Kansas City conference, I will not go out of the show business. You may say that during the past few years I have sat in on many conferences growing out of proposals not unlike those now being considered, but without result. My interests are for sale at my figure and always will be. When anyone comes along with the necessary money he can buy me out."

Manager Labovitz, who has made himself very popular as the house manager of the Republic Theatre, has tendered his resignation to Messrs. Ackerman and Harris, and will close his engagement with them on April 4th. He is going into manufacturing business with his brother-in-law. We hope he will be very prosperous.
THE SAN FRANCISCO DRAMATIC REVIEW

John Blackwood Has Turned Another Trick in Los Angeles—May He Win Out!

LOS ANGELES, March 25.—We have to have a Jardin de Danse all its own, as John H. Blackwood, who has turned the trick, it is true, of giving us a little more than a trick, which in vulgar printer's jargon is known as giving us the small print, has taken his enterprise to Los Angeles. It is a thoroughly legitimate and somewhat the merrier offering of Eight and Spring streets, intended to put the house of the theater out of business and the three dancing floors and an orchestra fifteen pieces under the direction William Lorraine.

Maze Bahal, who has closed her contract as one of the Alimony Sisters in the Candy Shop, is in town. Her going over with the Missionary marks we overheard Mr. Martin seek at the performance of the RBAYK: Th: we are wonders what she intends to do. * * * barb Alphin will open the "Albin Theatre" with The Broadway eligible and the amusement, presence to this aggregation, * * * Lastig Brothers will open a dinner company and country sweetheart between Fourth and Fifth. Pictures of vaudeville are scheduled.

M. R. Dressler, connected with the Mission Play, will manage twelve weeks' tour for Mr. and Mrs. Douglas Crane, returning to the sisters with their act when it goes on tour in October. Marie Dressler is lurking round the abuse girl, and at the performances of the Merry symbol go on undisturbed—performed by the Sage Miss, Mrs. Richard Vivian, who were members of the ill-fated Little Theatre, have returned to Salt Lake City. The going over with Kathleen Williams has furnished her adventures for The Adventures of Nathaniel and will take much of the back and forth. * * * Mary, treasurer at the Majestic, has signed and William Meck, hither assistance to the Majestic and line. * * * Happynay Robinson, whose care-free manner was last dislayed at Brink's Cafe to cheer the party and get heard at the hearing at the Hippodrome. * * * The Amateur Players gave a reception at Captain William Bealing's colonial house on Hoover Street, or F. R. Benson, Archibald D. Lower, Major O. Flower and members of the Stratford-Upon-Avon layers, which was a very unique and delightful affair.

BUDDY: I, who went to the city to win success at the hand of his sweetheart, here he met the other girl, new experiences, and new sentiments until almost driven to suicide, rescued and sent back to his city by the hand of his heart also, returns to the Burbank on a second visit, having received his triumphs on this same stage. Donal Trask has observed a splendid acting, touching the pathos with a lightness that is telling and equally effective. The happy hour of the character, Beatrice side of the character, Beatrice Stohl, is a moment to be remembered when the atmosphere of the white lights is radiantly waked. Selma Able plays the country sweetheart with youthful charm. Forrest Stanlet as the newspaperman draws a character study that is almost perfect in its creation. Grace Travers is the little girl offering partner, Jack, clever studies. Thomas McLaughlin, Walter Catlett, James Applebee, George Reed, and Vivian Bryant and several others of the Burbank Company are especially applauded. Jack Country Boy makes an evening well spent.

HIPPODROME: Dr. Carver's five or six girls who can only interest this week, inasmuch as the little Sioux maiden, Two Feathers, performance of the great scene from Sapho is the offering of the Landers Stevens-George Cooper Company, and by them is made very well in this inapposite as to the splendid voices and are happy in their song selections. Hazel Ed-ward's comic pinch is not a matter of comic little funny little voice. Hayes and Rives, billed as The Divinity and Her Esquire, have a song and dance skit that is bright and attractive. Fred Palmer and Happynay Robinson are too well-known to get by without comment, and they show how their voices and comedy sleight-of-hand stunts get ready response. Lyons and Colodny, as the young man and as skillful imitators. Several good pictures round out a good bill. MASON: Stratford-Upon-Avon Play is a good show. Clara D. Clifton, head an interesting vaudeville bill for this week's attraction. Clara Zeno, one of the most intimate of artists, in these carrying the heaviest roles, play with an evenness that builds a platform for the star. The leading roles of the maidens, Mrs. of Windsor, King Henry the Fifth, Merchant of Venice, King Richard the Second, As You Like It and Hamlet. MOROSCO: The Merry Gambol with Madame Morosco, Mary Braham, Montagreers and white away the time in merry fashion. MAJESTIC: Evelyn Nesbit The show's headliner. Any vaudeville bill for this week's attraction. Zeno Kate, the first Sheik of the bill, in magnificent costume. She is well staged and capably acted. It would seem to us that a certain number of years service on the Orpheum Circuit entitles you to a season with favored vaudeville, as we have seen with Anna Maye and Hazel Avery. Lloyd, many erstwhile stars of the Orpheum firmament. This time we note the American Rose with their bird-love tales, their clever fiddling and real comedy. The Courtneys Sisters sing song and make a lasting impression on a bill. Their trick cycle riding opens the bill. Pepino plays upon the concertina with flourish and noise. Willie Weston and Mike Bernard suffer by combining the right music with some very clever work with some very wonderful stories, creating the only unpleasant impression on a bill of good, clever, old-fashioned pieces.

ORPHEUM: Bessie Clayton heads this week's bill and is possibly the most active number. Miss Clayton's series of dances includes many of her own creation and is a wonderful series of cute and marvelous dances of this sprightly little lady could execute. Her support is of several excellent artists, who serve as a wonderful background for the agile, sprite-like dancing of Miss Clayton. Eva Taylor appears in a little farce, entitled "After the Wedding," written by Lawrence Grattan, a series of confusing and radically funny situations. It is a noisy rush-in-and-rush-out lot of fun that begets many laughs. Try reviving and Edward Fox is the very support. Foster and Lovett sing and dance and patter and are well liked. Billy Rogers tells some stories and also does a different act, interspersed with some very good imitations of musical instruments. Binas, Binas and Binas are quite a hit in this series, and are musicians of worth, but their attempts at comedy fall short of what one would expect of C. D. Capote's company. A young woman whose poses on a flying trapeze are clever and graceful. Welcome and Welcome are well liked. There are several other acts in this week which are in the class of the "comic" girls. Louis Hardt is the only holdover, with his amusing and clever comic songs. PANTAGES: Twenty Minutes in Chinatown saviors of the old days, a fair-sized coast, with a bit of the old "toffs" at the First S. D. and Zena, an old-time favorite, and all the "dumb" things that are done in Chinatown. The musical comedy of Zena Keeve, Gaston and Cameron with a lot of clever numbers, although some attempts at song it not marked with success. But they are a lively and handsomely youthful lot, so that is fair enough. Walter Butterfield and Lizzie Malveny are effervescence and nimble-footed and they call their series the "rhythmic" one and are more excuse for a lot of new dancing steps. Mann and Lille are two very good-looking girls, whose singing is on par with their jokes—one being the possessor of a deep, rich contralto voice. Charles Leonard has a wonderful voice box, from which emanates imitations of the sounds of a big city, such as S. F. and Alcazar. The Musical Trio render some excellent music on instruments well known to the West Coast. Two Keystone comedy pictures complete the bill.

REPUBLIC: Girls, girls, girls, seven of them, with dainty Maralyn Pearl to lead them in many dainty dances. Their setting is quite splendid, as well as costum- ing, and the girls are well dressed. There is a -catty—told all the act and actively performs beyond the average. The performances of the troupe of dancers have many execu- tors who are making exciting and sensational by a slide from the orchestra. Palais is a ventriloquist who offers some clever tricks of voice. The two Specks can sing and dance with delightful showmanship, and are the most improved instrument after another with a ease and skill that is pleasing. The Kapters also add harmony to the rhythm with this original and a good voice. Phil Godfrey tumbles and makes merry and the audience likes him.

SACRAMENTO, March 25.—DEPÉEIRON: The Traveling Salesman is the Ed Redmond offering for the week. Paul Harvey is ideal in the part of Bob Blake and Belinda Keener is the country girl sweetheart. About the biggest comedy hits were scored by Mike Stanton as the old man, and John Stanford as the lovable imitable negro porter. Hugh Met- calle and Bert Chapman did their part to make the audience laugh. The Orpheum Company comes 26-28 in The Girl Behind the Counter. OR- PHÉEUM: The Aztec Company is in in Stan- ford and Minuer in sketch; Hockey Five in gymnastic act; Collins and Hart, barkequers; The Dumbons, instrumentalists; Character songs; Armstrong and Ford in comedy talks; The Throwing Tabbos, comedy; Zeno Kate, Balling the fourth and last week at the GRAND Theatre Jim Post and his clever company are presenting Clancy's Return. Post, after his illness of the last week, returns to the cast and assumes the rôle of Clancy. Clancy is fresh from the trou- ny situations and Dec Loreta, Clara Howard, Julie Hamilton, Herb Bell and Fred Childs combine. This act will be presented. Bert Levey vaude- ville opens Sunday, EMPRESS: Joe Maxwell's Seven Dancing Girls; Warren and Blackard, original and "different" comedians; Gladys Wilt- lour, singer; Patrick, Francisco and Warren, acrobats; Gertrude Clark and Spencer Ward, singers; Spess Brothers and Mack, comedians and acrobats.

STOCKTON, March 25.—ORPHEUM: Regular Orpheum show this week. The show includes the well-known Minuer and Charlotte Treadwell in The Stranger. Hockney Company of the "gyp" in the "gyp" business for the former. Madame Maitland, in character songs; Collins and Hart in travesty; The Throwing Tabbos, barkequers; Almonad and Du- mont, instrumentalists; Armstrong and Ford, fun-makers—a good show. The company play in the San Francisco show, Girl Behind the Counter, comes 20th. In the company are Joe King, Tom Taskin, Making Beatty, Arthur Crouch and Myrtle Dingwall. The GARRICK is closed; ditto the KIRBY. COLONIAL doing big to-cent pictures.
Correspondence

NEW YORK, March 22.—Julian Eltinge, one of the greatest and successful stars on the stage today, made another ten strike with a New York prospect in The Crinoline Girl, a farce with songs, at the KNICKERBOCKER Theatre. Eltinge, after giving his wishes in a curtained talk following the second act, to stay in New York another longer than usual, he might just as well consider himself doomed to the provinces and the resulting dollars forever, for his performance since in Mr. Eltinge’s one and away the best he has been seen in here. Mr. Eltinge’s peculiar talents and his ability to wear women’s clothes without being offensive in his female impersonations, get every opportunity to show great advantage, and he makes the most of them. Eltinge is without doubt the greatest female impersonator on the stage. Mr. Hauersch is best known as a writer of musical comedies, and The Crinoline Girl is, in construction, story and stage setting, a typical musical comedy. However, the piece is presented as a farce, and the only music is furnished by Mr. Eltinge himself, who sings the songs, composed by Percy Wenrich. What The Crinoline Girl lacks in manner, it makes up for in speed, and during the entire three acts there is not a dull moment on the stage. There are pleasurable intermissions in out-of-built situations and the unadorned twist to the story makes Mr. Hauersch and Herbert Corthell keep the fun going all of the time. The story of The Crinoline Girl is not really as complicated as it sounds. Dorothy Ainlay, sweetly played by Helen Latrell, is madly in love with Tom Hale, Eltinge’s role. Tom is a brother of Alice Hale, who is engaged by Ainlay, the nephew of Dorothy’s father, who objects to the girl simply because he is a crinoline. This is all a scheme and the action of the farce takes place. The titled crook is ably assisted by the Ainlay family butler and also by a Scotland Yard detective who fails to detect. There is another accomplishment, a girl in a crinoline, and Tom Hale and a newspaper friend succeed in making away with her dress, and with this costume for Tom to wear the rest is easy. In addition to the jewelry and catching the thieves, Tom earns $10,000 or so, which happens to be Prince Bessie’s dream, and the pros- pective father-in-law that the young man can actually earn a living. Along with Tom to the cease and, quite naturally, the play comes to an end. When Mr. El- tinge first appeared on the first entrance he received a remarkable demonstration, the applause lasting for several minutes. At the first song, Mr. Eltinge, obliged with a speech in which he said that he hoped that the reception tendered him was really an in- dication that this time he would remain here for an extended visit. Charles Frohman announced that he has formed an alliance with the Famous Players Film Company, whereby that concern would have the moving picture rights to all of the plays controlled by Mr. Frohman. A special studio will be built to make one picture in March, and to be used exclusively for the production of Frohman plays. The new alliance will release several hundred plays which have been produced by Mr. Frohman for the movies, and they will be exploited under Mr. Frohman’s name by a subsidiary company of the Famous Players concern. Mr. Frohman is the managing director of the film company. * * * Delightful Laurette Taylor appeared in the first series of serial matinees of one-act plays, written by J. Hartley Manners, for that enthusiasm of the CORT Theatre to capacity. There could have been no better illustration of Miss Taylor’s artistic development than her performance in those of the varied roles in the three different little plays. The first, a study in the life of a young woman, well, in which she portrayed the modern worldly girl of society: the second, a study of a young man, where, as the little Irish shop girl, her virility and philosophy of life are so absolutely in the allegory, The Day of Dukes, Miss Taylor did some very clever work in the part of the Aspheiad. Miss Taylor was also assisted in the play by Misses John, Kemble Cooper, H. Reeves-Smith, Hazard Short, Fred Bas- ton, H. R. Mason, Mike Wilkie and Yvonne Jarrette, of the Peg O’ My Heart Company. In this brilliant and bravely written, staged, and played, society and professional people, who formed the audience, were so thoroughly impressed with the views of a house-filling first night audience, with the result that Alone, Alone, Ruth Chatterton scored an immediate hit, and is now bowing along the path of prosperity so gracefully and easily that it is a foregone conclusion it will remain on Broadway until the beginning of summer at least. * * * Two weeks before the trans-Atlantic cables throbbed with the information that tango wires of such striking lines as Xile green, purple and crimson had made their appearance upon the heads of women of society and the stage in Paris, the “17 last words in fashion” were in the second act of Sam, Henry W. Savage’s produc- tion, which is an interesting presentation now at the LITTLE Theatre, New York. The “17 last words in fashion,” ac- cording to an attorney who has just shipped the dress he wore with a noise given by him in his Paris home. The costumes they wear are “the most elegant accessory to the personage who have ever been seen in New York,” wrote this expert. Realizing that in the matter of up-to-dateness in woman’s attire, New York had for some time been a quarter of a century if not more, ahead of the fashion capital, a lot of writers on such topics breathed a sigh of relief while as many as others were shocked, and made their teeth in their disappointment at having the opportunity to see something in the manner of “Parisian” taken from them. * * * After a successful run all the scenes of the CORT Theatre, under management of Messrs. Kaw & Erlanger, The Little Songs Company, will go forward on its way to the Pacific Coast with the entire cast and ensemble that contributed to its popularity this past winter in the metropolis. The Little Cante is a musical comedy written by C. M. S. McLeod, music by Ivan Caryll, all founded on the French farce, Le Petit Cafe, by Tristane Bernard. It was staged in New York by the director, Julian Mitchell as to its dancing and scenic effects, while Herbert Gross, the managing director, provided the music by Tony (Anton) Heindl as musical director. The first scene is laid in the little cafe on the seventeenth birthday of Yvonne, the daughter of the proprietors, Philibert. In his em- ploy is a young writer, who also by chance, played by John E. Young, the singing comedian. It is plain that Yvonne, sung by Alma Francis, is in love with Albert, and that the affection is reciprocal. A lawyer learns that Albert is the heir to a million francs and induces him to sign a contract with the proprietor of the little cafe, whereby the writer agrees to remain in the employ for twenty years, or else forfeit the 200,000 francs. As soon as Albert learns that he has fallen heir to the 100,000 francs of course he tries to break away. In this attempt to do the latter the fun that twinkles through the three acts. Of course the end the writer turns out to be a very serious affair, with 200,000 francs, and marries the daughter of the proprietor of The Little Cante in a ceremony which has many comic moments and rousing chorus effects, with plenty of Hungarian music, which all the people who contribute to the general success of the entertainment are grand Leight as the head of the Hun
a band of musicians,

Mildred

Laid off

Gaby Gannet, and

Depp, the glass washer of

The Little

Cafe. * * * The Century

Page, under the管理

of the Meyers, Milton and Sargent

Mrs. has just completed a success-

ful tour and now the good

Century Opera

House, is the heavy classics, end-

ing with a run around the area.

The Century

Opera House, which

last year operated in the

second week will be

Takoma, in English as

Maria of the Lovelands, with

the demand for good English

Chalmers; Tommaso, Kaufman;

Munroco, D'Angelo; Marta, Ewel,

Stanley or Clay, Pep, Comedian

Antonia, Haussmann, Rosalia,

atham; Nuri, La Palme or Mason;

 قد, Begnan, Dolbair; Priest, Mansfield.

Next week Martha in English will be

given the following cast: Lady

Camilla, Eumaria, Eunice

Nancy, Howard; Plunkett, Kun-

nian or Kreidler; Lionel, Harrold,

Alfred, Beifield, Harry, or

Sheriff, Phillips. The company

now is in preparations for the

production in English, showing

that the Century Opera House has

never abated. Natoma, Carmen,

Quo Vadis, The Jewels of

the Madonna, Mignon, Tamboula

and Cinderella. Notwithstanding

the injection proceedings insti-

tuted by Oscar Hammerstein II to

have been arrested by Orville Harrold, the

Century’s star tenor, from appearing, he

has thus far been victorious in this

courtly and vocally. * * * With a

combination of excellence in the

playing and rare beauty in the

music, many of the cast left united

sentiment and other associates gave As You Like It last

Monday at the HUDSON Theatre,

as the first of the romantic plays.

The intelligence that directed the acting

and the art that devised the settings

made up by the company, is a

most agreeable entertainment.

Much of the artfulness that has

made the company’s reputation

is due to the rapidity with

which the audience.

Miss Auclair plays

Heavenly Rosalind” with all the

high spirits, the joyousness of the

mastering girl who loves and

knows she is loved and revels in it.

She brings to the role that abandon-

ment of Spirit which it demands,

and her speaking of the poet’s lines is

finely musical. She gives just

that lightness and touch which will

make her Rosalind memorable.

** ** Dazie, the dancer,

appeared at the PALACE Theatre last

week and brought her way through that delicate little play of

Barrie’s fame, Pantaloon. It

had passed here in years—but

since Lionel Barrymore gave it as

a curtain-raiser when Alice-Sit-by-

the-Fire was new, Dazie, as COLUMBINE is graceful and silly, but

she is more than that. She brings

to the pantomime demands of the

Barrie playlet a wistfulness that is

very appealing. But, after all, Col-

umbine is not the central figure of

Pantaloon, and to make her so is
to distort Pantaloon and to

ruin the pathos on this “pica for an

ancient family,” which is Barrymore’s

part. * * * Kitty Gordon made her initial ap-

pearance as a star under the man-

agement of Arthur Hammerstei

week at Boston, appearing at the

CORT Theatre in a new play with

music, called Pretty Polly. Others in the cast included Char-

lotte Greenwood, Sydney Grant,

Roy Atwell, Harrison Hunter and

Edward Martindel.

GAVIN D. HIGH

TACOMA, March 23.—The Con-

versation League gave a smoker and

entertainment on Thursday evening in

honor of Gunboat Smith. The spea-

kers and entertainers of the evening

were introduced by Walter Corcoran,

secretary of the League. By the Ta-

coma theatre management giving

this programme, the Club was com-

pleted last night, George E. Mc-

stein, the New York theatrical ma-

gistrate, the play Firefly, which showed

the Saturday evening, and Saturday

night, was allowed to pro-

ceed on its tour. The Firefly

had been booked to appear in Bellville,

but later the contract was

canceled. After the play had been

given a large house in Tacoma

and Seattle, Mr. George J. Mac-

zie, the owner of the theatre in Bell-

ville, came to this city Saturday

morning and took out a suit for a

judgment at the Pierce County court-

house for $500. The property of the

home at the Tacoma theatre, se-

cured by the Pierce County sheriff

and for some time it looked like the

Saturday night show would be sus-

pended. Meier, however, to avoid this

local management posted a bond of

$1000 for the Eastern magnates, and

everybody in the zone. Mr. Meier,

in charge at the show, had the

enjoyment of the journey. The fight

will be continued in the Pierce County

Superior Court. Majie Van Tassel was

here last week. Majie Van Tassel was a member of the Henry

McEva Stock Company at the old

English and gives an acting and

decision ability. The showing of

Pastor Russell’s pictures of The Cre-

ation created much interest at the Ta-

coma theatre for the past ten days.

One of the big hits of the winter’s at-

tractions was the appearance here, March 17-20, of Elsa Pott and

Barrie’s Firefly. The first performance

was bought out by the Tacoma Ad

Vanced, who, in the opinion of the

business was excellent for the engage-

ment and Trentini scored a personal

success, being enthusiastically re-

ceived. Supportive to his acting was

first class, including Oscar Figman, always a favorite here, Craig

Campbell, Byrd Stewart, and two

clever dancers, John Hines and

Betty Barnell. The chorus was

excellent, and the presentation of

it gave a good show. The Blue

Bird is announced for March 31

and May, by the Blue Bird. EM-

PRESS Theatre: Comedy prevailed in the week's bills. The

well acted, I’ve Got it, was lively and

well played. Bessie Brown was clever

in songs and dances, and John Smith and John

was proved to be unusually

clever dancers. New cyclers stunts,

including acrobatics, were cleverly

handled by Freeman’s Co. An amusing

introduction, introducing songs, was

presented by Beulah Gannet and

David Cotton. This week: Top of

the World Dancers, Oliveti Troubadours,

Hong Fong, Chinese singing comedi-

ean, James Francis Sullivan, dancing act; Moffat and Clare Trio. PAK-

TAGES Theatre: The big drawing

card of the week was Gunboat Smith,

with a three-round speaking exhibit-

tion, bag punching, etc. Some clever

Italian music and character comedy was

played by Cavendish, with

Clinton and Rogers pleased with song

and dance, and the Four Maganis

had an unusual musical act.

Happy Girls in their musical comedy was a

success, featuring Reed and

Marshall in comedy. For week of

March 17, Jack and Lillie Bears, Davvett and Duval in comedy

sketch, Moriette Sisters, musical act; Gregoire and Damian, band

line; Johnson, Jusino, ventriloquist; Bar-

nard, Francis and Mitchel, singing and
dancing.

MARYSVILLE, March 23.—One of

the best musical comedies of the

season played here tonight. It was

GOLDSTEIN & CO.

500 S. Main St.

MARCH 28, 1914.

THE SAN FRANCISCO DRAMATIC REVIEW

FOR THE BEST

SCENERY

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The Butler-Nelke Academy of Dramatic Arts

Now Inaugurating its 43rd Season in the ANNA MARIA THEATRE, California, 3260

San Francisco.

The Girl Behind the Counter. These well-known artists headed the cast: Daphne Pollard, Ann Tasker, Maid Beatty, Lillian Travers, Joe Kane. Mi

Crown Prince Stage Manages

Risque Play

BERLIN, March 13.—Crown

Prince Frederick was acting as

stage manager for a French play

which was performed by celebrated

Berlin comedians at his palace to-

night. The performance was a

success, but the tone of the

play, which is freer than anything

the Kaiser saucious at court, rather

scandalized the aristocratic audi-

ence, who were further shocked by the

Crown Prince chatting and lau-

ghey with the actors.

Maurice Bumis has succeeded Bert

Pitman as the S. & C. representative

in Deaver.
Jack Golden

Jack Golden, after a season of success in the East, is once more in our midst. Last Sunday, with his musical comedy company, he opened a season at the Market Street Theatre in San Jose, and his success has been so exceptional as to create widespread comment. In that city self-satisfied conservatism such a thing as turning people away is a rare occurrence, but this is the feat Jack Golden accomplished on Sunday, and since the business has been enormous. As a finished character delineator, Jack Golden is one of the best. As a producer he is uncommonly good, and to his intimates he is regarded most highly as a man of character and unexcelled business ability. In show business, Jack has some great records. For instance, he played here in this city for nearly four and half years, and in other Coast cities he has played long and successful seasons.

Husband of Modjeska Dead

SANTA ANA, March 23.—A telegram announcing the death of Count Bozenta, husband of Mrs. Modjeska, the once well-known actress, in Krakow, Poland, was received here today from Ralph Modjeska, Count Bozenta was 76 years old. He died Friday and the telegram said he would be interred tomorrow.

Hackett to Begin Fight for the Money

NEW YORK, March 23.—The first move to break the will of the late Mrs. Minnie Hackett Trowbridge, half-sister of J. K. Hackett, left an estate of $1,500,000, was made today, when the objections to probate were filed in behalf of A. Oakey Hall, first cousin, Counsel representing Hackett, who may inherit more than $1,000,000 if the will is set aside, and the Mines Pearl and Leona Oakey, second cousins, will also file objections at once.

The Dick Tullys in Divorce Suit

LOS ANGELES, March 24.—Richard Walton Tully, playwright and author of the Bird of Paradise, and The Rose of the Rancho and other dramas, today filed suit for divorce from his wife, who lives in the secretatory world as Eleanor Gates, on the ground of desertion. Mrs. Tully, the petitioner aver, left her husband February 1, 1915, and has not been heard of since, New York, where Mrs. Tully now is. The petition was very brief. The Tullys were married in Merced County on January 20, 1901, and no such thing as incompatibility was dreamed of by their friends, but, according to the petition, they have been the cause of all the trouble. Mrs. Tully's greatest success was probably The Poor Little Devil, which she also wrote, and the Cow Ranch.

NEW YORK, March 22.—When the news of the suit was conveyed by telephone to Miss Gates in her apart- ment, she laughed and said that she had such very good news, indeed, though I knew nothing of Tully's intention. He probably expected me to go to New York. We have been separated a long time, you know, and the probability is that he would like to get married again. I have never sued for divorce, you know, for any suit that I would start in New York would have to involve a woman's name. In California the law is a little more merciful and allows a divorce on a sensible ground. However, if any woman wants to marry Tully she is welcome to him, and if she has to live with Tully she would have to have a lot more sorrow without being dragged into court.

1. J. Maguire Dies: Tongue-less, Sang

Thomas J. Maguire, veteran theatrical manager and son of the deceased old Maguire Opera House in this city, who lived and talked and sang without a tongue, is dead Monday night at his home in New York after a prolonged illness. Twelve years ago Maguire was attacked by cancer of the tongue as a result of smoking from 25 to 30 cigars a day, and it was found necessary to remove his tongue. It did not affect his voice much; he could sing or speak. Maguire was 57 years old and is credited with having discovered Maude Adams. David Bel- caso was employed by Maguire doing odd jobs about the Maguire Theatre for $15 a week. Born in San Francisco, his father owned Maguire's Op- era House, situated on Washington Street, between Kearny and Mont- gomery Streets. He brought his son with him and in his mindless hand to this city and played at Maguire's Opera House, afterwards was taken to Schildt Hall, on Bush Street, be- tween Kearny and Montgomery, when he was 14 years old, and changed the name to the Standard Theatre.

Jimmy Sullivan Dead

Jimmy Sullivan, well and favorably known by many of the oldtimers of this city, died at Bay Rose, Sydney, N. S. W., at the home of his beloved sister, Maggie Moore, the noted entrances actress. With his little daughter he was paying a visit to his sister, and while reclining on a lounge he attacked by heart failure and breathed his last as if in sleep. Jimmy Sullivan journeyed to Australia with his sister and J. C. Sullivan, who was his brother-in-law. He acted in the business capacity of business representative for the Bird of Paradise for a number of years. Before leaving this, his native city, he adopted the stage as a profession, and in conjunction with Will H. Hackett played all the variety houses of a decade ago. Besides his wife and married daughter, he leaves, Mrs. Moore, Maggie Moore, of Sydney, N. S. W., Mrs. Horne and Mrs. Captain John Constable of this city, besides numerous nieces and nephews in San Francisco and Virginia City, Nev. His death occurred Feb. 19.

Fred Knight has joined the stock company in Rosedale.

Arthur F. Warre has resigned from the press department of the Geo. Kleine attractions to assume charge of the publicity department of the new Strand Theatre, Broadway and 44th Street, which will probably open Sat- urday, April 11.

Cord Leading Theatre

211 Market and Market Sts. Phone, Sutter 2469 Second and Polk Streets; Monday Night—Matinée Wednesday and Saturday—Management as usual Margaret Illington in Bayard Veiller's Great Play.

Within The Law

Night and Saturdays Matinees, 11c to 12; Next Sunday, April 4. Evelyn Mabel Thaw.

Alcazar Theatre

O'Farrell St., Near Powell Phone Keany 2 Communicating Manager March 30—Matinees Thursday, Saturday, Sunday.—Par One Week Only, the Distinguished Misses Bessie Snow and Virginia LePrince Herbert Kelcey and Effie Shannon Supported by the Alcazar Players in J. M. Barrie's "What Every Woman Knows."

Alice-Sit-By-The-Fire

Prices: Night, 25c to $1; Matinees, 25c to $1. Monday, April 4, Parravell Week of Helen-Snow—The Idler.

Orpheum

O'Farrell Street, 9th, Stockton and Powell Weeks. West Front of 1914. Daily Afternoon Matinees Every Day.

SUPERB VAUDEVILLE

MISS OLGA NETHERSOLE

The Greatest Emotional Actress in the WORLDS OF SADRO

HERMAN KRAMER—America's fine hearted comedi- an; THE THREE VALENTY FELLOWS; HARRA, KEMP & GREEN, famous for humorous skits; MOTHER, MAYS AND MOTHER, direct from the Athenum Theatre, London; HELEN RUGGLES, the demitasse prima donna; HARRY WINTER and MAYFIELD BURTON, direct from the Her Majesty's of London. Last week Paul Armstrong's play, "To Save One Girl," played to full houses.


PHONE DOUGLAS 79

Empress Theatre

Definitive Sullivan & Constance Darrow, Managers.

Week of March 25

KARA, the premier Jackson of the world; STAINES' COMEDY CIRCUS, ponies, mules and other clever animal actor; JACK MACK and JULIA ATKINSON, in enthralling songs and snappy repertoire; EDITH CLIFORD, comedienne; KIERNAN, WALTER and KIERNAN, in a Shakespearean trinity, enthr- ated by Marath; HERBERT TROY, Song of America, in popular and classic selections. Other features. World's best photoplays.
Columbia Theatre

The exquisitely delightful performance recently given by the Columbia company and her company in The Tongues of Men will give bulb it a most pleasant memory for theatre-gople, even if the management cannot feel the same way, for, to be truthful, it is disin- teeny that this character will not apparently prey to the full measure of its merit. Next week we will be given a nor- mally unexpected happening in the company. The Stratford-on-Avon Players in their Shakespeare repertoire, played in the old, old manner.

Cort Theatre

Within the Law is playing a return two-weeks' engagement here, after a short interval, and is attracting the same absorbing interest that mani- fested itself upon the first visit. The same cast is in evidence and nothing but great success may be said of the work of Margaret Irlington, Robert Elliott, Howard Gould, Hilda Keenan, Jules Ferraz, Joseph Slaven, Frank Campbell and Neil Moran. Next week will be the final one, and then comes Evelyn Nesbit Thaw.

Alcazar Theatre

In Her Lord and Master, Herbert Kelcey and Effie Shannon are giving the public an unusually fine performance. They have not only re- peated many of their well-remembered successes, but they are helping the Alcazar Company, individually and collectively, to do some real, substantial shining, and to achieve a unity in their work which is not always a conspicuous feature. Herbert Kelcey plays the young Englishman whose uncompromising uprightness is so im- portant an element in the unrryl heroine's development. Mr. Kelcey has so much in common with the person- ality of the Right Honorable Thur- ston Canning that he slips easily into the part which the well-born Eng- lishman of centuries with culture and ideals behind him. His ancestral hall is the scene of most of the action, and the beautiful atmosphere that is associated with the old nobility is well created here through his sympathetic rendering of the various characters connected with the household. Burt Wensler is the old butler, whose child-like pride in his sixty years' service in the old family is as great as though he were a member of it. He has played butlers before, but this is his crowning achievement. The gentle old Lady Canning is another interesting character in the play. It is Helen Hill's first really important part, and her intuitive understanding of the quiet dignity and delicate honor of the old gentleman, and her power of bringing them out, result in an interpre- tation that will easily bear comparison with the best portrayals of the type by distinguished actresses who have played it before here. She is the picture of the fine old English gentleman. Into this quiet, unassuming part, with its Thurston's American bride, the young Indian, fresh from the convention- al life of the plains, and a mere girl, out of control, self-willed, high-spirited daughter of sterility, though over-indulgent parents. The development of her spiritual sense of moral respon- sibility toward her fellow beings forms the motif of the play, which Miss Shannon evolves with all her charming sympathy and insight. Ker- ryl May and Louise Brownell are excellent rough-diamond parents. Ed- mond Love is handsome and vital as Inspector barwoods, and Adele Belgarde revels in the part of the ultra- modern grandmother, who wears the extreme of style, even to colored wigs, but whose underlying substratum of common sense is a potent factor in bringing Indiana to her senses. It is a splendid little piece, and in it her enormous heat could be given free rein, but she uses it here with balance and discretion. Howard Hickman played the part of Nelson Stafford, David W. Butler is a powdered footman, and Margaret Arnold, as an enticing maid, has a lively tilt with the Eng- lish valet, Flash, whose obsessions- ness and servility are excellently drawn by Ralph Bell. Her love and Master is bright, clean comedy, with just enough trouble to keep the in- terest keen without over-taxing the analytical sense, and the play goes with a smoothness and spirit that make it a thoroughly delightful per- formance.

Gaiety Theatre

This is the last week of The Candy Shop, one of the greatest musical comedy triumphs ever brought to the city. After tonight's performance the company will close and later a new company, with some of The Candy Shop principals, will be seen in a new piece, The Echo. In the interval a great feature film will be displayed, opening tomorrow.

Savoy Theatre

The promises made for the Harry Lauder singing and talking picture at the Savoy have been more than fulfilled by the pictures themselves. Perfection in synchronization is a noticeable part of the entertainment. She's My Daisy, She's the Lady, Me, The Safest of the Family, Parted on the Shore, I Love a Lassie, A Wee Dog O' Mine, Davis, and other selections from Lander's repertoire of songs are given, with the accompanying patter. Motion pictures also show Lauder on his tour across the country and in this city, notably at the 1915 fair grounds. There is a singer in the orchestra pit and some Scotch pipers to help out the show. Matinees are given daily.

The Tivoli

A series of misfortunes has besea the grand opera season, and it is to be regretted that the San Francisco's tradi- tional name for grand opera suc- cess is receiving a great blow. It is doubtful whether we will have grand opera season for some years to come.

Her Soul and Her Body

Belasco and Davis will start re- harsal early next Monday, with Mr. and Mrs. Belasco and Belasco's Celia moving next Tuesday. Supporting Mr. Crane will be Viola Lada, Kathryn Lawrence, Helen Morgan, Mabel Haber, Edmond Love, Jack Fraser, Wm. Dills, Douglas Crane and sev- eral others. Edward Lada will go from the second act to the last. Hoag is booking the tour and will have charge of things on the road. Charlie Pike will be company man ager.

Mabel Darragh Almost Wins a Farm

Mabel Darragh, prima donna for the Jack Golden company, had an un- usual experience in San Francisco last week. She opened Sunday with the song, You Made Me Love You, and I Don't Want to Do It, and flourished on the first prominent head in the audience. As luck would have it, the spot was held by a typical Oliver, with spinach adornment, and Mabel made the most of it. At the second show the spot discovered the same old bald head, in the same old seat, and it began to be interesting. For three days the farmer was a steady inhabitant of the audience, with great glee his unusual notoriety. When the bill was changed Wednesday the company in- troduced as a finale to a song the farmer through the audience, and there was Mr. Farmer, this time with wiley. In passing him Miss Darragh was halted, and the farmer insisted on introducing his wife. But wife evidently did not lack to hisy's infatuation, for she made short work of the acknowledge- ment, and soon had hubby hustled from the show house. And apparent- ly that is the end of Imbly's go- ing, for he has not been back yet.

Lucius Henderson Comes

Lucius Henderson, formerly leading man in support of well-known stars and recently convicted of the film produc- ing habit, has been engaged as general producer of the California Motion Picture Company of this city, as I will soon be operating in San Ra- fael, where the company has leased eight acres and a building and other buildings will be erected. Mr. Henderson has secured H. L. Gates as scenario editor. He will organize a company in three weeks.

Personal Mention

A new musical comedy stock is being orgamized for Bisbee, Ariz.

Ave Manor joined the Orphan Stock Company at Gustine last week.

During the season William Mack and Marjorie Bainbridge at the Alcazar Theatre, beginning Friday May 10th, next day, night, these two gifted people will be seen in the first production in stock of Charles Kenyon's sensationally suc- cessful play, Kindling.

Julia Helen Dillon is visiting her parents, Mr. and Mrs. Jimmy Dil- lon, in Seattle. This young lady ar- rived March 18, and is the recipient of many social attentions. Around the Seattle Stock Company, where Jimmy Dillon is a popular member, the ver-dict is, Julia Helen is "some lady."

Congratulations

Anthony B. Dunay, several years ago well known as a Coast agent, but now a big figure in the film game, is in Los Angeles chartering a new big deal. Mr. Dudley is also interested with Zellah Covington in the latter's excess, The Editor of Youth, which goes on in one of the largest theatres in New York on August the first.

Edmond Love is slated to play the part of Alcazar in the sick show which goes out this week. Mr. Love is a fortunate young man. His rise on the stage has been rapid and it is fitting that a good fortune came to him a few months ago. It was an inheritance of almost nothing that will help the future considerably.

Easter Sunday APRIL 12

Columbia Theatre

Dates Ahead

WHITE SLAVE TRAFFIC—Avondale, March 20; Willows, 30; Colusa, 30; Williams, 4.

SMASHING THE VICE TRUST PICTURES—(Chas. Thall ahead)—San Jose, March 25; April 2; Santa- cruz, 2; Stockton, 6; Augusta, 9; Reno, 11-13.

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OPEN HIS A NNUAL ENGAGEMENT AT THE COLUMBIA THEATRE EASTER SUNDAY APRIL 12

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DANIEL K. INOUYE (Hawaii) REPUBLICAN

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Columbia Theatre

The first visit of the Stratford-On-Avon Players to America is attracting the attention of students and lovers of Shakespeare everywhere. This select English company, including as it does, many of the foremost artists of the British stage, has played more than one thousand dramatic and musical presentations of Shakespeare than any other organization of which there is any record. Of the thirty-nine plays which the Stratford-On-Avon Players have presented, the American audiences have had the pleasure of seeing many which have never been produced in England. The players, who are greatly interested in the growth of American dramatic art, have made it a practice to put on complete equipment for no fewer than twelve plays of the hard, all of which they will present at the Columbia Theatre during the two weeks' engagement which begins Monday night, March 19. Moreover, they are rated by English critics as the foremost Shakespearean repertory company of the present day, the cast including such names as T. E. Benson, at its head; Dorothy Green, who has won fame as the leading actress in London, as leading woman to Sir George Alexander and Henry E. Irving; Charles G. D. Roberts, the great Falstaff in England; Bas Watson, Basil Rathbone, Henry Caine, Alfred Harris, John Maclean, Henry Withers, Elsie MacDowell, Rose Burgess, the noted English character comedienne, and others, who have given repute to the company.

The repertoire for the San Francisco engagement at the Columbia Theatre for the week ending Tuesday, March 24, is:

**Monday and Friday nights.** The Merry Wives of Windsor.
**Tuesday night.** Hamlet.
**Wednesday day matinee.** The Merchant of Venice.
**Wednesday night.** The Taming of the Shrew.
**Thursday day matinee.** Henry the Fourth.
**Saturday matinee.** As You Like It.
**Saturday night.** Hamlet.
**Sunday day.** April 6th. Romeo and Juliet.
**Tuesday.** King Henry the Fourth.
**Thursday.** Dampflery.
**Friday.** The Merry Wives of Windsor.
**Saturday.** The Merchant of Venice.
**Sunday.** As You Like It.

Gaiety Theatre

"The Orpheum" says Elizabeth Goodenough, the critic of the San Francisco Chronicle, "is no longer the sort of rag tag and bobtail, which the House of Bondage, even I, who have studied the subject, was so apt to be. It is very happy with play for theозо whisper we see going along with their little bags—going to work—they call it. And it is work, the hardest work in the world." Thus writes one of the greatest novelists of the present day concerning the production of the greatest film drama ever projected onto a screen from the pages of a famous classic. The picture has been prepared for the film drama. The pictures will be seen at the Bijou Theatre, every evening, and at the Orpheum every day while William Rock, till Sunday night at the head of The Orpheum.

The Orpheum has been the scene of a great musical revue, The Echo, which has been the talk of the Gaiety on the second Saturday night, and which is not unparalleled in the leading producing theatre in the West.

Savoy Theatre

The first week of the Harle- landers singing and talking pictures will be rounded out with the performance Saturday night. The present bill includes I Love a Lassie, She's For Me, I'll Take Her on the Shore, The Safest O' the Family and A Wee Door-Door. A change of program will go into effect Sunday afternoon, starting the second week of the engagement. She's Ma Daisy and A Wee Door-Door will be re- leased. Larder himself has to sing them every program, before audience will let him go, and I'm glad the same is expected of the play. When I Got Back to Bonnie Scotland and other selections from the extensive repertoire will be added to this change of program. The picture which shows Larder as the guest of Mayor Ralph at the Pan-American Exposition and which he has just made a distinct hit. Fraser's Scotch pipes, dancers and vocalists contribute numbers to the program that are away from the beaten track, and there are other novelties.

Still Another Oakland Theatre

Oakland reports that he famous Bishop is to build a new theatre at Fourteenth and Harrison streets in that city.

Mixes Vaudeville and Church Services

Being worship with vaudeville trimmings, with the organ loft for a stage and the pastor impersonating all of the headliners of the bill, was the service given those who attended services last Sunday night at Golden Gate Baptist Church, Fifty-fourth and Park Street, Oakland. Rev. Wm. H. Healy, the pastor, calledт it a drama sermon or religious vaudeville, and the audience of 300, consisting of the regular church members, College men on the stage are not unusual. It is however an excep- tional service for three class- mates to leave a university together to enter vaudeville as a mark and make good as to be given lengthening. Their act is an enjoyable mixture of song, dance and patter. Mosher, Hayes and Mosher, direct the act concerning the production of the greatest film drama ever projected onto a screen from the pages of a famous classic. The picture has been prepared for the film drama. The pictures will be seen at the Bijou Theatre, every evening, and at the Orpheum every day while William Rock, till Sunday night at the head of The Orpheum.

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has now on hand at all times a number of original dramatic and comedy sketches and plays for sale or rental.

The Empress

The most attractive show seen at the Empress in many months will include bara, the juggler. Bara's tricks are all original and nearly all his feats have a tinge of comedy. Staine's Comedy Circus, featuring an unbridled mule, is another extra attraction. Mules, ponies, dogs and the revealers of the Mule show, are being composed entirely of recent weeks, little Kerman, Walter and Kerman. Jugglers, stars are next in the humorous department, and Circus is similar to Orthello Outdone, a Shakespearean travesty which made a great hit at the Empress some months ago. The costume of the act is said to have a laugh in every line. Jack Mack and Juliette Adams, musical comedy stars, will also be one of the features. Their act consists of "The Honeymoon," a burlesque of all the better known songs, and that as far back as the prophet Ezekiel it was tried as an inducement to bring the people to the church. The Empress will begin its new season Tuesday, March 10. Kerman, Walter and Kerman. Jugglers, Stars are next in the humorous department, and Circus is similar to Orthello Outdone, a Shakespearean travesty which made a great hit at the Empress some months ago. The costume continues said to have a laugh in every line. Jack Mack and Juliette Adams, musical comedy stars, will also be one of the features. Their act consists of "The Honeymoon," a burlesque of all the better known songs, and that as far back as the prophet Ezekiel it was tried as an inducement to bring the people to the church. The Empress will begin its new season Tuesday, March 10.
FRED W. SNOOK
Character Comedian

Los Angeles Notes in Interest of the Realm of Photoplay

By RICHARD WILLIS

"Who is the little boy?" asked many members of the Selig studio. They were really surprised when they learned that the little, quiet, beautiful little actress, Adele Lane, and a delightful performance she gave of the twelve-year-old youngster, Thimby Malone, in the Captain's Chair, *** * Many people think that the statements that Allan Dwan employs musicians for the taking of his plays is "press work," it is not, and the musicians are enrolled as regular members of his company. He has also a cottage, where his company make-up and rest, for Dwan lives in that in making his company comfortable and contented that it reflects in their work. Pauline Duval, his leading lady, says that both the quiet and comfort of the cottage and the music affect her work. The music stimulates the imagination and makes it possible for them to be very helpful in emotion scenes," she says.

* * Harry Pollard and Frank Millett are among the other members of the American studios have joined the new gymnasium at Santa Barbara. They are all scared of getting hurt, and have given up the Olympic Games, but Dwan did not like parting with Edna Matson, who has done such good work with them. If his company, and for his director. She gives a very fine performance in Across the Veil, and did many daring things in this daring picture. Her work in The Spy was fine too. Miss Matson is now under the direction of Edwin August and is playing opposite some of the well-known comedians, is going to the American studios at Santa Barbara. Lenore Leight is leaving the Kalem Company in April, but his future is "rap in my mind." Dwan has just made his debut in the Lucille series at San Diego, lies in the hospital with concussion of the head. He fell upon another rock and slid into the water and Grace Unard jumped in after him, as did Billo August, who is quite seriously ill. ** * Cho Másion, who was attacked and badly beaten by a lunatic last Saturday, has been taken to the Biograph. Fortunately, there are no disfiguring cuts on her face or shoulders, although August and even her eyes blackened. ** * Charlie Murray, who made such a hit in the Biograph's new picture, was received a call to go back to New York with his company, but sunny California weather made the players' lives too much for Murray, so he is now making fun for the Keystone patrons. * * * Arthur Mackley, the sheriff and director of the Bronx Billy motion pictures for the Essanay Company, is now appearing in Mutual movies only. He is hard at work at Los Angeles with Court enay Foote and Irene Hunt on a two-reel Western drama. The Return of Col. Clusson, by Birdsl Bissc, from the Metropolitan Magazine, which may be seen after April 1st, Mr. Mackley is soon to attempt a novelty in motion picture production in the form of a two-reel subject in which the Gulf and the rich is on but there are certain visible on the scene: this character being played by Mr. Foote, a former St. Arilat, by the Stilletto, by J. F. Woods.

The Keystone Dramatic Co. are playing through Arkansas, Texas, and Oklahoma. They are known here as Clyde Armstrong and Elmer A. Marsh.

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Vaudville

The Orpheum

Fritzi Scheff, the prima donna, is repeating her triumph of last week. Paul Armstrong has in the new bill a new feature: the Save One Girl, presented by a strong cast, which includes Donald Fuller, Ruth Boyer, Sibyl Johnson Ritter, Gus F. Thomas, Ben Tizzio, Ralph Thayer and Eddie Watson. Mindful of the Public's desire for novelty, he has injected some risqué songs, and they are a low-flying and dancing skit, called A Vambrille Flirtation. Shirley Rivers appears in The All Queen, with the other women's roles. Adam and Eve, are in their last week.

The Empress

The bill at the Empress this week is pleasing and entertaining. Dennis Bros., open the show and bring forth unusually fine work by their troupe. The Wolf, an aerial revolting ladder. The Rossw Midgets follow, and after performing some strong feats, etc., finish with a boxing stunt that is quite a knock out," Robert E. O'Connor, assisted by Wm. Marcle, Ed Betner and Alber Lightman, present a very interesting and amusing sketch, entitled The Stick-Up Man, Hazel Barke and Mrs. Korf, style! The Little Meut- loa and the Little Paderewski, sing and play the piano remarkably well. Murray Bennett, the singing comedian, was a decided hit, and was called back repeatedly for encore. The Columbia Park Boys Band are home again after a successful tour, and they closed the attractive program with stirring military selections.

The Pantages

Pantages offering for this week is one of the best shows, as a whole, that Pantages has presented in weeks. The Goldinas open the bill with an acrobatic act that is out of the ordinary. Weston and Long with the "personality girls," do a high class pantomime and win their audience from the start. Their execution, both in playing and singing, shows technique and class, and they are deserving of a much better spot on the bill. Edwin Kowen and Helen Nelson offer an act in three parts, called Ambition, which is full of surprises and gives both members of the team an opportunity to show their striking ability in the historical and musical. The girl who can sing, offers a fine selection of semi-classical songs in a very delightful manner. Then the way in which she puts over 1 Hear You Calling Me, deserves special mention. Their third part, a musical comedy in an up to, until he leaves the stage. Haiged, the headliner, rounds out the bill. It is an ensemble of San Quentin by John D. Barry. The act deals with capital punishment and grips the audience to the tag. William Good as the Hangman does a fine character part and has the sympathy of the audience from the start. The last number is a duet of some fine work and wins his audience, when, in reply to the reporter, he says, "If people are so against these hangings I don't see why in hell they don't put a stop to them. Chester Stevens as the citizen, who is "for the law," handles his bit in a great manner and the bises from the audience speak volumes. Le- land A. Mowry as the young reporter has the only comedy part, and plays the borsb, and rare once when he asks the doctor for some whisky to brace him up. and again when the hangman shows him the board used to hold up a man about to be hanged, when he loses his nerve. The cast, as a whole, is excellent and the piece is staged in a very realistic manner.

The Princess

The Princess for the week of March 22nd, is presenting the following bill: Diamond, Beatrice and Company in their beautiful Farce operetta act; Raymond Willbert, the hop thrower; the popular Queen City Quartette, and Joe Pantolino, tall of athletes. The second half: Ruth Brothers, hand to hand balancers; Val and Davis, comical clowns, with eccentric dancers; Beatrice Corella, singer; and Herbert Medley, barit- oni, singer for Italian songs, who also appears on the first half.

The Republic

Manager Leboritz has the following interesting program for this week. The first half of the time The Irish Troubadours; Thomas and Ruttgers, the black-face and the last, the Everybody, Richly and Company in A Bill of Old Ireland; The Light Opera Four, in selections from The Bohemian Girl; and Brothers O'Farrell, Barbara Lee and Company in The Lion, a powerful play of circu- mstances, handsome dancing; Harold O'Briant, and Company in a sketch, Politics; Rose Lee Ivv with her original songs; singing: William and Dale, singing and talking comedians; and Jester and Company in a clever illusion act.

The Wigmam


Nell Ellis, who got in a few weeks ago from Australia, where she had been playing vaudeville with the best of success, has appeared here in a hospital for two weeks, and Mr. Dunganfield is now rehearsing a new number, preparatory to playing eastward.

By public demand—also the box office!

MONTE CARTER

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BOOKINGS

At the Sullivan & Considine, San Fran- cisco office, through William P. Reed, their sole booking agent, for week of March 22nd, 1914.


The Law—a Sensation

The Law, a playlet written by H. L. Gates, has proved the sensation of the week in vaudeville circles. It is cast as a short dramatic sketch with a punch, it turned out to be a 30-minute farce with a laugh in every line. Republic audi- ences getting favorable reports of the Sunday, has been playing house all week. Sam Harris prov- ences is the best act he has had in months, a new young, preparatory to playing eastward. An Italian woman surprised all with her fine dialect and comedy work and Broderick O'Farrell and Jack Fraser gave finished portrayals of their parts.

Jack Golden Scores in San Jose

The success of the Jack Golden Company in San Jose has been ex- tremal. The Market Street Thea- tre has become the center of a real theatre district. Golden has an ex- cellent company, comprising Mrs. Golden, Mabel Darragh, Florence Young, Harry Holten, Bert Leso and Jack Doud, with a chorus of eight girls. The costuming is rich and in good taste and Golden's boxes are full of rollicking comedy and plenty of enjoyable singing.
VAUDIVITY NOTES

Chas. King—Virginia Thornton

Western States Time.

Will R. Abram—Agnes Johns

Producing Stock Sketches

Western States Vaudeville Association Time in San Francisco

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(Singing Irish Light Comedian)

Presenting The Bells of Shandon, Pantages Time.

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Eagle River Colony

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Jack Golden

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Market Street Theatre, San Jose—Indefinite.

Correspondence

VANCOUVER, B. C., March 23.

ORPHEUM - Alice Eis and Bert French in Rouge et Noir; The Dance of Fortune; Harry Gilfoil in Baron Sands; Ruth Raye, princess of ragtime; Hilda Thomas and Loy Hill in The Substitute; Jack Ward and Eddie Weber, a minstrel boy’s concept of art; The Randalls, seventeen minutes in Arizona; Karrelli, a sensational wire trick trick balancing, make up the week’s bill. IMPERIAL: The Royal Six Imperial Pelcusine Company; John Canfield and Violet Carlton in The Goodoo; Frank Mullane, the Irish Hebrew; Maye and Addis, in mirth and melody; Edward Marshall, expert charlatanist, presenting pretty pictures and comic caricatures, comprise the week’s bill. EMPRESS: The Lawrence Stock Company in The Woman is a fine offering. Maud Leon and Margaret Merriman are well placed and Layne, Lawrence and the men are seen to advantage. PANTAGES: Mlle. Adjie, lion tamer, with her eight jumping lions; Milton and Dolly Nobles, former legitimate stars, in The Auto Succession Club; Howard Brothers, wizards of the banjo, introducing their original novelty, the flying banjos and operatic review: Arthur Rigby, the black-face entertainer; Frank Richards and Louise Montrose, those lively entertainers; Phil La Toska, the talkative juggler, are the week’s selection. AVENUE: The forthcoming visit of Martin Harvey, the English ac- tor-manager, to this city, is an- nounced. His plays will be The Only Way, The Bird of the Tresh- mans and A Cigarette Maker’s Romance. Eddie Diamond, is occupying the position of manager of the Avenue Theatre.

VAUDEVILLE NOTES

Agnes Johns returned to her apartments from the hospital and will open with Wm. Abram at the Republic tomorrow. Miss Johns has regained her strength rapidly and will receive a cordial welcome when she reappears.

Herman E. Wminton, a member of the Hangel company at Pantages, was arrested Wednesday on complaint of his wife on a white slave charge. J. J. Clinton, general manager of the circuit, went on, and has since played Wminton’s part.

RUPERT DRUM

With Chas. King and Virginia Thornton

HARRY MARSHALL

Saxophone Artist

Permanent address: P. O. Box, 1231, Ren. Auditor, Santa Catalina Island.

DAVID KIRKLAND

Cory of Dramatic Review

PIETRO SOSSEO

Leads or Direction

175 Delmar St., San Francisco

An Interesting Place—Boys

Talked About All Over the World

Newman’s College

You Must See It to Believe

Most Original Gentlemen’s Clubs in the World

BROAD AND PEWELL, STREETS, E. F.

13
James Dillon
Management Bailey and Mitchell
Seattle Theatre

Charles E. Gunn
Orpheum Stock—Cincinnati

Maude Leone
Del Lawrence, Vancouver

Florence Young
Leads—Jack Golden Company
Care Dramatic Review

Eddie Mitchell
Business Representative Ed Redmond Co., Sacramento

Josephine Dillon
Leading Woman
A Bachelor’s Honeymoon

Howard Nugent—Margaret Nugent
Home address, La Jolla, Cal.

Claude Archer - Jean Devereaux
Stage Manager and Porter
Ingenue
Just closed year’s engagement with Lusible Fletcher Stock, Vancouver
At Liberty; care Dramatic Review

Lucile Palmer
Prima Donna Soublrette
Care of Dramatic Review

Barry Norton
Management Bailey & Mitchell

Guy Hitner
Leading Man
At Liberty; care Dramatic Review

Bess Sankey
Leading Woman
Eastern Traffic Co.

Frank Harrington
James Post Company
Leading Man

LELAND MOWRY
Secondary and Young
At Liberty; care Dramatic Review

MINA GLEASON
Ye Liberty, Oakland

CHARLES LE GUNNEC
Scientific Artist—At Liberty
Permanently associated with Max Hatt, San Francisco.

FRED KNIGHT
Character
At Liberty, care Dramatic Review

EDMUND LOWE
Arama Theatre

HOWARD FOSTER
Manager
Care this office, or care Kettle, 214-215
P. T. Building, Seattle

EVA LEWIS
Second Business
At Liberty; care Dramatic Review

HUGH O'NEILL
General Business
At Liberty—Care Dramatic Review

CAREY CHANDLER
Business Manager, Kettle & Flood
Portland, Ore.

GEORGE S. HERMANN
Scenic Artist; at Liberty
Care of Dramatic Review

Geo. F. Cosby
AT TR Y AND COUNSELOR AT LAW
551 Pacific Building, Phone Douglas 1405
Residence, Phone 1708
San Francisco, Cal.

ALP. T. LAYNE
This Office

AVIS MANOR
Public
Jewelers
Care of Dramatic Review

D. CLAYTON SMITH
At Liberty; care Dramatic Review

COL. D. P. STONER
Advance Agent or Manager
At Liberty; care Dramatic Review

RALPH NIEBLAS
Second Business
Care of Dramatic Review

GERTRUDE CHAFFEE
Character
A Bachelor’s Honeymoon.

JACK FRASER
Circus of the Law Company
San Francisco

ELLA HOUGHTON
Ingenue
Care of Dramatic Review

C. ALLAN TOBIN
Jewelers
Care of Dramatic Review

VEMA MANN
Ingenue—At Liberty
2025 H. Grove Street, Berkeley.

LOUISE NELLS
Ingenue
Care of Dramatic Review

A. G. HALSALL
General Business
At Liberty; care Dramatic Review

JACK E. DOUD
With Jack Golds
In Musical Comedy

ALLAN ALDEN
Comedian

Spots

Sam Bernard and Gaby Deleys will appear together in The Girl from Rays. The date of the first performance is two weeks from Monday. Several other stars will have parts in this production, among them being Lawrence D’Orsay. This revival will be made at one of the leading Shubert theatres in New York.

Michael E. Levitt’s case in court against Anna Held by means of which he is trying to recover $5000 due as commission, is not lost. A short time ago Levitt attached $8000 belonging to Miss Held and in the possession of John Cott, who was her manager. This attachment was vacated by Justice Seabury of New York, and it looked for a time as if Levitt had no other redress. He changed attorneys, however, and as a result Justice Greenbaum held that Levitt’s complaint was good, and that the case must come to trial.

Homer Lind has recently added to his interesting family another girl. This makes three, and if the youngest cumulates her senses, she has a fair chance to become a rival to Ray Cox, Triss Frigorini or some other bright luminary of the vaudeville firmament. Mr. Lind noticed one of them looking suspiciously at a plate of oysters, and coaxed into a new gastronomic habit. The little one had never seen oysters served thus, and was dubious about eating them. “They are oysters,” Mrs. Lind explained. “You know what oysters are, don’t you?” “Sure,” replied the hopeful, “they are fish built like a nut.”

One of the best-known managers in New York spoke disparagingly of “stock” experience in an interview recently, which has prompted Joseph A. Deiner, himself a brilliant young stock actor, to prepare a list of the notable dramatic stars who graduated from the stock companies. The list endorses nearly every important name conspicuous on the American stage. The manager’s answer has not been recorded.

Geo. Matson
Leeds and Howies

Chesta Pierce
Second Business
Permanent address, 4810 Oregon St., San Diego

GEORGIA KNOWLTON
Care of Dramatic Review

FLORENCE LA MARR
Second Business or Ingenue
Leads
At Liberty; care Dramatic Review

JAMES NEWMAN
Stage Manager
Redmond Stock, Sacramento

FRANCES WILLIAMSON
Grande Dames and Characters
At Liberty; care Dramatic Review

WILLIAM MENZEL
Business Manager or Advance Agent
Address, Dramatic Review, San Francisco

HARRY J. LELAND
Stage Manager and Colonnade
Ed Redmond Co., Sacramento

DEAVER STORER
Manager
P. T. Building or permanent address, 4810 Oregon St., Oakland

GEO. W. STANLEY
With Vikes
Pantages Theatre
<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Venue</th>
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<tbody>
<tr>
<td>Roscoe Karns</td>
<td>Leading Man</td>
<td>Sacramento</td>
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<tr>
<td>J. Anthony Smythe</td>
<td>Leading Juvenile</td>
<td>Oakland</td>
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<tr>
<td>Broderick O'Farrell</td>
<td>Crime of the Law Company</td>
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<tr>
<td>Langford Myrtle</td>
<td>Orpheum Time</td>
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<tr>
<td>Albert Morrison</td>
<td>Leading Man</td>
<td>Sacramento</td>
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<tr>
<td>Beth Taylor</td>
<td>Leading Woman</td>
<td>Sacramento</td>
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<tr>
<td>Kathryn Lawrence</td>
<td>Theodora, in Her Soul and Her Body</td>
<td>Fred Belasco</td>
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<tr>
<td>E. P. Foot</td>
<td>Musical Director</td>
<td>Los Angeles</td>
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<tr>
<td>Inez Ragan</td>
<td>Management Bailey and Mitchell</td>
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<tr>
<td>John L. Kearney</td>
<td>Comedian</td>
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<tr>
<td>Leland S. Murphy</td>
<td>Juvenile</td>
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<tr>
<td>Verne Layton</td>
<td>Leading Man</td>
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<tr>
<td>Edwin Willis</td>
<td>Eccentric Characters and Juveniles</td>
<td>Redmond Stock—Sacramento</td>
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<tr>
<td>Jay Hanna</td>
<td>Leading Man</td>
<td></td>
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<tr>
<td>Dorothy Davis Allen</td>
<td>Dramatic Review</td>
<td></td>
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<tr>
<td>Sedley Brown</td>
<td>Dramatic Director, AT LIBERTY</td>
<td>1415 Catalina Street, Los Angeles</td>
</tr>
<tr>
<td>John C. Livingstone</td>
<td>Dramatic Review</td>
<td></td>
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<tr>
<td>Justina Wayne</td>
<td>Leads</td>
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<tr>
<td>Lovell Alice Taylor</td>
<td>Leading Woman</td>
<td>Oakland</td>
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<tr>
<td>Nana Bryant</td>
<td>Leads</td>
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<tr>
<td>MacQuarrie</td>
<td>Bought and Paid for</td>
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<tr>
<td>MacKellar</td>
<td>Leading Woman</td>
<td></td>
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<tr>
<td>Paul Harvey—Merle Stanton</td>
<td>Leads</td>
<td></td>
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<tr>
<td>Pauline Hillenbrand</td>
<td>At Liberty</td>
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<tr>
<td>Marta Golden</td>
<td>Gaiety Theatre management</td>
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<tr>
<td>Hugh Metcalfe</td>
<td>Ed Redmond Stock—Sacramento</td>
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</table>
Correspondence

SEATTLE, March 18.—The MOORF and METROPOLITAN are dark this week. Underclass at the former are The Blue Bird, 3d, and last week's visitation of the Crossman in The Tongs of Men, is an early looking at the latter house. The SEATTLE's current Chicago house strongly to comedy, with the old favorites, John and Emma Ralston, singing and dancing and the new picture. Their new sketch is Stoddard's feature of them. The Naked Man, a W. A. Brady sketch, is curiously acted by Warner Richardson, Wilfred Young and Helen Granville. The theme is a novel one. Clara Inge, Henry Catc-Hama and Jack Denny, piano and singing act; H. M. Zeezle & Co., pantomime sketch, and moving pictures of Mr. and Mrs. Vernon in the new dances, complete the evening very popular.

The SEATTLE has the old Colan favorite. Forty-five Minutes Films. Brothers and Sisters, at the Mary Ida's. Battaile, Dwight Meade ess Kid Burns. Both appear to advantage, James Guy Usher, Win. Brewer and Nat Averill give an added dash. The Due are well cast, and give pleasing performances. The EMPRESS has the Royal Imperial Norwegian Trumpe of magicians, acrobats, etc., a feature with the Anna Held show here recently. Others are C. E. Field and Violet Carlton, Frank Munroe, Stella Maye and Margie Addis, and Edwin Marshall, Milton and Delby Nobles, and a number of other acts which will have all of the latest improvements and be opened early in May. Carl Reiter, manager of the Orpheum, has arranged for the appearance of the full Orpheum show, which opens at Seattle 22nd, at Victoria Monday and Tuesday next, on which days the Chicago Grand Opera Company will orchestrate the opera.

G. D. HOOD

PORTLAND, March 21.—HELI-CELEBRATION of (Cable: W. T. Pande, res. mgr.)—Following the very successful engagement of The Treasure of the White Slave Traffic, many pictures which, by the way, broke all records for motion pictures in this city, this theatre has had one more successful engagement for this evening for the week in The Blue Bird. Last night Dr. Edle and his company worked over for house full. The Blue Bird continues to work the latest motion pictures and then Honeymoon Crossman. BAKER Theatere (George L. J. Checkin) has engaged for next week. Or-phonie—Something new to Portland showmen was offered at the Baker Theatre for one week only, at the rate of $30. Chester Brooker, which served as a vehicle for H. B. Warner the past season, is opening Wednesday with the adventures of a young Kentucky coal miner who escapes to a Spanish princess to rid her family of estes by his countrymen. He marries a car and leaves his home and succeeds in ridding the castle of its all-bred snakes. The SEATTLE's new feature is the second one this week which I see a great deal of. The Rose has a clear, sweet tenor, which he uses to all advantage. Johnnie Caruso, who is in the rôle of Romeo and Juliet, brought down the house, and the raves shook the seats with the audience. His high tenor voice was inexpressibly funny in a Romeo, and Mr. Ferris' deep, resonant bass was a scream when rendered by Juliet. Mr. Rose is some reciter, natural, easy and expressive, and his "Perilous Stage Rob-ber" was one of the best things of the evening. The Glee Club is composed of Messrs. Rose, Johnson, Clark, Walker, Ellist, Layman, Frac-ze, Ross, Webster, Glass, McCreaey, Fennis, McKinley, Wyle, Mills and Rivers. On last week's Review have been enjoyed by her hosts of friends in this city, both the News and Mr. K. Rafferty's playing the Review in their windows, Willis Goodhue Combines Two Jobs

Willis Goodhue has routed and organized two Smashing the Vice Trust picture companies, and has placed Charley Thall and Harry Myers with the Coast show, and W. H. Fullwood and Jack Benhay with the Colorado-Texas show. Now that the pictures have been started on their way to earn some money, Willis has taken up the regular business of boozing Channey, Olcott, who comes to the Columbia with the two shows, and the prospects of a fine engagement here are of the brightest kind.

Poor Outlook for Shows in Honolulu

It is said that George Webb is to take a trip to Honolulu. Better not. Show business in the islands is pretty slow and a dramatic show has a one-to-one chance. It's a long swim back. FRANCES WILLIAMSON joined the Clam Company in Dunsuur last week.
Chicago Company is Fine for Rebutting

Chicago, March 26—The Empire Circuit Co., a theatrical
association, was fined $3,500 yesterday by Federal Judge Carpenter after plain
ting that it violated the interstate commerce laws govern
rewards. The fine was paid by John H. Ingersoll, president of the company. The
one of a series of rebate cases prose
cuted by the Government in which war
anaged, according to Attorney Gen
orney Wilkerson that theatrical com
companies in effect received rebates for
loc line in the House of Representatives
frared in their appropriations paid for
2,000

Spotlights

KLAW and Erlanger have entered into
the long-time friendship of Hill-In
ner for a term of five years, by
which they will jointly make a num
her of productions in each city. A
inal supervision of Mr. Miller. The
organization will be known as the
Erlanger Miller Corporation. He has
attraction to be exploited is Ral
Chatterton in Daddy Long Legs, by
Jean Widener, which is opening now
in its Chicago season at Power The
Mr. Miller hereafter will have his offices in the New Am
istan Theatre Building, 16 West 36th Street, where he will direct the stage duty of this organization, and on who
realities of the theatre. He is now
star, touring as hero, he will continue to be under the manage
of Klaw and Erlanger.

Richard Bennett announces that
he will continue in Damaged Goods
until late in the summer, having
been booked for a trip to the Pacific
in the spring, after a brief vacatin, n
form an association with Edwin
Matthews, the English actor, and
with a company. It is understood
that this is not to be a touring com
pany, but to produce modern classical
plays dealing with the problems and inter
ests of the American public. The first pro
will be The Idler Break, by H. A. Renck
Kenny, author of The Ser
nde. It will
produce Maternity, by Eugene
Krieus, author of Damaged Goods
"Every female impersonator," One
Brice remarks, "is his own punishment.

The Man Inside, the latest of the
David Belasco successes, was written
by personal observation, by Sales
Mollneux, who will be re
of sexual poisoning in a New York a few years ago.
Mollneux was wrong in his evidence, and the case was com
and was just exonerated of the same in one of the mos
court cases on record. It was fur
the announcement in the T"monds
mollneux wrote his play, which has
proved one of the most successful theatrical
years.

This play will be seen at the
Alcazar Theatre during the coming spring, and it is expected
that a benefit performance will be
on Easter Monday night, April 13th.

PLAYS FOR THE MACRAMEBEAU SEASON

The management of the Alcazar Theatre has secured the services of three
of the most successful of the coming season of Willard Mack and Marjorie
Ransome, who will be under contract at the premier matinee in O’Farrell Street, where these two
starring artists will be supported by the most talented ensemble in the business. On Easter Monday night, and the list
of plays promised during their season includes the latest David Belasco success, The Man Inside; Mr. Mack’s
hottest new play, The Fight, which is said to be even a greater success than his other play, Within the Law. Helen
Ward’s great success, The De
er; Kindling, by our own Charles Bennett, and two plays by the California author, Herbert Bashford, entitled
The Woman He Married, and The Voice Within; a brilliant new play by Theodore Bonnet, the author of Town Talk, and
two plays by Mack himself, So Much For So Much, and Men of Steel. It is also hinted that Mack’s celebrated little one-act thrillers,
Kick In, in which he and Mie	
Ransome were recently well received at the Orpheum, will be included in the repertoire.

Clever Press stunt

They pulled a press stunt in New York last week that put all others to shame. At the Alcazar Theatre, they announced
the play of the week, and that play was Help Wanted, and it is one of the big successes of the town. In order to stimulate interest, if such a thing might be possi
ble, about 10,000 cards were dis
tributed. They bore the simple leg
Help Wanted

NOW MARCUS ELMREY’S THEATRE

The next day the entire I. W. W.
amy and the other 210,000 idle were
applaudants. The streets were jammed,
and thousands of workers followed them away. In the height of the ex
ecution a stenographer-tou
nder, a writer who was in charge of the public relations depart
ment, was taken to a nearby roof and shout
"No more tickets for tonight,
Seats selling six weeks in advance.

PO’ O’ MY HEART SOON DUE

Fresh from Eastern triumphs, where it played the large cities to absolutely
the capacity of the theatres, Oliver
Morgan’s production of Pee O’ My Heart, the popular one-act comedy of yesteryear, has
and love, will play an engagement at
the Cort Theatre beginning April 26. PO’ O’ My Heart has proven con
clusively that theatregoers of all sec
ions of the country can appreciate the
beauty and sincerity at humor, which is not coarse; that a story simple
directly and sincerely told, is most
potent of all. The play is a part of
what is actually happening in the box
office. For example, there is the case of The Things That Count. The play is an anxious talker, and any
tendency to increase greatly in the matter of receipts.

Cheezy, in the lobby between acts and after
the performance the people who had seen the play, almost without excep

dramas that has built itself up in this
time it is a reasonable certainty that
he has something which will stick. But,
that, as already intimated, has been made
by any means to tie up too many plays to
which the public seems indifferent at
the outset. It has transpired that The
Things That Count was worth while, but it does not often happen
that way in the present day. Perhaps
happier than would not come to me as a
to be a sensible thing to do in this
instance, but for some of my earlier
plays, notably with Mr. Mack, and in
East, which the public would not have
at all when it was first shown, but
through which careful nursing, based
on firm belief, became one of the greatest
teatrical properties ever known,
and in its ten years of life has cleared
profits that would be almost
unbelievable. Still, when all is said
and done, the man who sends to
the storehouse any play which has
devoted to starting an absolutely
nothing but the money box would have
run in carrying his production over
the bridge between failure and suc
cess, will be far better off in the long
run than he who is stubborn in the
face of sagging interest.

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W. A. Brady on Nursing a Play Along

"I am asked quite often," said Wm.
A. Brady, "why it is that managers
of the present time are not actuated
by the fear of a new production so quickly when the play does not gain instant recognition, and that we have
in view, I am sure, in a few years a withdrawal rarely occurred until the production had been given even
‘a passing glance’ and ‘a moment’s
thought.’ Many of these arguments the case of
The Things That Count is quoted
as proof-nilive that other plays
always kept a man’s name and
accredited his talents, however
less than the business of doing
of producing plays. What
was possible, or even likely, so short
a time as five years ago is altogether out of the question now. In the first place, the cost of carrying a play
while the public is musing on its mind
when the response is not so instantaneously
that it is possible. The rentals of theatres are higher. The salaries of desirable actors have gone up
and whatever one spends more than it did.
Both directly and indirectly, competition has had its
effect. There are so many plays to
choose from that the manager
most success entered the public right off the reel. This condition leads to another idea, that a play
to gain success must be a great deal
better than was required former
ly. Having used the formula of an
Abundance of stage production makes it harder to appeal to the
public, and one must get an im
mediate success nowadays. In the fair
ly stable year audience, as in the case of Miss Men’s, was a
complete surprise and every

Actors’ Fund Day

The Actors’ Fund Day performances set for the afternoon of Fri
day, April 13, will yield a handsome sum for that worthy chari
ty and the public will surely get their money’s worth. The performances will be at the Empire, Erlanger, Winter Garden and Criterion theatres. It will be recalled that in accordance with the plans formulated by A. L. Erlanger, the manager of the New charitable fund last year, it was decided to set apart one day in several of the larger cities where the entertain
ments should be given. It was originally intended to utilize only one theatre in each city, but the proceeds were so much larger proportions and it is now settled that every first-class theatre, regardless of its size, will participate in the benefit in the city of New York, Chicago, Philadelphia and Boston, and reminder is given that in former
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clusively that theatregoers of all sec
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Live News of Live Wires in Vaudeville

LAURETTE TAYLOR
in PEG O’MY HEART
By J. Hartley Manners; Civic Theatre, New York; now in its second year.

PEG O’MY HEART
by Harry J. Dicker; Los Angeles; May 3.

PEG O’MY HEART
by Louis Le Comte; Arizona; May 5.

PEG O’MY HEART
by Claude Gillingwater; Washington; May 1.

PEG O’MY HEART
by Gardner J. Houston; Buffalo; May 3.

PEG O’MY HEART
by E. C. Hoffmann; Washington; May 1.

PEG O’MY HEART
by Charles S. North; St. Louis; May 5.

THE BIRD OF PARADISE
by H. W. Hills; New York; May 8.

THE CONTINENTAL HOTEL
185 Rooms on Ellis and Powell Sts.
F. P. SHANLEY, Prop.
F. P. SHANLEY, Mgr.

ED. REDMOND
and the Redmond Company
Presenting the Highest Class Royalty Plays at the Depueenbach Theatre, Sacramento

JAMES POST
and his famous Honey Girls
Returned to home theatre—Post’s Grand, Sacramento, and playing to capacity audiences

Spauuling Musical Comedy Co.
in Honolulu
A big success. Have broken all records.

LOUIS B. JACOBS
TALBOID MUSICAL COMEDY CO.
Fritz Fields, Hazel Wainwright
AND THE DANCING BOLLS
SAYOY THEATRE—PHOENIX
Louis Meissner and Else Witham
Want to hear from good musical comedy people—All choral girls, $20

C. J. HOLZMUELLER—THEATRICAL APPLIANCES
Maker of Arc Lamps, Strand Lights, Strip Lights, Renter, Light, Sunshine and Rhythmos
225 12th Street, Phone Park 6495, San Francisco, Cal.

Oliver Morosco Co. Theatres
Los Angeles, Cal.
The Majestic Theatre
The Million Dollar
The Burbank Theatre
The Olympic Theatre
The Republic Theatre

OTHER ATTRACTIONS
KITTIE GILCHRIST
Pretty Mrs. Smith, with
I. J. Nathan \\
Holmes and Deane, in

B. J. White’s smiling
class, Professional Theatre.
Augusta Mountain, 
Our笃e, and Miss May

Help Wanted, 
Ferry X., 727 Union, 

C. J. Martin, in City 
Chicago, Indis

THE STAGE
Oakdale, Cal.
R. C. SHEPARD, manager. A fine one for real shows. Carry your capacity. $15. Road shows write for open line.

EDWARD REDMOND
and the Redmond Company

SPAUULING MUSICAL COMEDY CO.

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Our笃e, and Miss May

Help Wanted, 
Ferry X., 727 Union, 

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THE STAGE
Oakdale, Cal.
R. C. SHEPARD, manager. A fine one for real shows. Carry your capacity. $15. Road shows write for open line.

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OTHER ATTRACTIONS
KITTIE GILCHRIST
Pretty Mrs. Smith, with
I. J. Nathan \\
Holmes and Deane, in

B. J. White’s smiling
class, Professional Theatre.
Augusta Mountain, 
Our笃e, and Miss May

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CORRESPONDENCE

PORTLAND, March 10.—HEL-LO, Mr. Portable Cockerel (Wm. Pangle, mgr.; Wm. Pangle, res. mgr.).—The Blue Bird closed a successful week at this theatre last night. The Portland playgoers enjoyed Mater- nick's fascinating play. For the whole length of the evening the apprenticeship show was set. The enthusiastic Portlanders reveal that they are not lonely in this production, and to the latter it is my duty. The young- ers playing the leads were the same as Wm. P. Dexter, Dinky Dog, and Cecy Yapp as Cat, playing their respective roles in a manner that one cannot forget. Last night at this house, the Oregon University Glee Club, Henrietta Cronan opens for the next commencement, the 2nd Peg o' My Heart follows for week of 12th. The Chicago Grand Opera Co, open their engagement at the Orpheum next Thursday, headlining for four performances. There is a large advance sale of seats and everything points to a successful engagement. BAKER Theatre (Geo. L. Baker, mg.); Milton Seaman, bus. mgr.—Jerome K. Jerome, the humorous humorist, is at this house. Miss Pottle is this week's bill at this house, opening with the usual Sunday matinee. As we all know, Miss Pottle has been through love and trouble, but who ever falls from her high pedestal of hatred for the sterner sex of course. Miss Shoemaker was charming in the name role, and played it right up to requirements. Playing opposite her was the man who named her Louis Leon Hall, and this capable actor has made his way into the role. The other minor roles were well sustained in the usual high-class Baker manner. Next week, The Dancers, LYRIC Theatre (Keithing & Flood, mg.);—Business is good at this theatre, and the patrons are offered good, clean, wholesome musical comedy every day. Billy Onslow is the head of the bill and company at present occupying the houses are: Billy Onslow & Co., and the Loff & Bro.; Carl Schuck & Bro., Carl Schuck; and the Stanleys. PANTAGES Theatre (John Johnson, mg.);—Capt. Jack's Polar Bears are featured, and the balance in- clude Davett and Duval, Barnard, Finny and Mitchell, Morette Sisters, Gregory and Elston, and John Johnson. EMPRESS Theatre (H. W. Pierog, mgr.);—The Ten o' the World Dancers are the headline act. Others appearing on the bill this week are Moffog and Chaffe, Hong Fong, Olevetti Troubadours, and James Salmon & Co.

SALEM, March 22.—BLIGH (Bligh Amusement Co.—T. G. Bligh, mgr.; Wm. Winter, ass't mg.); THE WHITE SLAVE Trivia pictures shown here two days to good business; good picture. Kellie and Daily, vaudeville act of the same organization. GLOBE; Feature pictures and good orchestra, YE LIBERTY (Stuart & Holding Co.).—Monday and Tuesday, Famous Players Company pictures shown for ten cents to good business.

LICENSED pictures to finish. GRAND OPERA HOUSE (Salem Amusement & Holding Co.); Dark Horse, Tuesday, March 30. Hol, Keller, WEXFORD (Salem Amusement & Holding Co.); The Rex Players showed here to capacity business. Good, clean stock company and please.

AL-BAY, March 22.—BLIGH (Bligh Amusement Co.—T. G. Bligh, mgr.; Wm. Winter, ass't mg.); Exclusive Mutual program including The Mutual Girl, a remarkable attraction for the beautiful Violet, clever dance and song artist; made a big hit. Friday only, The Making of the White Slave Traffic shown to about fifteen hundred people. A good, clear and instructive picture. Continue. Sunday, Paid in Full, in five reels. March 31, U. O. Glee Club, KOLPE (Geo. Rolle, mg.); Geo. Klein day Sunday at this house.

Orpheum hill is a strong one, without a week spot. The headline position goes to The Knights of the Air, in which George Danzler is being featured. The musical comedies open with initial rounds of applause for its beauty, and the next moment the beautiful strains of its bewitching music fill through the theatre. The dresses of the beauty- women are most charming, and the clothes are augmented by shapely women and good voices, and with a fine entertainer at the head, satisfaction is eminent.

Next from point of local appreciation, comes Chick, a picture made in which a number of penguins are introduced. Manager John M. Cooke is introducing something absolutely new at the Empress this week. In the living models, arrangements having been made with the Keithling organization here, for the display of the season's latest feminine wearing apparel on models for twelve weeks, the combination appearing nightly in the different gowns amid beautiful surroundings. A large production is being carried out, and the result being their current production of The Troupe of St. Louis. The King's theater has been increased. The management of the T. T. T. is Dr. McDermott and Miss M. King.

THE SHEPHERD OF THE HILLS (Gaskell & MacVitty, owners)—Spring Valley, 5; Collegeville, 7; Coffeyville, plans, if carried out, will make it second to none in the country.

Permanent Address, DARAMATIC REVIEW;

Japs, eight in number, Sam Lo has another lung-producer in PRINCESS this week. Jack Smith has closed with the company. The Hotel Ushn roof garden is greasing in good shape and everything is expected to be in readiness for a strenuous season when "Furniture" opens.

The SHEPHERD OF THE HILLS (Gaskell & MacVitty, owners)—Cincinnati, March 29-Apr. 4; Louisville, 5-11.

THE SHEPHERD OF THE HILLS (Gaskell & MacVitty, owners)—Catholic Center, 6; Stan- ley, 7; Adel, 8; Schaller, 9; Wall Lake, 10; Ladoga, 14; Westry, 15; Columbus, 16; Collegeville, 17; Chata- gue, 18; Joplin, 19; Springfield, 20; Lebanon, 21; Rolls, 22.

THE SHEPHERD OF THE HILLS (Gaskell & MacVitty, owners)—Spring Valley, 5; Tobins, 6; Henry, 7; Genesee, 8; Erie, 9; Dixon, 10; Bloomington, 11; Sacred Heart, 12; Depre, 13; Ottaw, 14; Pott- tacie, 15; Rantoul, 16; Urbana, 17; Danville, 20; Roseville, 21; Kankakee, 22; So. Chicago, 23-25.

THE SHEPHERD OF THE HILLS (Gaskell & MacVitty, owners)—Nowata, 15; Chehrite, 16; Faye- ville, 17; Earlea Springs, 18; Aurora, 19; Columbus, 20; Collegeville, 21; Chata- gue, 22; Joplin, 23; Springfield, 24; Lebanon, 25; Rolls, 26.

SEPTEMBER MORO (Rowland & Clifford, owners; Wm. Leidle, mg.);—Oskaloosa, April 16—Ottauqua, 17; Keokuk, 18; Dunbar, 19; Clinton, 20; Decatur, 21; Charleston 22; Vincennes, 23; Olney, 24; Evansville, 25; Newburgh, 26; Marion, 27; Wabash, 28; Bluffton, May 1; Ft. Wayne, 2; Dari- fance, 3; Wapakoneta, 5; Lima, 6; Benton, 7; Elba, 8; Huron, 10; Flint, 11; Bay City, 12; Saginaw, 13; Lansing, 14; Jackson, 15; Kalamazoo, 16; Battle Creek, 17;
Los Angeles is experiencing a quiet week, as the Mason is the only theater in town. The Honeymoon Express. —* Moscoso claims that Herbert Bixby's English accent was a definite disappointment in the Moroso productions, and for this reason he cut short Mr. Stahl's entreaty with the Moroso Engineering Company. Mr. Stahl is also busy with Morosco and the defense is in the hands of a jury. A great deal of duty in Judge Willard's court, all must decide upon the usefulness of r's and h's to the American public. A few players in the Moroso production, has joined the California Engineering Company, under the direction of F. N. Henderson. This also has to do with the rumor that Dick Ferris will take over the Bently and Long Beach, where Florio and a few others will do. Ferris, and that the Ferris will occupy the Campbell house on the front during the engagement. Mr. Ferris and Mr. Bently, who run the Ferris Hartman Company at Grand, has joined the OtisTur, and has decided that they will continue their production, which they call The New Chef, and which goes with a dash. Patrick, Francisco and Ferris are called the Athletic Rubes, and their Fun Down on the Farm is filled with clever stunts.

**HIPPODROME:** Landers Steven's and George Cooper offer Faust in three scenes, a bit of drama well executed by this clever little company. The Fois are Roschud's a dash of lots of maidens, clothed in starting gowns with wigs to match, who dance and sing, proving a lot of admiration. Regina and Altina are acrobats who know the true worth of a bit of showmanship. The Bennett, personator, whose character studies are various and pleasing. Heinie Auberbach lives up to his name, and gives German oratory. That singing Four is a rousing male quartette, whose voices harmonize and whose songs are clever as well. The Diving Horses are again the attraction of chief interest, with little Two Feathers, whose daring is not the least bit flattering. There are sets of excellent pictures complete the bill.

**MAJESTIC:** The Honeymoon Express, noisy, swift and brilliantly lighted, carries a precious load of entertainment. Al Jolson, the King of vaudeville songs, comes to this stage with loud acclamations of joy, which never cease, as he threads his way through this magnificent variety stage and story and Al-Jolson-comedy, which we have learned to know so well. The innuendo of vaudeville tunes, joined with a suggestion of a story, is made responsive with a chorus that most of the time is clothed in costumes that serve to emphasize the space they fail to cover—inimitable, smiling and most attractive. Ada Lewis and her particular kind of fun-making is fascinating. She is accompanied by Mabel and George Earle, who is a pair of rare skill. Doyle and Dixon are a pair of dancers who make an instant sensation, and the orchestra sings with a dash, while Mays, who is a dainty dancer. Marie. Milla is a clever comedienne. Marie Fenton, Earl Benham, Jack Story, Ada Postle and Donald McKee are among the cleverest of supporting members. A spectacular bit of realism is the race of a car into train and on this, creates wild enthusiasm. The scenery leaves an impression of gorgeousness which marks the Honeycomb Express through and through. It makes it a great and satisfying occasion.

**MASON:** Dark. MOROSCO: Dark.

**ORPHEUM:** Marie Lloyd, the famous English music hall favorite, is regarded as one of her sweetest and prettiest, Miss Lloyd, no doubt, is a bit cleverer in her minuet, but possibly some of us prefer the dame. Miss Lloyd, however, has that same emphatic personality, which takes her audiences and holds them by inches, and gives one a wink that wins instant recognition. She dances and sings her English songs with a hearty vivacity that is artistic and telling, and she wears some stunning gowns. Madge P. Maitland is possessed of charm, a sense of humor and a good singing voice—a trio of qualities that go for a make a clever comedienne. Armstrong and Ford, an English Joiner, in New York parlors, contribute a line of funny patter that flows merely on and on and creates good feeling. Collins and Hart, "the original strong men," are about the funniest pair we have seen for some time. Their takeover of the feats of the strong men, with the aid of a piece of heavy and hidden wire, permits some very strong and clever balancing feats. The Morosco Company do clever gymnastic turns, while Bessie Clayton, Eva Taylor and Company, and Welcome and Company, make up the rest of the bill. Pictures showing, Mr. and Mrs. Vernon Castle in the latest screen triumphs, is decidedly a feature of the bill.

**PANTAGES:** The Pollard Opera Company present a very brilliant and very enjoyable tabloid version of The Mikado. Beautifully staged, pretty girls, and good voices—this scene of humor and quite the best thing the Pollards have contributed. Leon Roge mimics various musical instruments with a great deal of success, and is decidedly popular. Lora adds a bit of novelty to the bill when she appears as a pair of a cage and performs a very amazing mind-reaching stunt, which she carries off with a rapidity that is almost unbelievable. Henry James Martin, in an old-time variety performing, does a bit that makes him a favorite in the house.

**REPUBLIC:** The King of the Ragtime is a grand sensation in the southern swamps, who handles his ten alligators with an ease of close acquaintanceship and turns his turn with a thrilling battle under water with a giant alligator. The setting is an appropriate and artistic one. Ida Gordon gives a clever exhibition of bag punching. Herman, with all the tricks and substitution feats of the Great Herman, is interesting. The Victoria Trio—three pretty maids—sing harmoniously the songs of the sunny South. Velette and Ols have an Egyptian mind-reading and mystifying turn. Proved to be a whisper and no more. Egan and Pearson present a novelty that elicits laughs and applause. Several reels of new comedy pictures complete the bill, and the production is such that the audience are not able to take in enough to pay the ticket takers.

**Kolb and Dill Making Good in Chicago**

At the American Music Hall, Chicago, Kolb and Dill are playing to big business, and it looks as though they are now a regular institution in Chicago.

One of the Best Appointments Yet

Edward P. Levy has been appointed manager of concessions by the president of the exhibition company. Ed was for several years manager of construction and operation of the Chutes in this city and later was manager of the Orpheum Theater at Sacramento.

Theatrical League Baseball

The league of theatrical clubs is starting the season with a fine lot of enthusiasm. The standing of the clubs are as follows:

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TheFlag Co. actually employs more artists than all the other studios on the Pacific Coast combined, because THEATRES USE FLAG SCENERY. THEREFORE, FACILITIES AND VOLUME LOWER COST.
Marrying a skeleton at-ten-shun. That's that parade down long walls right along.
on alone, but her portrayal of Catherine is so delightfully. It was a night of victory, too, for Livingston Flatt, the scenic artist. Never in our scene a production of this order and force where the dramatic and picturesque scenes of environmental portraits have been depicted so realistically and yet with such grace. The bassinet, with its delicate tints of blue in the background, as a Maxfield Parrish effect of rare beauty, was very convincing. But last part were also seen to far greater advantage. Sidney Greenbloom, who had been so delectable as the coaxer, as Blondello, registered none of the hits. Fuller Mellish had no chance to distinguish himself as A You Like It, but he always shines in any Shakespearean production. Ruth Holt Boucicault was a charming Bianca and Pedro de Corral was effective as Luciento. But was Eric Blind's Petruchio which might the audience. We haven't seen such a robust, lovable Petruchio this in many, many years. Here's the making of a matinee idol of legitimate actor and as long as a Shakespearean production of which can make and did make a New York audience laugh heartily and spontaneously. The transformation of the scenes was admirable—a fact, the whole production had a fine distinction and novelty to it. But it stands as an admission that Miss Anglin did not open her season here with this particular show. It's an ill wind that blows no good; so when William Aversham and his excellent company produced the Shakespearean New York was so thoroughly impressed with the tango that it could not stop to give serious consideration to Shakespeare at the LYRIC, we got our chance to see Blanche Ring and her associate, Harry Connor, in When Claudia Smiles, by Anne Caldwell, a musical farce devised from the basic material of a play by Leo Ditrichstein. Of course in time we should have the pleasure of seeing Miss Ring again, for no season of musical comedy in New York is complete without a little contribution each year from this popular singing comedian. It is safe to say that Miss Ring has a Shakespearean tour when he did, the Lyric would not have been the same even if Miss Ring at this time. She has certainly more than filled the gap. It is entirely unnecessary to attempt to reveal the plot of When Claudia Smiles, suffice it to say that Claudia is on the stage. She has a prosperous wine agent for a husband and is the time the play opens in receipt of very substantial alimony. Several men follow her trail in the hopes of winning her hand in marriage. But the happy ending is that she is re-united with her husband and pre- vented from marrying her supposed suitor. Harry Connor is a Chicago millionaire who hot-feet it after Claudia. His son-in-law is the nephew of Walker's rival. Another prospective son-in-law hires out as her "confidential chamberlain." Upon the whole, there are plenty of amusing situations. Little Anna Laughlin of Wizard of Oz fame, is one of Miss Ring's assistants in the musical portion of the play, and others who help to make fun are Bertha Mann, Nellie Filmore, Mahlon Hanlook, John J. Scannell and Harry Hilliard. Among the songs that Miss Ring succeeded in making the audience "over" in good shape were If They'd Only Move Old Ireland Over Here, Everybody Sometime Must Love Someone, and Why is it that so far Beat the Shore? The last song is certainly the quintessence of nonsense—just the kind of song to inject you into an audience that imagines it has hitherto heard about everything else under the sun. Miss Ring's company is under the capable management of Frederick McKay. * * * Frances Starr is now in the fourth month of her engagement in The Secret, by Henry Bernstein, as performed under the management of David Belasco at the BELASCO Theatre, and the play is to be no sign of abatement of the popularity of this ingenious problem play. The cast includes Basil Gill, Robert Warwick, Frank Reicher, Edwin K. Wolfe, Marguerite Leslie and Harriet Ots Defflenbaugh. In The Secret Miss Starr is cast for the very difficult part of that of a female Iago. The play might have been more appropriately named The Mischievous Maker, with Miss Starr as the chief and only trouble. But Mr. Bernstein has attempted to give a serious psychological study of the quality in the mind of some women—even wives—which hates to see anybody else entirely happy. In such a role, Miss Starr succeeded delightfully. But keeping everybody on the edge of a matrimonial volcano, and by the time the last act is done the husband's own hand has come to look up on her with that compassion which any strong-minded man must feel for his beautiful and cherished assistant. To refrain from stirring up all possible strife even among those who should be friends, is the task of Miss Bell. But Miss Bernard Warwick made, as usual, a very handsome man-about-town, and Marguerite Leslie made the widow who had one other love affair which she was afraid to mention to her second husband when he returned. It is possible that she might have ended the play prematurely and then we should not have witnessed the re-appearance of Mr. Belasco has ever invented. The Secret is naturally a play to which one would care best to give one's attention, yet it is capable of being better understood if one's mind sufficiently mature to appreciate the complexities of married life and of those jealousies that seem to abound in French marital circles. * * * The search for the elusive farce still continues. The managers looking for this rare theatre bird are tireless in their pursuit of it. Last week at the LONG-ACRE Theatre, II. H. Frazee made another effort in this popular direction and came out a big winner. A Pair of Saxes was the title of the new work, which was from the pen of M. Reicher, The Prince Chap and then he wrote The Spitfire. He also wrote a One Night Only and got the idea for a cat. But that is only a short story. Just how much the presence of Mr. Pepe was going to help in the future is therefore a very uncertain in view of his past performance in this field. Two partners disagreed as to the relative importance each held in the conduct of a patent medicine business, and decided to sever their business connection. Since their partnership agreement had stipulated that in which they might end their relations, their lawyer suggested the strangely inexpensive method of dealing poker hands to see which of the partners was to have the control of the business, as well as the direction of the other partner. A pair of sides brought the supremacy to one partner. To show how deeply into the spirit of farce the author penetrated, it is necessary only to understand that the winning partner was to have the service of the other as his butler—under an ironclad agreement, moreover, by which not a word of extraneous business could be made and the order violated without the payment of so many heavy fines that the business was ruined. And Hamilton, a delightfully spontaneous and exuberant actor of farce, was the coequal partner who lost his. Yet McClellan was entangled with the squabbles of the partners, and the temporary solution of their difficulty was this decision, to be carried through a jocular manner. Mr. Hamilton here, as in the second act, where he was the superfluously butler in uniform, added an infectious gaiety to the scenes which helped them immensely. They would have been amusing and charming. Mr. Pepe had devised them so well that the play possessed an extraordinary quality of interest. The effect of this quality was readily observable in the audience's manifestations of genuine amusement throughout. In the first and second scenes, the business part of the play, there was inevitable embarrassment to belal the unlucky partner. A household, engaged in the cause she was lonely, pursued him with her attentions, and these clever scenes were enacted with grotesque humor by Maude Ethier, who was artistic enough not to exaggerate her share in the performance. His sweetheart, vivacious and attractive, played by Ann Murdock, was invited to witness his humiliation, but anxiously pointed out—in his devotion to his partner's wife—an earlier way out of it. Mr. Pepe's little farce lacked none of the qualities necessary to an admirable specimen of its class. So Mr. Frazee may congratulate himself on finding a most successful play of that kind he was in search of. George Parsons as the partner who thought he had triumphed, Fritz Williams, as his rival, and Ivy Troutman as the wife who had always secretly sympathized with the fair one, were some of the other actors in the excellent cast that added to the delight of the first audience to witness A Pair of Saxes.
D. Clayton Smith

Among the younger generation of Western actors, is D. Clayton Smith, a good-looking, intelligent and talented actor, who has been playing around the Coast for several years past, being found capable in a variety of parts. In fact, his five feet eleven inches is chic, full of ability.

Dramatic Review

Wrong on Relationship

In our article last week, there was a slight misprint in stating that young "Tom" Maguire was the well-known "Tom," the elder. It should have read, the son of J. T. Maguire and a nephew of the famous Tom Maguire.

Dell Harris vs. Warren Fabian

Alias Joe Fabian

For insulting Dell Harris' wife, Dell administered to Warren Fabian, an actor at the Liberty Theatre, Broadway, a few days last week. Fabian was arrested sometime ago for assaulting Joe Harris and was fined twenty dollars in the police court. He assaulted a chorus girl, Mae Allbright, in Texas and got into trouble for that.

Father of Vaudeville is Dead

PALM BEACH, Fla., March 27.—B. F. Keith of Brookline, Mass., the vaudeville magnate, dropped of heart failure at his hotel here at midnight. He was 67 years of age and apparently had been in perfect health. Mrs. Keith and Paul Keith, a son, were with him here. Mr. Keith is widely known as manager of Keith's Theatres in Washington, D.C., on October 29 last. By will Mr. Keith left his horse and estate to his school where he previously settled a large amount on his young wife.

Savoy Theatre Plans New Policy

The Savoy Theatre, which for the last seven months has been under the management of L. Fleet Bostwick, who took over the sub-lease from Kutner and Graves after the melancholy short life of the Oriental Theatre Stock, reverted to the original lesssee, William McKenzie, last Wednesday. Mr. McKenzie will in a week or two announce new the policy of the Savoy and it may be there will be a new stock in town.

Charley Thall a Benedick

Charley Thall, born and raised here and well known in the East as a first-class theatrical man, surprised his many friends by marrying at San Rafael recently. The bride was Miss Betty Stout, for years a popular Examiner employee. Congratulations.

Personal Mention

Marie Jansen, well known in com ic-opera circles over a quarter of a century ago, died at Milford, Mass., March 20, at the age of 63. Miss Jansen was known in private life as Hattie Jackson.

AL. G. Barnes, circus magnate, filed suit March 27, in Portland, Ore., for divorce from his wife, Dolly A. Barnes, alleging among other things that she had spent $18,000 belonging to the circus which he had entrusted to her care. In the complaint Barnes says his real name is AL. G. Stonehouse and that Barnes is his show name merely. Mrs. Barnes, he alleges, has persecuted him in various ways and has treated him cruelly.

Max Steinek Re-Discovered

It isn't often that Seattle people get the chance to applaud a hope-to-die native son on any of the local stages, but they have that chance just now at the Tivoli, where Max Steinek is playing German comedy roles. Max was born here at a time when Mount Rainier wasn't more than half as tall as it is now. Thirty-four years ago, as a little barrelsoft boy, when Seattle was a town of about 2000 inhabitants, Max used to toll up and down and the Madison Street hill, directly past the spot where he is now employed as an actor. In those days Max used to carry eggs and butter from his father's farm in the outskirts down to the old grocery store at West and Madison streets, now Western Avenue, and trade them for supplies, which he would beg back to the farm. It was nine years after this time that the cable line opened, and Max says that the walking in 1896 was excellent. Since he has come back to town with the Tivoli forces, Max has found a number of his boyhood friends, and he will drop even his art to discuss bygone days with them, when the Denny coupe, Second Avenue landmark and Mill Street was the center of the town. Max saw those three men hanged in front of Henry L. Yesler's old home in the early 1860's, when Chinese riots, remember well the day when Fred Struve got 100 in botany at the old university, and still maintains that the Eliza Anderson and North Pacific.

Pantages

Unequalled Vaudeville

MARKET STREET, OPPOSITE MAJOREX

Gunboat Smith, heavyweight champion, and Walker's Happy Girls

The Song of the Spring

Granville and Mark

Clifton and Rogers

Your Magnates

Wm. J. Burton, Jr.

CORT LEADING THEATRE

Will and Market Sts.

Cell Phone 1165

Last Time Saturday Night, Margaret

Beginning Sunday Night, April 1—On Go-Go, Dance and Fashion Show.

Joseph Talaphon* of Woman in the World, The Idler

Evelyn Nesbit Thaw

And a Big Company, in the Musical, Under the Movies.

Marilette

Nights and Saturday Matins, 6:15 to 8; Other Matins, 15c at 6:50.

Next Tuesday, April 15, The Honeymoon Express, with Al Jolson.

Alcazar Theatre

O'FARRELL ST. & POWELL

Phone 2675

Week Opening, April 6, Eighth Annual Tour of Bill and Ben; Herbert Kelcey and Effie Shanno

Supported by the Alcazar Players in the Hidden Chamber's New York Lyceum Theatre Success.

Orpheum

O'Farrell Street, bet. Blackton and Fourteenth Streets.

Beginning Thursday, April 1, Matinees Every Day.

OLGA NETHERSOLO

The Greatest Emotiona Actors in the
Third Act of BAPO

GREAT SHOW

JOHNNY and EMMA MAY is ON THE BAY,

EUGENE CREEDER'S MARVELOUS MARCH;

CHARLES INOUCE, escapee;

SHANLEY BURGESS

B. M. E. A. STATE ORDER;

PUBLISHERS HALL;

TERRIBLE MAN;

OLGA NETHERSOLO Special feature.

Newspaper edition available Monday, W. & M. and MRS. WERNER CASTLE BEFORE
THE CAME.

Driving prices: 15c, 25c, 50c, 75c, 50c, Matinees (except Sundays) 15c and 25c. Phone Douglas 70

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Beginning Easter Sunday Nights

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THE SAN FRANCISCO DRAMATIC REVIEW

Dramatic Review, April 11, 1914

Editor: CHAS. H. PARRELL

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W. H. PHIEFFER.

1095 Market St., San Francisco.

Sworn to and subscribed to before me this second day of March, 1914.

J. T. WILSON,

Judge of the Superior Court of California, residing at San Francisco.

(Missinforcement expires April 3, 1914.)
Columbia Theatre
The coming of the Stratford-upon-Avon Players to San Francisco is a dramatic event of more than ordinary importance, considering the eminence position occupied by the company in the dramatic world, but also that, from their frequent visits, they are unusually fine Shakespearean productions of worth which we have lately been favored with. Among the players are William Faversham, Mantell and E. H. Soutern—we may arrive at a standard of comparing the yardstick by which we measure the demands in the way of Shakespearean interpretation. Heralded as foremost Shakespearean repertory company in England, they easily live up to their reputation. The company is a truly remarkable one, consisting among its members a collection of artists of almost an equal degree of excellence, the only difference in their art, speaking "purest English undefiled" in beautifully modulated voices and intonation, and the parts of the house, interpreting the wonderful lines with an intelligent sympathy born of the player's experience.

The other characters are excellently rendered, and the performance will long be a matter of comparison to the other "good fortune to see.

Cort Theatre
This is the last week of Within the Law, the most prosperous and most admired brand of plays that has claimed attention in recent years. Lent has cut into the receipts of this return engagement, but there can be no complaint concerning the first engagement, only a few weeks ago, which was quite a success. While the neighborhood of $50,000. Evelyn Nesbit Thaw will follow Sunday for a week. Then Al Jolson in The Honeymoon Express.

Alcazar Theatre
Herbert Kelcey and Effie Shannon, with the Alcazar Players, are finishing the season of the By-the-Fire, a play in three acts by J. M. Barrie. The play deals with the love of a mother for her daughter and vice versa. Miss Shannon, as the mother, Alice, scored heavily, handling the part with a delicacy that left nothing to be desired. Mr. Kelcey, as the quick-tempered Colonel Gray, was very clever, giving the necessary basis for the character. The two characters are somehow able. The pathetically ecstatic Stepcie Rolfe was played by C. Hickman, stood out very clearly. Marie Connelly, a pretty and pleasing ingenue, new to Alcazar audiences, scored a decided success in the role of Amy, the romantic fifteen-year-old daughter. Charles Conptom, as her brother, Cosmo, and Louise Brownell, as her friend, Leonora Dunbar, were leading factors in the success of the play. Next week, the final one, Kelcey and Shannon, will be devoted to The Idler.

Galey Theatre
The House of Bondage, which opened for a two-weeks' run in the Galey Theatre last Sunday, is a film of no importance. If the story were not the same name, and has attracted large audiences. The story of the adven
tures of a girl in the temptations of city life is told in the silent drama with force. Unlike the book, the picture story has a "happy" ending. The picture, however, has been in the period occupied by William Rock in rehearsing The Candy Shop company in a new musical revue, The Echo.

Correspondence
SHATTLE, April 1.—The event of the local theatrical season was the appearance of the Chicago Grand Opera Co. at the ORPHEUM. The engagement was of the eight nights and featured Cavalliera Rusticana, with Zippel, Heigl, Giorgio and Federici; and Salome, with Ruffo and Jane Osborne-Hannah, was the opening bill. Interest centered in Ruffo. He was in magnificent voice, and his performance of the prologue brought an immense audience to its feet. Cami personally conducted. Tonight Cohn played the full title, Rina, Chausse, Whitchell and Marc appear. Wednesday afternoon Carolina White will be seen in Sadie and the evening performance Mary Garden in Tosca. The company was several hours late in arriving from the city, but do not go out until nine o'clock. Masterlinc's Blue Bird is again delighting large audiences. The MOONLIGHT. The production is marked by the same perfect presentation given us last season. Peg of My Heart is understood, with the exception of the pictures. Inside of the White Slave Traffic are being shown at the METROPOLITAN. Hundreds of people are waiting for the opening Sunday, while a private exhibition was given the chief and inspector of police, and the city solicitor present personally. After some discussion it was decided to allow the picture to be presented, but during the week of its showing. The engagement runs until next Sunday, and judging from the crowd away on the opening night, capacity houses will prevail. Henrietta Crosman gives April 13. The current bill at the ORPHEUM features Alice Eis and Bert French in The Dance of Fortune, who display ability, but the act is sonorous, and Gilly Ford scores with his songs and impersonations. Ruth Rove displays a pleasing personality. Hilda Thomas has been with the Tipton, die Weber, Jack Ward, dancing; Kar- telli on the shake wire, and the Ran- chette, a pistol eting. The program is all the ba
dle of the bill. The company, which was taken to Victoria for two nights, 30-31, during the grand opening, returns every week to the balance of the week. The Bailey-Mitchell players offer Mary Jane's Pa at the SEATTLE, and give their usual finished performance. The EMPRESS headlines In New York, a clever comedy seen at the Orpheum last week. Mr. Creel, Frank Elkin and Fred Carr, in a many sided act, containing singing, acrobatic dancing and vaudeville, all well done. The Three Usber crowd the featured numbers for popularity. Dobson and Russell, another of these acts, are offering a new act. The TAGES current bill is of a high order of excellence, and includes Alisky's Greater Hawaiians, Creo Mystery, the Lawton and Shoemaker and Danny Simmons, Togo and Geneva, a white-tie act, and the Dooluffs, pan- there, a dance act. The Orpheum and Flood Co. have a strong bill of the Oriental extravaganza, A Chinese Fes- tival. Alexander Pantages announced for the opening night of the New Theatre that he has plans for a new theatre at Great Falls, to play the Pantages acts, opening June 1. The company will play the Pantages acts five days

April 4, 1914
THE SAN FRANCISCO DRAMATIC REVIEW

"All Play and No Work Makes E'en a Toiler Shirk"

The reverse proves the rule to all play and no work, etc. Evelyn Nesbit Thaw—bit Thaw, the much-talked-of woman, who comes to the Cort on Sunday evening in her first appearance at the 42nd Street house, Mrs. Thaw, twice a day offered her own particular conception. At 3:30 each day, the curtain goes up and Evelyn Nesbit will play to the big audiences at Hammerstein's and during the after a plunge and a change of attitude she would motor to her rehearsal hall and there take up the strenuous pastime of going through the lessons of her new stage as business. Mrs. Thaw is surrounded by a large company and the rehearsals have been long and arduous. The chorus and other members of the Thaw organization, of course, continued to work while Mrs. Thaw was at her morning or afternoon delayed and extended the rehearsals into the morning hours. Emilie August, the brilliant French director who staged the Thaw show, estimates that Evelyn walks 13 miles during the rehearsal each day.

Personal Mention
AL SHIAN has replaced Joe Kane with The Girl Behind the Counter, and has merged his company with the first-class repertoire company to play the State.

WALTER ANTHONY has gone ahead of the call to the Galey show, which will play a few interior dates before it opens here on the 14th.

GEORGE M. SWICKARD, the popular assistant treasurer of the Galey Theatre, is mortaining the loss of his mother, who died suddenly last week. The funeral of Rev. Dick Willbur's leading man, has joined the Harry Bernard Musical Comedy Co., to play the popular comic, and a fine fellow.

THE DOLORE S. NELSON, who has been with the of entertainment at the Cliff House in honor of some celebrity, has had as its guest of honor this week Olga Nethersole, who has been away in Europe. About eighty guests were in attendance. Mrs. Douglass Crane gave her daughter a grand farewell party in the evening. Mrs. Wawick, of Mexico City, who has also entertained local society recently with her dances, appeared in a large reception dress, in the country to the southwest takes the place of the tango here. Last week the Duke Far Niente Club enterained Mary Garden.
Stratford-Upon-Avon Players Win Artistic Triumph at Columbia Theatre

Not since the Henry Irving productions at the Grand Opera House have Stratford-Upon-Avon Players been so favorably received as they were on their recent appearance at the Columbia Theatre. Their opening performance showed that the players were capable of handling a comedy of the most slap-stick order, and this was followed in turn by historical dramas that are of a higher type. In every case have the players won an artistic and gratifying triumph, gratifying because they have come a long way to secure commendation. The second and final week of the engagement will commence with next Monday night's production of Romeo and Juliet. The repertoire for the second week calls for a complete cycle of the works of Shakespeare. The première was given last night and at the matinée on Wednesday. The arrangement for the evening, Monday night, Romeo and Juliet; Tuesday night, King Henry the Fourth; Wednesday matinée, King Henry the Fifth; Thursday, Hamlet; Friday night, Much Ado About Nothing; Saturday matinée, Twelfth Night; Saturday night, King Richard the Third. Chamney Oclott comes to the Columbia Theatre on Sunday night, April 12, with his latest success, Shahen Dhu, which has been produced under the management of the late Henry Miller. It is a romantic drama from the pen of Rida Johnson Young. Mr. Oclott's company will arrive here direct from New York this week.

Gort Theatre

Next Sunday night Evelyn Nesbit will make her début here for one week, but will play matinees daily, starting Monday, throughout the engagement. In her dancing debut is billed by Jack Clifford, a California boy, who is credited with being the young man who introduced the turkey trot and kindred dances from the Barbary Coast to the world. Two other popular Californians in her company are Willie Weston and Mike Bernard, dispensers of raffishness. The Curtain Sisters, the Armand Brothers, Peppino and Foucher, well known players, are also members of the engagement. Mrs. Marette, Mrs. Thaw's sister, is to be at her best. The story of the play has to do with the gay art student life of the Latin Quarter of Paris, and Mrs. Thaw plays the principal feminine role, that of Little Marie, ariette. Mme. Chao will also appear in her exhibition of modern ballet dancing, in which she is assisted by Mr. Clifford.

Gaiety Theatre

The most fearless presentation of the social problem that has ever been made by the public is the Broken Bondage, will be seen for the last time next week, ending its en-
agement at the Gaiety Saturday, April 11th. On Easter Sunday, April 12th, the Gaiety will resume its mending mission of providing musical comedy entertainment with a superb production of On Broadway revue, The Echo. For two weeks, William Rock has been rehearsing the members of the famous Dancing Shop Company in this masterpiece of light entertainment, and with his partner, Maud Fulton, will repeat the success of The Dancing Shop, or as many believe who have watched the preparations for the piece, eclipse the hit, that first of Gaiety successes achieved. Associated with Rock and Fulton in the forthcoming production of The Echo are Will Philbrick, Mary Ambrose, Oskar Ragland, Kitty Doner, Frances McFadden, and others. As herefore with Gaiety Theatre productions, expense has been spared in mounting the piece elaborately and in costuming the chorines like the daughters of millionaires. The "pony" ballet will be a feature of the productions and Rock and Fulton will be seen in a number of new and surprising specials.

Alcazar Theatre

Herbert Kelcey and Effe Shannon will bring their engagement to a close next week in a splendid revival of C. Haddon Chamber's New York Lycceum Theatre success, The Idler, in which they will be seen in their original roles. Mr. Chambers, the author of the play, is now on his way for a visit in San Francisco, and will be present at one of the performances of his Alcazar engagement as the manager of the Alcazar. The story of The Idler is an extremely interesting and dramatic play, and as an English comedy, it is a decidedly American atmosphere. Mr. Kelcey will play the role of Hard Court and Miss Shannon will again be seen in her charming portrayal of Lady Harding. The supporting company, made up of the cream of the Alcazar players, will be an excellent one and the production will be up to the high-water mark of perfection long ago established at the Alcazar. Following the Kelcey-Shannon engagement at the Alcazar, will come Willard Mack and Marjorie Rambone, who will make their first appearance at the Theatre. Edward O'Farrell will follow a house in San Francisco (except for their sensational triumph at the Palace Theatre on Mr. Mack's birthday, 21st of April, '98, Kick In). The opening date set for this interesting duo is Easter Monday night, April 13th, and the play will be King Arthur, the powerful play by Charles Kenyon.

The Orpheum

Next week will be the last of Charles Shields' epoch-making presentation of Fanny Le Grand in the third act of Sapho. A great new hill

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Personal Mention

OURA PORTER, an Oakland girl and the stepdaughter of publisher Guy Smith of the Broadway Theatre of that city, demonstrated her abilities again this week at the Liberty Playhouse by playing the difficult role of Ruth Lake in The Deep Purple, with great artistry. Miss Porter is one of the most promising of the talented young actresses in the bay cities. A year ago she joined the Bishop players as an extra girl. Her ability was instantly recognized and she became a regular member of the company. Miss Porter is a young woman of charming personality and most attractive in appearance.

Gardner, who is now appearing here with the Chicago Grand Opera Company, was the principal in a pretty ceremony on the Espresso stage at the opening of the San Francisco theatre. Gardner was in the first act, and the celebration was an all-night affair, the Conservatory of California's first Orange Day, inaugurated by the citrus fruit growers of the State. The ceremonies took place at 12:30 in the afternoon in the plaza of the conservatory district, when Miss Garden planted a grove of orange

tree in full bearing. Hollis J. Cooley, chief of special events, had charge of the program. By all the good omens of Italian lore, little Julia Luisa Sesanna has begun life under auspicious circumstances. She has been christened by a great singer. Her godmother is Miss Luisa Tetrazzini, Julia Luisa Sesanna is the five-day-old daughter of Mr. and Mrs. Oreste Sesanna. Oreste is a waiter at the Fairmont Hotel, and during the last two visits of Madame Tetrazzini he has attended her table in the main dining salon. The other day the singer herself pronounced that the infant had honored her by naming him after her daughter. She said to Madame that she would like to do full part of godmother and have the christening ceremony performed in her apartment at the Fairmont. Oreste triumphantly placed the golden in the singer's arm's, and a priest, whom the diva had summoned, pronounced the name of another Luisa.

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Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Harold Lockwood is very enthusiastic regarding "The Leopard." Players the greatest combination in the photo play world. During the recent spell of bad luck which has beset the studio, some very artistic portraits taken end to gladden the hearts of the faithful who decidedly so long ago outsold the house and the Majestic, has accepted the position of managing director to the California Motion Picture Corporation, situated near San Francisco. This corporation is offering some big things. ** Russell Bassett, the fine old actor who has been with the Universe for so long, has severed his connections with them and joined the Famous Players.** ** Henry Otto resumes his producing for the Balboa Company after a short holiday. Mr. Otto is in the process of organizing the Film Players' Club.** ** George Cooper, late of the Vitagraph, has joined Allan Dwan's company at the Universal.** ** Dave Kirkland is to produce comedies at the Universal.** Bess Meredith will play "Papoose." "Andy Kirkland," both at acting and directing, and he has a very clever young lady with him. The last Saturday, Edna Shirley gave a bungalow birthday party in her charming bungalow, which is situated near the hills of Hollywood. A part of the motion picture profession attended and music and dancing were the order of the night. Eugene Ormond, the well-known legitimate actor, who joined Mr. August's company, met many old friends and had an insight of the "quality" of the Coast screen performers. ** The Kendall Feature pictures have passed into the hands of the Lotus Factories.** ** Frank Montgomery, the brilliant radio talent, Damon Runyon's "loves" is the head and Arthur Maude general manager. Controversial in his "Miss America," and can be featured as before. ** Pauline Bush is to be featured in an especially interesting story by Allan Dwan.** Since the last time seen, Paul Bush has been seen in a purely Western play, and she looks forward to an occasional return to the parts which served to bring her to the notice of a discerning public. My! what strides this young woman has made! Allan Dwan arranges his whole company to the Mohave Desert to get new and correct atmosphere. ** Frank Montgomery does not have to fake papoose.** There is another addition to Monty's Indian family. Chief Philips' squaw has just presented her braver with a tiny addition, who travels on her back in the most approved manner. This is Phillips' third kid, and the little squaw looks but a child herself. ** Bess Meredith is having great fun in her new play.** She has taken one-twoer to Allan Dwan and the three-cker, The Mystery of Wickham Hall, all in one week. Not even the Alexander Miss Meredith has taken a long time lease upon a residence in the foothills. She is moving to the bungalow section of Hollywood. ** Pretty Pauline Bush owns to possessing "versatile hair." She can do anything she wants with it. She recently played a crazy woman, and with the aid of a little water, it stuck out in the most approved manner.** ** Oliver Morse, Christ very soon and her hair will hang straight and soft, just right. Pauline Bush is justly proud of her hair.** ** Oliver Morse, doing The Severed Hand, a strong two-reeler from a play of the same name.** ** Miss Bush, a member of the Washington, D.C., and other diplomatic centers. It may be classed as a Black Hand story. Geo. Madison has a great part in Nan Dwan, and her career runs from the slums to society. It is full of excitement and good acting opportunities.** Geo. Madison was attacked and badly beaten by a bungalow mob last night of week. Miss Madison lives in a bungalow near the Universal studios and had just put the light out when she heard the door open. She opened her bedroom door and saw a man ransacking her desk, and ran to the telephone, when the badger unmasked it from her hand and tore the telephone and box from the wall. Miss Madison grappled with him. The burglar beat Miss Madison savagely and blackened her eyes, inflicted flesh wounds on her shoulders, and finally threw her into the bed-room. He has not been captured.

Dates Ahead

BISSBON PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

FOLEY & BURKE CARNIVAL CO.—Moderate, April 6-11; Merkel, 13-18; Bakerfield, 21-26; Stockton, 29-May 2.


HENRY ABRAMS (William A. Brady)—Milwaukee, April 13-18. MRS. DOUGLAS CRANE (mg. of Frederick Relasen) — Hillcrest, April 13-18; Elmore, April 15-16; Stockton, 17; Sacramento 18; Oakland, 16; week; Los Angeles, 27.

PEG O'MY HEART, played by Peggie O'Neill (Oliver Morse, mgr.)—Seneca, May 1; Portland, 12; week; Astoria, 19; Salem, 20; Eugene, 21; Medford, 22; Chico, 24; Marysville, 25; San Francisco, beginning April 26.

KIRK MERRILL & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinite.

SAMUEL DEANE MORAN (Rowland & Cliffor)—Boston City, April 4-5; Ft. Dodge, 6; Iowa Falls, 7; Boone, 8; Perry, 9; Omaha, 10; Des Moines, 11-13; Grinnell, 14; Iowa City, 15.

SEPTEMBER MERR, with Dave Lewis (Brooks & Coverdale) and Frances Kennedy (Harry Earl, mgr.; Dave Seymour, atg.)—Chicago, indefinite.

SMASHING THE VICE TRUST PICTURES (Chas. Thall ahead)—Sacramento, April 3-5; Stockton, 6-8; Oakland, 9-11.

SMASHING THE VICE TRUST PICTURES (W. H. Fullwood ahead)—Denver, April 1-4; Portland, 5-12.

THE DIVORCE QUESTION (Rowland & Cliffor, props.; Fred Douglas, mgr.)—Open, April 6-11; Chicago, 13-17.

THE HOLY CITY (Grac Johnson) — Estevan, April 5; Swift Current, 6-7; Grill Lake, 8; Maple Creek, 9; Medicine Hat, 10-11; Taber, 13; Cardston, 14; Magrath, 15; Raymond, 16; Lethbridge, 17-18; Calgary, 20-21; Medicine Hat, 22-23; Wat esakin, 28; Coronation, 29; Casto, 30; Stettler, May 1; Lacombe, May 2; Red Deer, 3-4; Cranbrook, 5; Chetum, 7; High River, 8; Claresholm, 9.


THOMAS ELMORE LUCY—St. Helena, April 3; Arlington, 6; Hermiston, 7; Milton, 8; Walla Walla, 9; Prescott, 10; Pomeroy, 11; UNION COVER CO., (American Play Company and A. H. Woods, mgrs.)—Boston, indefinite.


Kitty Gordon will begin the third week of her engagement at the Cort Theatre, N.Y., on Monday night in Oliver Moran's comedy of music, "Pretty Mrs. Smith." This attraction has caught on nicely in the New England metropoles and gives every indication of running well into the summer months. The cast includes Miss Grant, Miss Greenwood, Mr. Coleby, Edward Martindale and Roy Atwell.

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Vaudeville

The Orpheum

Olga Nethersole, in her much discussed third act from Napo, is the headline attraction on this week's bill, and is the most popular feature of the most popular contribution in the program. In fact, it is the main feature of the show. Her performance is now and doing a "single," is not a dangerous rival for first honors, with The Three Variety Fellows-Burns, Kane, and Grady-running him a close second. It may be accounted for by the fact that laughter is more popular than tears. But as that as it may, the audience pays Miss Nethersole the sincere and well-deserved tribute of sitting in wrapt attention during the forty minutes or so that is given over to her intense emotional drama, while the applause that greets its close may not be as dramatic as in the two aforementioned cases, it is none the less spontaneous and hearty. Her performance is one of the most beautiful of the season, and commanding as in the two aforementioned cases, it is none the less spontaneous and hearty. Her performance is one of the most beautiful of the season, and charmingly musical. She is an excellent musician, and the way she captures a song with her strong voice and manner is one of the hits of the program. Scattered dreams, with Dale Winter and May Field as two chorus girls in the act of getting out of bed, falls short of being as startling as it threatens, in spite of the beauty and symmetry of the uniform in which the girls prance and sing. Another singing number is "The Light Cavalry"-whatever that may be—Helen Burgess. The bicycle act of Mosher, Hayes, and Mosher has several interesting elements, and two holdovers, the Jumping Hartleys and Paul Armstrong's playlet, To Save One Girl, with the world's news in motion views, finishes a very good bill.

The Pantages

The show at Pantages this week is the best they have had in a long time. It is decidedly musical in character, every act containing singing and dancing, and generally both, with the exception of the Roving Patrons, who close the bill in their unusually musical and Equestrian Act Beautiful, Clara Stevens & Co., give some graceful and varied dance numbers. The Lee Quartet, consisting of four charming young ladies, render several pleasing vocal numbers, and the Mr. Holt, blackface comedians, are very funny, and in addition to possessing humor, they are excellent dance performers. The Priestess of Karma, which has played here before, contains many pleasing dance numbers, and is effectively staged. Cecilia Rhoda and George Crampton introduce an operatic playlet, entitled Between the Reels, which enables them to sing one of their good old numbers. Patye Doyle, the big sad man, has several women in the audience almost over her whispering in her ear. This unusual character is more performers who can really sing and dance than any other ever presented at this theatre.

The Empress

One of the most effective and successful of the current plays is the Empress program. Barton said m., slight marked threatens, effectively钉

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The Pantages

Mighty Gunboat Smith, the latest of the white hopes and holder of the heavyweight crown, will top the new fall bill which opens on Sunday. This will be the first appearance of the husky mitt artist on the vaudeville stage here. Smith does the regulation stunts required of all "champs." Walker's Happy Hat, featuring Red and Walker, two dusky-browed comedians, will be the special added attraction. Guy Mosyton, a local newspaper writer, will produce for the first time his exquisite little dramalet, "The Song of the Spring." Max Newman, a rising young character actor, will take the leading role of Heinrich Meyer, the old musician. Edna Riese will enact the part of the street waif. Stanley Livingstone will play the Italian landlord and Anthony North the lost son. Granville and Mack, Italian singing comedians and musicians; Clinton and Rogers, known as the "Narragansett couple," the Four Magnanimos, musical street pavers, and Wm. J. Burton, Jr., America's famous press-photographer, in an interesting travelogue, will complete the program.

Vaudeville Notes

Ella Hackett, a nineteen-year-old equestrienne, was hailed by a fall of fifty feet from a trapze in the arena of the Barnum and Bailey Circuit in Madison Square Garden, New York, April 1. While attempting a "revolving swing," she fell head downward. Only a few of the circus performers were present at the time, as she was rehearsing after the afternoon performance. Miss Hackett was a daughter of Dr. Clarence L. Hackett, a dentist of New York.

Louis Granat, known as the "Human Bird," is a whistling virtuoso and a mimic. He is said to be able to imitate almost every known species of the bird. He will be seen at the Empire shortly.

Charley King and Virginia Thornton are thinking seriously of making another Australian trip, beginning about June.

Oliver Bailey will soon open The Crime of the Law in Chicago, presumably at the Howard Theatre. Lester Paul and Junny Norton have gone on to join the new company which will go on in the production.

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HARRY MARSHALL

Scenic Artist


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Care of Dramatic Review

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PLAYS

ALFA PERRY BYERS, well known in stock work here, is now a member of the Wadsworth Stock in New York City. Last week he was seen in the title role of Mrs. Wiggs of the Cabbage Patch.
James Dillon  
Management Bailey and Mitchell  
Seattle Theatre

Charles E. Gunn  
Leads  
Orpheum Stock—Cincinnati

Maude Leone  
Co-Star  
Del Lawrence, Vancouver

Florence Young  
Leads—Jack Golden Company  
Cape Dramatic Review

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Business Representative  
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Josephine Dillon  
Leading Woman  
A Bachelor's Honeymoon

Howard Nugent—Margaret Nugent  
Home address, La Jolla, Cal.

Claude Archer - Jean Devereaux  
Stage Manager and Porter  
Ingenue

Lucile Palmer  
Prima Donna Soubrette  
Cape Dramatic Review

Barry Norton  
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Guy Hitner  
Leading Man  
At Liberty  
Cape Dramatic Review

Bess Sankey  
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James Post Company

LELAW MOWRY  
Second and Heart's  
At Liberty; care Dramatic Review

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Characters  
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Almae Theatre

HOWARD POSTER  
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HUGH O'CONNELL  
General Business  
At Liberty—Care Dramatic Review

CAREY CHANDLER  
Business Manager Knitting & Flood, Portland, Ore.

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RALPH NIEBLAS  
Scene Artist  
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GERTRUDE CHAFFEE  
Character  
A Bachelor's Honeymoon.

JACK FRASER  
Clown of the Low Company  
San Francisco

ELLA HOUGHTON  
Ingenue  
Care of Dramatic Review

C. ALLAN TOBIN  
Juniors  
Care of Dramatic Review

VELMA MANN  
Ingenue—At Liberty  
5935 Grove Street, Berkeley.

LOUISE NELLI  
Ingenue  
Scenic Artist; at Liberty  
Care of Dramatic Review

A. G. HALSALL  
General Business  
At Liberty; care Dramatic Review

Spotlights

That landlords, ragged peasants and scenes of misery are not essential requisites to make an Irish play a success, is proved by the success of "Shameen Dhu," the new play which Chauncey Olcott is presenting this season. Rula Johnson Young has set all traditions by writing a play with a logical, natural story and plot, entirely free from the wall of poverty, but bubbling over with true Irish humor and rich with the melody that Ireland has always been noted for. She has fitted Mr. Olcott with a part that has gained for him many new admirers, not only among the Irish people, but every class of theatregoers that delight in any theatrical representation that is natural and artistic. Chauncey Olcott begins a two-weeks' engagement at the Columbia Theatre on Easter Sunday night, April 12.

The Honeymoon Express, with its resistible Al Jolson at the head of the original fun-making cast, will be the attraction at the Corn Theatre beginning Sunday night, April 12, immediately following the engagement of Evelyn Nesbit Thaw. This much-scratched Winter Garden production ran for thirty weeks in New York at the big theatre that is noted for its originality and its spectacles. In addition to Jolson, the cast includes McVickers, Marston, Ada Lewis, Anna Wheaton, Marie Fenton, Doyle and Dixon, Donald MacDonald, Mike, Sunday and M. Monday and others.

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Comedian  
White Slave Traffic Company—on tour

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Manager and Porter  
Ingenue—At Liberty  
San Francisco

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With Vona

Jean Kirby  
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Bailey & Mitchell Stock—Seattle
Roscoe Karns
Redmond Stock, Sacramento

J. Anthony Smythe
Leading Juvenile
Ye Liberty Playhouse—Oakland

Broderick O'Farrell
Crime of the Law Company
Care of Dramatic Review

Albert Morrison
Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor
Leading Woman
Ed Redmond Stock, Sacramento

Kathryn Lawrence
Theodora, in Her Soul and Her Body
Management Fred Belasco

E. P. Foot
Musical Director
Morosco Theatre, Los Angeles

Inez Ragan
Management Bailey and Mitchell

John L. Kearney
Comedian
Care of Dramatic Review

Leland S. Murphy
Juvenile

Verne Layton
Leading Man
Invites Offers
Care of Dramatic Review

Edwin Willis
Eccentric Characters and Juveniles
White Slave Traffic Company—on Tour

Jay Hanna
Leading Man
Dick Wilbur Company
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Dorothy Davis Allen
Care of Dramatic Review

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HARRY
LANCASTER and MILLER
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Care of Dramatic Review

Justina Wayne
Leads
Care of Dramatic Review

Lovell Alice Taylor
Hotel Oakland
Leading Woman
Oakland, Cal.

Nana Bryant
The Traffic—Chicago
Leads
Management Bailey & Mitchell

GEORGE D.
MacQuarrie
Leading Man
Bought and Paid for
Management of Wm. A. Brady

Paul Harvey—Merle Stanton
Leads
Characters and Grande Dames
Ed Redmond Stock—Sacramento

Pauline Hillenbrand
At Liberty
Care of Dramatic Review

Marta Golden
Gaiety Theatre management

G. Lester Paul
Management Bailey and Mitchell
Seattle, Wash.

Hugh Metcalfe
Ed Redmond Stock—Sacramento
SACRAMENTO, March 30.—DIPLEXBROAD: Dustin Farnum's great hit of the week, "The Rose," is entirely sold out for the next week, The Holy City. ISIS: Joan of Arc in pictures at advanced prices. PICKWICK: Pictures to varying degrees of success.

MARYSVILLE, March 29.—The Metropolitan Road Show (vaudeville), under the direction of D. Hurst, played their first engagement here to a full house and they certainly deserve all the praise that can be given them. The wire artists, Love and Du Mark, were surely good; Rose Lee Izy, the singing comedian, was great. Ray and Mehan in their tango dance were very graceful. Biele and Harrington, Frank Easter and last, Swede, were hit of the evening for fun-making. Charlie Reilly and John A. B. Bernard in his The Devils of Shank and his company were all good, especially the singing of Charlie Reilly. The Grand Opera House sang well. The hits on different parts were splendid. The show closed with Deaves Manikans, which were greatly enjoyed. A perfect and appreciative audience gathered at the Marysville Playhouse last night to see Leo Cunetta Comedy and clever star. She delighted her audience with her superb acting in "Tea for Two" by Theatrical Men.

VALLEJO, March 30.—The Jatro Post Company opened here Sunday and did an enormous business at the box office. They will play the last day of the week and prepare for the opening at the Wigwam Theatre. The Bluecoats, Sandusky and Bruce joins the show there and the balance of the company will include Leo Lotterta, Clara Howard, Frank Hampton, Frank Easter and last, but not least, the Twelve Honey Girls.

FRESNO, March 31.—Theatre FRESNO: 30. The Girl Behind the Counter pleased a good-sized audience. Daphne Holland, as Susie, was the comic of the week. Samuel Beatty, as Mrs. Shuff, was the comedy hit of the week. Joe Kane plays Ethel and Mr. P. Eggert is the comic of the week. He displayed a real music was supplied by Ann Tasker and Arthur Clough. The chorus, costumes and stage work were all that could be desired. 31. April 2. Jack Rosher's Dogs are headlining a very good bill, composed of Anne Rochester, classical dancer, Bimbo and Neville, gymnasts; Williams and Dale, comedians; and the Five Black Cats, Evelyn Nesh Thaw. EMPIRE: The big feature is Joe Fantum and his Athletics Superstar. The Brothers, the novelty musicians, have a line of melody that is unusually good. Upon a visit to town, they made a good sketch. "The Stuntman," Marion Colburn scores with his excellent singing, and John D. Black, Mike Scearce, who is the stocky Irish comedian and singer that is fully up to the standard. Frelunde is the hit of the week. The Pride of Jenoa pictures to very good returns.

OAKLAND, March 30.—The Week marked the opening of Idora Park for the 1914 summer season, and large throngs are in daily attendance. For the opening attraction, Manager New York is offering his patrons a series of grand operas, by a company consisting of Sylvia Jeannin, Anna Ned, Catherine Evans and Gimmella Porter. The scenic effects were entirely unexampled. Next week, The Holy City. ISIS: Joan of Arc in pictures at advanced prices. PICKWICK: Pictures to varying degrees of success.

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EVELYN NESBIT

THAW

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including

WILLIE WESTON and MIKE BERNA, COURTNEY SISTERS, ARNOLD BROTHERS, PEPPINO, YOUNGER and Others in the Musical, Dancing, Diversification,

"MARIETTE"

Playing Oakland, April 12; Stockton, 13; San Jose, 14; Vallejo, 15; Sacramento, 16; Beno, 17; Marysville, 18; Chico, 19; Medford, 20.
Hypnotism Awakens Boy From Sleep
SANTA ROSA, April 6.—Respon- 
sponding to a telegraphic request of Chief of Police J. M. Boyes, Professor Henry George Lorenz, the hypnotic enthrallist, spent the week here giving exhibitions at a local theatre, returned to noon today from Vallejo and Sacramento. The act was given in a sleep into which he fell last night while out with a young lady. Berry had been in the city since Monday assisting ants on his tour of entertainments and while here last week was hypnotized on the stage each evening and each after noon was put in a store window on exhibition after being hypnotized and set at task, as of typewriting or riding a bicycle. Friday night he was paid off and given money to return to San Francisco and the profes- sor left town. Young Berry remained here and last night was out with a young lady for a walk. They were discussing hypnotism, and he was telling her of the methods employed, when he began to feel the spell coming over him and he called to go for assistance as he was falling under the influence of hypnotic suggestion, he sank into a deep sleep at once, informed the police and Berry was brought to the police station, but despite efforts of physicians and the police, he could not be aroused, so this morning Chief Boyes notified Lorenz at Vallejo and requested him to come to Santa Rosa at once. He did so and in two minutes after entering the room where the sleeper lay, he said to the police he said he felt all right and left this afternoon for his home in San Francisco.

Brady's Ticket "Graft" Cure
"Ticket speckulating in New York should be curbed," said William A. Brady, the theatrical producer, at a beard of Alameda hearing last week. "The managers and speculators assume today a "to hell with the law" stance and will continue that way as long as the present laws exist. This outrage on the public is unforgivable in urban cities, and why should it be allowed here. If you want to stop speculation," said Mr. Brady, "the only way to do it is the same as that of the police to revoke the licenses of the theatres and to arrest the people responsible for the outrage. If the police can close a theatre because the play is immoral, they can certainly close a theatre if the pub- lic is being robbed and cheated. This is the worst year we have ever had in the theatrical business, and we can trace it right down to what we are talking about now—graft."

Davis-Blood Divorce Still Being Fought
Edwards Davis, vaudeville actor and ex-minister, has brought a counter suit for divorce against his wife, Mrs. Davis, in the Supreme Court of New York, in which he charges the actress has been guilty of bigamy, and of correspondence, four of whom he names in his complaint. The marital diffi- culties date back to 1912, when he had been given considerable publicity, commenced when they separated a year ago, and Mrs. Davis brought suit for divorce against her husband, naming his leading Radeon, Louis Power Bryant, as correspondent. Em- muel Power, husband of Mrs. Davis, testified that his wife had next heard from her husband when he filed a suit for divorce against Mrs. Power, who in turn filed a counter complaint. In the suit which Davis has brought and which is now being heard before Referee Freers, Cyrus M. Kinsley, a Broadway star correspondent named is Frank- lyn Ritchie. Davis alleged that his wife were engaged to one of Mrs. Ritchie at the Palace Hotel, Cincinnati, Monday, in August, 1911; that at the Cortland Hotel, at the Stan- dard Hotels and various other places in 1911. The other correspondents named are Edward J. Mackay, Harry Martin Romaine, ex-Senator Collier of California, and an un- known man. In each instance specific times and places are given. The case is in Justice Seabury's de- partment of the Supreme Court.

Mrs. Bailey's Will Held to be Valid
WHITE PLAINS, N. Y., April 2.—A jury's verdict revoking the will of the widow of James A. Bailey, who was P. T. Barnum's associate in the circus business, was set aside today by Supreme Court Judge Robert T. Tomkins. The revocation of the will was brought about by Mrs. Is-abelle Erwin, a sister of Mrs. last Bailey, after a legal struggle that involved nearly $1,000,000. Un- til now Mrs. Bailey have held alone an annuity of $20,000, while her two brothers and another sister divided the residuary estate, valued at $4,000,000. If the decision of the trial jury had stood, she would have shared this property equally with her brothers and sister. Mrs. Hutchinson contended that the showman's widow was unduly in- fluenced against her by her brother, Joseph T. McCadden. Justice Tompkins, in granting a new trial, decided that the evidence was against the weight of evidence.

Faversham Wins Alimony Appeal
Alimony is not assignable and the state of a deceased wife cannot col- lect alimony that is due or may have accurred before her death. This in substance is the decision of the App- ellate Division of the New York Supreme Court, handed down last week in favor of William Faver- sham, who appealed from a judg- ment of the lower court, which awarded him the alimony of his wife, the executor of the estate of the late Mari- an M. Faversham, the right to sub- sist on herself for the deceased and collect some $400 alimony which was due Mrs. Faversham at the time of her demise.

Another Turn to the Arm- strong Litigation
The suit waged for many years in the courts between the widow of H. J. W. Dam and Paul Armstrong has just been finally decided in Armstrong's favor. Dam wrote a maga- zine story for The Smart Set, called "The Transmogrification of Dan". Armstrong wrote the play called "The Ten of Clubs", and his play won a suit for $60,000 against Armstrong, alleging that he had composited his story into Armstrong's. The Supreme Court of New York has now reversed this judgment, and held that Armstrong had not composited his story into Armstrong's. The chief witness was Armstrong's divorce. To Organize Dramatic Club
CHICO, April 2.—As a result of the successful dramatic entertainment given here Tuesday night, an active dramatic club will be formed at once, with Charles Allen Goodwin, cousin of Nat Goodwin, the prime mover. A meeting will be held tomorrow for the purpose of organizing, and it is possible that a regular stock company will materialize as a result of the efforts form.

"Millionaire Kid" Held by New York Police
NEW YORK, April 7.—Byron Chandler, owner of the Grace La Rue, an actress, was arrested today in a Broadway hotel. Counsel for the actress represented that she was about to leave the State, thereby making impossible the collecting of al-imony pending the trial of the civil suit for separation. He was held technically in the custody of detec- tives and a 250-room suite on the 7th floor of the hotel was made ar- rangements for $2,500 bail.

Opera Singers at Wild West Show
PENDLETON, Oregon, April 5—Mary Garden, Rullo and all other 250 members of the Chicago Grand Opera Company went wild with delight at a picture-topped stage for their entertainment today. Apparently for- getting years of careful training of the singers, with the result that they com- doned themselves to the Wild West spirit which prevailed, and yelled their appreciation as loudly as the most boisterous of the rest-winged cowboy or Indian present. Gayly dressed cowboys and Indians made a great hit with the fair members of the company. At the conclusion of the performance they swarmed into the arena in a mad scramble for the privilege of being photographed with the cowboys and the Indians. Scores of kodak belonging to members of the party were brought into action. Pictures, however, will show mostly girls, for every time a buckaroo stood up they let themselves be outweighed by a rush of femininity. Male members of the party were just as enthusiastic as the girls for the privilege of mounting the cow ponies. Though the horses were well broken, tenderfoot girls could not find hands tough to hold on with.

Morosco A National Figure
Oliver Morosco makes large use of the American theatrical horizon as producers, manager. Manufactures all the plays for his other figures in Morosco's work as he sees it. To th s he has a plant in Los Angeles and Burbank, and he is responsible for a being made up of thousands of manuscripts in the course of a season. Those which appear promising are sifted out of this area and six or seven years of production and at the end of a month assures the producer that the play is ready for the great comedy success. Peg O'My Heart, The Bird of Paradise, the pic- torially descriptive study of native atmosphere in Hawaii, Help Wanted, a graphic study of industrial condition that working girls are confronted with in seeking employment; and the nearest is the departure in light musical offerings, Pretty Mrs. Smith, in which Kenneth Grey and his partner last night, was said to be successful in the Cori Theatre, in Boston Mort Hagen was the producer and co-author. The four attractions men- tioned will be presented by the firm after this, or four year, and then will return to the firm after four next season. It represents a pretty busy outcroping for one year's work at the manufacting plant of the company, and the Cooper place is completed by none of theither than by the producing end of the theatrical business.

Anglin Sued for $30,000
NEW YORK, April 7—Margaret Anglin, actress, appeared as a witness in her own behalf today in the Supreme Court, and brought up the dramatic art to the telling of her ver- sion of the story of how Mrs. Mary Cooper was run down by her automo- bile, in which she was riding at Fifth Avenue and Thirty-third Street. Mrs. Cooper is suing the actress Anglin for $10,000 for the loss of his wife's serv- ices. After taking the witness stand, Mrs. Cooper made a statement to the judgment of distance. She insisted that she could not judge it at all, that she would demand the cross-examining attorney. "Thirty- six inches," replied Miss Anglin with a smile.

George C. Tyler is to present a series of its dramas in the Anderson's famous fairy tales by Edward Sheldon, next year.

The End of the Road Motion Pic- ture Company will soon engage in the amusement end of the game, therefore the company has disposed of its interests on the commercial side.

The plant is located in Alameda.
THE SAN FRANCISCO DRAMATIC REVIEW

April 18, 1914

Dates Ahead

AL. G. BARNES'S ANIMAL CIRCUS—South Bend, April 20; Centralia, 21; Aberdeen, 22; Olympia, 23.

BISHOP'S PLAYERS—In stock, Ye Liberty Playhouse, Oakland.

CLAMAN CO. No. 1—Central Joint, Ore., April 20-22; Gold Hill, May 26; Grant's Pass, 27 and week.

FOLEY & BURKE CARNIVAL COMPANY—Merced, April 14-18; Bakersfield, 21-26; Stockton, 29-5; Modesto, 5; Oakland, 11-16.

HER SOUL AND HER BODY (Fred Belasco) —Oakland, April 10; travel, 16; Los Angeles, 25-May 3; Riverside, 4; Redlands, 5; San Bernardino, 6; Pasadena, 7; San Diego, 8-9; Oxnard, 10; Santa Barbara, 11; travel, 12; Bakersfield, 13; Porterville, 14; Visalia, 15; Hanford, 16; Selma, 17, Fresno, 18-19; Stockton, 20; Auburn, 21; Reno, 22-23; Sacramento, 24; Marysville, 25; Chico, 26;


LABOR DAY TAYLOR, or Peg O'My Heart —(Oliver Morosco, mgr.) —Cort Theatre, New York City, indefinite.

MRS. GLAS CRANE (mrg. Frederic Belasco) —Sacramento, April 18; Oakland, 19, week; Los Angeles, 26, indefinite.

PEG O'MY HEART, played by Peggie O'Neel (Oliver Morosco, mgr.) —Astoria, April 19; Salem, 20; Eugene, 21; Medford, 22; Chico, 23; Marysville, 25; San Francisco, beginning April 26.

POTEY & PERLMUTTER —(A. H. Woods, mgr.) —New York City, indefinite.

SEPTEMBER MORN, with Dave Wilkins, Minerva Cовerdale and Frances Kenneth (Harry Earle, mgr.); Dave Seymour, agt.) —Chicago, indefinite.

SEPTEMBER MORN (Rowland & Clifton, owners; Wm. Lenle, mgr.) —Madison, April 19; Mt. Sterling, April 20; Elizabethtown, April 21; Vincennes, 23; Olney, 24; Evansville, 25; Terre Haute, 26-27; Munroe, 28; Marion, 29; Wabash, 30; Bloomington, May 1; Ft. Wayne, 2-3; De- fiance, 4; Wapakoneta, 5; Lima, 6; Kenton, 7; Tiffin, 8; Elyria, 9; Port Huron, 10; Flat, 11; Bay City, 12; Saginaw, 13; Lansing, 14; Jackson, 15; Kalamazoo, 16; Battle Creek, 17; THE DIVORCE QUESTION (Rowland & Clifton, props.; Fred Douglas, mgr.)—Chicago, April 13-27.

THE GHOST BREAKER (Merle H. Norton, mgr.)—Bloomington, Ill., April 18; Springfield, 19; Tuscola, 22; Danville, 23; Hodgenville, 24; Gary, 25; Peru, 26; Lincoln, 27; Canton, 28; Macomb, 29; Newvidal City, 30; Mattoon, May 1; Moline, 2; Rock Island, 3; Clinton, 4; Davenport, 5; West Liberty, 5; Iowa City, 6; Anamusa, 7; Independence, 8; Charleston, 9; Clinton, 10; Hampton, 11; Des Moines, 12-17.

THE HOLY CITY (Grace Johnson) —(Raymond Apthorp) —Utica, 23-25; Camrose, 27; Wetzalow, 28; Coronation, 29; Castoe, 30; Steil, May 1; Laconne, 2; Red Deer, 3; Olds, 5; Inismail, 6; Gliechen, 7; High River, 8; Claren- hom, 9.

THE SHEPHERD OF THE HILLS —(Gaskill & MacVitty, Inc., owners)—Urbana, April 18; Danville, 20; Rockford, 21; Kankakee, 22; So. Chicago, 23-25.

THE SHEPHERD OF THE HILLS (Gaskill & MacVitty, Inc., owners)—Springfield, April 19; Springfield, 20; Lebanon, 21; Rolla, 22.

YELLOW TOLL TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.


Spotlights

A new comedy in preparation is Happy Talk, by J. Hartley Maunder, which Mr. Morosco will more than likely utilize as the successor of Peg O'My Heart in New York. It is not true to say that Mr. Morosco has an engagement for a second play to appear in the bill of these condensed stories which Miss Taylor is now presenting at the Cort Theatre in New York at special Friday matinee performances. It is entirely unlike Peg O'My Heart in subject matter, but there is that certain relationship in the two leading characters of the play that will unquestionably add to Miss Taylor's reputation for the presentation of these characters. In Happiness she is seen as a shop girl who lives in Brooklyn but works in New York, and comes in contact with the people of prominence in the social life of the big city. It is predicted that in his next venture Mr. Maunder will be as successful in making a notalbly popular comedy as he has been with Peg O'My Heart. Just when it will be produced will depend upon the continued popularity of that latter play.

Jack Lait, who helped Help Wanted, as well as several other plays and innumerable vaudeville sketches, has three new plays in hand for production next fall.

It is reported that Del Lawrence will open in stock in the Grand in Sacramento about September.

The Coast members of The Traffic Company, No. 1, write that they will be in San Francisco.

It is announced that an early attraction at the Columbia will be William Mack's and Marion Ramshead's second offering at the Alacazan Theatre, beginning next Monday night, April 29th, Miss MacMoor playing another phase of her versatility. She will offer a high-class singing and dancing specialty in the second act, which is laid in the interior of well-known dance hall on the famous Barby Coast in this city. The members of the versatile Alacazan Players, will also be seen in specialties during this act.

LAURETTE TAYLOR in Peg O'My Heart

By J. Hartley Maunder, Cort Theatre, New York; now in its second year.

PEG O'MY HEART —Eastern; Blais Ryan.

PEG O'MY HEART —Southern; Blanche Hatt.

PEG O'MY HEART —West and Pacific Coast; Peggy Steele.

PEG O'MY HEART —N.—Northeast; Marion Denton.

PEG O'MY HEART —Midwest; Frances Martin.


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185 Rooms on Ellis and Powell Sts.

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F. P. SHANLEY, MGR.

ED. REDMOND, Mgr.

The Redmond Company

Presenting the Highest Class Royalty Plays at the DeQueenblock Theatre, Sacramento.

JAMES POST and his famous Honey Girls

Wigwam Theatre, San Francisco, to capacity audiences

Spaulding Musical Comedy Co.

in Honolulu

A big success. Have broken all records.

LOUIS B. JACOBS,

TABOOLIDY MUSICAL COMEDY CO.

Fritz Fields, Hazel Wainwright

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THE PLAY OF ACTUAL CONDITIONS WILL BE THE PLAY OF THE HOUR.

"The play of actual conditions is the play of the hour," says Robert Hilliard, "and I find The Argyle Case one that entertains without offending good taste. But before I leave the stage I want to create one character that will live after such a comedy. One vivid as Sir Giles Overreach of E. L. Davenport; the Ivan of Mansfield, or Louis XI. of William E. Sheridan, which was greater than Irving's. I am probably the one actor in the world who does not want to play Skyzok.""""

Chauncey Okott is singing some particularly attractive songs in his present production of Shandean Oud. Not the least effective is the one rendered in the second act and called Dream Girl O'Mine. Another delightful song is Peggy Doll's. Robert Hilliard, as picturesque Ashie Kayton in The Argyle Case, has been ingeniously defined as inhabiting a dark body of mystery entirely surrounded by holographs, Roneophones and finger prints.

The first of Willard Mack's new plays to be produced during the Mack-Ramsey season at the Alcazar, will be a drama dealing with a subject that is now holding the attention of the entire United States. The title of Mack's play is a unique one—So Much For So Much. It will be presented by Mack's oneact thriller, Kick In, which in the two stars scored a sensational success in vaudeville last season.

Ed Redmond and his company will play a short engagement in San Jose at the Victory Theatre in June.
Correspondence

SALT LAKE CITY, April 14.—After a land-office business with Salt Lake Theatre Company, Chauncey Ockett was featured, the SALT LAKE THEATRE is dark, though Dearie Girl by Samuelson continues good against the winter. Whitney, will hold forth the last two days of the week. This is not the first opera by this small lady and errors made in previous offers have been guarded against in this production. Salt Lakers are looking forward with interest to this, her latest work. Local talent will present some, though special care has been taken in selecting the various characters, to pick such as are naturally gifted to make the best showing. The UTAM Theatre Co., under management of H. H. Garrett, after its last week, Manager J. H. B. Garrett selecting for the closing attraction A Woman's Way, giving another real opportunity to that talented Lillian Kemple. Just what this house will offer during the summer months has not been made public. The ORPHEUM bill is a strong one and if its performances can be depended upon the bills from now on will have special merit, some of the country's best in the theatrical profession, also those seen in local appearance. This week's bill has no less a personage than Jessie Clayton, that nimble-footed, spritely, tip-toe dancer that has captured so many audiences, in headline position. Miss Clayton is surrounded by a good dancing company, which also boasts beautiful costuming. George Norton and Ada Ayres keep the interest going during the time Miss Clayton makes her costume changes, by executing the difficult and difficult steps that comprise the latest dance craze. It would be difficult to pick the set entitled to second honors, Eva Taylor and Company, having every laughable farce in A Better Marriage, Madge P. Maitland singing a series of original songs in a manner difficult to copy, and Armstrong and Ford, the English Johnnie and the Cop, having a line of patter and some singing that takes exceedingly well. Others: Le Roy and Mora, acrobats; Vernon, ventriloquist; and Welcome and Welcom, gymnasts. With the starting of this week the EMPRESS went into the picture game, that is, between shows. Beginning at eleven a.m., the pictures go on and run until the last show is finished, the house is emptied for the matinee, and immediately after the matinee the pictures go on again, continuing until seven o'clock. The schedule is again cleared for the nightly S. & C. performances. Manager John M. Comstock reports that the impression is meeting with little favor, but the crowds that are attending are said to be satisfied. The week's bill is headlined by The Seven Dancing Mothers. Cast: Orphans: Spissel Brothers and Jack; Patrick, Francisco and Warren; Warren and Blanchard; Clark and Ward; and Gladys Wilbur. RAX, the headlining act, is Florence Loeb of Keefe in College Town. Others: Manne and Belle: Max Fisher; Thos: Japanese Company; Schroeder and Grace; Louis and Grace; Louis and Princess Company have another laughing show this week, the latest having become the box-office attractions, the features yet seen at the First South Street House. Mr. Loeb is seen in Dutch and Celeste Brooks, who has rejoined the show, is seen in a dainty gown that calls forth loud applause upon her first entry. The stage is prettily set. Avery's grand dancing company, which does this week, are another attraction, a special interest surrounding the latter's Spanish dance, the writhing of which is creating a future that stops the show. Not long since the opening of this house was increased and now the front of the house is being remodeled to provide additional room for seating. A monster house order of the order at the Orpheum last night, the occasion being the red Club's Gala Night, and the regular Orpheum bill, prompted for the raising of funds to finance the trip of local delegates to the national convention. No seat was available anywhere. "The Wags" just closed their successful company and have started a tour of the Fisher houses in their laugh-provoking sketch, Oh, You Unk! Three years ago the Extension Program arranged with the American and Liberty theatres, both picture houses, for the exchange of advertising space for seats at the matinees, which was later extended to Panorama. Last week the latter gave the animosities of the other theatres, who withdrew their advertising from this service as time passed they came back to this firm paper that has now, under the new management, grown to be the biggest and most important paper in the city. Now an agreement has been reached whereby the Rex Theatre, another monster motion picture palace, is giving away free matinee tickets for newspaper coupons, and, with the beginning of this week, the same proposition has been extended to the Empress, the morning's Republican arranging the exchange. What are we coming to—it takes one week's time to use up the free theatre tickets being offered last week had a line that threatened to destroy Salt Lake's famous Salt Lake Theatre saner track, but the quick response of the entire fire department managed to subdue the flames with a loss of only the top part of the theatre, not suffering much. Rumors have it that this summer will again see some of the best peddlers in the Salt Lake valley challenge the dealers. 

K STELTER

CARSON CITY, April 15—GRAND Theatre (W. M. mgr.): A most excellent entertainment was furnished last week by the Elks. Miss Gray, called Eliza Doolittle, also playing was the best heard here for many a day. Execution and technique were faultless, and her stage presence was so natural and forceful that she won the audience at once. The readings of Mrs. Gray were of the type we had expected and her gestures and bearers were not disappointed that she did not appear often on the platform. Silver, the last appearance on the same evening and was accompanied by Mr. Crawford, with an excellent following lent added charm to his singing. A. H. M. S.ALEM, April 5—WEXFORD Theatre (Salmon Amusement & Holding Co.): Fifth week of the Rex Players. First half: Bought, Laughing Place. The second half: Paying to capacity business and are becoming very popular. This company includes David, Richard L., Billie Lee, Fred Baltes, Sterling Rothermell, Florence Burton, Myrtle McDowell, Gayne Sterl, J. Gray and Thompson. (Salmon Amusement & Holding Co.): Famous Players Company pictures. GRAND OPERA: This week: The Wishing Heart. GLOBE: Feature pictures and good effects to good business. Bligh (Bligh Amusement Co.): T. C. High, gen. mgr.; Kelley, and Dailey vaudeville. Don Carlos and his dog and monkey show to fair business, Exclusive Mutual program. Coming for one week, Sunday, April 19th: Waldemeyer and Company's vaudeville in tabloid dramas and comedies.

A. B. A. Y., April 5—Bligh (Bligh Amusement Co.): J. D. Bligh, gen. mg.; Exclusive program and good orchestra music to good business for the week. ROLFE (Geo. Rolfe Co.): a true best-seller; violin solo, a good, talented player and pleased the large audiences. Licensed pictures featuring Dolly of the Dailies, Hurt picture. HUB (Sears, gen. mgr.): Universal program and Warner's Feature Pictures three times a week in conjunction with the regular program, to fair business.

ROSEBURG, Ore., April 15: Business here with the Antler's Stock was only fair here before Easter. I hope it will be better now that Lent is over. Our local theatre, the "Antlers," is a new, up-to-date little house in the Elks' Building. It has all the modern improvements and is a very pretty and well-lighted house. In fact, it is too good for the town. In 1914, Local Manager reported that we were Twenty-one at the Antlers for the benefit of the Carmichael Carrie, wanting to place in May. The stock moved to Oakland, Ore., twenty miles from Roseburg, and has been playing to fair business, and will open here tonight with the Princess Exchanges, with Mamie Haskam as the Princess. The stock is playing three bills a week. Evelyn Neshib Thaw is booked April 21st. The A. G. Barnes Circus opened the season here on April 9th. It poured down all day, but they gave the parade and afternoon show just the same, but were flooded by night and could not show. Fred Knight, who came up to do leads and direct, closed last night and will return to San Francisco. Roscoe of the stock is E. J. Bloom, company manager; O. D. Bloom, house manager; Walter Seigfried, director; Earl Bonner, Jack Berry, Max Sinelair, Mr. Ans, Acie Sutton, Marion Adams, Leota Howard; Jane Grey and Mamie Haslam.

THE COLUMBIA Stock Company, featuring the famous Quaker Oats Company, is in town and plays the Elks' Building. The Columbia Stock Company, featuring the famous Quaker Oats Company, is in town and plays the Elks' Building. The company carried a nice line of paper and their own scenery and effects. The roster is as follows: George Johnson, Dorothy Carroll, Roselle Fielding, Alallen Aiden, D. Clayton Smith and
MUSICAL COMEDY IS ALL THE RAGE IN LOS ANGELES, WHICH, FOR THE FIRST TIME IN YEARS, HAS NO DRAMATIC STOCK

LOS ANGELES, April 15.—We are not allowed to think, see or hear anything but musical comedy these days, and the stars seem to forecast a fair season. There is enough to be seen and heard to whet the appetite for more, and the public, which is always hungry for new entertainment, will have something of interest to keep it from getting too bored.

**ALPHIN:** The Winking Girl is being received with due appreciation by the public. It is a musical comedy with pretty maidens possessed of pretty eyes, who can gaily sing about them, led by Barbara Lynette, Theodora Washburn and the "Tango" girls, with Babe Lewis, sing the flower Garden ball, each girl representing a flower, and the lighting effect creating a mighty attractive picture. There are numerous Alphin numbers that are good, and the lighting, merry and joyous entertainment.

**BURBANK:** Auction Pimhole has got away from here and there from the hand of its mule, thereby increasing the worth and the quality of this merry comedy. Frances Cameron, Winifred Bryson, Beatrice Nicholls, Walter Lawrence, Jess Dandy and all the Burbank Company enter into the spirit of the occasion and all goes well.

**EMPRESS:** Kara is a wizard who can make anything a program tells us—and he can juggle it in a chalant manner with almost anything that comes to hand. Mr. Kara is also a poet, and his verse opens the bill and is a case of quality not quantity, for two rolly-poly ponies are given the worst of it. Jack Mack and Juliette Atkinson pattern some and sing a lot more. Miss Atkinson is the embodiment of a beautiful voice and knows how to use it to Edith Clifford also sings here. In the deep contralto voice well suited to the musical, with the harmonious form fitted to her heart. The Blessings, Elsie and Willie, are acrobats unusual, in as their choral refrain is the key to the combination. Edward Gillette has a troupe of monkeys that not only do their tricks, but contribute to the audience with their undeal familiarity. Henry Woodruff is a holdover, but far by one of the most delightful comedians who has appeared on the Orpheum bill for a long time, and his sketch, A Regular Business Man, is conducted in a sketch, a combination with its good fun. Ray Saunders, bright and effervescent, sings ragtime while Miss Steeves and George Eber also remain in the joke and song skit, called A Vaudeville Fritation.

**FRESCO:** The Duttons are two beautiful girls, and two men make an attractive entrance in a white carriage drawn by two handsome horses, after which they do some wonderful and astonishing riding and balancing, graceful and beautiful. Clara Stevens and a partner of the chorus who claim to be with their "company" are clever dancers and artistic dressers. Cecilia Rhoda and George Dill appear in what is called Between Reels, an excellent and well sung into the chorus songs. Miss Dill and Holt are a pair of blackface comics, overflying with good feeling, for which a small pair of feet are the only hindrance. At the conclusion, entitled Hanged, written by John D. Barry, all too gruesome and repulsive to be given for a form of entertainment.

**REPUBLIC:** A Romance of the Barfary Coast is playing a return engagement at the Olympic. The last noted for its attractiveness or popularity. This tense little drama of that phase of San Francisco's life is portrayed in four scenes and played by thirty people. Provest and Payne score a hit with violin and piano, and the Mary Lee Trio, in blackface, sing and dance and merit in clever style. Unholtz Bros, have a novel trick in the magical line that are startling. First run comedy pictures complete the bill.

**SAN DIEGO, April 15—EMPRESS Theatre: The Empress Stock Company opened to a good business in the house, during a benefit presented by George V. Dill and Edna Marshall. The balance of the cast consists of several West Coast actors, including John R. Douglass, D. W. Watson, Wm. Chapman, Roy Van Fossen, Clarence Bennett, Gladys Day, Catherine Evans, STREPPERS' Theatre and the motion picture photo play, For Napoleon and France.

**FRESNO, April 15—EMPIRE Theatre: An excellent show. Shay and Shampion are exceptionally fine. Kaye and Murdock, society dancers, introduce a lot of newer steps that are quite popular in society. Dave Thomas by his English humor—great. Zeno and Mandel, pianists, very good, and Hulda Holvoet, who is with them, with a particularly good line of humor, Coning: Mischa Elinman, the Russian violinist, April 27, at the Theatre Fresno. At the Theatre Fresno: Leotta Zapp's trained Horses are the big feature of the bill. She has three trained horses, and their work is truly marvelous. Condon and Small, a dancing duo, good; Giben and Tokon, with a little of everything. Miss Elinman, Harry Poole, entertain de luxe.

**MARTINEZ, April 14—Tomorrow night the new Curry Opera House will be opened by the Martinez Choral Society in The Outlaws of Sherwood Forest. This society has a membership of over sixty and has been in existence twenty years. The opening will be a brilliant social event. The leading parts in the production will be sung by Mrs. R. L. Ulsh and George O. Meese, County Assessor of Contra Costa County. The conductor will be Professor W. B. Bartlett. The new opera-house which has been built by former County Coroner H. J. Curry, is one of the finest structures in the city. It occupies 100 feet on Ferry Street by 80 feet in depth. It is a two story house of reinforced concrete and brick at a cost of $20,000.

**VANCOUVER, B. C., April 14—At the Palace Theatre three Irving, Mabel Haldeney and a distinguished English company in repertory. The show is called, The Lily, The Unwritten Law and The Importance of Being Earnest. ORPHEUM: Feature attraction this week is the film, Oives and her school of sea lions, and other big circuit acts.

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Correspondence

NEW YORK, April 12.—After a week of rehearsals on the stage the New York Hipdrome reopened Thursday night in a particular row of the best seats and Sullivan's H.M.S. Pinafore. A notable cast was created, largely from the grand opera field. Most of the Hipdrome policy, two performances will be given each day. To accomplish this, a new stage has been engendered. It is as follows: Sir Joseph H. Breckenk, W. C. Gordon Capt. Conde; P. B. Warburton, Ralph Radeau, V. Dallart, J. Barden, Delaney, Albert Hart, E. P. Dwyer, Boatsman, Eugene Coles, E. W. Marshall, Josephine, R. C. Savage, H. Heinemann; Rutterec, Fay Tempkin, J. Jacobi, Hebe, Elise, Marie, Mabel, and Justin. Jacobi is familiar to all New Yorkers because of her identification with the Metropolitan Opera Company. Karie Cutter Savage enjoyed the same distinction with the Boston Opera Company. Alex Blais, Delbert, Delbert, Peaceall and Peacall have been identified in opera both in this country and abroad. Perhaps the most popular among them is the vocalist in the concert field. A chorus of 400 picked voices supported this splendid concert making it one of the choicest in New York. It has never been heard in Pinafore. Liberty has been taken with the work. Interludes of comedy have been made in order to make a complete afternoon or evening's performance. These interpolations came from the works of the authors. To take full advantage of the possibilities of the Hipdrome Pinafore, the regulation stage was changed to the early part of the nineteenth century to permit of scenic embiidettes otherwise impossible. In the latter respect in matters of naval tradition and the technic of the era and style must have been observed to assure correctness. The marine features and scenic investiture are the work of Arthur Vogelkin and the staging of the choicest in Pinafore. Reubin J. Wilson. * * * Just Jones, a farce by William Grahame, had its first performance upon any stage at the Manhattan Theatre last week. The production was made by the Play Corporation. The cast included Eva Dinniman, Stanley Dark, Julian Little, George Summer, Alexander Calvert, Philip Leigh, Clara Mackin, Mary Sullivan, Donald McMillon, Florence Gerald, Thomas V. Morrison, Moin Kingsley, Dorothy Grey, James T. Frankel. Thoma, Donnelly and Harrison Fowler. ** * The Winter Garden will have a special afternoon. All the actresses and women in the audience were wearing something new for Easter have been invited to attend, and the committee has been instructed to deny admission to anyone wearing a hat of a given that looks like last year's. The various shops, stores, etc. * * * Ann Pavlova, the only Anna Pavlova, returned to New York last week and received an enthusiastic welcome by a splendid audience at the MANHATTAN O.P. Theatre. She opened two weeks engagement with the following programmes for which.adjectives have not yet been coined. And she is surrounded with an excellent company. Anamilla, a gypsy ballet in one act, was given for the first time in America and was one of the principal features of a first class evening. It is probably the most human of all the dance dramas that Pavlova has given this country. The eerie and mystic melodies of Dargomiski, Drigo and Glazounov, the piece reveals Pavlova in many moods. The scene is where, as a gypsy princess, she vainly tries, in a dance of passion-ate, to win back the love of the Count. In a rustic swing, she woosed and won her. Several other divertissements were also shown and enjoyed by the rather curious fact that the two most-talked-of books of the year. Paris will play the Miguel Kame and W. J. Locke's. The Fortunate Youth have two great features in common; both have Faith as a motive and each is destined for stage production. The name of the manager who owns the dramatic rights of The Fortunate Youth has been announced, but as this latest and most charming of all Locke's, long-a-second-story-man was such an only published a fortnight and its sales are already going upward by leaps and bounds, the announce of the forthcoming production probably not far delayed. So far, in spite of the fact that Locke ranks higher in the English-speaking world than any other novelist, only two of his novels have been dramatized since his first-bounded into fame fifteen years ago. One of them was his first great success, Idols, which achieved the mild success that only to be destined to failure in this country when produced at the Hipp by Leono Harris some three years, and the other was The Marques, which also encountered the same fate—a big success in London with Alexandra Carlisle in the leading role and only a half-way suc here when played by Marie Doro in regard to the Faith, The Miracle Man, since the fact became known that George M. Cohan was making a drama out of the same plot of displaced and discredited to the deity of the actors and actresses to whom Mr. Cohan assigns the parts. The question of the actress who will play the heroine Mr. Cohan has set already by announcing that the role will be played by a pretty young woman, now appearing in one of the principal roles in the Seven Keys to Baldpate. For the role of Madison, the crook and adventurer, who di the scheme of turing the aged Patriarch into a Faith and Trust Company the baronetship, that Mr. Cohan has selected John Millen, the actor whose portrayal by Tom Cullen, the outstanding new type a dominant feature in the Man Ins. Aside from the Patriarch himself, being being offered in the theatre, that this necessary but rather thankless role—the Patriarch happens to be the type, blind and dumb during the course of the story, is played by either James O'Neill or Lee Johnson. All of which rumors, which true to life are at least increasing the interest in this very unusual book. * * * A false-colored auditi which closed the Century last Sunday, with its usual varied program. The orches torial work was generally satisfactory and included Meyerbeer's Faßkield in the concert, the overture to Verdi's Nabucco, Elgar's Pomp and Circumstance and a requested number, the Meditation, from Mascagni's Thais. Helen Stanley sang Ver Since the Day, from Charpentier's Louise, with great beauty of tone, especially in her high notes, which are of remarkable smoothness. Ow ing to the indisposition of Miss Ewell, Miss Elford sang the Flower Song from Faust. Mr. Kingston sang the aria Salam An Hour from Händel's Samson. Miss Gage sang excellent, clear, ringing voice, and Messrs. d'Angelo, Taylor, Chalmers and Kelly sang added to the chorus the satisfactory program. Messrs. Pas terneck and Xiccia conducted. The Board of Directors of the Century Opera Company has decided to have the alterations for the purpose of increasing the strength of the revue, which is on the Century Opera House building on April 20th. Consequently it has been decided to end that production at the Century House on April 19th instead of, as originally contemplated, on May 4th, as the opening of the show is set for the 14th next. In the final week beginning Monday, April 13, seven performances of Victor Herbert's Xati-va will be given. GAVIN D. HIGH.

STOCKTON, April 16. YO-SEMITE: 13th, Evelyn Nesbit Thaw and her vaudeville show to house big house. 14th, Stratford—Upon—Avon Theatre is The Merry Wives of Windsor, fine company to good re turns. 15-16, The Orpheum show is doing well. 17th, Topping the bill is Paul Armstrong's playlet, To Save One Girl. 18th, The Happy Woman by Kihner and Grady; Bill Pruitt: The Stanleys; Matilda and Elieva; Win- ni and Elieva; and Mr. and Mrs. Vernon Castle in pictures. 19th, Mrs. Douglas Crane in her Soul and Her Body. GARRICK: This house, newly remodeled and redecorated, operated last Sunday with clever Monte Carter and his great corps of well-trained pupil horses. This company is about the best in its line, and the stay will most likely be long and probably extended, the unbilledly the best Hebrew comedian in the West. Too much cannot be said in the supporting prin cipals and the chorus. The performers were new and fresh and the comedy, and songs went over big. KIRBY: Dark. Omitting the past two weeks and vaudeville to nice business.

TACOMA, April 9.—Between the buildings on the area bounded by the CENTURY last Sunday, with its usual varied program. The orches torial work was generally satisfactory and included Meyerbeer's Faßkield in the concert, the overture to Vere

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April 18, 1914

The San Francisco Dramatic Review
Miss St. Ives, who went north with Weston as his dancing partner, re-}
from Victoria, B. C., where she had
in the 7th of this month. They
that for all single engagements.

Charles Meyer
104 W. 13th St., N. Y.
Mention Drama Review

Meyer's Escape Preparation
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ers from Coast to Coast.

Live News of Live Wires in Vaudeville

Miss St. Ives, who went north with
Weston as his dancing partner, re-
from Victoria, B. C., where she had
en. The burial took place Mon-
ey, the 13th, and Weston died of heart
killed in the 7th of this month. They
about to take the boat for a short
in an engagement of the next time.

Guy Marrett will close at the Ly-
ton tonight, after one full week's
ment. Expenses must be cut.

Liberty Theatre on Broadway is
ly a musical comedy again, but
of the actors there some of whom
ly dissatisfied with his billing and
ed to cause dissension among the
agers who played it, the Hotel
sent. It is anxious to get as many old
ers as possible to have them
in a week and numbered a couple
key, so those who survive can look

Jake Wallace, Charles Morrell, Wat-
Lonsdale, Dunbar, Dick Thorn-
oe Hayden, Marcus Hunt, Is-
dale Franks, Al Cohen, Peter Bruhn,
Mid Thondmill, Charley Or, Jan Ry-
dible to alter. Ben Determin Post, Matt Barton, Ed Honan, Tom-
Burke, Tom Andrews Harry Courtright, Pat
Will H. Bray, Owen Dale, Eddie Dale,
Marion Clark, Frank Carey, George
Wallace, Geo. C. Dunham, Harry
k, Chas. J. Clepper, Les Brown, Gay

Thos. K. Ryan, the extemporaneous
vocalist, writes from St. Louis to his
agent, Mid Thondmill, asking him to
place him in the Japanese concession
at the Exposition grounds, stating
that he can play anything in the
spectacular dramas: The Loud of
Wood, Ghost in the Pawn Shop, Mur-
der the Toll Gate, Under the Lash
or the glorious Fourth of July, not
getting the last, but not least, The
Chicken in the Barnyard. All copy-
rights secured for Papa's Coachman.

A new musical comedy company
opened at Ye Liberty Theatre last
week, after a long interval. It is
and is putting up the new
umber last. It is presented at the

Maurist Adam's to Star in Alice
in Wonderland

Maurist Adams will appear in an
elaborate production of Alice in
Wonderland next season. The play
has been written by John Con-
stance Collier and Lloyd Osborne,
and Charles Fredman is making ex-
tensive preparations for the event.

Spotlights

 Peg o' My Heart is to be presen-
ted at the Granada Theatre this
week, and is sure to take up the
notable Olave Morosco produc-
tion. The title role will be played by
Peggy O'Neil, a remarkably pret-
ty and accomplished young aspirant
for historic honors. She was se-
lected by Mr. Morosco from more
than four hundred applicants as be-
ing ideal for the part. The sup-
porting cast is of more than usual
ability.

Mr. William Rock, who is the
comedian, is the recipient of con-
dures of his friends because of the
death of his Boston terrier, Spooftns.
Thursday of last week, through
some strange fatality, Spooftns tried
to swallow a bone that wouldn't be
swallow'd and died of his determination.

Myrtle Kellett was sentenced
Wednesday of last week by Federal
Judge Dodding to 30 days in the Al-
ameda County Jail for contempt of
court. The judge declared that un-
fortunately the girl had connived
with Dr. H. H. Keene, Eureka den-
tist, to absent herself from his trial
on the white slavery charge she pre-
ferred against him. Keene was sent-
tenced to one year's imprisonment.

The Kellett woman began to serve
her sentence immediately, but
Keene secured a stay pending a
motion for a new trial. Miss Kellett
was formerly a local chorus girl.

Francis Krull for trial in the District
Court on the charge of riling United
States mail bags on the high seas.
They were arrested in connection
with the breaking of the registered
mail on the liner Ventura on the voy-
ge from Australia to this port. Horne
is an Australian vaudeville performer.
Willard Mack and Marjorie Rambeau

These two well-known leading people began a starring engagement at the Alcazar Theatre last Monday, and it may be confidently expected that the succeeding weeks will bring forth a brilliant success of triumphs. Both have had a large experience, both are young and both are magnetic and fine-looking. The versatility is uncommon. During the season several of Mr. Mack's new plays will be given.

The Under Dog

Selwyn and company opened The Crime of the Law under the title of The Under Dog at Howard's Comedy Theatre on Monday, April 11. Ben Johnson, Jean Shelby, Leo B. Lindhard, Barry Norton and Lester Paul are among the players in the cast. Something of the purpose of the play is expressed in these words from the prologue: "I, who was an ex-con- vict, a three-time loser, have come to speak to you a message. I will show you the story of my life, and that life is a mirror to the lives of thousands. I will show you the things now done in the name of justice—true things, terrible things. And I ask you, after you have seen, as you go out into the glad free air, to remember—to remember and to help, each one of you, to do your share toward destroying these things and bringing about everywhere a change that the new law recognizes that, though a man may sin and fall, he is still your brother, and that, even though a soul should die, there is always resurrection through mercy."

Ine In Dramatic Production

Tom Ine, the moving picture manager of the New York Motion Picture Company of Los Angeles, will produce a new play at the Majestic Theatre, Los Angeles, in a couple of weeks. John Blackwood has charge of the business end.

Little Miss Carter

This winsome little lady is the daughter of Monte Carter, the clever comedian.

United Keenograph Film Company a Big Concern

The United Keenograph Film Company of Fairfaxes, after equipping the finest studio in the country, in the best possible surroundings, has started to work on a most five-ree feature film, that will show 173 scenes. Director James Keane is assembling a splendid company, headed by Carlotta De Felice, late star of the Vitagraph company. In the company will be Fred Snook, George Cheesbro, Nor- bell Cills, James Devereaux, E. A. Warren, Matt Burton, Pauline Hallenbrand, Marshall Zeno and Case, scenic artist. This company will make a specialty of feature films and will probably later add a comedy company.

Billie Burke Marries

NEW YORK, April 12.—Florence Ziegfeld, Jr., the well-known theatre man-ager, producer of The Folies-Bergere and other musical comedies, and Billie Burke, the former star, now playing in Jersey at the Lyceum Theatre in this city, were married in Hoboken Saturday afternoon, after Miss Burke's matricine. Rev. Dr. J. Emel- bert, pastor of the Lutheran Church in Hoboken, united the couple in this res- dence. Dr. F. Ziegfeld, father of the manager, and Mrs. Ziegfeld and Mrs. Burke, mother of the bride, were witnesses of the ceremony.

Mckean is Dead

McKean died this morning at the Continental Hotel from chlorosis of the liver, aged 72 years, after an acute illness of several weeks, although he had been scribing for the past year. His daughter, Mrs. Harry Davenport, was with him and will take the remains East today.

Gaiety Theatre

Fulton and Rock are the editors de luxe of their particular branch of art. They are names to conjure with. But anyone who has learned to appre- ciate, and consequently to admire, their immortal specialities given during their Orpheum engagements will hardly feel that there is anything worthy of their talent in the Echo, their latest domicile. With the help of a number of clever people, they work hard to make it go, but the spontaneity is lacking. There is a funny suavetone about the act and some catchy music, but little outside of these is up to what two such stars have trained us to expect from them. The Echo includes a brand new chorus, which does some good singing and dancing, some burlesque, some travesties and some songs, all strung together with a thread—a very slender thread—of nonsense. Maude Franklin is the head waitress, and, being her- self, she fascinates her audience as well as all the male boarders at the hotel. William Rock and Kitty Doner are the two stranded actors who man- age to come together and keep the fun fast and furious. Incidentally, Rock and Fulton interpolates a bur- films, and some other things, for which the theatre correspondent, Will Philbin gets in his deadly work as the bell hop, and that promising young actor, Fred Sankey, discloses a very charming voice and a decided talent for dancing. The stage is unusually good, with a realistic hotel office and a won- derfully beautiful scene on the moon top, besides glimpses into the rear-quarters of the Gaiety stage during the rehearsal.

Pantages

Unrequited Vaudeville

BRILLIANT VAUDEVILL

Adzie and her Lions; Howard Brother- woads of the San; Million and Don Nellos in The Auto Succession Club; Arthur Rigby in blackface; Richardas de Montrose, entertainers; Phil La Toe juggler; Herr Rittersreiter, violinist.

Curt LEADING THEATRE

Bills and Market Review

Phone, Suite 2749
Second and Laight Streets.

The Honeymoon Express with Al Jolson

Original Company of 100 and Famous Beauty chorus.
Nights, $1.00 to $2. All State, $50 to $1.
Next, Sunday, Night, April 24—"Our's to Heart.

Alcazar Theatre

OSTERBeR N. S. ST. , PORTOWER

Second and Last Week Begins Sunday Night, April 15—Matinee Wednesday and Saturday.

Charuyueh Olson, In His New Play.

Shameen Dhu

By Ruth John Young, Director of Honolulu Theatre, Monday, April 17th—Robert Hilliard in The Argyle Case.

GAIETY O'FARRELL ST., ST., R. POWELL

Phone Suite 415, Success Achieved

The Echo

WK. With MAIIE

Rock an Fulton

Heading a Great Cast, Including Wm. Philbin, Kitty Doner, Neale Franklin, Mary Ambrose, Frances White, Oscar Ralston, and other seasoned players, and the Sweet dancing organization on the American Stage.

Evening performances, 25c, 50c, $1; Saturday and Sunday matinees, 25c, 50c, $1. Thursday "Pop" Matinees, 25c, 50c, $1, with a realistic hotel office and a won- derfully beautiful scene on the moon top, besides glimpses into the rear-quarters of the Gaiety stage during the rehearsal.

Orpheum


Matthews J. K.

The Models Bureau.

DAVID BISHPHAM

Accomplished artist. 30th & Lewis.

A SPLENDID NEW BILL

Harry Gilmour in his famous creation of Barn Board; Ed Bloomer & Co. presentning "The Stute Boy; The Boy, Princess of Maghrib"; Rep peniting of "The Beau Beldam"; Presenting "The Beau Beldam" at BowERY. Directed by a Most Original and Serene Cine- ma. A Special Appearance of The Magg Bye Band, supported by a wire, Mrs. DEBEE & Co. assisted by Hines West, Ass't. Engineer, D. F. Williams & Co., with Program presented far Entertainment.

Phone Douglas 78.
Columbia Theatre

Very delightful and refreshing is the play Shameen Dhu at the Columbia this week with Chauncey Olcott in the leading role. It is a tale of love, pretty ladies and patriotic gallants, with the usual misunderstandings and happy conclusions that one sees in Irish plays. The story is told in three acts, laid as follows: The first is the home of the widow Farrell in Kincannon, Ireland; the second at the Green Dragon Inn, and the third in the garden of the Tin Hock Inn. The appointments are most appropriate, whether they be the interior of the charming hostelry or the interior of the public inn, or the beautiful garden—all are pervaded with the charm of ancient atmosphere and produce an effective background for Olcott and his capable assistants in their interpretation. Constance Malineaux is a charming Peggy O'Dea, bringing just the right amount of artificiality, petulance, coquetry and sweetness to the part to make it enjoyable. She is perfectly matched by Winifred Farrell, the much-sought-after widow of the inn, very pleasing. Jenny Lamont is Betty Bowers, and Nurse Maguire, a delightfully virile old Irish woman. May Donnelly, as Norah, is a neat little person in the rights of a John G. Spake as Andy Bowers, the inn keeper, with his good wife, Betsy Bowley, supplied with bits of comedy. David Glassford as Martin McCleash had an unobjectionable part, but we all liked his good, natural acting in the last act. Robert Gil filled into the part of Edward O'Dea right well, as did John Sheehan, Walter Colligan, Frederick Roberts and Maurice Drew in the parts of Tim, Flynn, Waitecs and McPhates respectively. The Dare O'Donnell of Chauncey Olcott is mighty attractive. He appears as a true Irish lad with just enough of the brogue to his tongue to make his speech delightful and the grace of his movements, the fascinating manner with which he handles his hands and feet, his many little nervous mannerisms have endeared him to many an audience! His songs are so pretty and are done in a simple, unaffected way that is refreshing. One is as good as the other, all but Too-ra-lee-ra-loo-ra,-That's an Irish Lullaby, which is the best one that he does, and which wins for him much spontaneous applause. The orchestral numbers under the hand of Mr. Freeborn adds much to their daintiness that the quaint, sweet atmosphere of the play. For an evening of enjoyment without a problem to solve or without acquiring an unpleasant flavor of which to rid oneself later, nothing can be better than a visit to Shameen Dhu.

Cort Theatre

At Jolson is with us—and it may be mentioned that The Honeymoon Express is probably the Jolson personality in this town, where he got his real start and appreciation is the overpowering interest. In this vehicle Mr. Jolson is in excellent form and through the show he radiates wit and real humor. The Honeymoon Express reproduces the one-comic expositions of attractive femininity shown by the putting together of musical and dancing acts that serve to attract and please the "tired business man." There is a whiff of attractive dressing, diverting dancing, pleasing singing, and a whole lost of specialties. Among the principals who were greeted vociferously on the opening night, was Ada Lewis, formerly of San Francisco, U. S. A., but now, by the lure of gold and opportunity, a regular habitue of Broadway. Ada has overcome that splendid lissomness that used to be her striking characteristic, and has now acquired a dignity and some weight. She is the same clever comedienne as of old. Donald McDonald and Anna Wehato are a team of clever dancers. Jack Storey, who has been here before with dramatic shows, and McVille Ellis, erstwhile Native Son and now one of the cleverest stage designers in New York, contribute their abilities to the show. Marie Robson is one of the attractive bits of the show and the perfection of her French dialect is most enjoyable. The production is complete and imposing and worthy of attention. Next week is the last.

Alcazar Theatre

This week's offering at the Alcazar Theatre brings with it two very popular artists, Marjorie Rambeau and Willard Mack, in Kidlair, Charles Kreayn's vintage dramatic conception. The play derives its name from the fact that the plot centers about the raising of children in the tenement districts of the great cities, where they are like so much Kindling, brought into the world at the volition of others and their little lives snuffed out by some passing disease which extinguishes them as a breeze would the wavering flame of a candle. Miss Rambeau was wonderful in her portrayal of Maggie Schultz, the poor wife and victim of tenement conditions in New York. Her whole attitude throughout the play was consistent with the character she was portraying, from the humble manner and meekly submissive gestures to the final open rebellion at her fate. She was well supported by Willard Mack, as the rough steevedore, whose speech and actions were typical of the class he represented. Anna Mack Berlin, who played the part of Bates, the old Irish washwoman and true friend of Maggie, has the honor of being the original Mrs. Bates, and added strong support to the cast. The strongest scene is in the second act, when Maggie Schultz denounces the conditions of tenement life, being driven to desperation owing to the fact that her husband is out of work and that she is about to become a mother. She steals a diamond brooch, which she gavens for $113.00, so that she and Heine can go out to Wyoming and start life anew—where her baby could come into the world to last, "like the trees and the prairies and the mountains," and not be born among the filth and disease of tenement life. She is, of course, found out and the justification she offers for her crime is one of the most powerful dramatic scenes ever written in a play. In this scene Miss Rambeau was superb and Willard Mack introduced a new, convincing method in acting, as far as this town is concerned at least. K. Criggs as Steve, Burt Wessler as Rafferty, the plain clothes cop; Howard Hickman as Dr. Taylor, Louise Brownell as Mrs. Burke-Smith, and Dwace Matthews as Alice Winters. The entire production was most artistic and leaves one with a pleasant sense of satisfaction. The many friends of Miss Rambeau and Mr. Mack, who have long recognized their ability and charm of personality, are delighted to have at least seen them start a season here which, from general comment, is to be a brilliantly successful one.

Beth Taylor Goes to Oakland

Beth Taylor, leading woman of the Ed Redmond Stock Company, will sever her connection with that company in three weeks to accept a similar position with the Bishop Stock Company, now at Ye Liberty Theatre, Oakland. Miss Taylor has been with the Redmond Company for the past eight or nine years. She is one of the most talented young emotional actresses on the Pacific Coast.

Bailey & Mitchell Lose Seattle Stock

Bailey & Mitchell are out of the Seattle stock in Seattle, and the theatre is now under the management of Geo. MacKenzie, the K. & E. representative, who will continue stock, opening Monday last.
The big New York Winter Garden entertainment feature "Honeymoon Express," with its large company of jolly funmakers headed by Al Jolson, is all that it has been heralded to be and more. The delightful spectacle which easily represents the finest example of production seen in this city for some time, is a show in favor, full of delightful music, vaudeville specialties, with a large and pretty chorus, and a new song for every few minutes, together with a finished company of principals, which, in addition to Al Jolson also includes Mabel Ellis, Ada Lewis, Marie Robson, Anna Whetton, Sybil Sunday, Marie Ponsonby, Robert Aldrich, Arthur Monday, Jack Sorey, every one of whom knows how to make his side of the story hold, and bring a laugh with every turn. The final week of the engagement of The Honeymoon Express at the Cort Theatre will begin next Monday evening, and like this week, three matinees, Wednesday, Friday and Saturday, will also be given.

Alcazar Theatre

Willard Mack and Marjorie Rambau have "arrived" at the Alcazar Theatre. No other two players ever leaped to fame with more pizzazz than these characters of the popular O'Farrell Street playhouse, or the local theatrical community, for that matter, as did these two last Monday night. It would seem that from now on they are to be Alcazar fixtures. In the second week, beginning next Monday night, April 20th, they will offer another powerful play from their extensive repertoire, a "Vicar of Wakefield." The manager of the Secret Service, entitled The De- scriber, in which Helen Ware scored considerable success, will be featured here. A Katharine Cornell play, "The Waterfront," story of this splendid play is of unusual interest. It centers around a middle-aged man, will be on this week's program. The United States army man, thinking he has killed a man in a fight, flees to Arizona. A western story. The victim is really killed by another and the guilt is placed upon the deserter. A Secret Service agent, a woman, is pressed into service and she tracks the deserter to San Francisco, where she finds that he has been given a certain dance hall on the Barbary Coast. Getting herself up as an entertainer, she goes to the place where she meets him. She falls in love with him and she succeeds in luring him to her room in a cheap lodging house where it is his purpose to hand him over to the police. In the meantime, however, she has fallen in love with him, and in her room he tells her of the murder he thinks he has committed. This brings her to her senses and she decides to help him and the object of her attention to him. It breaks her heart to do so. A powerful conflict between the two is enacted in which he accuses her of having trapped him through the medium of the woman. She turns him over to the police but later succeeds in clearing his name. In the dance hall scene, on the Barbary Coast, many specialties will be included. The stars of this play are Charles Compton and the other Alcazarians.

Gaiety Theatre

The Echo registered a great hit last Sunday night and since then has been playing to greatly pleased audiences in this week. The play is a little romance at the "Bobby-Sox Street," where Rock and Fulton as the stars of the organization are maintaining and increasing their popularity. Most of the supporting company has been selected from The Candy Shop, which means that it is the best dancing-singing-crowd organization in the West. Will Thibфикс has registered a tremendous hit in the fantastic role of "Mr. Ted," the "hotel"; while Kitty Doner, who will be recalled as the livelier member of "Mr. Ted's" hotel gang, in The Candy Shop has a splendid opportunity to display her dancing and comedy ability. Mary Ambrose, Des- i Franklin, Cesar Ragland, Frances White, Frederic Santell, Estelle Baldwin, and many others compose one of the finest onsets in melodrama that has ever been offered local audiences.

The Orpheum

Next week will be the last of David Belisario, who will present an entirely new program of songs. A splendid new bill will also be presented. Harry Gilfali will appear in his original and clever character impersonation, Burt Jacobs. In the sauter of gay old age Mr. Gilfolk has come up with just the right combination of burlesque and much of the fun is derived from his imitation of the animals comprising the managers. Ed. Blenner, whose comic characters are familiar to this district, will appear in the diverting skit. The Lost Boy. Ruth Roye, Princess of Rag and Bone, another favorite of the house, sings well and has a keen appreciation of the meaning of the words she utters. Eugene and his brothers of the waltz songs. Keno, Walsh and Melrose, a trio of expert gymnasts and comedians, will in eccentric make-up perform a rapid routine of acrobatic and histrionic feats. Jack Ward and Eddie Weber, two exceptionally clever dancers, will bid for popularity in a unique act, entitled A Minstrel Boy's Conception of Art. Karthold will instigate his ability by performing in numerous astounding feats on a thread of steel. Next week will be the last of Ben Deedy and Company, the "All Star" quartet of the Woodman and Gay Livingston in their ballroom act.

Correspondence

PORTLAND, April 13.—Theatrical geography was again changed in Portland the past week, when it was announced that John Considine has closed for the lease of the new theatre now being erected at Broadway and Stark streets in this city. This was the house that Thomas J. Noonan had a lease on, and upon the theatre being burned the property was made that Considine had leased the house, and that the owners of the property had called off all negotiations with Robert Noonan. Considine said it would be the home of the Orpheum Shows. The present theatre, which he is sure that the Orpheum will again become the Heilig, and will house all bookings of the road shows. Mr. Heilig will take possession of the first of July. There is some talk also that George L. Baker will move his company from the present Heilig and that the Baker house will be devoted to pictures. This I say happened during the past week. Today, comes forward George J. MacKenzie, the K. & E. representative in the North- west, with the statement that he had an agreement with Thomas Noonan to the effect that the new house being erected by him would be an exclusive K. & E. house, and that he intended to join hands with Robert Noonan in the new house, already instituted by the latter in their efforts to control the new house. The owners of the property contend that their contract with the late Mr. Noonan was a personal one and that they burned the crowd out of the lake, and that Robert, his brother, cannot fill the bill, but Mr. Mac- Kenzie states that he will endeavor to get the house to be of the physical ability standpoint. Anyway, a merry theatrical war is on and not a pleasant one. The theatres include, (Calvin Heilig, mgr.; William Fangie, res. mgr.). At last the much-talked-of Peg O'My Heart is with us, opening last night at this house to a big audience. It remains for the entire week. All of the many good things told us about this play are true, and it is one of these heart interest plays that ring true, and which we have not had the pleasure of seeing before. Miss O'Neill plays Peg, and she is delicious and her brogue is perfect. A well cast supporting company is furnished and Oliver Monroe has given the play a beautiful production. The Stratford-Upon-Avon, with its Shakespearean locale, is open again for the season. BAKER Theatre (Geo. L. Baker, mgr.; Milton Seaman, bus., mgr.). Due to the fact that base-ball season opens here this week, Manager Baker offers the latest from the Palace Theatre, the Penny, in which Christ Mathew- son collaborated, for this week's bill. In the spring, he will have a bill of some size and will score a home run all week long. Miss Shoemaker and Mr. Hall are playing the leading roles, and do so refreshingly. Mary El- gott Baker plays a character role, one in which she excels and Edward Woodruff, Walter Gilbert and Thomas Walsh maintain the other important roles in their usual capital style. Next week is set for the San Higher Up. ORPHEUM Theatre (Frank Coffinberry, mgr.). The bill for this week includes Neptune's Garden of Living Statutes: Moneta; Five; Van Hoven; Nevins and Gordon; Crouch and Welch; John Small and Small Sisters; and Pope and Uno, EMPRESS Theatre (H. W. Pierong, mgr.): "The Merry Widow" is New on the stage. Other's featured are Four Quos; Orville Stannam; Thornton and Corliss; and The Phantom. Theatre (John Johnson, mgr.); Harry But- ler is the headline and the rest in the way of dramatic works being per- formed are: "Singer;" "Bruce and Keene; "Tom and Stasia Moore; "and Juggling Wag- ners. A Barnes Circle; "1918. A. W. W.
Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

The first annual meeting of the Photoplay Authors' League was held in Los Angeles on April 20th, and such serious business was transacted as made the occasion interesting. The approval of Representative Willis of the in his endeavors to alter the working conditions of the photoplay writer was the main point and the whole the promise of the League's active support in every possible way. The membership of the League is growing rapidly and contains such names as Richard Hartley Davis, Robert S. Stuart, David W. Griffith, Ernest A. Bench of London, etc. * * * Harold Lockwood, the good-looking Fannings players actor, believes that the actor who studies himself, studies his art, has the greatest. He is a great walker and strides buoyantly to and runs his work. He swims upon every occasion, and was the hit of the swimming platform. The result is that Harold is almost boyish in his demeanor, but he is capable of looking very serious and intense to his liking and experience. He is a very good example of moderation in all things. * * * Wilfred Lucas has a carriage company under his direction for the use of the studio and with Cleo Madison, good-looking George Larkin and Frank Lanning, he is the best-carried man who is associated with the Eastern Caledon and Biograph companies, and a real capable assistant in Gus Ingles. * * * Miss Lina1a Mau1i, who has starred a career with a delightful comedic drama in which she appears to some extent as a general information of Prudence, and in it Miss Mason takes the part of a Quaker girl who enters society and effects a cure on her erring husband. She is directed by George Stanley, who so far as was connected with the Vi11a- * * * A new bond awaiting opportunity to Miss Mason. * * * Fred Mac has started in his "Fred Mac Feature Film Company" under the happiest of conditions. He is in a situation to do as he pleases, and for and with, for he is very considerate and understandable. * * * Carlyle Williams has entitled one hundred the earliest Missions guests at his beautiful home in Los Angeles and it was a notable affair, being attended by all the stars from the studio, the stage and the variety platform. A huge canopy covered a portion of the garden and an excellent hand-discussed melodious strains for several hours. Carlyle is such a bright debonair host! He speaks of holding another reception before he departs for New York on his starring engagement with the Famous Players. * * * J. P. McGowan, the Kalen producer, has decided on this same subject for himself by specializing on railroad pictures. He has produced and is still producing them from every angle and his company has a road to do to live on as he himself. Helen Holmes, his leading woman, declares she particularly enjoys her place in the train pictures as she has a chance to show her acting ability. * * * The new Steel film is being made at the Cahuenga studios, the makers of "The Banner Girl" and "Martha." It is entitled "Broken Bonds" and stars Miss Lillian Gish and Miss May McAvoy. It is said that J. Franklyn Seabrook is the director. * * * "The Mosquito Coast" which is being made in Costa Rica by Rupert Caven, concerning a story that leaked out at the Keystone came drama fac- ing from the mouth of Monica Ryan today, which bear all the marks of veracity. According to this story, which has been corrected by Miss May McAvoy, it happened that Mabel Normand also occupied No. 1 by right of her two years' engagement at the Keystone. The two women met, and what happened is said to have had a great deal to do with the sudden rise in temperatures this day. Finally, Max Sennett was brought into the affair and thought he had let himself in when he ordered a second No. 1 dressing room built, but not so. "How about this story that this woman gets more salary than I do?" asked Miss Normand. Sennett admitted it, justifying the salary by Miss Dresser's excellent performance in the picture, "The Banner Girl," which was made last year, and said there will surely be a strike unless the salaries of the two stars are adjusted satisfactorily. The camp itself is said to be about the equal number sitting with each woman, and the outcome may be serious for the Keystone people.

The Parliament of Films at 1915 Fair

From advance information it would seem that the Panama-Pacific International Exposition will be the greatest historical and scenic motion picture show place ever planned. There are to be at least 38 motion picture theaters already arranged for in the 38 state buildings that are to be erected and are now being erected on the grounds by the best architects in the country, and that the pavilions of the foreign countries will also contain motion picture theaters. Work is progressing here in building the great beauties of their lands will be shown. There will be an international parliament of films in San Francisco in 1915 which shall be the most notable congress of reels ever held in the history of the world. These remarks are suggested by the statement of P. R. Corr, chairman of the Massachusetts Motion Picture Association. Mr. Corr tells of the moving views that will be shown in the Massachusetts Building. "We are going to reproduce in panorama the battles of Lexington and Bunker Hill; we are going to show the Boston tea party and Paul Revere's ride, the landing of the Pilgrims, and other historical incidents. We will picture many historic buildings that stand on our coast, from Cape Ann to Cape Cod. We are going to show our dock yard and the whaling ships, our cranberry bogs, et cetera, et cetera, et cetera, et cetera, et cetera, et cetera."

Big Chicago Theatre to Be Movie House

CHICAGO, April 11—Announcement was made today that the Pinc- ease, one of Chicago's largest downtown theatres, the sixth within a year and a half, would be converted into a moving picture house.
Vaudeville

The Orpheum

Zarelli and company are in their sec- ond week with their dime mince offering, a Human. Joseph B. Ber- nard and Hazel Harrington in Wil- liam Pepper's Sketch, Wright, musical sketch, is a riot. The act is nicely constructed and splendidly acted by Mr. Bernard and Miss Harrington. The act would stand for a holdover on the whole. Clara Inge, an eccentric comedienne, is a swallow with her antics and character changes. The hoop skirt song and her bear story got her very nicely. Johnny and Emma Roy, with the assistance of a good quartet, presented their laughable act, On the Rio Grande, by Jimmie McRee. They were a bowling success, and as McRee and the Rays have worked to- gether for years, McRee has certainly to his credit. The McReat and Tipton trio of good vehicle for laughing purposes. The quartet is a splendid one. All are sure to be there as they play their parts well in the act. After the inter- mission, Annette Woodman and Guy Livington opened their Harlower's last vogue. They gave three dances. David Biegman, the baritone, sang through a large part of the evening and received. He has a good stage pres- ence and is a fluent talker. He was accompanied on the piano by Ward C. Lewis, a splendid pianist. Ben Deely, the black-face comedian, in his laugh- able routine as Toll Dool, stopped the show. Decly is certainly a very laughable piece of humanity, every word and every gesture is cause for the audience's laughter and the singing of his own compositions brought forth numerous encore. His tango finish with the two songs had again, it was a riot. He was ably supported by Marie Wagner and Finnet Besco, and they were well received and again, this act holds over for the coming week. Closing the show was a Marvelous Manturians, five in number, and what these artists don't know about turning out a good vaudeville show, building, would be hard to learn. In closing their act, two of the members are the only ones left, as they are in the air, while the third member forms a suspended pyramid in the air which was marvellous—a great act. Pathé's weekly moving pictures of California views was last.

The Empress

At this popular house, the bill is up to the usual high standard this week. The Marston and Tipton trio of dancers open the bill and have one of the cleverest acts of the kind seen on the stage in a long time. A novelty act is that of Hong Fong, the Chi- nese comedian. His feature song, sung in six languages, was a riot and his dance got by in great style. James Francis Sullivan, with his two comedy acts, entitled Rapid Fire Vaudeville, which was perhaps the best appreciated act on the program. A couple of in- strumentalists, Therafo Santo Tizade,s, rendered several pleasing se- lections on the guitar and violin. The Trio of Tipton, Tipton and Tipton, again return with Kris Kringle's Dream. The six clever Colises are still on the job and out wonderfully in the feature song. The big novelty was the Trained Alligators, which was both interesting and instructive. Pictures of the drug habit completed the bill.

The Pantages

A very attractive bill is being pre- sented for the amusement of the Pantages patrons this week. In the opening position are a couple of iron-jaw performers, Greigere and McKenzie, who do some remarkable feats of DER- fulfuling of furniture on their heads and jaws. A trio of singers, in song and dance, and in their novelty numbers, have several classical and popular songs, closing big with a large rep. Perhaps the most appreciated act was that of James Davett and Ximom Dural, in a little farce of theatrical life. The action takes place in the room of a couple of hostesses and many funny situations are worked out. Bothwell Browne presents another of his new and original comedies, entitled Courtroom Fol- lies, with Harold Browne featured as Jacob Heinz, the judge pro tem. The funny, costumes and settings are all a symphony in blue, and shows great taste on Browne's part. T. Henderson does not look literally, as the lawyer. Earl Caldwell doubles a couple of parts; Win. Little, as the white-slayer, does not get much chance; Willi Turner shows herself to be a clever little girl and Mar- garet Show does very well with her songs, but is no actress. Several novelty musical numbers were much appreciated. Lawrence John- son presents his latest act. The Trained Polar Bears of Capt. Jack do some clever tricks and were very nicely received. Comedy moving pictures complete the act.

The Republic

Mrs. Weston has been sending some of her best act to meet the tourney theatre this week, and business as been the road of making Man- taur's Mirrors, and this feature has been in the air, while the third member forms a suspended pyramid in the air which was marvelous—a great act. Pathé's weekly moving pictures of California views was last.

The Wigwam

The Jim Post Musical Comedy Company and the Honey Girls opened to a big house with a program of new songs and dances. In fact, Jim has broken all house rec- ords and he continues to pack 'em to the doors for three a day. For the first half of the week he presents Dzee-Weezy, a breezy musical com- edy, full of life and plenty of good comedy. Jim Post as Phillip Mul- doon and Al Bruce as Adolph Deck- er keep up a continuous fire- side that keeps the house in an uproar from start to finish, and they are ably supported by Frank Harrington, Ada Howard, Frances Tell, Dee Lor- etta, Mabel Calvin and the Honey Girls. Other good acts on the bill are Clarence Jones and Tipton, with the human brain; La Don and Virets, an excellent rib act, and La Don and Virets, an excellent rib act, and many others. For the last half of the week, Jim Post and Company are pre- senting a travesty playlet, entitled Daffyta, which is certainly another laugh-producer—but is minus that eccentric and funny comedian, Jim Post, who is under the management of Mr. and Mrs. W. Other severe cold which has so affected his throat that he is unable to work at his best, and is expected to take a long vacation. These acts, with the exception of the above, are in the stage comedy. Other acts on the bill are De Reems' riding and posing horses, very good; Early Spring, musical comedy; and Jack and Phillips, who are a hit.

The Pantages

Two unusually good hits of Bert Levey vaudeville are being offered by the vaudeville department this week. Jack Stewart displays a well- trained voice in illustrated songs, and in some clever electric act; a clever couple, Woodley and Patterson, get by very nicely with a comedy singing and talking act, and the little novelty act of Raymond and Temple. Why is a Chicken? is a very funny sketch, played by Mr. and Mrs. Monl. The big feature is Bul- ger's troupe of well-trained goats. Present, but expects to be back in bill. For the last half, the almost human monkey, Count, the first, best and only animal artist on the stage,ings, Others are Jack Stewart in illustrated songs; The Village Four, harmony singers; La Don and Virets, with the human brain; La Don and Virets, an excellent rib act, and many others. For the last half of the week, Jim Post and Company are pre- senting a travesty playlet, entitled Daffyta, which is certainly another laugh-producer—but is minus that eccentric and funny comedian, Jim Post, who is under the management of Mr. and Mrs. W. Other severe cold which has so affected his throat that he is unable to work at his best, and is expected to take a long vacation. These acts, with the exception of the above, are in the stage comedy. Other acts on the bill are De Reems' riding and posing horses, very good; Early Spring, musical comedy; and Jack and Phillips, who are a hit.

BOOKINGS

At the San Francisco, San Fran- cisco, through William F. Rees, booking agent, April 19, 1914.

EMPIRE, San Francisco — Ed Marshall; Maye and Addins; Canfield and Carlton; Frank Mullan; Imp Read and Kome; Ressow Midget; R. C. O'Connor and Company Murray Bennett; McMahan and Company; C. M. Turner, Frank; ed Worthington; Pantages, Alcazar and Yesterday; Western States Vaudeville Association; Alfred Let- tell and Company; EMPIRE, Kansas City — Earl Girdler; Jessie Troupe; Rich and Lemon; G.lawler and Daughters; Burke and McDonald; Bert Leslie and Com- pany. ORPHEUM, Odgen (April 23-35)—Joe Fanton and Company Stair's Circus; McKee and Atkin- son; Edith Clifford; F. Kara; Kierman Walters and Kierman.

O'farrell-O’Roarke

Company

Highest Salared Ticket Stock

Presenting Only Royalty Bills

Special season at FRED VOIGTS THEATRE, FRESNO, CAL.

The Pantages

Two unusually good hits of Bert Levey vaudeville are being offered by the vaudeville department this week. Jack Stewart displays a well-trained voice in illustrated songs, and in some clever electric act; a clever couple, Woodley and Patterson, get by very nicely with a comedy singing and talking act, and the little novelty act of Raymond and Temple. Why is a Chicken? is a very funny sketch, played by Mr. and Mrs. Monl. The big feature is Bul- ger's troupe of well-trained goats. Present, but expects to be back in bill. For the last half, the almost human monkey, Count, the first, best and only animal artist on the stage,ings, Others are Jack Stewart in illustrated songs; The Village Four, harmony singers; La Don and Virets, with the human brain; La Don and Virets, an excellent rib act, and many others. For the last half of the week, Jim Post and Company are presenting a travesty playlet, entitled Daffyta, which is certainly another laugh-producer—but is minus that eccentric and funny comedian, Jim Post, who is under the management of Mr. and Mrs. W. Other severe cold which has so affected his throat that he is unable to work at his best, and is expected to take a long vacation. These acts, with the exception of the above, are in the stage comedy. Other acts on the bill are De Reems' riding and posing horses, very good; Early Spring, musical comedy; and Jack and Phillips, who are a hit.
Jack Golden
With Own Musical Comedy Company
Market Street Theatre, San Jose—indefinite.

Vaudeville Notes

Through an arrangement with the producers of big feature photo-plays and his strong connections in New York, Marcus Loew has compiled plans for routing big feature photo-plays over his new purchase, Sullivan and Considine circuit, and the road shows will be rated. Hitherto, “movie” patrons have had to wait to see the big pictures until state rights were sold at all local theatres secured them. The new arrangement, Mr. Loew says, will have the rights to whatever big pictures appeal to him at the first swing in New York and will promptly send them over his circuit, giving them in his theatres first.

James Thornton, vaudeville actor and song writer, was found at the bottom of the subway stairs at One Hundred and Sixteenth Street and Inman Avenue, New York City, this morning, suffering from a possible fracture of the skull. He is at the Harlem Hospital, where a doctor said he would probably recover. He is believed to be lost while on a visit to his wife, Mrs. Thornton, who is ill in the hospital.

Eddie Murray will be succeeded at Broadway by Tom Besson. Murray has stirred up hot water ever since he opened with the company. Fred Carter will open with the Post company at the Wigwam tomorrow.

While Mrs. Robert Drady, wife the manager of Pantages, was sitting on a bench near a life-saving station at the bench, a boy ran toward her and asked, “Lady, have you lost anything?” Mrs. Drady looked down and saw that her purse, valued at $20 and containing $30, was missing, and also a vainity box attached to the same chasteine. The youngster said he saw two boys take something from Mrs. Drady’s hand and run off, so she was seated on the bench and ran toward the park.

Chris Brown has resigned as booking agent of the S. & C. Circuit. Report has it Chris is well fixed.

Golden Biggest Kind of Winner in San Jose

Jack Golden and his musical comedy company continue to attract large audiences to the Market Street Theatre. Last week (Holy Week) had no effect on the business. Standing room only was the sign every night. Golden is immensely popular and Mrs. Golden, Will Cross, Florence Young and Jack Doud are great favorites.

HILDA CARVEL

At Liberty; care Dramatic Review

SAN FRANCISCO

41 Grant Ave.

606 So. Broadway

OAKLAND

600 14th Street

RUPERT DRUM

With Chas. King and Virginia Thornton

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Manager

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EDGECOMBE AND ROBERTS, E. P.

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IN VAUDVILLE

Western States Time.

Will R. Abram—Agnes Johns

Producing Stock Sketches

Western States Vaudeville Association Time in San Francisco

Charlie Reilly

(Singing Irish Light Comedian)

Presenting The Bells of Shandon, Pantages Time.

Max Steinle

Comedian

Playing Vaudeville—Ed Fisher’s Time

Frank Harrington

Leading Man

With James Post

Southern Pacific

“First in Safety”

In competition with all steam railroads in the United States, the Southern Pacific has been awarded the Harriman Memorial Safety Medal by the American Museum of Safety, for the best record in accident prevention in year of 1913. During a period of five years, not one passenger’s life has been lost through collision or derailment on Southern Pacific Lines, including the movement for a distance of one mile of eight thousand million passengers.

“Safety First”

GOING EAST?

PANAMA PACIFIC EXPRESS

THE EXPOSITION TRAIN

MARVELOUS SCENIC ATTRACTIONS SEEN FROM THE CAR WINDOW WITHOUT EXTRA EXPENSE FOR SIDE TRIPS

Clouds of the Feather River

Pilot Mountain

Glancing, Blue of Salt

Great Salt Lake

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LEASK, WARE, WARE, 5TH, 6TH LINES: SPECIALS: $2.00, $2.50, $3.00, $4.00,

CITY, 1st, 2nd Lines

Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferry, Ferr
James Dillon
Management Bailey and Mitchell
Seattle Theatre

Charles E. Gunn
Leads
Orpheum Stock—Cincinnati

Maude Leone
Co-Star
Del Lawrence, Vancouver

Florence Young
Leads—Jack Golden Company
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Eddie Mitchell
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Josephine Dillon
Leading Woman
A Bachelor's Honeymoon

Howard Nugent—Margaret Nugent
Home address, La Jolla, Cal.

Claude Archer — Jean Devereaux
Stage Manager and Parts
Ingenue
Just closed year's engagement with Elizabeth Fletcher Stock, Vancouver
At Liberty; Care Dramatic Review

Lucile Palmer
Prima Donna Soubrette
Care of Dramatic Review

Barry Norton
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Guy Hitner
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Care of Dramatic Review

Bess Sankey
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Eastern Traffic Co.

Frank Harrington
Leading Man
James Post Company

LELAND MOWRY
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EDMUND LOWE
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Ingenue—At Liberty
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Care of Dramatic Review

Spotlights

“Uncle” Dick Sutton has acquired a controlling interest in the Family Theatre in Helena, taking posses- sion Sunday, March 29, and starting his new management with Harr L. Stone's Colonial Musical Com- edy Co. Following the Stone engage- ment Manager Sutton will shift his Empire Stock Co. from Butte to Helena for an indefinite run.

Peg O My Heart is schedule to reveal her charming self at the Court Theatre on Sunday night April 20th. Immediately following the engagement of The Honeymoon Express, Mack is naturally ex- pected of this exquisite comedy of youth which has made theatres history in New York. The mar- gins and daily press of the com- pany have probably devoted as much space to Peg O My Heart as an play of recent times. Oliver Mor- oco presents the play and promises a brilliant production. Charming Peggy O'Neill will be seen in the title role.

William Hodge, a star of unique abilities, who created such a hit last season at the Court, will be seen him again shortly in The Road to Happi- ness, a new comedy drama in which he is said to have a role that is him patly.

Geo. Matison
Lends and Heaves

AUSTA PIERCE
Second Bazaar
Permanent address, 4416 Orinoco St., San Diego

JACK E. DOUD
With Jack Golden
In Musical Comedy

ALLAN ALDEN
Comedian
White Star Traffic Company—on tour

GEORGIA KNOLLTON
Care of Dramatic Review

JAMES NEWMAK
Stage Manager and Parts
Just finished one year with Ed Redmond Co. At Liberty; Care of Dramatic Review

FRANCES WILLIAMSON
Grand Dame and Characters
Care of Dramatic Review

WILLIAM MENZEL
Business Manager or Advance Agents
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HARRY J. LELAND
Stage Director and Comic
Ed. Redmond Stock, Sacramento

DEEVER STORER
Hosts
Care Dramatic Review or permanent hotel.

GEORGE W. STANLEY
With Visa,

William H. Connors
Juvenile Comedian

Jean Kirby
Second Business
Bailey & Mitchell Stock—Seattle

THE SAN FRANCISCO DRAMATIC REVIEW
April 18, 191_
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<td>Hugh Metcalfe</td>
<td>Leading Man</td>
<td>Ed Redmond Stock—Sacramento</td>
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OAKLAND, April 17.—At last we have a leading playhouse that in its appointments and accouterments is really one of the city's. The MACDONOUGH, entirely refurbished and remodeled with a new foyer and loggia, is now in elaborate style and a fine new marble entrance modernized in every respect, is a revelation for the theatre that we were accustomed to attend and will certainly justify the large outlay of expense in increase of attendance at the different attractions. This week Margaret Illington is playing a return engagement with the Liberty to great business. The Stratford-Upon-Avon Players open 17th, offering a repertoire of popular Shakespearean plays. At the VE LIBERTY, Manager Bishop had made a ten strike by giving his patrons one of the best productions of the season at popular prices. The Rainbow, which was seen here a few months ago at two dollars per seat, has been given a remarkably clever production, one that would reflect credit on any aggregation of players. As Neil Sumner and Albert Morrison again demonstrates his ability and gives the best performance of his Liberty engagement. Isabelle Fletcher as his wife is capital. Her version of the wise mother, solicitous for the daughter's welfare appeared strongly to the audience. Charles Ayres, George Webster and Mrs. Mina Gleason have excellent parts and are at their best times. Others who gave creditable performances are J. Anthony Smythe, Frank Darnick, Walter Whipple, Meta Marsky, Estelle Wardfield and Rita Porter. During the acts, Thomas Allen Rector, assisted by Dorothy Smoller entertained the audience with a series of the latest ballroom dances which was greatly enjoyed. Olga Nethersole is the chief attraction at the ORPHEUM. Capacity houses are in evidence. Hermann Timberg also makes an immense hit and shares the honors. The others on the program are Mrs. Yash and Misses Keno, Walsh and McRose; Rice and Morgan; Catalano and Denny; Gray and Ross; and Mosher, Hayes and Mosher. Gunboat Smith, America's white hope in the pugilistic game, is the headliner at the Pan- tages and gives the audience an insight into the fine points of the manly art. Associated with him on this week's bill are Magnanim Family, Wallis's Happy Girls; Clinton and Rogers; Granville and Mack; and Angus and Young. The COLUMBIA offers Oh, You Devil. The cast includes Evan Miller, Jack Wise, David King, Ernest Van Pet, Clarence Wadling, Viola Stech and Horona Hamilton. The fine warm weather has been a boon to the outdoor attractions at the ORPHEUM. The grand opera is still a source of fine entertainment and the Thaviu Band renews its services. At the Broadway The Imperial Pekinese Trumpe are the headliners of a bill composed of the following: Early, Wilbert and Fay, Virginia Vann, Hoffman and Vann, Howard Brothers, Thomas and Ward, Sunday the sensational feature act, The King of the Everglades and his ten trained alligators will open with Sam Nuxbaum, Russian music numbers; Cody and Cody, singing and dancing; Laughing Lamare, negro comedian; and Cutting and Rose, funny capers. Next Wednesday the Fourth Quaint O's, an English travesty act; Thornton and Corbin, A Vacation Episode and Will Morris, cyclonic comicalities, will head a big show.

Marie LOUIS SCHEELINE, LONG BEACH, April 15.—Flor- ence Stone and company, under the management of Dick Ferris, opened at the Bentley Saturday in Grasmuck. Business has not been good. Two bills will be given each week. Jules Mendel and company are playing at Fairyland, offering musical comedy. HONOLULU, H. I., April 4.—George Spaulding and wife, Paisley Noon and the De Von Sisters, with a few girls, are playing vaudeville at the BIJOU. They expect to tour the islands next week, making way for the George Webb Company. George Chesbro, Audelle Higgins, Neil Harding, Maudie Jones and Ralph Martin, of the Spaulding Musical Comedy Company, leave for San Francisco by the S. S. Sierra today. The Macke Drama Stock Company will commence a season at the OPERA HOUSE shortly after Easter, their opening bill being Othello. The company will show three nights a week. At least three theatrical agencies in New York have refused to allow their bills to be played in Hawaii for any money, on account of past piracies. This state of affairs has delayed the opening of the Macke season here.

Personal Mention

COL. D. P. STOKER is doing the advance for Schepf's Dog and Pony Show.

Mr. Thompson is bow in Weed, holding down a position in a hospital in that town—superintend once.

Louise Nellig returned from Salt Lake City Wednesday. After spending with Kenton Kelly and Miss Butler, she played in stock in the Mormon city for several weeks.

Mitchell's Theatre closed Thursday, known to the stage for three generations as "Nellie" Tannahill, died at her home in New York April 10, of paralysis. She was 83 years old. In her day Mrs. Tannahill supported such famous stars as Forrest and Mine. Moljeska.

The decree of divorce granted to Mrs. Cornwells West, formerly Lady Randolph Churchill, a daughter of the late Leonard Jerome of New York, was made absolute by the divorce court in London last Tuesday. The grounds were desertion and misconduct. A few hours after the divorce had been pronounced absolute, George Cornwells West married Mrs. Patrick Campbell, the English actress.

At Hallert and his small company that have been playing northern California and southern Oregon for the past three months, got back to Los Angeles.

The many Oakland and San Francisco friends of Mirabel Seymour have congratulated her with regret that the popular ingenue of Ye Liberty Playhouse is not accompanying Chauncey Ollott to Los Angeles. There has been a member of the company since Mr. Ollott opened his season in August last. Miss Seymour has just completed a few play which will in all probability see the light of day in New York early next the coming season, and she has felt compelled to remain in the metropolis to arrange for its production. She regrets exceedingly that she was unable to make the trip to the Coast, very long has she has long been an pronounced favorite, but the call of business prevented. Miss Sey- mon's husband, John E. Hoyt, to whom she was married in Sacramento in April, 1913, is still Mr. Ollott's acting manager. The film company operating at San Rafael at the direction of Charley Edler, numbers in its personnel Charles Edler, Emmett Sheridan, Clarence Arper, Marjory Manners and Grace DuVoll. The company has been at work two weeks, George Herrmann is scene artist.
Robert Hilliard, of the Argyle Case, a Vaudeville Pioneer

It is not a matter of ordinary knowledge that Robert Hilliard, new starring in The Argyle Case, and coming to the Columbia Theatre next week, was the pioneer legitimate actor in vaudeville. Just how he came to blaze the way is told by Robert Grau, the veteran booking agent. "In my quest for attractions in the early '90s," says Grau, "I sought out Hilliard, who had scored heavily in a curtain raiser. The Littlest Girl, which he had dramatized from one of Richard Harding Davis' stories. When I called upon him at his home one Sunday morning he frowned upon the suggestion and was almost angry with me, so I decided not to press the matter. But just as I was about to leave it occurred to me that I had not mentioned terms. It must be understood that these were not 'fat' years financially in the theatrical profession. Hence he looked at me curiously when I quoted casually, 'Bob, these people offer you $60 a week and ten weeks' guarantee.' Hilliard began to think. I knew what was in his mind. In after years, when I interviewed other celebrities with similar propositions, I benefited greatly from a recollection of my experience with this most sensitive actor. 'But what can I play—I can't do any stunts,' said Hilliard. 'Play the Littlest Girl and play up to it, too, just as you would at the Madison square,' was my reply. Hilliard accepted, and it is only fair to state that few believed a vaudeville audience would approve a serious sketch. But he was an instant success. The managers came after him with a rush and his opening salary was by far the smallest he ever had in vaudeville, nor did he have an idle week for ten years except from choice. The Littlest Girl had over 4500 performances, and was followed by As a Man Sows, 973 and The Man Who Won the Pool, in which he gave such a masterly and touching personation of an old club servant. After Hilliard's hit it was easier to approach other famous players. Maurice Barrymore—the father of John and Ethel—became the next headliner and after him Rose Coghlan and Clara Morris. The playgoer of today can hardly realize the effect created when these newcomers in vaudeville were first announced."

Two Theatres Will Be Auctioned

Two San Francisco theatres are going to the auction block next month. The Princess Theatre on Ellis Street, near Fillmore, and the Valencia Theatre in the Mission, have both been listed for sale to the highest bidder.

Olga Nethersole Wins Suit

NEW YORK, April 14—Judge Pendleton has decided in Olga Nethersole's favor against a motion of Messrs. Liebler and Shubert, defendants, in their appeal for a new trial against the verdict for $29,217.32 damages awarded Miss Nethersole by Judge Pendleton and a special jury at the Supreme Court, New York City, on November 22, 1913, for breach of contract. The contract was for two seasons of twenty-five weeks each, at a salary of $1,000 a week and 50 per cent of the profit in Masterline's Mary Magdalene. The action was for non-payment of portions of salary due and for a second season, which was repudiated by the defendants.

Hackett Gets the Million

NEW YORK, April 14—James K. Hackett, the actor, will receive the $1,000,000 estate left by his niece, Minnie Hackett Trowbridge. An order to this effect was signed today by the surrogate here. Representatives of Mrs. Trowbridge, who had contemplated contesting the terms of the will withdrew their claims last week and the will was probated.

Marie Dressler Seeks $60,330 in Gaiety Row

Marie Dressler has filed in the United States District Court before Judge Van Fleet a cross complaint against the Gaiety Theatre damage suit. The comedianess alleges many breaches of contract, failures to meet salary due and notes, and demands $60,330 as profits computed from the contract signed by her and G. M. Anderson (Bronco Billy). Thomas O'Day, Matthew O'Brien, Sam Berger and William L. Gordon are made joint defendants. Miss Dressler is represented by Attorney R. L. McWilliams.

The Ringling Show in Chicago

CHICAGO, April 18.—Over score of years ago the Ringling Bros., then modest bidders for fame in the circus world, opened their first season in the South. Since the interval has wrought many changes, both evolutionary and revolutionary, all departments of human activity—well, at any rate, the circus men have been more fickle and radical than the progressive stages of the show business. With greater means to their genius and enterprise could these erstwhile harness-makers transform their Wisc., desire than the superfine aggregation of circus men which they have built up on the foundation of the little wagon show which in years ago all that is best in the old-time circus with the brilliant innovations of these late years.

HENRY B. MILLER

Trettazzini Stills Panic

CANTON, O., April 13—When Madame Luisa Trettazzini, who was in the audience, stopped a describer by shouting, "Luisa, Luisa," Trettazzini arose in her seat and urged the people to stop, but as they paid no attention to her, she fashioned her way to the stage and started to sing. She sang for about five minutes while the others extinguished the blaze, and then returned to her seat. Her identity was not discovered until she was leaving the show.

Clever Speech in Help Wanted

One of the speeches which has made a hit in Help Wanted, the play written by Jack Lait, which is playing both New York and Chicago, strange as it may seem, is this one, delivered by a young man, the lines of which must be just right for the young man involved. It is a speech about men who do things and are things—men who don't have to wait until the play night for their pleasures, and are free to enjoy them. They've got to have it with all their forcefulness till your head will turn. When we've got to keep it up for long holidays. They're hopeless to you with your forcefulness till your head will turn. When we've got to keep it up for long holidays. They're hopeless to you with your forcefulness till your head will turn. They fight and swing each other, these business men, and a child like you—you, just a child."
Arthur Rigby, well and favorably known as a member of the cork singers' union, is presenting a song medley to the patrons of Par- thees this week. We consider Ar- tur one of us in view of the fact has, enjoying life from the sale of art cards, and conversation that is re- markable.

M. Lonicor, the manager of the State in Stockton, journeyed to our ty in his auto to see the contest between Ritchie and Murphy, He went back immediately after the short. Press of business compelled him to be in the Slough City in the M.

M. R. Musical Comedy Co. are at allevio this week. They will be in an after show a few short weeks in the interior, At Onken, the manager, left for Vallejo the first of next week.

Phil La Tosca, the comedy jugg- ler now playing Pantages time, one of the Coast Defenders Circuit shows, is not only a good per- formance, but a good fellow and a good friend of Arthur Rigby.

Tom Long, formerly of the band and Portola theatres, has set- tled down in his native city, Boston, and has purchased the estate of these two theatres, from which he realized a large sum. He started the 'quake at 2nd and Mis- sin, San Francisco, picture house, and is in even short years make an independ- ent fortune.

John Welch, the man in white, ill try vaudeville again. John has seen running a road house at San Jose, which he will leave in charge his wife, Madeline Earl. He will put over a single singing and dancing act.

Frank Earle received two tele- phones from Monte Carter. The sec- ond one raised the salary amount twenty-five dollars: Question, What is the first offer? Charley Oro and June Mendel are working together at Long Bache in musical business. All are with Harley Alphon in Los Angeles.

Chorus girls are in demand again. There is a scarcity of good chorus girls in this city at present, and as there are a number of them that will not leave the city no matter what salary is offered them, they are con- stantly employed.

Nellie Harding, who was direc- tor of numbers for Geo. Spaulding in Honolulu, got in this week from the Island City. Nellie is looking earning after her trip to the Para- dise of the Pacific.

James Post played a part this week in dissection. The M. Dr. performed an operation on his throat and mouth, and Jim will be alright in a short space of time.

Lillic Sutherland (Mrs. Jack Cur- rys) has formed a trip in her family. It was born April 7, in Seattle, and the big hot has grown four inches. Regards from Matt Burton, Al Hurley, and others.

Ed Dale bought two pole mules of his Napa ranch. He left them in charge of his hired man, with the understanding that after certain mowing was done and a road made through the new Dale prime farm the man was to receive the mules in lieu of cash for the labor performed. Dale came to San Francisco to fill dates and, after he left, the man did not perform the work as agreed, but took the mules and harness and made off with them, and Mrs. Dale journeyed to San Francisco and notified the sheriff to bring back those mules or send the man to jail for mule stealing. Ed wants the mules and don’t want to impress the man for working culprit. But mules am mules. Where are my wandering mules tonight—slow music, profes- sor! I hear the hoof upon the hill, I hear, I hear, etc.

R. F. Redmond, manager of the Coast Costume Co., has been spending a two-weeks’ vacation at the farm of her mother, Mrs. Jack Gor- don, at Thalheim. She will return for the first of the coming week much improved in health.

Genevieve Mouger, a principal of the Gaiety Theatre Company, has filed suit in the Superior Court, ask- ing for $1,500 in damages for alleged breach of contract. She is known the stage as Gene Luneck, and was engaged as a principal Decem- ber 31, for 20 weeks, at $1219 per week for the first 10 weeks and $200 per week for the last 10 weeks. She worked until March 29 when she was dismissed.

Miss Moore, from Australia, has been rehearsing a musical comedy company of 14 people in Sibbad for the past three weeks. She opened at Santa Rosa Thursday night. The company will play one engagement books booked by Blake and Amber to smooth out the show before playing in this city. Eight stunning looking girls compose the chorus.

Marcus Loew May Build Thea- tres in Canada.

It is understood that Marcus Loew, who became king of Vaude- ville through the purchase of the Sullivan-Condine circuit, has his eye on Northwest Canada, and in addition to an already gigantic circuit by building theatres in several of the thriving Canadian cities. Loew now owns theatres in Vancouver, Winnipeg and Toronto; is building in Mon- treal and Ottawa, and has big connections in the States. If Mr. Loew decides to erect this chain of theatres he will probably establish a house in Calgary and another in Edmonton. Coming eastward he would build theatres in Saskatoon, Prince Albert, Regina, Brandon and Moose Jaw, which would bring his show directly into Winnipeg. From there it would be easy to reach Tor- onto, Montreal and Ottawa, while the jump back to New York could be broken by playing his houses in Buffalo and Rochester.

Biggar Suit Again

NEW YORK, April 18.—After seven years’ litigation and reaching the Court of Appeals, the $600,000 suit brought against Laura Biggar by Mrs. Agnes Mary Hendrick for alienation of the affections of her husband, Dr. Charles C. Hendrick, is to be tried. Justice Kenyon, in the Supreme Court, Brooklyn, has signed an order per- mitting Miss Biggar to serve an amended answer in the new trial or- dered by the Court of Appeals. Sam- uel Frankenstein, attorney for Miss Biggar, claims a new defense in that Mrs. Hendrick will be charged with being unfaithful, and that when her husband left her she had already lost all affection for her and therefore Miss Biggar could not have alienated affections that had no existence.

Circus Tent-Pitching Machine

The great canvas tents so familiar to the circus-goers population are enormously heavy, weighing often five tons or more, and handling them quickly is a task that formerly taxed fifty men for two hours, and then was accomplished only indifferently well. By a new device a big wagon is equipped with a long roller, operated

by a gasoline engine, which winds up the big canvas as quickly and easily as a clothes wringer handles a sheet. Indeed the resemblance is something more than fanciful, for the machine wrings the canvas perfectly dry, even on a rainy night, so that the tent may be transported without fear of rot- ting or mildew. Reversing the process, and pulling the big canvas off the rollers by horses, the entire tent may be raised quickly, the roller on the wagon being utilized to pull up the ropes which raise the poles, saving an im- mense amount of hard work and hours of time. The gasoline engine is used only for operating the roller, the wagon on being hauled by eight horses.—Popular Mechanics Magazine.
Correspondence

MARYSVILLE, April 20 — Evelyn Nesbit Thaw appeared at the trial today on a trespass charge. The audience was fair. Mrs. O. My heart and from present indications it appears that she will have a record-breaking house. New York will send a special train of theatregoers.

DILL, April 18—TUESDAY, April 18 — THEATRE: Coming; Sunday, April 25, Walter Newman in The Traffic; balance of the week.


SACRAMENTO, April 20—Ed Redmond is back again and are giving an exceedingly fine presentation of The Charity Ball. Paul Harvey is splendidly virile and human in the role of the rector and Beth Taylor as Phyllis is ideal. Estelle Redmond is a capital Camille de Peyster and Ed Redmond is great as Judge Knox. Hugh Metcalf, Roscoe Karns, Lorimor Percival, Ben Carrington, Astley Morgan, Leslie Virden, Marie Connolly and Rose Merrill, under Harry Leland’s able direction, furnish admirable support. The Wife will soon be given. ORCHESTRA: The Bill shows Olga Nethercote, Herman Timberg, Hilda Thomas and Lou Hall Mosher, Hayes and Mosher, Henry Catalano and Jack Denny, Morgan and Rice, and Alfred Wallenstein.

EMPRESS: The S. & C. show shows Top of the World Dancers; Mopat and Clare Trio; Hong Long and Fong; James Francis Sullivan; Oliviaetta Troubadours. CLUNIE: Harry Lander’s Talking Pictures, 42 GRAND. Lorenzo, hypnotist, all week. Only fair business.

Wig Was Very Bright

Dorothy Russell, daughter of the fair Lillian, assisted by Jay Cacy, offered her idea of the modern dances in New York vaudeville, and in reviewing the act the New York Dramatic Mirror has the following to say: “Interpretation of the tango, Virginia Waltz and maxixe were given. Miss Russell displayed red wig and wore a black and white gown which showed movement as being thin as the usual musical comedy plot. As for the dance themselves — the wig was very bright, and as for the production — the orchestra played very well. Lillian Russell occupied a box at the Monday premiere. She was excellent.”

William Hodge, as distinctive and unique a star as there is on the American stage, will be seen at the Theatre. His vehicle will be The Road to Happiness, a whimsical comedy drama that is said to have a role for Hodge equal to that he had in The Man From Home.

Spotlights

Rice and Dore’s Water Carnival are playing at the Theatre to fine business. Punch Wheeler is doing his usual brilliant press work ahead.

The Passing Show of 1913, said to be the greatest of the New York Garden shows, is due at the Corte Theatre following Peg O’ My Heart. The entertainment is said to be in prodigal fashion and the company is a tremendous one. The cast includes: Corroy and Le Marie, Charles and Moilee King, Elizabeth Goodall, Louise Bates, Maze King, Whiting and Burt, Laura Hamilton, May Dealy, Corcoran and Lloyd, Artie Mehlinger, Henry Norman and Ernest Hare.

Mrs. F. A. TANNEHILL, known to the stage for three generations as the best diva of her time, is due in New York, having passed away April 10. She was 83 years old. Mrs. Tannehill supported such famous stars as Forest and Mme. Modjeska.

MRS. ETHEL MAY KAY, well known on the stage before her marriage, is dead of cancer. Her husband, Herbert Kay, a brewer of Paterson, N. J., is said to have spent $20,000 in radium treatment in an effort to save her life.

Joe Patten’s musical comedy company will open tomorrow at Gragg’s Theatre, Bakersfield.

WILLIAM RAYMOND closes with the Chelan Company in Oregon on April 29, and will return to San Francisco. A trip, with artistic rather than a commercial temperament, entered the home of Fred Belasco, April 17, and departed with 14 valuable Indian baskets and a number of rare books. Nothing else was disturbed.

Will M. Hough and Ben Jerome, Wilson composer of The Girl from the Gate, and their agent, Frederick Donaghy, fled suit last week in the Superior Court to recover the interest from Gilbert M. Anderson and the Gaiety Theatre Co. In their complaint the plaintiffs allege that An- derson contracted for the American and Canadian rights of the play for $225 a week, and that after it was played here for six weeks they received only $250. The $800, they say, is due them for royalties.

Alcazar Theatre

The Alcazar Theatre is living up to its promise to give the patrons of the circular O’Farrell Theatre the area a series of new plays. Commencing on next Monday night, April 25, they will open the first production in this city of Herbert Hashford's powerful play, The Woman He Married, with William Mack and Marjorie Rambeau in the leading roles, supported by the pick of the Alcazar Players. The play has been used as a starring vehicle by Virginia Harned, and was a decade success wherever presented. Miss Rambeau has been charting the leading part a number of times, and has achieved a tremendous success in it. In fact it is one of her pet parts. Mr. Mack will be seen in a role that offers a fine opportunity for his abili-
Olive L. Powell: 22.—Not at all, Mr. Morris. If one is working, working is as delightful as going to the pictures, and it is much less expensive.

Mr. Morris: I suppose you are right. I am afraid I am not that strong in the direction of intellectual development.

Olive L. Powell: Ah! I see! I have been reading a book on the subject of education, and I must confess that I found it most interesting. I believe that education is the key to success in life.

Mr. Morris: I agree with you. Education is very important. I am afraid I have not had as much education as I would like. I have not had the opportunity to go to college, but I am determined to make up for it in other ways. I am going to read as much as I can, and I am going to study hard. I believe that education is the only way to success in life.

Olive L. Powell: Yes, I believe that education is the key to success in life. I am going to make sure that my children have the best education possible. I believe that education is the only way to success in life.

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THE SAN FRANCISCO DRAMATIC REVIEW

6

Correspondence

NEW YORK,
the

Ajiril

HIPPODROME

19.— ]ust when
seemed to be in

danger of presenting a stereotyped
form of entertainment, suddenly the
big playhouse started house cleaning
and threw open its doors three days
before Easter with a spectacle that
grips the imagination as no producII.
tion in that house has ever done.
M. S. Pinafore, on a more ambitious
scale than (Albert or Sullivan ever
dreamed of is the result. Curiously
enough, the beautiful comic opera itself, which has now become a classic,
has been shoved into the backgroimd
by the remarkable stage settings, the
elaborate stage business and the enormous chorus. There is no use Gil!

bert's cleverest libretto

*

and Sullivan's

most popular score are unimportant
The ship itself
at the Hippodrome.
There was a real
everything.
is
thrill when the falling curtain disclosed the beautiful lines of an old
time British man o' war. Here were
"the wooden walls of old England''
reproduced with a fidelity that would
have pleased Nelson himself. Only a
William Clark Russell or a ship news
reporter can do justice to the scene.
Topmen climbed the masts, furled the

and went through other maneuvers which can only be described in
terms not used by the Secretary of the
Navy. Drum beats that out-thundered
Alfred Hertz's noisiest effects in W'agsails

nerian opera at the Metropolitan folThen there were drills, siglowed.
nals, marches and countermarches. It
was verv thrilling. The scene at the
Hippodrome is warranted to appeal to
youths of all ages from six to sixty, including both sexes, to whom the lure
of the sea is inevitable. And the opBut when
era? Yes, it was sung.
the chorus is magnified to. the size of
an oratorio society, and the stage is
as big as an ocean steamship, the refrom the orsult is very different
Pinafore.
performance of
dinary
Josephine Jacoby, who is at her best
in the comic vein, essayed the role of
Little Buttercup. She sang delightfully and was an ideal Little Buttercup.
Albert Hart, an old Hippodrome favorite, played Dick Deadeye in the ap-

Harproved Hippodrome manner.
rison Brockbank as the Right Hon.
Sir Joseph Porter made the role as
satisfactory as it could be, while Vernon Dalhart of the Century Opera
Company, and \Villiam Hinshaw of
the ]\Ietropolitan, were Rackstraw and
The chorus
Corcoran, respectively.
flowed over the ship, made merry in
the officers' quarters and descended
into the hold, whence they peered out
They had alin small installments.
most as much fun as if they were on
.\nd the lookers-on enFriday afternoon
at the Hippodrome H. ]\I. S. Pinafore Co. B made its first appearance
and valiantly maintained the standard
of excellence established by Company
A on Thursday. In fact, in one or two
instances, notably in the case of Captain Corcoran and The Bo'sun, the

a real ship.

joyed

it

fully as well.

was an improvement.
Eugene
Cowles, looking amazingly young and
almost svelte as to figure, sang For
He Is an Englishman with splendid
effect, and Mr.
Peacock's
Captain
Corcoran was a capital performance,
both from a vocal and a histronic
standpoint. Mr. Gordon's Sir Joseph
left nothing to be desired.
Miss Horgan's Little Buttercup was played in
a capital comedy spirit, and she most
cast

assuredly lent weight and proper emphasis to every pound of the role. Mr.
l)ardsley disclosed a beautiful voice as
Ralph, and Miss Heinemann's Josephine was eminently satisfactory, particuMr. Parson's
larly when she sang.
conception of Dick Deadeye was excellent.
As for the production, the
sensation which the Voegtlin scenery

and

effects

aroused

was

Send for New Catalogue Stating Kind Desired
THEATRICAL CATALOGUE

impersonation

of the subtle, ferevival.
She
the
clothed the character with the compassion that the author intended for
and emphasized the struggle of
it,
the weak woman against the moral
taint inherited from her mendacious
.As a psychological exhibit
father.
Becky, in her dual nature, is a profoundly interesting creature, who falls
easilv within the range of probability,
though, like Marie Louise Voysin, she
ital

brile

Becky

in

an extreme type. Air. Fitch's dialogue, after seven years, has preserved
is

its freshness and sparkle and humorously satirical meaning to a surprising
extent. To a higher degree than any
other native playwright he had the
the atmosphere
ability to represent
manners of social life on the
and
stage, and since his death no dramatist has come forward to take his place.
every
revealed
Air. Ames's actors
merit of the comedy. There was no
performance superior to
individual
Ferdinand Gottschalk's lifelike incarIn his
nation of the ruined father.
traces of an old-time pride, his utter
selfishness and his occasional flashes
of bitter regret at the lost opportunity,
the actor attained a high level of hisThe character is, of
art.
trionic
Air. Fitch has drawn
course, there.
But the actor glorified its opporit.
Grace George
tunities on Saturday.
She imparted to the
played Becky.
wife charm, a graceful pathos, plausibility and a delightful sense of the
coniedv values of certain moments in
she gave it. in fact, every
the play
quality and that of girlish irrespon;

.And that also had its effect
incurring the sympathy for her. Isabel Irving, who acted well the jealous
w ife, who precipitated the tragedy or
what should have been the tragedy
was excellent. Zelda Sears won high
praise for the naturalness of her performance of Airs. Crespigny at the
sibility.

in

—

production of the play, and it is
still good enough to carry any woman
to fame. Conway Tearle as the lover
and Sydney Booth as the extremely
forgiving husband were capable. Geo.
Foster Piatt had produced the play
with a perfection that revealed every
one of its good qualities in its best
estate.
So for the Little Theatre the
manner in which The Truth was acted
first

Show

Print-

West, Tent Sliows, Etc.

FAIR PRINTING. Fairs. Races. A*iatl«n,

WESTERN PLAYS,
Show and

FOLDERS

Etc.

MAGIC PRINTING, Hypwgtlsni,
Mind Reading, Etc.
MINSTREL PRINTING. White

ST. LOUIS

OFHCE

was altogether triumphant.
In tiie
audience were representatives of the
fine arts, literature, education and society.

Long

life to Air.

Ames's thor-

oughly capable revival. * * * Since
Alontgoniery and Stone stepped out of
vaudeville and made a reputation and
a

name

theatrical

for

themselves

in

The Wizard

of Oz, nearly a dozen
years ago, at the Alajestic, now the
Park Theatre, first nighters have become accustomed to have actors hitherto unknown to them step right down
to the footlights and make more than
a pleasant impression.
So it was no
surprise last Alonday at the LYRIC
Theatre that T. Roy Barnes, of Barnes
and Crawford of vaudeville, who was
known to only a few in the audience
that witnessed the initial performance
here of The Red Canary, took the honors of the evening. As a composite of

Harry Fox, Frank Tinney and Jimmy
Thornton, Air. Barnes took the burden of the f unmaking on his shoulders
and aided by the excellent work of

Hughes

and capable .Adele
he made a great sucThe Red
cess of his undertaking.
Canary is a new musical play by Will
B. Johnstone and Wm. Le Baron, who
wrote The Little Princess, which had
week's run at the Park Theatre
a
Christmas week a year ago, under the
Leila

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Etc.

Stoel(

Hangers and Posters

on Hand for ever) Kind

of

Amusement Enterprise

Lithographers, Engravers

WRITE

Etc

Title.

of Non-RoTfllty Plays with Printing.

National

Thiatrieil

Printers

lllutiont

V C»l»red,

With or Without

MOVING PICTURE PRINTING.


infinitely

George is the new Becky Warder.
M\ss George was able to give a caj>-

of


greater yesterday afternoon than it
was at the first ])erforniance. At the
close of the performance the audience
rose and cheered and clapped in a
manner which is quite unusual in a

New York theatre. After all, though,
they had due cause. * * * A production of Clyde Fitch's, The Truth, is
\\'inthrop .Ames's contribution to the
theatrical
renascence which arrived
Its perwith the Easter holidays.
formance on Saturday night before
an invited audience at the LITTLE
THE.VTRE, preparatory to its public
disclosure tomorrow evening, attracted
much greater interest than usually is
given to a revival, for the reason that
since its original production and failure at the Criterion Theatre in 1907
two irreconcilable sets of opinions
Grace
have existed regarding it.

April 25, 19141

Rowland,

'

management of John Cort. The muby Harold Orlob.
sic was written
Like most of the summer plays there
was but little plot, and what plot there
was centered around the idea that ceremotions.
the
colors influence
in
the color arrangement
four different rooms, the principals
concerned in the plot managed to make
many mixups and complications in the
tain

Through

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7TH AND ELM STS.

which includes the Rip Van
Winkle of Josejjh Jefferson and a few
siiort list

equally cherished achievements of the

.American stage.
Aliss Adams's performance has lost none of her migrant, poetic charm, and was received
with the accustomed rai)ture. * * *
The largest and most beautiful moving picture house in the United States,
the STR.AXD. I'orty-seventh street
and Broadway, opened last Saturday
with the initial jxjrformance of The
SjKjilers.

ago

it

by Rex Beach.

A

few

would have been hard

years

to con-

New A'ork "first
nighter" appearing at a moving picture show, but the "first nighters" and
a host of New York's most fainoiis
theatregoers were present at the
Strand Saturday night. The house is
ceive of a tyijical

the

last

word

theatre as

in

well as

moving-picture construction. Everj-thing possible has been done to add

which is so important in moving-picture settings. The
conception, develo])ment and erection
of the Strand Theatre are the logical
sequence to the trend of public taste
The first idea of the
in amusements.
Strand was conceived by Alax Sj)iegel
and Aloe Alark, who associated themselves with Alitchel H. Alark, and in

and

:

Notwithstanding there were

ings of the "invisible government" are
*
cleverly worked into the plot. * *
I'ollowing Grumpy at
Theatre, the New Epoch Producing
Company, Inc., will present on April
29 a new play called Vik, that being

Alaude .Adams gave last week,
EAIPIRE Theatre the first of
12 afternoon performances of John

* * *

at the

Aliss Adams is
Barrie's Peter Pan.
well known in the role she has played
Already the happy
so frequently.
event of the author's genius and Aliss
.Adam's rare skill in interpretation
have placed this portrayal in that

•
.

Spiegel as secretary, and the following
Walter Hays, S.
board of directors
H. Bunce. David Baskcr. Joseph M.
Levenson and J. A. Schughert. * * *
First nighters and a large audie

The play practical
strong note.
hinges upon the refusal of the Governor to obey the orders of the Boss,
with a resultant impeachment trial, in
which the Governor is cleared by dictagraph records and pictures introduced as eleventh-hour evidence. Do-

productions, the theatre was filled, and the big audience was
glad to stay until the final curtain.

\

October, 191 2, started to organize a
company with a million dollars capital,
which in a short time was incorporated
under the laws of the State of New
A'ork, with Mitchel H. Alark as president. Eugene L. Folk as treasurer,
Aloe Alark as vice-president, and Alax

several tuneful numbers and some interesting specialties. The Red Canary
is a summer show pure and simple,
and there is no reason that it should
not attract the public to the Lyric Theatre until the Shuberts decide to close
the house for the usual summer renofirst

i

to aid the eye,

Alonday saw a strong play, in four
acts, and the consensus of opinion was
that The Governor's Boss would win
its way and have a considerable "fc^
lowing." As the Governor, the Hon.
Lancelot Shackleton, John E. Kellard
did very well and made a good imHis firm refusal of the
pression.
mands of the Boss, on the grounds
honest government and in spite
threats of impeachment, sounded

vation.

-

to the attractiveness of the stage effect'

love affairs of the other members in
the cast. But. as all musical comedies
should, the plot gets together in the
last act for a satisfactory curtain. The
play last night was produced under
the personal direction of J. C. Rigby,
and was staged by Ben Teal, which insured an elaborate production. There
was an unusually large chorus, which
sang Air. Orlob's ensembles in a
charming manner. Alost of the music
in the first act called for rapid tempo, but in the second act there were

three other

'

generally in the

GARRICK

Thea

last

WALLACK'S

the

name

of the leader of the Helve-

tian tril)es during the early history of

the country now known as Switzerland. The story is one of the great human emotions, tense situations, and
very rapid action. The customs, tribal
rites and costumes of the period aiji

ii

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produced with accuracy, and the scenes will present one of the most beautiful Alpine spectacles ever wit- nessed in this country. A lot of exceptional talent, under a director familiar with the country, has been secured, and no expense has been spared in the production a suc-

**Seven Keys to Balthalp**

ried into a new home last week, and in million-dollar reality, besides going the Gaiety into Gaiety Theatre.

**Gorge M. Cohan's best play is as big a hit as when it first took New York by storm eight months ago, all big audiences are alternately thrilled and convulsed as the mystery of his fate unfolds. The Ostler and old-fashioned villains, the adventur- es, the garters, the hermit and all other parts of the plot type, are a plot and plenty of it in this blazing farce, have been well calcu- lated by Mr. Colan to entice any one of sense of innerrment is not dead within him. Others of a very strong and desiring special mention were Mr. O'Neil, who played the Barsin, the ward of Dr. Arbuth not, played by Hitchcock. The Doc-

**concerts. The artists announce that they will be present for the first time this season. Mr. George L. Perlmutter, who has offered a song week comprising George Hoy & Co., Elldre and Carr, Usher Trio, Miss Alisky's Hawaiianes by Simmons, Creo, Comer and Sloan, and Togon and Geneva. EMPRESS Theatre (H. W. Pierong, mgr.)—For this week the bill includes Miss Lottie Harris, Miss Lottie Harris, and Charles Crossman. The Robert PANTAGUS Theatre (John John- son, mgr.)—For this week the bill includes Miss Alisky's Hawaiianes by Simmons, Creo, Comer and Sloan, and Togon and Geneva. EMPRESS Theatre (H. W. Pierong, mgr.)—For this week the bill includes Miss Lottie Harris, Miss Lottie Harris, and Charles Crossman. The Robert PANTAGUS Theatre (John John- son, mgr.)—For this week the bill includes Miss Alisky's Hawaiianes by Simmons, Creo, Comer and Sloan, and Togon and Geneva.

**TICKET CIRCUS** (Ed Warner, gen. asst.)—San Jose; April 26.

**YELLOW TICKET CO.** (A. H. Woods, mgr.)—New York City, indefine.

**RICE AND DOBE WATER CARNIVAL**—North Yakima, April 27-May 2: Wallace, May 4; Missoula, 11-16; Butte, 18-21.

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**RICE AND DOBE WATER CARNIVAL**—North Yakima, April 27-May 2: Wallace, May 4; Missoula, 11-16; Butte, 18-21.

KANON, 20; Casto, 30; Steettler, May 1; Lacombe, 2; Red Deer, 4; Olds, 5; Innisfail, 6; Gleichen, 7; High River, 8; Claren- bore.

**THE YELLOW TICKET CO.** (A. H. Woods, mgr.)—New York City, indefine.

**UNDER COVER CO. (American Play Company and A. H. Woods, mgr.)—**

**WITHIN THE LAW CO., English Company (A. H. Woods, mgr.)—**

**WITHIN THE LAW CO., Jane Cowl Company (American Play Company, mgrs.)—Boston, indefine.

**WILL WALLING: it would seem, has left the profession for good. His latest venture is a meat shop in Napa, where his big cattle ranch is located.**
Dorothy Douglas and Marshall Zeno

These two clever people have returned to San Francisco after a two years' engagement with the Dick Wil- liams Company on the road, where they were popular members of that organization. Miss Douglas, particularly clever, has been with the company for about four years, and has talent and a delightful personality. Mr. Zeno is a talented harmonizer, who has had a long experience in stock and on the road. Here is a useful man in most departments of the acting game. Both are generally much in demand and are very seldom idle.

Arthur McKeen Rankin Was Picturesque Figure

After a long illness, Arthur McKeen Rankin, famous actor, who was known as "the discoverer" of Nan O'Neill, died at 5 o'clock Friday morning of last week at the Continental Hotel. Rankin was 72 years old and had suffered from functional disorders for the past several years. Last week his heart became affected and from that time until his death physicians were in constant attendance. Mrs. Harry Davenport, daughter of the deceased, was at her father's bedside when he died. Rankin was born at Sandwich, Ill., in 1835, the son of a member of Parliament. Following a disagreement with his father over a performance at the dramatic society of Upper Canada College, where he was in school, he ran away to New York and went on the stage. He was soon found by his father, but consented to return to his home only for a short time. This was when he was 16 years old. By the time he was 21, Rankin was leading man for Mrs. John Drew. Two of his three daughters married into the Drew family in after years, and Mrs. Davenport is the wife of Harry Davenport, brother of the late Frederick Davenport. For more than a decade Rankin made a tremendous success in The Danitees, by Joaquin Miller, and distinguished himself in a play of his own, "Called True to Life." In 1898 he became manager for Nan O'Neill. Rankin was of the old school of bold versatility. He made many fortunes during his career, but lost them in theatrical ventures. He was in his prime a handsome, commanding figure, magnetic and popular. He was affable, and with Nan O'Neill was spectacular and he never recovered from what he considered her desertion of him. But she had stuck to him a long time and her action was

commended by nearly all fair-minded people. Mrs. Rankin was active up to almost the last, endeavoring to affiliate with the moving picture game as director.

East Lynne Does Not Thrive in the Tanks

The Columbia Stock Company, after two nights, went on last week to Centerville, Tuesday night. The natives did not entice over East Lynne. Mr. Allen and Dorothea"" roll went to San Jose; George John- son, Velma Mann and D. Clayton Wharton went to the city, and Roselle Fielding decided to finish out the week in the country and will return to town tomorrow.

Press Club Show

The Press Club's Eight Years After Show, full of witty lines, catchy songs and clever people, was given its first performance Friday afternoon of last week at the Gaiety Theatre, to a large and enthusiastic audience of friends and well-wishers. One night after the show went it was repeated. This year's offering of the Press Club at the company of Thespian was selected from all former shows presented by the organization, in that it consisted of a musical comedy in two acts and had in addition to the best talent picked from the members of the club, a large number of outsiders, including such stars. The program was directed and put together by Winfield Blake and Maudie Amber and was a tribute to their ability.

Hammerstein Finally Shut Out

NEW YORK, April 27.—Oscar Hammerstein and his son Arthur are restrained from producing either comic or grand opera in Boston and New York until April 26, 1932, according to a decision of the appellate division of the Supreme Court today. The complaint against Ham- merstein was filed by the Metropolitan Opera Company and stated Hammerstein agreed not to produce any opera of the Metropolitan Opera Company for ten years if the Metropolitan would purchase Hammerstein's Philadel- phia opera house for $1,200,000.

More Shows From the Alcazar

So much success has been met with on the road by Mrs. Douglas Crane in her "Spotted Pea," her Soul and Her Body, under Frederick helena's management, that the Alcazar is preparing to send several other attractions on tour this season. Announcements concerning these will be made in a very short time. More evidence of the Alcazar's enterprise.

Breaden in Charge of Gaiety

Col. Ed Braden, well known as a successful New York manager, is now in charge of the Gaiety Thea- tre. The Colonel has been living in San Francisco several months.

Caruso is Sued for Breach of Promise

NEW YORK, April 22.—Summons and complaint of a suit for breach of promise of marriage has been served upon Enrico Caruso, the tenor, in be- half of a former fiancée of his. The damages asked are $100,000. Alfred F. Seligberg, Caruso's counsel, said that the suit would be contested.

Thornton Hall has succeeded Ber- ton Churchill as leading man of the Orpheum Players, at the Chasten Street Opera House of Philadelphia. Mr. Hall is a favorite in Philadelphia, having appeared last year with the

Columbia Theatre

Sunday Night, April 26, only time, Illus- trated Lecture on Mexico and the Revolu- tion by Frederick Morosco. Two Weeks Beginning Monday, April 27, Matthews Wealthy and Matthews and Kinney Present in the Wonderful (Continued from Tuesday) 

Robert Hilliard

In the Woodworth-Finlayson Detective Play, The Argyle Case

By Herbert Ford, Harvey O probably and Albert Ingersoll. Produced by the original and only company.

GAIETY ORFARELL STREET POUL.

"Phone Sotter 4418"
Last Time: Monday Night, April 24, 21c; Tuesday Night, April 25, the Echo, 25c; Wednesday, April 26, 25c. Saturday Night, April 28, 25c, 25c.

OGTERTOWN (Continued on Page 7)

The Girl Behind the Counter

With Al Shaw, Edith Pilchard, Ann Talbot, Myrtle H. Douglas, Marie Italian, Arthur Stillman, a Company. Watch the Comedies. Every Evening, 5c, 6c, 7c; Saturday and Sunday Matinees, 5c, 6c, 7c.

Thursday "Pop Matinees, 5c, 6c only.

Players when the organization once mailed the Chasten Street Theatre, 25c recently.

Peg O'My Heart

By J. Hartley Manners

With Peggy O'Neil

And a brilliant cast and production Nighly at 8:30 The Alcazar Theatre has been an immense hit.

William Mack and Marjorie Rambin

Supported by the Alcazar Players in

The Woman He Married

By Herbert Rathbone

Premiere: Night, 5c to 75; Mat. 5c to 10

Janey Night, May 4th, William Mack an ice hit and "So Much for So Much"

Orpheum Theatre


A BILL OF HEADLINERS


From Douglas TH. J.
Columbia Theatre

Channcey Oetcott, who still reigns supreme in the field of romantic Irish comedy, will conclude his an-
num run at the Columbia Theatre this morn-
ning. He will be followed on Monday by Robert
Hillard in The Angely Case, a detec-
tive story.

Cort Theatre

The Honeymoon Express started last Sunday night on the second and last week of its Cort engage-
ment. The audience and of entertainers work hard to please. Oliver Morosco's produc-
tion of Peg O' My Heart opens next Sunday.

Alcazar Theatre

The Alcazar this week presents Marjorie Rambeau and Willard Mack in The Deserter, a play new to San Francisco from the author of Rol-
ey Carter and Anna Alice Chupin. It cannot be said that the play is vory successful to very well people now leading the Alcazar for they will not have any-one's name in the plot of fame. But it has a kind of charm that will be hard to get by. The simultaneous debut of The Deserter with the first skir-
nish of our brand-new war is-
term, and although it does not occur in any case, for this is no battle war drama, loosing a book in history, it is only a detec-

tive story masquerad-

ing in brass buttons. Rather it is imbued with a much more serious spirit, and is en-

duced, with criminality, by capital punishment, which is one of the serious problems confront-
ing our modern life, and by existing when passing comment, helps to stir the social conscience, and so ties up with the modern currents of thought. Miss Rambeau and Mr. Mack are unusual-
ly well played by a certain directness of dialogue and depth compendium in the treatment of the sto-

gy. But melodrama has its uses, and is fascinatingly superior to the morbid and insecure psychology of some so-called social drama. My chief quaf-

rel with it is that it is not good entertainment, but that it does not adequately display ability, demon-
strated beyond adoubt last week by Kenyon's powerful drama. Both Miss Rambeau and Mr. Mack are unusually

gifted; they have youth, and enthusiasm and intelligence, the former particularly that of beauty and talent and personality that properly used and not developed under capable management, with the right medium, might lead many of these talents to greater heights. The method, as shown in the steady cumu-

lative working up to the climax, which they meet with a great intensity that was only to be expected, but that they have outgrown this material and are ready now for a bigger and more ambitious undertaking. This play for the occasion, shows up well, re-

sults as well as veterans, with Louise Dernford and William H., the latter playing the part of the young hero, who in love with a white girl, is in poor health the past year, did not come West.

Charles Kenyon, the author of The Deserter, has returned to the Alcazar Theatre, and is now ac-
presenting a performance of his play at the hands of these two sterling players, who wrote a letter to the management of the theatre, in which they stated that he would never forget the performance and the work of the two stars who

so wonderfully impressed the two leading characters in his play.

Willard Mack and Marjorie Rambeau, now appearing with extraordinary success as joint stars at the Alcazar Theatre, are an accomplished and capable pair, and are now over San Francisco that they wired to their Salt Lake home for their au-
tomobile. It arrived this week accompanied by Mack's chauffeur, and now, every day after rehearsals, the two stars and Miss Rambeau's mother can be found riding through the streets out to the beach, a drive that both declare cannot be equalled anywhere. In this announcement about the Alcazar Theatre, Richard Walton Tully's play that is still enjoying its premiere success or will not be able to outlive. The grand opera form and that Mrs. Anita Baldwin McClaughtry will compose the score, was made here Wednesday fol-

lowing the arrival of Mrs. McClaughtry from her home in Pasadena, Mrs. McClaughtry, who, besides being the daughter of the late E. J. (Lucky) Baldwin, is a musician of note, wrote the incidental music to the present pro-

duction of Tully's piece.

The will of Cyril Hastings, who committed suicide on January last, was executed by him at the Playhouse in New York on December 29th. He left the bulk of his estate, which was estimated at $25,000 to his half-brothern, J. Albert, a student in the University of Toronto, and his half-sister, Anna Garrett Munro. To Marion Irene Vives, a resident of Alcazar, he be-

queathed $1,000, in addition to fifty shares of the Mackay Co.'s preferred stock and two Interborough-

Monthly Bonds, "prices list, as a property, purchased with her money."

On Monday night, May 4, Willard Mack and Marjorie Rambeau will be hearing the opening of the Al-

cazar Theatre. This will be a noble double bill consisting of a three-act play and a court-vaudeville, The cur-

tain raiser will be none other than Mack's own highly sensational and thrilling one-act play, Kicker. In, in which he is the leading star, and his success at the Alcazar late last night, and a new play from Mack's pen, entitled So You Think. The former bids fair to cause a sensation on the occasion of its first presentation in this city.

It is the irony of theatrical fate that while Catherine Countiss was playing the Orpheum tour her hus-

band E. D. Price, was managing Robert Hilliard in the East, and that no sooner was her head fairly headed for the West than she found herself back in New York beside her Slice of Life, Baltimore, and thence into her native State of Texas, where she is exciting great en-
thusiasm in the Winter Garden State circuit. Miss Countiss has given over 500 performances of The Birth-


day Present on the play and will spend her vacation at her sum-

mer home in Denver, where Mr. Price will join her at the end of the play's run.

Articles of incorporation were filed this week by McCullam and Tarbox, Inc. Jack McCullam is one of the incorporators and playing Willard Mack and Marjorie Rambeau opened their starring season at the Al-
cazar Theatre, and are now considered

the leading characters of the company. His associate incorpor-

abouts, he is Mr. Harry Bonnell. The purpose of the new concern is to conduct a general theatrical business and to permit an expansion of McCullam's already successful and extensive producing operations.

Jane Meredith, who plays Ethyl in Oliver Morosco's production of J. Hartley Manners' successful comedy, Peg O' My Heart, Cort Theatre, beginning Sunday.

In order to take care of that im-
p ortant and illimitable territory called "the road," Oliver Morosco, the producer of Peg O' My Heart, found it necessary to organize five touring companies. The company that will appear at the Cort Thea-

tre, beginning Sunday night, April 29th, is the important transcontinental one that covers the larger cit-

ties between New York and San Francisco, and is said to be a re-

markably clever organization. The central figure in Peg O' My Heart is a wild, wilis-once girl, who has been reared among poverty in New York, but nevertheless, has pre-

served a flower-like fragrance of na-

ture born in the wildwood. Loyalty to her father, to her father's coun-

ty, Ireland, and to the memory of an aristocratic mother is the watch-

word of her nature. The scenes of this charming play are laid in a small town in England, the home of the Chichester— they are a proud and unnatural family and have ac-

cepted the responsibility of educating Peg, an unknown niece, for no other reason than the urgent income that is offered. Peg, on the other hand, is a jolly, infectious girl with a fascinating bogie. She has been raised by her whole-hearted father, and when she arrives in the Chiche-

ster home with her dog, Michael, she 

shocks the family, first by her ap-

pearance and then by her manners. Her unfamiliarity with their mode of living, her ready wit and cur-

ious antics cause many humorous situ-

ations throughout the play. Peggy O'Neill impersonates the title role. She is a young woman of personal-

ity, pulchritude and charm, and her acting is of more than usual intelli-

gence. She makes Peg the lovable, hoydenish character that the author has so cleverly drawn.
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Largest and Best Stock
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Our Authors' Exchange
has on hand at all times a number of original dramatic and comedy sketches
and plays for sale.

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Lincoln Building, Market and Fifth Sts.

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VIEWS CLOTHES MODERN PRICES
No Branch Stores

The Butler-Nelke Academy of Dramatic Arts
Now located in the Cosmopolitan Building, 1317 Market St. Full and
short courses given by experienced instructors. Full
night courses, including a final examination. Tuition

Theatre packed with students and professionals. Miss
Olivia Oliver, a native daughter of
Oakland, has gained almost nation-wide recognition for her acting. She
gave up a strong Scriptural character in the New York Theatre production
of Joseph and His Brethren to play a woman of mystery—a counterfeiter's
wife—with Robert Hilliard in The Argyle Case; which will be seen at
the Columbia Theatre next week. Since she left California, Miss
Olivia Oliver has been identified with many important roles, including
those of Richard Mansfield and Charles Frohman.

Theatre has been playing host to a series of vari-
ous places and incidents in Mexico have been
sympathy and the Revolution, which is to be of-
fered at the Columbia Theatre this Sunday night.

Fresno Theatre Closed
FRESNO, April 20.—Because of the failure of Fred W. Voigt, manager
of the Theatre Fresno (old Barton) to pay his musicians their
salaries for last week, a general strike was called just before the
opening of the vaudeville show yesterday.
The bill has been cancelled. Voigt wired Sam Harris, of the
eye, whose firm booked the acts for the Fresno, for assistance last Sat-
urday, but Sam has had experiences in building outside houses and there
was nothing doing.

Slipped Away and Was Marred
Warren Fabian and Pearl Vivian slipped away on Thursday morning after
to Oregon with the idea of spending a few days sprangling a complete surprise on
their friends. Congratulations.

Columbia Theatre
The production of any play in which Robert Hilliard appears is a testim
ment of his talent and presence. He is one of America's best known ac-
tors, with technique, authoritative manner and distinctive personality.
The Argyle Case, which he presents under the direction of Klaw & Er-
langer, was given its first production in San Francisco at the Columbia, next
Monday night, achieved instant success dixtinctly in its own rights. But not a
"crock" drama has the New York cast of thirty characters. Among the
well-known people are Gustav von Seyffertitz, Edwin Holland, John J. Pierson, W. T. Clark, Bert
Walley, Harvey Clark, Chas. Mor-
rell, Ralph Theodore, Wm. Ray-
mond, Robert Newcombe, Edwin Redding, Olive Oliver, Stella Ar-
cher, Agnes Evans, Elizabeth Eyre and Dorothy Tureck.

Gaiety Theatre
The Girl Behind the Counter hav-
ing, the Gaiety Theatre has been "whipped into shape"—and she is most 
shapely—comes to the Gaiety. The theatre company which will be 
opening from Los Angeles, where for three weeks the merry pageant of 
youth and melody has been a great sensation, will be seen for the 
last time in San Francisco Sunday afternoon and evening, April 26. 
A programme of revues, where a programme is said to be popular, will 
be taken to Los Angeles for a season.

A programme of revues, which will 
be seen Tuesday night at the Gaiety 
(the theatre will be closed Monday 
night, giving the company plenty of 
time to recuperate from the wear-
iness of travel), is an all-star cast. 
Among the principals are Daphne 
Pollard, Ann Tasker and Myrtle 
Dingwall. The leading role will be 
assumed by Al Shean, late of Coney 
Shop fame. Hardly less important is 
the role of Mrs. Schniff, which 
will be presented by Maude Beatty.

The Orpheum
The Orpheum announces for next 
week one of the greatest bills in its 
history. Neptune's Garden of 
minated, an opulent illusion de-
signed on a scale never before at-
tempted on the vaudeville stage, 
will be one of the headline attrac-
tions. Prominent in it will be Carlo 
Casetta and Lillian Lestora in their 
weird and startling La Dance De-
ments. The spectacle will also 
include 20 dancers, models, water 
nympths and panot nists. The Mtuba of the three 
women and two men, are vocalists and instrumentalists of ability. They 
discourse on at least a dozen in-
struments, Van Hoven, the "Dipp
mad magician," through his efforts and musical illusions from being completed. The Ran-
dalls, a man and woman dressed re-
spectively as and Indian chief 
ian squaw, are unsurpassed as shapershuts. That lively pair, Ross 
Brother, will introduce a novel and entertain-
ing turn, consisting of singing, dan-
ning and comedy. The other star act will be Alice Eis 
and Bert French in the sensation
which made them famous in Europe and the East. Le Rouge et Noir, or 
"The Dance of the Two Honeys" gay at the Criterion Theatre in New 
York last season, the Argyle Case, 
which he directs, and a "crock" drama, has the New York cast of thirty characters. Among the 
well-known people are Gustav von Seyffertitz, Edwin Holland, John J. Pierson, W. T. Clark, Bert 
Walley, Harvey Clark, Chas. Morrell, Ralph Theodore, Wm. Raymond, Robert Newcombe, Edwin Redding, Olive Oliver, Stella Archer, Agnes Evans, Elizabeth Eyre and Dorothy Tureck.

Gated Theatre
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the role of Mrs. Schniff, which 
will be presented by Maude Beatty.

Hackett Plans Great Greek 
Theatre Production

The American Company expe-
rienced a picture of the Ancient Greek Theatre Production

though it has not been announced officially it is generally 
known that James K. Hackett will make his first large expenditure out of the fortune 
he has just inherited in the production at the Greek Theatre, Berkeley. Hackett is a great friend of the Arlines, and has al-
ways been ambitious to appear at this novel coliseum. The production will 
be made this summer. Hackett will bring a special company all the way 
from New York for this purpose and for this purpose only. Of course it 
will take money.—Oakland Observer.

Married People in a Company

A recent letter in The Dramatic Mirror aned married people in shows 
is worth reproduction. It reads: "Sir—There is an article in your issue of 
March 4 signed "Ambitious," asking whether companies should ever 
engage married people in the same company. Personally I have always 
been against them in my own company at the Broadway Theatre, Bayonne. 
There is but one single man in the theatre company. The work is hard 
and they need the relaxation of home life more than any other section of our profession. A man and woman who are happily married, working in the same company, can enjoy the companionship and approval of their marriage and give better work to their employer. They are more settled in

mind, each having a good influence upon one another. The director finds 
by having contented players to direct, and I speak from experience when I 
state that they are seen in the first place get over the footlights. Of course 
I had some trouble with some married people—either the man or the woman getting the other in hot water and making it necessary to make two changes instead of one; there was an exception that made the rule, and because of two or three 'bad boys' why condemn all? In my 12 
years of directing I have found I have a little 
consideration for the happiness of the people I have had the honor to direct has 
nothing to do with the progressions of 
Edwards, Manager and Director Lu-
ella Morey Stock Company, Broadway 
Theatre, Bayonne."

The Armstrong company experi-
ned a picture of the Ancient Greek Theatre Production

The final performance of the Chauncey Okcott engagement at the 
New Mission Street Theatre on this Saturday night. The production of 
Shanemun Duna has been splendidly re-
ej ected and the evening's singing is more 
delightful than ever.

Arrangements have been made by the Mission Street Theatre managers for the presentation in the near future of the ever 12 acts of Hon. Dean C. W. Warm. The play is entitled "Round Life in the Philippines. The pictures will be given in two programs of six acts each, under the heading of The Head Hunters and From Savages to Civilization.

manding Goods, with Richard 
nett and the entire New York com-
pany, will be an early attraction at 
the Columbia Theatre. The Brieux 
play has been taken by everyone.

Olive Oliver, a native daughter of 
Oakland, has gained almost nation-wide recognition for her acting. She
gave up a strong Scriptural character in the New York Theatre produc-
tion of Joseph and His Brethren to play a woman of mystery—a counterfeiter's
wife—with Robert Hilliard in The Argyle Case; which will be seen at
the Columbia Theatre next week. Since she left California, Miss
Olivia Oliver has been identified with many important roles, including
those of Richard Mansfield and Charles Frohman.

Theatre has been playing host to a series of vari-
ous places and incidents in Mexico have been taken by Frederick Mor-
ton, whose company is playing for the city and the Revolution, which is to be of-
fered at the Columbia Theatre this Sunday night.

Fresno Theatre Closed
FRESNO, April 20.—Because of the failure of Fred W. Voigt, manager
of the Theatre Fresno (old Barton) to pay his musicians their 
salaries for last week, a general strike was called just before the
opening of the vaudeville show yesterday.
The bill has been cancelled. Voigt wired Sam Harris, of this
City, whose firm books the acts for the Fresno, for assistance last Sat-
urday, but Sam has had experiences in building outside houses and there
was nothing doing.

Slipped Away and Was Marred
Warren Fabian and Pearl Vivian slipped away on Thursday morning after
to Oregon with the idea of spending a few days sprangling a complete surprise on
their friends. Congratulations.
Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Harry B. Edmondson, who went Hollywood with the Biograph company, writes that they had a calm survey over, and that amongst other happenings they had a model or two which William Clifford was counsel or defense. He adds that Billo is a good actor but a rotten lawyer. Lure erratic and wavering but in the end will arrive, everyone in good humor. * * * Carle Blackwell is looking forward to becoming one of the famous players, and this is intensely dramatic and the other frivolous. * * * Edwin August, with Eugene Owram and Hal. August, to San Diego to look over a studio which had been offered to them, with some special inducements get it for $200,000. June at August could not see it that way, 3 they motored back again, and are planning a new temporary quarters at Hollywood. * * * Bess Meredith is having a very real series of comedies written specially for her. She will be entitled Babbling Bess, and will show her irresponsible person's adventures and misadventures. Harry Deegan has just completed a story in which Pauline Bush shines as a girl "beautiful character." Murdock Macquarie is made up to look his oldest son William Lloyd and "Mother" woman are natural types. * * * Dell Henderson, the Biograph director, narrowly escaped serious injury when, in a recent scene, a dynamite explosion occurred and wounded him in the leg. Another actor was injured in the heat. Wm. D. Taylor is the hero of times of most successful screen. A number of the extra players character. A number of the extra players who acted in Captain Alvarez, in "Hitch of the Day," which is the Vitagraph, clutched together and revealed to him with a handsome ransom in the business in and around old letters which read, "To William D. Taylor, actor, for a fine performance, and the character of Patrick Van Deeg." The following letter was sent by the producer of the film: "The spirit of the business is such that you can expect another offer from us."

Andrew Robson may not be able to enact roles for the California Motion Picture Company. One eye has become blind, owing to a cataract. and while he is under treatment that the glare of the sun, necessary in film producing, causes practically total blindness in that organ. This is a terrible afflication for one of his best actors and a gentleman who has a host of friends and admirers.

Airdomes Allowed in Chico

CHICO, April 12.—After a prolonged and strenuous fight by the managers of the Chico motion picture houses against granting permits to conduct open air motion picture shows in Chico during the summer season, the city council granted a special meeting held Saturday night, granted Neal McGuire and J. L. Smith a permit to operate an open air picture house in the open air last night. Trustee John S. Waterland vigorously opposed the procedure, saying the company had large sums invested and operated their places the year around near the town. Trustees Theodore Schwein, William Robbie and A. M. Scott voted to grant the permit to conduct the theatre, while Waterland voted against the granting of the permit.

Correspondence

SALT LAKE CITY, April 21.—The Salt Lake public turned out en masse, heavily taxing the spacious old Biograph Theatre capacity, on the advent of the initial showing under the management of the Minstrel Orchestra Company of Margaret Whitney's latest musical comedy, captioned Dearie Girl. The comedy is in three acts and the audience sitting in an even twenty. Miss Whitney herself is solo librettist and composer, Arthur Pryor, R. S. Rodriguez and Edward F. Kimball being responsible for the orchestrations. The first act, an exterior, shows the home and garden. An exterior to the Chateau is in London, the second an East Side music store in New York City and the third the interior of the Manhattan Theatre in New York. The cast included many of Salt Lake's able amateurs, many splendid voices being heard to advatage. There were the usual number which run to dance time pretty much, the biggest hit being Dearie Girl. Miss Whitney is coming in for second honors. Miss Whitney herself appeared in a prominent part, that of Josie, an English coster girl, doing exceptionally good work. A novelty worth special mention was the opening of the second act. Miss Whitney appeared in two costumes at the same time, accompanying Russell McFaytry and the big girl chorus in a song number. Robert Hilliard in The Argyle case finished off the week. The UTAH Theatre is dark for the season with A Woman's Way Saturday last. Lillian Kebble, the leading woman of the stock company left immediately for New York, from where she will go to Broadway and play for a summer in the stock, opening in Our Wives. Hal Thompson has also gone to New York, as has also Howard Scott. Howard Scott will return West, going to Los Angeles, to which latter place Richard Vivian, Fanchon Everette and Frank Jordon have also gone. ORPHEUM headlined by that charming Marie Lloyd, sister of Alice. Others The Hecken Company, gymnastic acrobatic novelty; Cameron and O'Connor; Carlise and Romer; Sam Barton; Charles Yule, Fred Munier and Company in the Stranger; and Parrillo and Frabito, street singers. Mr. Meyerfield of San Francisco is a regular here. EMPRESS: Bill is headlined by the Rossville Muggs, who are just as big a drawing card on this occasion as they have always been here. Others: Murray Bennett and Company; Robert E. O'Connor in T. Stick-Up Man; M. C. Chappelle, Berke and Korae and the Dennis Brothers. PANTAGES: Has a fine headliner in the Los Angeles Opera Company, who are presenting locally The Mikado, with special set and pretty silk costumes. Others: Leete, Rudolph, Franks, Smith; William Burton, Jr., and Lora, the latter causing some considerable talk on this, her return engagement to the city, with her phenomenal memory demonstrations, several years ago she appearing just next door at the old MISSION, when the S. C. people furnished their regular xrandio in the hands. The Pollard Company boasts of many good voices and the comedy is in capable hands. Elliott and Mullen, in love, though the plot is simple and chatty, that while not new or especially bright, coaxed out the laughs in generous quantities. Elliott J. Sims, who recently appeared at the Empress in the Gordon sketch What Would You Do? died the first of this month. The Monday evening last as a result of blood poisoning which set in from an ulcer and Warner's Feature Pictures. A subscription list taken around the theatre where he had formerly done his share to entertain, realized a neat sum which did much to help defray expenses. Manager Sam Loeb, who is producing the musical comedy shows at the PRINCESS advises he has engaged Hortense Travers and Jack Leslie, who were with the Boston Opera Company, to appear in Billings, Montana recently. They will open with next week's bill of music and comedy, and are giving a week offering The Minstrel Maid, something a little away from the ordinary run of musical comedy productions, and therefore doubtless to the extent of pulling capacity to that house on the opening night. The Loeb pictures are a notable success. Croxin and Estelle have been retained for another week and are introducing their dancing specialty, apparently they are the first black-face is thoroughly at home and succeeds in coaxing out the laughter intermittently. This house has just finished remodelling the front to provide room for more seats and desire the addition of seventy-five more in the front second room space was sold last evening.

R. STELTER.
ALBANY, April 12.—BLIGH (High Amusement Co., N. Y. D.): The popular Walthermeier and O'Connor Players opened here Monday for one week and played to good business. This company includes Jack Walthermeier, Harry O'Connor, Alvin A. Baird, Jack O'wenby, Bert Lindley, Alice Saunders and Genevieve Cunningham. They produced three plays for the week to appreciative audiences. Exclusive Mutual program for this week. Misses Kahlig. Coming: Monday and Tuesday, Don Carlos' Dog and Monkey Circus. May 2, Harry Ludlow, Talk and Singing Pictures. May 20, New York Opera Company, ROLFE (Ge. Rolfe, mgr.): First time at Albany, this week. Featuring dancing and singing acts to good business; good act and have dandy wardrobe—made a big hit. Recent unusual pictures and Green-Mitchc and Goodman, those harmony boys, to good business; "Our Day." Coming: Sunday, for one only, The Third Degree. (HUB (Sears, mgr.)): Universal Features Pictures. Good five-piece orchestra helps to bring the crowds here.
The San Francisco Dramatic Review
April 25, 1914

Vaudville

The Orpheum

This week's bill is an unusually good one. The cast is made up of most of the Catholic police, and the place of honor, artistically, belongs to David Bispham, holder. While his voice has the purity of sweet pipes, his invariable taste, his method, his enunciation and his dramatic force are positively poetic in their excellence and his singing of Danny Deever remains the standard of interpretation for that thrilling song, "He is the only serious part of the program and he has a mighty rival from the humor-ous world in "Chuckles," whose "different" sound creation, Baron Sand, is a joy forever. He sings a stranger in New York in a wheely voice, gets off some corny jokes, plays a flute through his fingers, gives a nocturnal back-fence cant conversation and imitates some auto-phones with a realism that captures the house. The comedy gymnasts, Kenny, Walby and others, open the show with some novel stunts and set a new standard for high kicking, when three plates, held aloft in as many minutes, are kicked off in rapid succession by one pair of feet. Jack Ward and Eddie Weber trip nineties by a novel concoction of forms A Minstrel Boy's Conception of Art; Ed Blondel quips with the jargon; The Lost Boy, and Ruth Roye, Princess of Rattine, and Mistress of Garters, are doing their best with some confiding sentiments. Kartelli on his stick wire is another sensation. He defies the laws of gravitation with an easy carriage and keeps his audience a- tremble and puts a picturesqueness into an otherwise astonishing act. Ben Deely repeats his last week's triumph in The New Bell Boy, and the Woodmark girl, making her first appearance in a novel singing act. Castfield and Carlton provide some good entertainment with a skit called The Hoodoo. Other numbers include The Chinese Festival, Tony Lurbeki's old Night Polies of San Francisco, with a cast of fifteen persons, introducing The Dances of A Million Dollars. This act is really the hit of the bill. Frank Mulvane, Miss Carey, and Mave and Addis are seen in a singing and talking skit, and Edward Marshall draws clever cartoons.

The Pantages

One of the best bills that the writer has ever witnessed is at the Pantages Theatre this week. Frank Rutten and his company open the bill with some very lively and witty dialogue, singing and dance. Phyl La Tosa, that talkative juggler, has a good line of gags and a wonderful repertoire of eccentric juggling. Herr Rittmeister renders some first-rate good music with the violin, Milton and Dolly Nobles, in an excellent comedy sketch, entitled Suggestion. Suggested by the Black, face-naked minstrel man; Howard Brothers, introducing their own novelty bang-um. Adige with her trompe of tranced lions add new value to a truly fine bill. Taking the bill as a whole, there is not an act in it worthy of being a headliner.

The Republic

The usual good business is in force here this week and a mighty good program is being offered—especially strong the first half of the week. First Half: Abram, Van and Roland Drum; Dumnitrescu Troupe; The Triestess of Kama; Vaughan and Everett; Nardia and the Kedissors; The Wandle; Pay- Half: Abram, Van and Drum; Grand Opera Four, and four other acts.

The Princess

Bert Levy's idea of vaudville is good and is being appreciated by increasing crowds. The first bill, first half: Mack and Phillips, in comedy and song; Harris and Kandall; Arthur Dunnis in monologues; Van and Howard, in fashion plates; De Remee's Horses. Second half: Carlo Cucello, singing with The Link Brothers, acrobats; Cody and Cody; Booth and Booth, comedy jugglers; Anna Mack Berlin and company in My Boy, Dan.

The Wagman

The Jim Post Musical Comedy Company, now on its second week, is offering for the first time in San Francisco a novel and original travesty that certainly is a scream from start to finish. Herb Henry and Al Bruce, those funny comedians, carry off first honors with the able assistance of Frank Hanfright, Frank Earle, Dee Loritz, Nelson Howard and Red McLean. Girls. The balance of the bill includes Link Brothers, who perform some fast and furious acrobatic antics; Booth and Booth, singing and juggling duo, who are very good, and a Pathé comedy picture closes the evening. For the last part of the week the Jim Post Company are playing another clever musical comedy sketch by Al Bruce, and the balance of the bill includes Geno and Mandell, and The King of the Evergreens, the alligator act.

Vaudville Notes

J. H. Xueckel, manager for the New Columbia Theatre in Vancouver, B. C., and representative for the National Booking Company, controlling a string of houses across the border, has announced to the Empire Theatres of Victoria, B. C., that the firm will be shifted from the Crystal to the Empire. The Crystal will continue with pictures.

A daughter was born on April 7th to Mr. and Mrs. Jack Curtis in Seattle.

Vivian Marshall, one of the diving girls in Lottie Mayher's act, was singing in Spokane Saturday, April 11, to Otto H. Fries, the German comedian with Lasky's Six Hoboes.

The following acts are on the Pantages circuit.

Charging extreme cruelty and alleging Mildred Jones to be the corespondent in the case, Rose Bories, who resides at 418 Arguello Boulevard, Thursday filed suit for divorce from Leon Bories, manager of the local branch of the General Film Company. Bories seeks for $225 a month alimony, $3000 for costs and a division of community property, which is estimated to be worth approximately $50,000.

The California Motion Picture Company, located at San Rafael, started operations this week with a complete organization. The following is a list of principals, Beatriz Michelin, Clara Bayers, House Peters, Andrew Rob-son, Mr. and Mrs. Max Welde, Marshall Zeno and Mr. Bennett, who all have a good reputation as motion picture people. This is under the management and personal direction of Lucius Hewson, with Mr. Lansbrough as assistant. The company expects to turn out some of the best feature films that can be produced.

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Western States Vaudeville Association

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Charles H. Cassawa has been appointed conductor of the official Expo Band, having been chosen by the department of music of the Panama Pacific International Exposition.

Gilmor Brown is playing leads for the Frank Thorne Company in Arizona, he is carrying some good and the enjoyment pleasant.

Letter List

The following follow this week and will be held at The Dramatic Review office subject to changes. Address Frank Thome, 528 Market St., San Francisco:

Archer, Claude 
Baird, Mrs. Burney 
Barnard, Mrs. Mary (2)
Brown, W. Gilmore (tele-Newton, Walter (4)
Byers, Ada
Carruthers, Miss 
Dudderidge, Miss (2)
Falk, Miss (2)
Halsall, Miss 
Hodgson, Miss (2)
Jones, Mr. 
Kapp, Miss 
Kisker, Mr. 
Kraushaar, Mr. (2)
Lawrence, Miss (2)
MacLeave, Mr. 
McElroy, Mr. (2)
Moore, Mr. (3)
Moorhead, Mr. (2)
Nicholas, Miss (2)
Phillips, Mr. 
Potts, Mr. (2)
Riley, Mr. (2)
Sims, Mr. (2)
Skeen, Mr. (2)
Smith, Mr. (2)
Smith, Mrs. (2)
Thompson, Mr. (2)
Walker, Mr. (2)
Waller, Mr. (2)
Ward, Mr. (2)
Watts, Mr. (2)
Watts, Mr. (2)
Wells, Mr. (2)
Wesley, Mr. (2)
White, Mr. (2)
Williams, Mr. (2)
Wright, Mr. (2)
Young, Mr. (2)

Nose-Paragone, Miss 
Sims, Miss (2)
Mayo, Miss (2)
Meads, Mr. (2)
Norrington, Mr. 
P.createServer, Mr. (2)
Rutten, Mr. (2)
Sanford, Mr. (2)
Sheridan, Mr. (2)
Smith, Mr. (2)
Stevens, Mr. (2)

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Name of editor, Charles H. Parrish, 533 Market street, San Francisco, Calif., managing editor. H. M. F. Gillespie, 357 Market Street, San Francisco, Calif.; publisher, John S. McSween, 1517 Market Street, San Francisco, Calif.; business manager, John S. McSween, 1517 Market Street, San Francisco, Calif.; advertising manager, Earle J. Brown, at home and office, 454 Fifth street, San Francisco, Calif. Other than the above, no one is interested directly or indirectly in the publication of the San Francisco Dramatic Review, except as stockholders, holders of the bonds, mortgages or other securities, and no one has the right to receive a greater amount of money from the sale of said stock, bonds, mortgages or other securities, nor has he the right to receive a greater amount of money than stockholders generally receive.

1913 Market St., San Francisco

Sworn to before me this 2nd day of May, 1913.
J. D. Roven

My oronmation expires April 5, 1914.

(Seal)
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**FRANK HARRINGTON**

*Leading Man*

*With James Post*

Mostly Short and Newsy

The Friars and The Green Room, well-known theatrical organizations of New York, are considering proposition to unite. Katherin a Schell will be John Mason’s leading woman next season. She has been understudying in The Yellow Ticket. **Brer Rabbit and Mr. Fox** have been dramatized, and was presented for the first time on any stage at the Aldwych Theatre, London, recently, to a delighted and astonished audience. The fantasy is an adaptation of Joel Chandler Harris’ Uncle Remus stories, with a musical setting and negro melodies, by Ceci hamp and Martin Shaw. It is distinctly a play for “grown-ups” who want to be giddy again, if even for a moment, and is full of delightful symbolism and quaint philosophy, as does the Uncle Remus stories have an irresistible appeal. Uncle Remus himself acts as chorus, interpolating splendidly remarkable remarks regarding the doings of the four-footed artists. The human element is supplied by Mr. Man and sweet “Mis’ Meadows and de gals,” attired in the crinolines and futilities of the slyties. No more melodie or genuine success was ever scored in London by an American actor than that which Walker Whiteside...
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<th>Name</th>
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<td>Isabelle Fletcher</td>
<td>Charles D. Ayres</td>
<td>Oak Hill Playhouse, Oakland</td>
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<td>James Dillon</td>
<td>Management Bailey and Mitchell</td>
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<td>Charles E. Gunn</td>
<td>Leads</td>
<td>Orpheum Stock—Cincinnati</td>
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<td>Maude Leone</td>
<td>Co-Star</td>
<td>Del Lawrence, Vancouver</td>
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<td>Florence Young</td>
<td>Leads—Jack Golden Company</td>
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<td>Business Representative Ed Redmond Co., Sacramento</td>
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<td>A Bachelor’s Honeymoon</td>
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<td>Bess Sankey</td>
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<td>Eastern Traffic Co.</td>
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<td>Engaged</td>
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<td>JACK FRASER</td>
<td>Crime of the Law Company</td>
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<td>GRACE CAMERON</td>
<td>Former well known comic opera prima donna, in living in Sacramento, and as Mrs. E. C. Connor is a big factor in the musical life of that city.</td>
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<td>Geo. Matison</td>
<td>Leads and Heavies</td>
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<td>Austa Pierce</td>
<td>Second Business</td>
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<td>HILDA CARVEL</td>
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<td>JACK E. DOUD</td>
<td>With Jack Golden</td>
<td>In Musical Comedy</td>
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<td>ALLAN ALDEN</td>
<td>Comedian</td>
<td>White Slave Traffic Company—on tour.</td>
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<td>GEORGINA KNOWLTON</td>
<td>Care of Dramatic Review</td>
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<td>Business Manager</td>
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<td>San Francisco, Cal.</td>
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<tr>
<td>FRANCES WILLIAMSON</td>
<td>General Manager</td>
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<td>WILLIAM MENZEL</td>
<td>Business Manager or Advance Agent</td>
<td>Care Dramatic Review</td>
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<td>DEAVER STORER</td>
<td>Boxer</td>
<td>Care Dramatic Review</td>
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<td>GEO. W. STANLEY</td>
<td>With Vice</td>
<td>Pantages Theatre</td>
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<td>VELMA MANN</td>
<td>Ingenue—At Liberty</td>
<td>2305 1/2 Grove Street, Berkley.</td>
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<td>LOUISE NELLS</td>
<td>Ingenue</td>
<td>Care of Dramatic Review</td>
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<td>ELLA Houghton</td>
<td>Ingenue</td>
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<td>C. ALLAN TOBIN</td>
<td>Juvenile</td>
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<td>Frank Harrington</td>
<td>Leading Man</td>
<td>James Post Company</td>
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<td>William H. Connors</td>
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<td>Jean Kirby</td>
<td>Second Business</td>
<td>Bailey &amp; Mitchell Stock—Seattle</td>
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Roscoe Karns
Redmond Stock, Sacramento

J. Anthony Smythe
Leading Juvenile
Ye Liberty Playhouse—Oakland

Broderick O’Farrell
Crime of the Law Company
Care of Dramatic Review

Langford Myrtle
Orpheum Time

Albert Morrison
Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor
Leading Woman
Ed Redmond Stock, Sacramento

Kathryn Lawrence
Theodora, in Her Soul and Her Body
Management Fred Belasco

E. P. Foot
Musical Director
Morosco Theatre, Los Angeles

Inez Ragan
Management Bailey and Mitchell

John L. Kearney
Comedian
Care Dramatic Review

Leland S. Murphy
Juvenile

Verne Layton
Leading Man
Care Dramatic Review

Edwin Willis
Eccentric Characters and Juveniles
White Slave Traffic Company—on Tour

Jay Hanna
Dick Willbur Company
Care of Dramatic Review

Dorothy Davis Allen
Care Dramatic Review

Dramatic Director, at Liberty
Sedley Brown
1415 Catalina Street, Los Angeles

John C. Livingstone
Care Dramatic Review

Harry Lancaster and Miller
Light Comedy with the Western Amusement Co. Leads
Care Dramatic Review

Justina Wayne
Leads
Care Dramatic Review

Lovell Alice Taylor
Leading Woman
Oakland, Cal.

Nana Bryant
The Traffic—Chicago Leads
Management Bailey & Mitchell

George D. MacQuarrie
Leading Man
Bought and Paid for Management of Wm. A. Brady

Gertrude Chaffee
Characters
Care Dramatic Review

Pauline Hillenbrand
At Liberty
Care of Dramatic Review

Marta Golden
Gaiety Theatre management

G. Lester Paul
Management Bailey and Mitchell
Seattle, Wash.

Hugh Metcalfe
Ed Redmond Stock—Sacramento
Correspondence

CARSON CITY, APRIL 20—GRAND Theatre (W. S. Ballard, mgr.): Between Savage and Tiger, the recent inclusions of the Pathe Company, attracted a packed house one evening last week. The attendance at the Grand is always satisfactory.


VANCOUVER, B. C, April 21—ORPHEUM Theatre: Lillian Shaw, vocal dialect comedienne, and Henriette de Serras and her company of fifteen living models, are the attractions at the Orpheum this week. The balance of the bill includes Irvin Cob in Sergeant Bagby; Les Wright and Rene Dietrich, in a happy combination of operatic and popular songs; The Bergees in a musical novelty; Sammy Weston and Sidney Clare, entertainers de luxe, and Power Bros., European acrobatic marvels. EMPIRE: The Del Lawrence Stock Company playing Within the Law, with Del Lawrence and Madeleine Leone in the principal roles. AVENUE Theatre: Lawrence Irving, Mabel Hackney, and a distinguished English company, in repertoire. Coming: April 29, Orchard Players in The Truth; May 6th, Stratford-Upon-Avon Players, including E. R. Benson, in Shakespeare. IMPERIAL: S. & C. theatre. Beatrice Morel’s Parisian Harmony Girls; Al Herman, Williams and Segal; Ryan Brothers; and Spiegel’s Daughter’s Beauties. GLOBE: Mary Pickford in The Good Little Devil.

SEATTLE, April 22.—An event of the local theatrical season is the appearance of the Standard Grand Opera Co. at the METROPOLITAN this week. Carnes was present at the opening. The performances and alternates with Faust during the opening engagement. The casts are made up cut from the local theatrical stock. The opera are produced in a finished and most praiseworthy manner. The conductor is John M. Spangenberg, with Chalmer Madsen, and Miss Hesse-Sprote, stage director. Patronage has been good. FINE ARTS: The Stratford-Upon-Avon Players, in Shakespeare’s Richard III, 27th week. Margaret Hamilton returned to the MOORE 19th. In Within, the law, seen here earlier in the season. The same artistic performance is given by Miss Illington and supporting company, and appreciation is being awarded by the local audience. Evelyn Nesbit Thaw is underlined 27th. Under the direction of Geo. J. McReynolds, the Metropolitan, the new policy at the SEATTLE Theatre is attracting capacity audiences to that house. Fool There Was is the second week’s offering, and the Avenue Players give a convincing performance in that Kirk, herboretore seen most likely in lighter parts, handled the Vampire role admirably, and displayed marked emotional strength. Dwight D. O’Brick was excellently in the main part, and James Guy Colyer, Auda Dye, Florence Dill and dainty little Lois Goldberg were prominent in support. The ORPHEUM has two strong features in the Odysse and box boy aquatic act, and Master Gabriel & Co. in Little Kick. Leon Kimberly and Halsey Mohr, singing novelty; Violet MacMillan, Mabelle Adams & Co., Nick Verger and Marrales Bros. are others. The PANTAGES current bill runs strongly to comedy. The particular “riot” is Fields and Lewis, the Misery of the Honest Cab, The Salesman Trape in hand balancing; Gerhardt Sisters, vocalists; Tracey, Gotz and Tracey, and the Hallings, shadowgraphs, contribute. The initial outdoor attraction of the season is Rice & Don’s Water Carnival, here for a week’s stay. The show has some strong attractions. Al. G. Barnes’ animal show appears under auspices of Nile Temple Theatre, 27th week.

G. D. HOOD.

Dramatic Program by Butler-Nelke Academy

The Junior Class of the Butler-Nelke Academy of Dramatic Arts will give a performance at Golden Gate Commandery Hall, Saturday evening, presenting the following program: The Home Across the Way—Kitty Wheaton, Rose Klein; Jim Brothes, Belcher Cooley. PARISIAN TANGO—Pauline Newman and E. R. McDonald. S. C. From.—The Beauty Parlor, Mary M. Parker. That Blessed Baby—John Wilson, Charles Bredin; Hele Palmer, Ruth Gale. Recitation—The Soul of the Violin, Margaret Merrell; Dance of the Crickets, Margaret Potter, Ruth Gale, Carolyn Caro, Charlotte Brendel, Rose Klein. Dream Waltz, Katherine Wright, Ethel Hunter, Rose Elseg, Edna Goeggel. Monologue—Higher Culture in Dixie, Dorothy Dix. Dance—the Magyar, Margaret Marx; Whiskers—Sarah Adams, Carolyn Caro; Mabel, Adela Burbank; Inez, Violet Stanton; Frances Page, Charlotte Bredel; Evelyn Birth, Ethel Ruckstahl; Ethel Ross, Elizabeth Grobler; Anna, Rose Klein; John Phelps, Charles Bredin; Ethel Phelps, Edolph E. Cutter; Paten, Belcher Cooley.

Drama League Honors Anniversary of Bard

Thursday was the three hundred and thirtieth anniversary of the birth of William Shakespeare, so the San Francisco center of the Drama League of America held exercises in celebration of the event at the Cort Theatre at 1:30 o’clock. Professor Walter Norris Hart of the University of California read a brief paper setting forth why Shakespeare is given supreme rank among the world’s dramatists. Mr. Cooper gave recitations from King Henry VIII, The Merchant of Venice, Julius Caesar and Much Ado About Nothing. Miss Ethel Frehle sang the following Shakespearean songs: Who Is Sylvia? The Willow Song, Take, Oh Take Those Lips Away, and Now the Hungry Lion Roared.

Elizabeth Stewart, the handsome and well known leading lady, was signed with the United Artists Film Company. Gottlob Marx and Pines have gone in with Dustin Farman for a number of feature films, and The Virginian will be one of the first outputs

THE MISSOURI GIRL

With a strong supporting company. For time address AL OAK, BUSINESS MANGER, CORT THEATRE OFFICE

The Show That Beats its Own Record

Robert Hilliard

As ASHE KAYTON
Solving the Mystery of

“THE ARGYLE CASE”

By Harriet Ford and Harvey J. O’Higgins, in collaboration with the famous detective, WILLIAM J. BURNS. The original and only company presenting this fascinating play.

See the Dictograph pictures. Have the Roneophore reproduce voices. See how finger prints are taken. A detective play, not a crook drama.

"Oh! there’s nothing half so sweet in life as Love’s young dream"

CORT THEATRE, San Francisco

TWO WEEKS BEGINNING SUNDAY, APRIL 26

Oliver Morosco Presents

The Supreme Success of Successes

Peg O’ My Heart

By J. HARTLEY MANNERS

(Undoubtedly the greatest comedy ever written in the English language). With a cast of unrivaled excellence, which includes PEGGY O’NEIL, MARTIN SABINE, MAGGIE HOLLOWAY FISHER, ROLAND BOGLE, JANE MERRIDITH, FRAZER COULTER, JOSEPH YANNER, OLIN FIELD, A. T. HENDON.

THE SAN FRANCISCO DRAMATIC REVIEW

April 25, 1914

COLUMBIA THEATRE

Two Weeks Beginning Monday April 27th

Klaw & Erlanger

Present

Robert Hilliard

As ASHE KAYTON
Solving the Mystery of

“THE ARGYLE CASE”
As E. D. Price Very Clearly and Comprehensively Explains It

"Robert Hilliard is an Immediatist and Futurist rather than a Recessionist. He does not, in catering to the tastes of the play-going public, run away from or destroy discovered or newly-discovered archives of the archaic drama with its obsolete devices, grandiloquent phrases and antiquated artificialities. He is no shrewd, body snatcher prowling among moss-covered manseums in which lie interred the moldering skeleton brain products of prehistoric playwrights. He recognizes the evanishment of publish interest in dead ones and that the trend of the modern constellation's mutable taste is progressive rather than regressive. Cacophonous comparisons are excerable and as subtly noxious as the poisonous bits of Jarraca, but there can be no impropriety in chronicling the fact that The Nugget Case is there with the 'punch,' Mr. Hilliard will confine his energies locally for another week at the Columbus to the impersonation of an up-to-date scientific criminal investigator bent upon the elucidation of truth, the elimination of error and the elucidation of incontrovertible fact from flimsy and fantastic theory in the crucible of common sense."

Public Does Not Demand—It Responds

Oth Skinner, who is meeting with very marked success in Kristet, through the South, was recently asked this question by an interviewer: "What sort of play does the public demand?" Mr. Skinner glanced nervously about the hotel lobby where the interview occurred and taking the newspaper man by the arm led him to a secluded corner where he whispered this reply: "The public does not demand any kind of plays at all. After order had been restored, Mr. Skinner went on to explain that the public nine times out of ten liberally supported worthy, deserving plays. The trouble is, as the actor viewed it, the playwright has not been putting his best foot forward in this country. Vicious red-light dramas or nice little themes of the dissecting room have been filling the stage. Happily the end of this sort of stuff is in sight. The public is wearied. "The clean play will prevail," said Mr. Skinner. "Romantic plays have never gone out. It has been a pleasure to appear in Kristet, yet I must confess that, like all actors, I welcome a change. I have had three successive years of romanticism and next year I am to appear in a modern drama."

Bosco for Bakersfield

The Bosco Musical Comedy Company opens tomorrow Sunday at Greggs' Theatre. Will Cross has gone on ahead, having taken the place of Al Ooken, who has dropped out of sight.

Agnes Dorian has retired from within the law to appear in a new play in New York next week.

Peggy O'Neill's Irish Poem

At a banquet tendered to Peggy O'Neill, the star in Oliver Morosco's Peg O'My Heart, by the Knights of Columbus, Washington, D. C., last fall, Miss O'Neill recited John Lowlow's poem, Irish Names.

Names wait musical lift of a troll to thin—
Names wait a rollakin' swing an' a roll to thin;
Names wait a booby an' bones an' a soul to thin—
Shure, an' they're poetry, darlint asthore!
Names wait the smell o' the praties an' wheat to thin;
Names wait the odor o' dallisk an' peat to thin;
Names wait a lump o' the turf hangin' sweet to thin—
Where can ye bate thin, the whole wurrall o'er?

Bramiagin, Phinnigan, Milligan, Gilligan,
Duffy, McGaffy, Mullarky, Mahone, hone,
Rafferty, Lafferty, Connely, Donnelly,

Dooley, O'Hooley, Muldowny, Malone,
Mahogan, Caddigan, Hallahan, Caffalan,
Fagan, O'Hagan, O'Houlihan, Flynn, Shanahan, Laanahan, Fogarty, Hogarty,
Kelly, O'Skelly, McGinnis, McGlynn.

Names wait a whiff o' the little dud-been to thin;
Names wait a drop o' the lonesome pot-teen to thin;
Names wait the deivy shamrocks clingin' green to thin—
Shure, an' they're beautiful, darlint asthore!
Names wait the taste o' the salt o' the earth to thin;
Names wait the warmth o' the ancient hearth to thin;
Names wait the blood o' the land o' their birth to thin—
Where can ye bate thin, the whole wurrall o'er?

Names wait the bloom o' the hedges an' branches to thin;
Names wait the sheen o' Killarney's blue lakes to thin;

Names wait the thrublin' o' weddin', an' wakes to thin—
Shure, an' they're poetry, darlint asthore!
Names wait a bogue an' a barren so bland to thin;
Names wait a givens heart an' a hand to thin;
Names wait a lineage kingly an' grand to thin—
Where can ye bate thin, the whole wurrall o'er?

Inter-Mountain Wagon Show

The Inter-Mountain Wagon Show opened the season April 14th at Knights Ferry with twenty-two people, playing The Girl of Eagle Ranch with the following east: Frank and Beatrice Stanton, leads and character; Al H. Freeman and wife, heavy and loud; Raymond Appleton juvenile; Elsie Haar, soubrette; Guy Torhume, Mexican; Chas. P. Helton, comedian; Harry Fliss, musical director, with eight musicians. This company travels with nine wagons and plays the mountain towns of California and Oregon all season under canvas.
Dates Ahead

BISHOP's PLAYERS.—In
Ick, Ye Liberty Playhouse, Oak-
did.

FOLEY & BURKE CARNIVAL
Opa-locka, Modesto, May 5; Ran-
ald, 11-16; San Jose, San Fran-
cisco, 11-16; Hudson, 11-16; Santa
Barbara, 11; travel, 12; San-

domestic locations.

HER SOUL AND HER BODY
(Red Pelasgos)—Riverside, May 4;
dividual performances.

LAURENCE ELLINGE CO. in The
machine Girl (A. H. Woods, mgr.)
York City, May 16, indefinite.

LAURENCE TAYLOR, in PEG
MY HEART (Oliver Morgan, mgr.)
Cort Theatre, New York, indefinite.

MARY JANE'S PAU, with Marie
Sonson and Rodney Rodeph (Row-

d and Clifford), commencing Sunday, May 3 week,
week: of May 10, Chicago.

PEG O' MY HEART, played by
Reggie O'Neil (Oliver Morgan, mgr.)
San Francisco, beginning Friday

POTASH & PERLMUTTER A. H. Woods, mgr.)—New York
indefinite.

RICHARD DORE WATER
ARIVAL—Wallace, May 4; Uni-
sona, 11-16; Butte, 18-23.

ROBERT WILLIARD in The
style case (direction of Klau &
nger; E. F. Price, mgr.)—San-
 Francisco, May 3-9; Oakland, 11-12.

SANDFORD DODGE (R. John-
Mill, May 5, Win-

S.A. SELLER-FLOTO CIRCUS (Ed
Armbr, gen. agt.)—Modesto,
Hanford, 4, Fresno, 5, Stockton,
Sacramento, 7, Chico, 8, Redding,
Montague, 10, Medford, 11;
Roseburg, 12, Eugene, 13; Salem,
14; Bandon, 15; McMinnville, 16, Port-
land, 18-20, Centralia, 20, Aber-
deen, 23; Tacoma, 24; Seattle, 25; Brem-

The San Francisco Dramatic Review 1914 - May 2

LAURETTE TAYLOR
in PEG O' MY HEART
By J. Hartley Merrick; Gaiety Theatre, New York; nor-
in its second year.

PEG O' MY HEART—(a) Eastern, Iris Eryan.
PEG O' MY HEART—Mid-Western, Blanche Hall.
PEG O' MY HEART—Southwest, Pacific Coast, Peggy
PEG O' MY HEART—Western, Hollywood, Peggy

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TALBOIT MUSICAL COMEDY CO.
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SAVORY THEATRE—PHOENIX
Louis B. Jacobs, Manager.
Want to hear from good musical comedy people—please, answer girls, 129

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K. C. SHARKEY, Manager. A live one for real shows. Selecting capacity, $50. Road shows written for open time.

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Wanna.

10; Lalr Che.

8; Minneapo.

10; St. Paul. 14.

12; Fort Worth, 14.

12; Battle Creek, 12.

10; Des Moines, 16-17.

10; Rock Island, 14.

10; San Francisco, 16.

10; Richmond, 14.

10; Helena; 16; Great Falls, 5; Butte, 22-24, Butte, 26-27.

10; Lima, 5; Win-

10; Seattle, 25; Brem-

10; Pendleton, 4; Baker

10; Rockford, 4; Grecy, 13; Denver, 16-

10; Pueblo, 14; Pueblo

10; La Junta, 20.

10; in September, of the right to the best composition on his works.

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Correspondence

OAKLAND, April 27.—Al Jolson is the one big theatrical feature of the week at the MACDONOUGH in The Honeymoon Express, a play pulsating with laughter and pathos, and offering an alluring array of chorus beauties. The Bishop offering at YE LIBERTY is a go at the current week, and another crook-play, The Greyhound, a four-act play by Paul Armstrong and William Mizner, The cast is worth the opposite strength of Bishop's aggrandizement. The principal roles are handled by Albert Morrison, Charles Ayres, J. Anthony Smythe, Frank Darke, Geo. Webster, Walter Whipple, Isabelle Fletcher, Mrs. Gibson, Martha Grant and Estelle Warfield. Other good roles were well taken care of by Max Wainman, Brady Kline and Meta Mushill, Andrew Benniger and Mar- ton Golden also made their reappearance with the company and showed more than ordinary cleverness. The big ocean scene was unusually realistic and the audience throughout the week has been far better than the company play is a poor thing. David Bispham, the har- tone, is the chief attraction at the Olive Newton and is proving a very exceptionally strong drawing card. His songs were all heartily encored. Olgivine Caroline Wood- man and Gus Livingstone; Ben Deely and Company; Hilda Thomas and Lou Hall; Johnnie Small and Small Sisters; R. Tolcarne; Joe; Jack Ward and Eddie Weber; and Keno, Walsh and Melrose. At PANTAGES, business continues good and the following program is proving an entertaining one: Mlle. Adele, Milton and Dottie Nobles, Howard Brothers and Kattie Rose, Arthur Rigby, Phil La Tiska, Richard and Montrose and Her Von Riten- telnister. There is not a dull moment during the HoneyMoon Girl, this week's attraction at the COLUMBIA. Dillon and King fairly outdo them- selves in their loquacity and the entire company seem to be incu- bated with an extra amount of gin- ger. The songs are fine and the chorus get a good hand at every execution. Honors Hamilton, Jack Wise, Wilma St. John, and the Col- herdimy Co. band render some fine songs, Isabelle Fletcher and Charles Ayres, who have been playing leads at Ye Liberty for several months, will close May 10th. Miss Fletcher has ac- cepted an engagement with the Red- wood Stock Company, Sacramento, and will open there next Monday. Beth Taylor, one of the cleverest leading ladies, will take Miss Fletcher's place and will open in the Amazons, May 11th. Ivan Miller, a former member of the Bishop Stock, will take her place for her appearance at the same time. LOUIS SCHEELINE.

FRESNO, April 29.—BARTON: Dark Horse, Dark Mata- JESTIC: The Lord and Meek Musical Comedy Co. are presenting two bills in this house, which is located in Chinatown. For the last half of the week they are presenting the old slap-stick play, American's Abroad and Castor and Carnivale. John Lord, Dick Mack, Rolt, Hamilton and seven girls. EMPIRE: The pro- portion of business is getting all the business in town, and

The Pantages

The pick of vandeville is what the management very aptly characterizes the show for next week. Charlie Keeler, the Irish singing-comedian, will be back in a new play, The Enigma. Herr Boeke presents an evening of music with a big question. kitten, Danny Simmons, the military hero; Comer and Snowe, musical comedy with Max and Toga and Genova, wire dancers, and the ever popular Miss Hawaiians make up a cracker-jack bill.

Fyor SAE

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Geo. D. Howard

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Los Angeles is Full of Good Shows; Many Popular Players Will Soon Return From Around the Country

LOS ANGELES, April 29.—Success at the theatres has been poor beyond belief, although the attractions are the best this week. Among those appearing here are Mrs. John Cleveland; Crane is Joseph Fogiarty, who as well known during the Ferris Harding period as is a little way out of the way. Mr. and sister of the boy are enacted by Thomas McLarnie, Grace Travers who is a slightly dull girl, and Nicholls in a part that bespeaks the intelligence of these worthy players. Winifred Bryson is a very haghty and beauti-

A sketch by Winifred and George Rand, Ger-

A sudden cluck of the Howard, on a sudden cluck of the Howard, and other, are happily cast. Robert Brunton adds some scenic touches and, as he is fond of lovely Irish music and a bit of nothing, make a story that suits all—in this a collective between his Irish springs eternal in the heart of Chumney Okcott and keeps his voice sweet and clear as the years slip by. My Little Dream and Dream Girl o' Mine, and several equally Irish and equally melodious songs, are sung with a sweetness and charm that Okcott knows so well.

The play tells of the days of intrigue and daring escapes and the days of innocence and peace of the little isle for the land of America. Constance Molneau's as Peggy O'Hea is charming, Beth Francies as Sheila Farrell is a clever comedienne, Mrs. Jennie Lamott is a joy-

LOMBARD: John Cleveland, one of the most popular, has been in the theatre for himself. ** * * His hair is as bright as George, as氕orinated by busy Reedie Gard-

THE FLAGG CO. ACTUALLY EMPLOYS MORE ARTISTS AND MECHANICS THEN THE JULIUS TANTOPOULOS STUDIO ON THE PACIFIC COAST COMBINED. BECAUSE—NINE-TENTHS OF THE THEATRE BUILDINGS HAVE EUROPEAN SCENERY, THEREFORE. FACILITIES AND VOLUME LOWER COST.

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Correspondence

NEW YORK, April 26.—Declaring that "my heart was brought to the Little Theatre, Philadelphia, under false pretenses," L. J. Anhalt, her manager, has announced that his company has terminated their engagement because Mrs. Beulah E. Jay, its principal, has not yet returned from Europe, on which trip the company will depart for Europe. The company is making each new season to move to the road.

Mr. Maude's daughter, Miss Aclergy, who left the cast of 'Carmy' in order to appear in Lady Windsor, has returned to New York and will return to the cast for the final performance.

It was on October 17 that the original cast of this opera at the METROPOLITAN OPERA HOUSE was started with a production of the verismo opera "Tidnight." Last Monday evening the final week of the series of twenty-three was ushered in with a repetition of Parment's La Boheme. The eighth performance of this popular work, that the Monday night auditors should have the opportunity to bid each other good-bye for the season with this opera was perhaps quite suitable, albeit they were not invited to hear Mr. Caruso. Three intermissions, however, gave them abundance of opportunity to hear in other theaters for the last time this season. As for the opera, that it at least preserved them with a fare- well of 'singing characters',--this is one of her favorite roles... Mimis has come to be almost her exclusive property. Of course there are other prima donnas is heard in it but M. Pavarotti continues in the leading role with a popularity that is easily accounted for. She has the combination of youth, beauty, pertness, and charm and personality required to suit the typical operatic singer. She sung well last evening and was much applauded. Since Mr. Cavane, a new man for an evening the role of Rodolfo fell to the lot of Ricardo Martin, the American tenor. He had as his chief associate among the male members of the cast Mr. Avento as Marcello. This is a part which Mr. Amato sings very well, indeed, but his his tronc technique does not include a large element of humor or infections gayety. M. Ricardo Martin is not a man with clear, transparent, perfectly cool tone, which excites admiration for operatic beauty; his simple but remarkable enumeration were Miss Alten as Musetta and Mr. de Segurca as Colline. The actors were given a slightly artificial farewell to the overcoat which had good routine behind it and while Miss Alten's Musetta is quite the ideal of the vivacious Bohemian, Dolcado conducted with skill.**

The Hasty Pudding Club of Harvard gave its first New York performance of the organization's annual musical show, "The Legend of Lorning," at the ARMOUR-Theatre last week. It was a musical comedy in two acts, the book and lyrics by J. K. Hodges, Jr., and E. Streeter, charts by H. K. Elwyn. It was previously presented with success in Cambridge and Bos-to-n. The two acts are perfectly harmonized in a musical comedy with George MacFarlane as a feature, has been filling the society's heart with joy. The first act of the Theatre this season in a manner which should please the Messrs. Ripley, who are well-traveled in the fluttering of production of cabaret girls and professional nurses bed- smirzied with military officers and freemasons. The comedy is by Paul Hervey. The music is by Jean Briquet and Adolph Phil- lipp, composers of Adolphe. The Amer- ican version of "The Midnight Girl" is by Mr. Philip and Edward A. Paulson. In addition to George Mac- Farlane, who sang several numbers in a pleasing baritone voice, there was one other singer who endeared herself to the audience the night I saw the performance last week. She was Margaret Monty, a soprano, who seems to have had considerable grand opera experience. Then there was a great deal of tillie carrying on for himself a broadway reputation like that he won at the old Tivoli in San Francisco. Eva Falber made a most creditable effort of the young American who was to have married a French general, but who found his more proper ending and ended up by singling the blessing of the uncle. Among others in the cast were: Clovis Young, Miss Peach, etc. The story of the 'Midnight Girl' is that of Gustave Creviquet, who makes believe that he is the celebrated singer of that name. Senora Creviquet. Before the play ends there is a new Surgeon Creviquet. After being someone of the fact that he is the father of fourteen children, twelve of whom appear on the stage. The name 'Midnight Girl' is derived from the fact that two of the bridges have been cabaret girls and had become so entangled that they started off for the cabaret show on the stroke of twelve, midnight, that no matter what they had been singing and dancing. With this clever idea as a basis, the authors were able to bring in the latest songs and the latest styles of dancing throughout the evening without becoming too obvious. The scenery, costumes and show girls were alone worth the price of admission and will cause favorable comment wherever they may roam.

** Miss Billie Burke, who has for several seasons helped Charles Frohman sell his fortune and en- joyed his reputation as the Napo- leon of the theatrical World, has been exceptionally fortunate this season in her vehicle, entitled Jerry, a comedy in three acts by Catherine Chisholm. Cushing which is now holding the house for the third week at the LYCEUM THEATRE. The scene is laid in a suburb of Philadelphia. The first two acts are in the library of the Doubledays. The characters include, besides Miss Burke, who is Jerry, who is Jack strode into the room by Gladys Hanson; Ms. Harriet Townsend, Joan's sister, played by Miss Virginia Williams; Mrs. Joan's fiancé, by Shelly Hull, and Peter Flagg, Joan's cousin, by Alan Pollock. Jerry is the product of a very expensive and enthusiastic alterations, planned for the purpose of increasing the seating
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THE SAN FRANCISCO DRAMATIC REVIEW
May 2, 1914

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paqcey, begun on the Century
per House Building on April 20.
his early date for starting the
ck and sound and absolutely nec-
ery to be certain of getting the
use ready to open the next sea-
the production. This plan, it was
Sept. 14. Consequently it was
ed to extend the season at the
ntory on April 19, instead of, as
ightly contemplated, on May 18,
d to open it again on the 14th of
ct September. The final week
, therefore, concluded with per-
enances of Victor Her-
's Natoma, "the most success-
American girl opera ever
-anted, and the performances of
ere under the personal conduc-
tor of the composer. Californians
ere proud of Joe Red-
and his Natoma.

GAVIN DIU HIGH.
PORTLAND, April 27—HEI-
G Theatre, Chicago, Ill.: Mr. and Mrs. Edwin
llige, actors, are now in Portland after
are the engagement of the Stratford-Up-
Brooks, actors, which closes here last Saturday night, and in
ew of the fact that the company are newcomers, business was not
there is no doubt that the artistic standpoint, the engage-
proved to be the most satis-
ent. In fact, Portland has had no
rs, but the company was well
en, and every one was well
no matter what play was offered.
be a safe bet that if this company ever returns to this city, the
erion of their coming will be sufficient to pack the theatre.
ast night Evelyn Nesbit Thaw attended a big house. A fair vau-
dle, this performance, the company's enga-
ment was for one night only. The
Zadeley String Quartet will
be heard in the city on
in the Law returns for five performances.
The Honeymoon Express is due May 3rd for week.
aker Theatre (George L. Baker, ngr. : Milton Seaman, bus. ngr.),
the Easiest Way is on the bill for this week at this house. It started
with yesterday matinee and will run
week, and the last three nights of the week will be in charge of The
3rd Club of this city, who have taken
house. In the present drama dealing with the sex problem, and full
nt are being held. The stock company
any going to make names for themselves, if yesterday's perfor-
ers can be taken as a criterion.
Dorothy Baker plays the lead-
ing role and gives it an interpre-
tation that bears out the intentions of the author. Miss Baker is
orable in the leading male role, and
ous Leon Hall plays the role of the
friend of the girl who is under the right to marry the man in the
arrow path, and does it well. Mary
Baker Baker, Thomas Walsh and
ly is helping to make a success of
st production. Next week: The
dance Min. LYRIC Theatre
ating and Flood, mg. ngrs. — Ture
Howard Foster

Howard Foster, after a busy season in the Northwest, has returned to San Francisco to reorganize his company for a tour of the northern California towns, in which he was so successful last summer. Mr. Foster will concentrate on playing three days a week, and will play a long season into territory already booked. Mr. Foster has organized a strong company, which is performing at various places. His season should be most successful. He will call at the Shasta, and give on every day a splendid series of performances. He himself will have a number of strong parts that he has been successful in stock the past season.

Herman Perlet Will Conduct Philharmonic

The People's Philharmonic Association announces that it will present the People's Philharmonic Orchestra to the public in the first of a series of ten concerts on the evening of May 14th at Pavilion Rink, Fierce and Sutter streets. This is the culmination of a long sustained endeavor to gain a sure footing before launching this project of a people's orchestra. The New Era League, which with the co-operation of several prominent local bodies, has built up a system whereby the orchestra can be maintained, is being supported by an association. The organization is pledged to raise $15,000 for the purchase of new instruments, and now has on hand a sum sufficient to make it feasible to begin. Meantime the body is daily receiving such encouragement that the following nine concerts are assured. The Association consists now of 500 members, who pay $2.50 for a season of ten concerts and who are entitled to a rebate of 25 cents on each concert which, for any reason, may not be presented. The first concert has six guarantors, who will be responsible for any money which may occur. The sponsors are Drs. S. J. O'neit, Mrs. Manfred H. Heyenman, Miss Cora May, Miss Nell Cole, Mrs. C. Jordan and Mrs. Samuel Backus. The fact that 1500 membership tickets are now in active circulation at $2.50 a ticket is very encouraging to the Association. The concerts are to be given by an orchestra of well-known musicians under the conductorship of Herman Perlet, whose experience as a leader has made him an expert and who is recognized to be one of the best musicians in America. Gino Severi, the violinist, will serve as concert master, and two soloists of note will be permanently attached to the programs—Herbert Martonne, violinist, and Herbert Riley, cellist.

The Traffic Company, under the direction of Newman & Holtz, is meeting with discouraging business playing up to Oregon and may close in Seattle.

The Exposition Players, presenting repertoire in tent on the San Joaquin Valley, is to make a change in some of its players, owing to trouble arising from a week's lay off in Bakersfield last week. "Homecoming" between the Selma and two street fairs in the opinion of the manager was too much opposition.

The Girl Behind the Counter


Evening prices, 5c, 6c, 7c; $1; Saturday and Sunday, 5c, 6c, 7c. 6c. Thursday "Pop" Matinee, 5c, 6c only.

Pantages

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HARRIET HOOKER, presents ODDO SAMMONS, military bands. COMEDY and Sketches. Starts May 26th. Miss Nelly from Milwaukee. TOBACCO and GENEVIA, wire dancers. ALASKA'S Hawaiians.

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And a brilliant cast and production Nights and Saturday Matinees. 5c to 12c. Wednesday Matinee, 11c. Next Sunday, May 14th. THE PANAMA SHOW OP 1913.

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A RECORD BREAKING BILL

ROSEABARK, the only authentic exponent of dances of the Far East, TROGROUS ROBERTS, supported by Florence Wilson, Bert Webley, Dame Elsie De Wolfe, Mme. F francaise, Kelly and Lucey, The Piano Boys and the Actresses, Alice Thomas and Lou Hall in The Subterranean. CHARLES W. WEBER, eccentric juggler, JENNY SMALL and the SMALL HUBER double act, and Denzil Moore in "The All-American". The Orpheum is again going all out for its ."Spring" Pictures. Last week, KEUFFEL'S GARBAGE CAN and the THEATRE ]] MACK and BERT FRIEND in 5c songs and 10c problems. Next week, THE KEEPER OF THE GLEN, a grand picture, and ROLLEX IN CHINA. Directed prices, 7c, 10c, 15c, 25c. Hints and Warnings. Change your tickets for the Music box or Orpheum. PHONE DOUGLAS 70.

Valparaiso (Ind.), April 28

John Austin and George Ade, the playwright, fell in the hall where the Republican district convention was held this afternoon. Heart disease is believed.
At the Columbia Theatre this week we have Robert Hilliard in the Autumn of His Days, directed by Harvey J. O'Higgins, with sidelong in the way of corrosive tail by Wm. J. Buras. The Art in the Fall, produced in the fall of last season, but this time worthy of the card, and to miss it is to miss one of the best dramatic offers of the fall season. It is consistently worked out, each successive step toward the solution of the mystery is the justification of the breathless audience until the big scene, when the rain on tense nerves eases up just as the cracking point—remarkable manipulation of the element of suspense. The associated authors hav been advertised to supply motive for the murder of Mr. Argyle, which is thereby left hanging in mid-air at the close of the play. The Columbia is too great an institution to miss. Interest in the trailing of the murder that I failed to note the character of the murderer which is proof enough that the det ict is not fatal. Even if the story were not such a rattling good yarn, here were many an actor to commend it, and that is without flaw from start to finish. Mr. Hilliard in the rôle of the murderer has substance for seasons. The role-Never-sleep Kayton is as con- trolled an entity as the scenery. He, for we always make a hero the man who dominates and con- trols the situation, and granting perfection in the part, portrays in this play, his ease and resource, his mental fluency, here all that is for the sake of bringing the emotions and hu- manity of the character. Edwin edding does a very natural and tractive piece of work as Joe Banning, Kayton's understudy. He exceptionally responsive in dia- gue and the excellence of his em- phasis and delivery is said to be one of the finest things in the play. Dr. Kreisler of Gustav von Freytag, an actor of personal distinc- tion, and already under notice. He leads the revolutionary race, as Kayton is the embodi- ment of the man of the people. The dialect intensity with which he states his case carries the play for the mo- ment up to greatness. His death, is not of melodrama, but of real ag- endy; the tragedy of the man who succumbs at last to his uncon- trolled experience, with whom adaptation and adjustment are im- possible. Daniel Colt, who looks like Taft, and Augustus Leishman, are an imposing couple, and the latter, carries some of the lighter re- lief in the play; they are happily supported by W. T. Clark and Robert Newcombe. Another well- con- cted comic bit is the babbling fri. Wyatt, by Agnes Everett. Ed- din- is a bar-room denizen, and for a nice balance, a sense of portion, which makes the lave- rly play work. Mr. Clark's role asled in large chunks by three dif- ferent groups, Harry H. Hart's An- ny and Dorothy Turcotte's Kat, arranged in so captivating a manner, that we note an alertness of the police who has done that is artificial and conventional by creating it. Knowing the work, one is easy brilliant dialogue, and that, I take it, is Mammers' own, for his gift lies more that way than in working out original or convincing plots. Though there is no knowing what he may do next, we live day to day to the contriving. Little Miss Peggy O'Neill, who comes to us as Peg O'My Heart, is indeed a happy find. As the musing of a veteran and Stella Archer, the two leading women. As I watched Miss Oliver and felt the steady and emotional grip, I wondered if Madame X was in her repertory; she brought out the gradual decay of the outlaw, the flaw is that she can add sentimentally and embittered the fruits of illegitimate labor and the all- too-big philosophy of life. By the end, Martin is by far the finest thing I have seen Miss Oliver do. As for Archer, she has sweetness and charm and style, and all the attri- butes of the successful ingenue— until one remembers the nerve- paralyzing man in the opening scene, struggling for self control almost with success, and then one knows what her capacity can achieve. The end of a long and efficient cast comes the Dictograph, most recent sleuth in the game against crime. The Dictograph, which is that brings a good detective story up to date, gives it the modern note and brings with its own time. It adds the finishing touch to a most interesting performance.

**Cort Theatre**

Peg O'My Heart, now practically in its third year, has but just arrived in San Francisco, opening at the . Combining as it does all that is inclined to sensitive feelings, we might wonder at the delay, suggesting that it may that our town is three years removed from Los Angeles and New York, or that our managers are lacking in enterprise or our audiences in discriminating support. Fresh disappoint- ment was the news that instead of Laurette Taylor, we were to have one of the four or five road com- panies who are most often replaced. All causes for dissatisfaction take up to themselves wings and fly away with the coming of the new Cast of the belated Peg, whoever she may be. This is in no way debilitating the talents of the little actress, Miss O'Neill, for Peg is in reality an actor-proof role, and Peg is the play; and given a cer- tain temperamental fitness and truth, any one could act her acceptably. The art lies in the way she is written, unless perhaps the result of art at all, but inspiration or acci- dent, or a little of both. For Peg is human, of a humanness that is born of life, and that is the joy of life; she is simple race wisdom and the truth that lies at the heart of the world. What is human in us and the human spirit, just as it rose in re- sponse to the all-pervading humanity of the work, one is easy brilliant dialogue, and that, I take it, is Mammers' own, for his gift lies more than that way in working out original or convincing plots. Though there is no knowing what he may do next, we live day to day to the contriving. Little Miss Peggy O'Neill, who comes to us as Peg O'My Heart, is indeed a happy find. As the musing of a veteran and Stella Archer, the two leading women. As I watched Miss Oliver and felt the steady and emotional grip, I wondered if Madame X was in her repertory; she brought out the gradual decay of the outlaw, the flaw is that she can add sentimentally and embittered the fruits of illegitimate labor and the all- too-big philosophy of life. By the end, Martin is by far the finest thing I have seen Miss Oliver do. As for Archer, she has sweetness and charm and style, and all the attri- butes of the successful ingenue— until one remembers the nerve- paralyzing man in the opening scene, struggling for self control almost with success, and then one knows what her capacity can achieve. The end of a long and efficient cast comes the Dictograph, most recent sleuth in the game against crime. The Dictograph, which brings a good detective story up to date, gives it the modern note and brings with its own time. It adds the finishing touch to a most interesting performance.

**Alcazar Theatre**

Marjorie Ransome is proving herself to be one of the best leading women of the theatre, and as she has been seen here in a year or more time. She has youth, charis- m, intelligence, versatility, sympathetic insight, and emotional control in so marked a degree that great ex- pectations are held for her future— even with the poor material she has to make a record on. To be sure, she had Kindling, which sounded her emotional power to the depths and stamped her as unequalled in her con- tinent. But her portrayal of one of that sombre drama. But be- sides disclosing her art, it also brought to our stage the personal qualities that are chief smoothed away by the tax that really fine plays make upon artistic strength. She should con- tent herself to the idea of her talent and The Woman He Married is not one of them. It neither points a good moral nor tells a good story, and withal, it lacks sincerity. In the hands of less magnetic people than Willard Mack and Marjorie Ransome it would fall very flat indeed, but they illumine it with their vivid per- sonalities and, while giving it an inter- est, it does not belong to the manage- to gain friends for themselves with it. Willard Mack plays Mars- ton, the painter, with a fine spiritual insight. He carries expressionary, dominating the scenes in his studio with artistic restraint, while Marjorie Ransome — her self-sacrifice, the thrillingly alive and gains for her- self a number of deserved curtain call in the goods. A very fine part of the Japanese servant, Noguchi, in which to lose himself. Burt Wes- ner is the hard-hearted father. Louise Fazenda is the sympathetic friend, Mrs. Whitt-on-Bainbridge and last, but by no means least, Kerman is the immigrant. They are very vital and discard. Jack Harding, the short-sighted hus- band.
**The San Francisco Dramatic Review**

May 2, 1919

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**Spotlights**

Guy Bates Post will be seen in Omar the Tentmaker at the Coast Theatre shortly, with the identical cast that supported him in New York. The play is by Richard Wat- son Tully, another Californian who has become famous along the Great White Line. Omar the Tentmaker is said to be the most elaborate produc- tion that the American stage has known, surpassing even Kismet in its lavishness.

Jack Lait, author of Help Wanted, will be seen in Chicago, New York, will collaborate with J. C. Xugit for the production of The Birthright, the eternal Queer, which John D. Rockefeller will serve as model for one character and John D. Rockefeller Jr. for another.

1. Lloyd Clarke is jobbing with the Fal Redmond Company in Sacramento and is to be a young actor of decided merit.

**Coast Theatre**

Beginning next Sunday night, May 3rd, Oliver Morocco’s production of Peg O’ My Heart, undoubtedly the most successful concert dra- ma that has ever graced the Coast Theatre for a number of seasons, will enter upon its final week. The theme of the play is laid in small town in England, the home of the Chichesters. They are a proud, unapproachable family who have accepted the responsibility of educating Peg, an unknown niece, for no other rea- son than that she represents the income that is offered. Then comes the deliberate attempt of the cold-blooded family to make life a Hades for a child just PUB- lished in a womanhood, whose life has lain along different lines in which a father’s love and tenderness made up for the lack of money.

**Alacaz Theatre**

Willard Mack, author, will be intro- duced at the Alacaz Theatre next week when the brilliant author-actor’s newest play, So much for “Kick In,” which he and his talented co-star played recently, but this will mark the first presenta- tion of a major city’s resident actor in his own plays. Mack’s new play deals with the problem of the working girl—in this instance a stenographer—what she finds her way up against when she enters the business world. Unlike most plays on this subject Mack does not present his heroine as the customary sweet, innocent young thing. On the contrary, Mary Brennan is sophisticated to an alarming degree. She tends to show that a girl working her way through the world can take care of herself and no farther—if she is made of the proper stuff and has the stamina to resist the environment which has bound her in her path. Marjorie Rambeau, whom we have had no idea of or more simply, as a break in our midst in many moods, will have the role of Mary Brennan, which she created in the tryout production of the play in Salt Lake City during last Christmas week. Willard Mack, besides appearing on the bills as the author, will also be seen in his orig- inal role of the young reporter to whom Mary is engaged to be mar- ried. The two stars will have the support of a picked cast from the Alacaz players and the presence of Marjorie Rambeau will prove a valuable accessory to Stage Director Butler in his production of the new play.

**The Orpheum**

The Orpheum announces for the week beginning May 1st, you will witness a record breaking bill with six new acts, including four of the most ele- gant Vaudeville Rosel- hanara, who is generally conceded to be the only authentic exponent of the dance, and who will introduce three distinct novelties. Theodore Roberts, who has been too long absent, will divide the head-

line honors and appear in the title novelties of the week. The Sheriff of California is the early idyll of California in the early days. He will be supported by Florence Smith and a special company of the same name.

In the second vaudeville sketch, "The Piano Movers and the Actress," Hilda Thomas and Len Hall, comedians of versatility, ability and popularity, will appear in their new comedy sketch, "The Substitute," which abounds in laughable complications. Charles D. Welser, the eccentric juggler, has no superior if any equal as a controller of the intricacies of equilibriums, and his feats with all sorts of commonplace articles are simply wonderful. Johnnie Small and the Small Sisters are another attraction. All these people put together in the Alacaz Theatre and the audience will be treated to one of those infinite sensations, which are the garden of the Alacaz, and they are Frank Brent in "Le Rouge et Noir" or "The Dance of Fortune."

**Correspondence**

SAX DIEGO, April 28—SAVOY Theatre (Scott Palmer, mgr.): Walk- er’s Happy Girls, headliner, go! Rogers and Clinton, song and dance, fair; the Three Pawns, musical, fair; Len’s Chavez, good, GMIBY Theatre; Lew Lamarr and his Expo- four Girls, Small 10 and 25-cent house. Fair show, lSIS Theatre: Dark. EDDIE KELLY’S French and British and his Ex- press Girls, Small 10 and 25-cent house. Fair show, ISIS Theatre: Dark. EDDIE KELLY’S French and British business, too. Coming: Mrs. Douglas Crane in Her Son and Her Body, The New York Company, Golda Speck. EMPRESS Theatre (R. Boers, loss, mgr.): This is a fine company and Mr. O’Farrell is not a bit unworthy of mention. S. D. has never been able to boost of a stock company, and those that have played here kept on giving the same shows all the time. They produce nothing but royalty plays, and so far they produce their attractions splendidly. Prices ten to fifty. You may think that after reading a few of my reviews that I am partial to this house, but such is not the case. They put on the show and act it, and to my way of thinking, give a $100 show. For variety center piece they have the best theatrical man and one of the first to open a stage here, and I know that he has lots of friends around San Francisco and Chica- go. They are playing The Great John Canton this week and everyone is rejoicing. I can explain some of the crowd. Next week a local playwright by the name of Austin Adams is going to produce a new hit, and the people here are awaiting its production with considerable interest. You will undoubtedly recognize portions of the script of The Bird Cage which is running in New York at the present time, and The Landslide, which scored such a tremendous hit (down here anyway) a year or so ago. The cast is headed by George A. Miller and Edna Marshal and Clarence Bennett. All productions are produced under the personal supervision of Roy Van Fossen, who, by the way, is getting to be quite a favorite with the theatre-going public. Scenery is being painted by Pate & Fiedler, C. D. GOSBY.

MARYSVILLE, April 28—Peg O’ My Heart, with Peggy O’Neill in the leading role, played to a full house last night in the MARYS- VILLE Theatre and to a very ap- preciative audience. The entire company was uniformly well received. LARAMIE, Wyo., April 24— OPERA HOUSE (E. Root, mgr.): (Opens), a musical production presented by Salvatore Giodano in the title role and Nora D. Argel as Marguerite. This was Laramie’s first grand opera, and the high-class production was very well received. Well written articles, accompa- niment of hundreds of dollars, board of March 14th and the Mirror of April 18, giving out efficient Bill- ton Opera House management, well earned praise. Mrs. Root enjoys the distinction of being the only practical lady manager and is an artist in her line.

JOHN WATT.

**Personal Mention**

"I am a tremendous admirer of the young people of the stage whose talent is developed in California," says Robert Hattie, manager of the San Francisco political good when they go East, whether in musical, dramatic or vaudeville work. The California trade is now the envy of New York producing managers.

Annie Mack Berlein, the well- known character actress, who scored such a tremendous success at the Alacaz Theatre a few weeks ago in her original role of Mrs. Bates, in Charles Kenyon’s play, has been especially en- gaged for the role of Mrs. Brennan in the Alacaz Theatre’s new play, So Much for So Much.

Miss Olga Hilliard, bride of a week, was a radiantly beautiful figure at the opening night of the old Case at the Columbia, and saw her husband, Robert Hilliard, receive a tremendous ovation. The Case is being presented here in the San Francisco opera house. In her bows party were Lieut. Robert B. Hilliard, U. S. N., and a number of well-known personages from the Mare Island Naval Yard.

E. D. Pate, formerly of San Francisco and for the past five years man- ager for Robert Hilliard, was about the happiest man on the Coast last week, when his little tendered daughter, Miss Marjorie Price, in an Eastern concert, sent him a distinguished card, showing a percentage of from 60 to 100 per cent in all her acts. She has developed a remarkable talent for painting an drawing.

Robert Hattie and Mack, the excellent auth- or-actor who is at present appearing for a brief season at the Alacaz Theatre with Marjorie Rambeau, a series of high class dramatic productions, is the author of seven original plays and a dozen or more one-act plays, the latter all playing the bigger vaudeville circuits throughout the country. His latest play, S. M. For So Much, is his first presentation in this city at the popular Fair Street playhouse. It will be presented on Monday night, May 4th, with the two stars in their original roles, supported by the full strength of the Alacaz players.

**Spotlights**

Guy Bates Post will be seen in Omar the Tentmaker at the Coast Theatre shortly, with the identical cast that supported him in New York. The play is by Richard Wat- son Tully, another Californian who has become famous along the Great White Line. Omar the Tentmaker is said to be the most elaborate produc- tion that the American stage has known, surpassing even Kismet in its lavishness.

Jack Lait, author of Help Wanted, will be seen in Chicago, New York, will collaborate with J. C. Xugit for the production of The Birthright, the eternal Queer, which John D. Rockefeller will serve as model for one character and John D. Rockefeller Jr. for another.

1. Lloyd Clarke is jobbing with the Fal Redmond Company in Sacramento and is to be a young actor of decided merit.
Adèle Lane has her own ideas of holiday which will do good. She add a day off recently and describes it as follows: "Got up by my breakfast, had short stroll through the stores, and looked in store windows, home again, started interesting book, took nap, more book, supper, finished, turned in. That last thing in the morning feeling like a militant affragette." A sensible holiday for busy when you come to it.

**Newspaper Articles**

**Los Angeles Notes of Interest in the Realm of Photoplay by Richard Willis**

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McGowan

was a tremendous worker, both

in the stage and off it. Full of
erous energy, magnetic force, and
daring spirit in the day of writing.
McGowan impersonated an escaped
convict who perished a girl, finely
acted her part, and won the heart
with him, and she is rescued by her
actor lover who follows them.

In the main scene, McGowan, in a
rare act of generosity, hisses the
modem oedole and is stopped by Helen
Fishes. McGowan picked her up
and carried her back to the
stockroom, where she was
such as though she was a child, and
she is light-hearted, and
nearly as fast as a squirrel, in
this next to an abler young
with his forceful acting.**

**in an example of the versatility of Bess
derythyn was inquired when her
work had been exhausted, and
she said that a dear corset could be seen
in a theatre on one side of the street and
her stunts were performed, "I am a
Reformer," as a theatre opposite.
At this time she is playing comedy
ends, all with which she
performed with naturalness
and airbrush, gragged himself away
from his pleasant surroundings at
una Barbara for a week-end visit
at his old Los Angeles friends.
Gar-

rider, says that he will be able
to do better work than ever before, as
nothing is so quick and congenial as
the American studios.**

**Elwin August is gradually getting
very strong company together for
his Feature Films and his first
independent feature, the adaptation of
a famous novel, is well on the way.
Fairfield MacDonald, the producer of
"Samson" and other successes, is
his director, and Nela Dorez,
actress, has been engaged, and
is acting opposite August. With Hal
August, Enrico Orsino and Edie
Kostenick, Jack Weatherbee and
Leonard Penn, have been engaged
with Frank Ormont as technical
director and Mary O'Connor looking
after their interests. A company and staff of extraordi-
nary strength.**

**Burton King, of the "Usana," is producing a photo-
play and undertakes to surpass "Beyond Forgiveness." It is a
one-act and features those two clever
Vaudville

The Orpheum

It is customary to pick a headline and boost it to the heart's content in the beginning of a theater's program, and this summary of the Orpheum's program. But this week it's a difficult task, as the bill at the popular O'Farrell-O’Roarke vaudeville house is crammed full of all-star numbers. It is a big show, and perhaps it could be called a show of the wildest and most original acts to play the Orpheum in recent years. The curtain rises on a garden scene, with a score of pretty girls posing as statues. Then miffolds the story in pantomime of the stolen charm, and the statues dive into the pool at the sound of a living voice.

They remain under water for some time emerging from the enchanted pool clad in different garb. There is another pantomime act, called the Dance of Fortune, in which Bert French and Alvie Aymar play the parts of Fortune, adding the number, in which the actress tells in the most superman manner how fickle is the gods. Here a luminous man as Van Hoven, "the dippy, mad magician," prances about the stage, up and down the aisles, and back to the stage, in a stage in that keeps the audience in an uproar of laughter. With the aid of two small girls, whom he hands outside, he creates a regular rough-house. There is really nothing at all to laugh at and that is the best part of it. He gets away with it in masterly style. Rosa Crouch and George Welsh furnish another laugh; in fact, several of them—and their good, clean comedy comes fast and hard. A pretty musical number is called the Moneta Five, in their delightful musical medley, Harmony at Home. Wonderful marksmanship is shown by the Cantallis in Seventeen Minutes in Arizona, and moving pictures of the track and field meet at Stanford conclude the program. Hilda Gill and her company are just as popular this week as last week. Ruth Roye, "the Princess of Ragtime," is number-holder who continues to please.

The Empress

This is the S. & C. bill this week consists of Will Morris, the bun on the bike; Jessie Bell, Thornton and Corlew, Dick Bernard & Co, Four Quaint Q's, and Orville Stamm, the young Hercules.

The Pantages

This week's offering carries some very clever acts. The headline honors are supposed to be between Haas and the musical comedy stars, and Jessie Shirley & Co., in a bold down version of Under Two Flags. "Little Lord" singer kept the audience amused with a cardload of good jokes and he sang several good songs. Oregonians were supposed to be cloudy as Cigarette, a French vivandiere, in the production of Under Two Flags. There are six different scenes in this act, Haas and Miss Shirley produced by Miss Shirley. Much credit is due Miss Shirley and the scenic artist, the supporting company was exceedingly weak. Bettina Bruce and Chas. Keane are seen in a comedy sketch, entitled "Cupid D. M. The Troupe presents a comedy acrobatic act. Tom and Stach Moore, the singer and his last, Vera B. Berghoffer, the violinist, with a soul; Hazel and Johnnie Wagner, juggling marbles, and comic-act pinnage pictures and other features of the bill.

The Republic

The Republic, under the local management of W. R. Abram, continues to be just as popular as formerly, and is presenting excellent programs to its patrons. The first half of the week W. R. Abram, Myrtle Vane and Rupert Drum present The Devil's Own, a cleverly acted skit. The Denversc Rough Riders are lively horizontal artists. The Priestess of Kama, with a cast of 10, goes big. LaBᏴtaw, who presents a good musical act, and Vaughan and Everett make things live for the Hebrew and his Collel Chew. The second half: Stitch and Gardner, spinners and manipulators, are very entertaining; Wm. Abram, Myrtle Vane and Herbert Drum are seen in another good act, The Hand of Fate; The Carvels present the latest in trench art; Wills and Bundy are mighty funny as Mr. Piker and Miss Kidd, and the Stamton Three furnish some good music. Altogether you get something when you go to the Republic.

The Princess


The Wigwam

The Jim Post Musical Comedy Company will conclude its engagement at this theater tonight. The different members of this aggregation are clever and seasoned players, and their entertainment is a real one. They change twice a week and give full value in everything they present. The added attractions are Charles Askoun and his Sanger Band, a real big time sensation, first half, and Lorenz, the hypnotist, for the last half.

Bookings

At the Sullivan & Considine, San Francisco, William S. Wren, takes over their booking agent, work for of the week.

EMPRESS San Francisco—Dorsch & Ruhmann; Harry Rose to Old Noss; Victor the Utah Trio; Cecile, Elbdor and Carr. EMPRESS, Sacramento—Will Morris; Thornton and Corlew; Dick Bernard & Company; The Four Quaint Q’s; Orville Stamm. EMPRESS, Los Angeles—Ed Marshall; Four Quaint Q’s; Osmond; Frank Mullane; Imperial Pekinese Troupe. EMPRESS, Salt Lake City—Fred St. Onge and Company; Ed and Jack Smith; Glynn and Gossott; Rosco Browning; Uve Got It. EMPRESS, Denver—Dennis Brothers; Berke and Korne; McMahon and Chapple; Rosso Midgatts; R. E. O’Connor and Company. Murray Bennett, EMPRESS, Kansas City—Patrick, Francesco and Warren; Spettel Brothers and Mack; Gladys Wilbur; Warren and Blanchard; Clark and Ward; Joe Maxwell’s Dasent Girls. O’Brien; EMPRESS, Portland—World; ORPHEUM, Ogden (May 14-16); Ed Marshall; Maye and Ads; Canfield and Carlton; Frank Mul- lane; Imperial Pekinese Troupe.

Empress Variety Company

Bryce Howeatan, Daisy Sway- bel and Fred LaPlone are the principal members of the Empress Variety Company that will start out from this city next week. The company is now playing at the Republic Theatre, Los Angeles. They plan to play the inferior with a fine vaude- ville show all summer. The company is composed of clever people, who present an unusual program and show. No manager need hesitate about booking it.

Jack Golden Opens at Wigwam

Joseph Banier, manager of the Wigwam, has signed the Jack Gold- en Company to open Sunday, with the following company: Jack Gold- en, principal; Lucille Palmer, leading woman; Birdie Golden, char- acters; Mabel Darragh, soubrette; Bob Ferris, leading man; Harrison St. lves, juvenile; Harry Hallen, char- acters, and the Twelve Tango Maids.

Vaudville Notes

Broderick O’Farrell, Jane O’Roarke and Harry Stuart will open on the Orpheum time tomorrow at Sacramento. Next week they will be in Oakland, and if all goes well they will get their circuit time. These three are clever the and must have a entertaining sketch.

Martha Russell, formerly a motion picture actress, now playing the Pantages Circuit in The First Law of Nature, is making talks at each city visited regarding her experiences as seen as Shakespeare, and a motion picture story, and her lectures are said to be very interesting. She started her stage ca- reer in San Rafael.

Cathrine Counts, a headline act the Orpheum New Year’s week, closing tonight a solid year of exceptional suc- cess, will appear for a year’s engagement in her home in Denver for a few weeks vacation. Her next season in the birthday company is being managed by the United Booking offices. The Station Agent, written by Ed- die Gage, was accepted for Orpheum time last Wednesday. It opens soon at Salt Lake with the following cast: Newlin and Leslie, featured; Joe Lambe, Louise Jeffries, Georgia Knowlton, Frederick Thomas, Fred Green, Billy Little, carpenter. Direc- tion of Jack McLean.

It is a pleasure to see Myrtle Vane once more in the local field. Miss Vane was very great favorite in this city, and her reappearance after a long absence with Will R. Abram at the Republic is a subject of congratulation.

Film Notes

Dick Wilbur, taking a few weeks vacation, is playing with the Keen Players at Fairlake, in the movie game, and is reported to be ap- pointed assistant to General Director Henderson of the California Motion Picture Company, for the San Rafael Theatre. * * * Eva Myrle Lewis working in Los Angeles with the Uni- versal Film Company.
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Frank Harrington
James Post Company  Leading Man

William H. Connors
Juvenile Comedian  Care Dramatic Review

Jean Kirby
Second Business
Bailey & Mitchell Stock—Seattle
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<td>Dorothy Davis Allen</td>
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<td>Justina Wayne</td>
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<td>Lovell Alice Taylor</td>
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<td>Nana Bryant</td>
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<tr>
<td>Hugh Metcalfe</td>
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Nordica, Our Greatest Singer, is Dying

BATAVIA (N. Y.), April 26—Miss Lillian Nordica, who arrived here quite ill, nearly a month ago, has had a relapse and is sinking. The doctors give up all hope of her recovery. She had engaged passage for Genoa, where her husband, George W. Young, of New York, had expected to meet her. Madame Nordica and her company left New York on a tour of the world last April. They were on board the Dutch steamer Tasman December 28th, when the vessel went adrift in the Gulf of Puna, and arrived Thursday Island. Several days later the Tasman was pulled off and made her way to Thursday Island. Madame Nordica was suffering from nervous prostration as a result of her experience. Subsequently she developed pneumonia and remained under the care of a physician at Thursday Island until April 1st, when she left for Genoa on the steamer Rochester. She took passage for Batavia against the advice of her doctor. Miss Nordica has been one of the world's greatest sopranos since her début in grand opera in Brescia, Italy, after which she gained entrance to all the prominent opera houses of Europe and America. She was the subject of the role of Elsa in Lohengrin at Bayreuth. Born Lillian Norton in Maine, in deference to her fans she adopted the sobriquet which assured the name of Nordica and as such she has been known for more than a quarter of a century all over the world. In 1909, Miss Nordica was married to George W. Young, a bank president in New York. Her husband is a balloonist who never returned from a trip over the English Channel. She was in San Francisco last year enroute for Australia for a concert tour which was never completed owing to the many vicissitudes attending the country at that time in the way of plagues and striking miners.

Madra Athens, an actress whose name in private life was Ruth L. Tru-

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Ve De and Company; Horace Wright and Rene Dietrich, singers; The BerrERA, musical novelty; Sammy Weiss and Sidney Clarke, singers and dancers, and Power Brothers, athletes.

LOS ANGELES LETTER

Continued from Page 3

tainment has been reduced to ten
cents. A monkey with marvelous intelligence is called Count the First, who eats, drinks and makes merry. Fritz Christian is a violinist of tal-
ent and artistic tastes. He gives some clever impersonations. Luc Wiiloith is possessed of a soprano rich and expressive. Eary Wilbur and Eary are clever acrobats, who touch their turn light with comedy. Thomas and Ward sold some novel songs and dances. The Blit-
soes are a funny pair who create much laughter. Raymond Willer does a wonderful turn at twists with hoop in an original fash-
ion.

N. B. WARNER,
Harry Hallen

Dramatic Vaudeville
Circus Animals Earn Big Pay

The automobile may have ended the horse from the majority of the positions he at one time held, but he is supreme in one of them. According to John Patterson, superintend of the Barnum & Bailey circus menagerie, the horse is the king of the ring, the elephant is the queen. "The horse," said Mr. Patterson, running his hand along a glossy draft animal, "is a real artist, and I feel he will perform in a ring or on the stage, and after leaving the horse in the animal show, we may have him and help move the paraphernalia of the show. If a circus breaks down on the road the horse is there to help out. The elephant will do the same thing, but these two are the only salary-earning animals that can turn their talents to genuine usefulness while they are acting. One of the elephants now with the Barnum & Bailey circus has a trunk that is partly paralyzed from constant pushing against cages and wagons that he helps to move.

MANY FOUR-FOOTED ACTORS

"The combination and variety of four-footed creatures in the circus and earning big salaries for their trainers would astonish the layman. Lions, tigers, bears, camels, elephants, Shetland ponies which dance the fencers in sets, acrobatic dogs, horses that can jump through hoops and accomplish feats that require almost human intelligence and ability are legion. These trainers are always in demand, and the salaries they command are powerful incentives for trainers touck their brains to hit upon some new and amusing act. It is not the cleverest act that wins approval so much as the most original and amusing. With patience and understanding a horse, an elephant or a dog can be taught to do anything that it is physically able to do. The public is sensitive and requires different treatment from other animals, but when properly handled it responds with astonishing intelligence. There are two universal rules among animal trainers, first it is necessary to come familiar with the animal and to know his temperament and to make friends with him. The next thing is to make the animal understand thoroughly what it is that you want him to do and make him do it. The animal must be made to feel that the man is his superior, then unremitting labor and infinite patience are required if a successful result is to be obtained. A judicious system of rewards and punishments is adopted by the majority of trainers, much as a school teacher punishes or rewards his charges. Choosing the right animal for the circus is one of the important features, for only a certain sort of animals can be successfully taught to act. Many persons are under the impression that there are more sensitive and manageable than the meekest of hen-pecked husbands, but some of the most docile animals are more willful and obstinate than the worst-tempered donkey that ever braved discipline. But, generally speaking, a good bred horse is a much more easily understanding and getting to like his work. And if it does not, you ask? Well, we leave him severely alone for a time. It is no use trying to force an animal to dance or jump in a ring if he objects. After two or three months of objection and unceasing objection prove a good performer. The period of training usually is at least twelve months, beginning a few months after birth. Even after the twelve months are up, however, the animal is not supposed to perform in public, practice must be taken every day.

MONKEY'S FANCY TO TEACH

"The monkeys is naturally the easiest of all animals to train. Bears are comparatively easy to train, but they are ugly tempered, and when working with other animals are liable to snap at them. Dogs and monkeys are the most satisfactory and more of these animals than of any other species are now amusing audiences as actors. When the published work of Darwin is considered, nearly half a century ago, first gave to the lower animals their real place in the animal kingdom. It is only now that any idea of the immense era of evolution is succeeded by a yet longer period of scoliosis, and it in turn gave war to an attitude of outward inhumanity. We may have a great many monkeys that are trained. And any animal public demand for accurate knowledge regarding the lower forms of animal than was ever regarded mankind. But, together, they realized the unity of nature and appreciate the worth and meaning of a democracy that can best be learned by a study of the animal nature, the aspect of the beasts, birds, reptiles of the earth. I believe modern interest for the naturalist that this animal has reached a development never before equalled, which is perhaps destined to increase until the train of man has solved those stupendous riddles by which he is still surrounded.

Mr. Patterson knows as much animal lore as any one and is himself, and he is often asked what it is like in the menagerie to be with six or eight different animals. "The lion," he says, "when the excitement of the circus begins, stretches his long body on one side with its paws turned in and twitches and thrills like a big dog. Monkeys sleep with their heads over their heads. Bears, which have no fear, sleep in any position. The same is true of wolves. Animals of a cunning or cowardly nature, however, are always on the alert even when asleep. A seal sleeps like a human being. It stretches out at full length and enters dreamland on its back, stomach or side. Once in a circus, the monkey will look at the leaf that is hanging down on its chest, face up, and it is his habit to look at it. Look at the water, with its cars under, as it is its custom in its native state, then the monkey can sit there and see the enemy, sound traveling with great distinctness under water. Elephants have none. Like a human being, they are not able to see colors. They are keenly alert to the slightest noise and quick to sense danger, but there is not one sense that they do not "eat" easily, but if it is something weird in sound and out of the common they will never need the reassuring voice of their keepers to make them believe that the plants the voice is everything. They have the same feeling for a friendly, sincere voice that a natural musician has for the sound of a musical voice.

Miss Bates Tells How toBeat Movies

Show your voice is worth $25.00 more, she said. The Remittance Man, who claims--"Cyril Maude surprises--His advice to young actors is to marry out of their profession, as interests may disagree.

Twenty-six students of the American Academy of Dramatic Arts were graduated from that institution and received their diplomas at the Empire Theatre, New York, recently. The graduating class were dressed by Blanche Bates and Cyril Maude. Miss Bates gave the graduates a little advice about how to get along in the first place. "If you want to go into acting," she said, "make your voice clear and distinct; stand only for the choice continues. But for something that differentiates between us and moving pictures actors. If we do not give the difference of that which is right, what is the way to become of us? We owe the theater something, and that is to carry on the traditions of the theater. If it do well, better, finer, bigger, and we can all do it; it is in us to do it. Man," she said, "man is superior. Unfortunately, they are opening their theatres for social sins--and we don't want them. Stand for decency, truth, honesty, beauty, and good taste stand for. I say the actor's art is the highest art, and if we have that imprecations on our property, our profession you receive as great a privilege of kind-hearted contrari-"
DATES AHEAD

BISHOPS' PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

POLEY & BURKE CARNIVAL COMPANY—Oakland, May 11-16.

HER SOUL AND HER BODY (Fred Telasco)—Onward, May 10; Santa Cruz, May 12; Bakersfield, 13; Porterville, 14; Visalia, 15; Hanford, 16; Coalinga, 17; Fresno, 18; San Juan Capistrano, 19; Auburn, 21, Reno, 22-23; Sacramento, 24; Marysville, 25; Chico, 26.


JULIAN ELTINGE Co. in The Cabline Girl (A. H. Woods, mgr.)—New York City, March 16, indefinite.

JUVENILE BOSTONIANS (B. Lang, mgr.)—Wallace, Jl.; May 9; Spokane, Wash.; 10, Lewiston, 11; Pomeroy, Wash.; 12; Walla Walla, 13; North Yakima, 14; Roslyn, 15; El Centro, 16.

LAURETTE TAYLOR, in PEG O'MY HEART (Oliver Morosco, 4131 Theatre, New York City, indefinite.

MARY JANE'S PA, with Marie Nash and Rodney Ranous (Kove-June, mgr.)—New York, 20-29; Chicago; week of May 16, Chicago; week of May 17, Chicago.

PÈRE MUTTHER (A. H. Woods, mgr.)—New York City, indefinite.

ORPHEUM STOCK COMPANY—Laramie, Wyo., 11-12, Corcoran, 12-13; Waco, 14-15.

RICE AND DORE CARNIVAL—Missoula, May 11-12; Butte, 13-14; Missoula, 15-16; Butte, 16-17.

ROBERT HILLIARD in The Argyle Case (direction of Khaw & Ehrgott; E. D. Price, mgr.)—Oakland, May 11-13, San Jose, 14; Santa Barbara, 15; San Diego, 16-17; Los Angeles, 18-23; Fresno, 24, Sacramento, 25; Portland, 26-31; Tacoma, June 1-2; Victoria, 3, 4; Vancouver, 5-6; Seattle, 7-13; Spokane, 14-15; Missoula, 16-17; Butte, 18; Fallon, 18; Butte, 19; Winnipeg, 20-24; Dubuque, 26-27.

SANDFORD DODGE (R. A. Johnson, mgr.)—Alamosa, 11-12; Sheridan, 13; Jackson, 14; Heron Lake, 15; Worthington, 16; Adrian, 17; Stavton, 19, Pipestone, 20.

SELLS-FLOTO CIRCUS (Ed Warner, gen. a.t.)—Redding, May 9; Modesto, 10; Medford, 11; Roseburg, 12; Eugene, 13; Salem, 14; Albany, 15; McMinnville, 16; Portland, 17-18; Centralia, 20; Aberdeen, 21; Tacoma; Sedro Woolley, 22; Vancouver, B. C., 26; Bellingham, 27; Everett, 27; Seattle, 28-29; Clovis, 30; Madera, 31; North Yakima, June 1; Walla Walla, 4; Spokane, 10; Butte, 11; City, 12; Payette, 13; Boise, 14; Twin Falls, 15; Pocatello, 16; Logan, 17; Salt Lake, 18; Ogden, 19; Rock Springs, 21; Greeley, 22; Cheyenne, 23; Colorado Springs, 28, Pueblo, 29; La Jannita, 30.

SIEGFRIED & ROE, in MARY TROT, with Dave Lewis, Minerva Coerver and Frances Kennedy (Harry Earle, gen. a.t.)—Waukegan, 12; Seymour, a.t.—Chicago, indefinite.

SEPTEMBER MORN (Rowland & Chiffor, props.; Will Kiley, mgr.; Alphonse Goetz, agent)—Winona, May 9; Minneapolis, 10-13; St. Paul, 14-16.

LAURETTE TAYLOR in PEG O'MY HEART By J. Hartley Mannors; Cort Theatre, New York; now in its 17th year.

PEG O'MY HEART A—Eastern; Risa Ryan.

PEG O'MY HEART B—Southern; Blanche Hall.

PEG O'MY HEART C—West and Pacific Coast; Peggie Grimes.

PEG O'MY HEART D—Northern; Marion Dentler.

THE BIRDS OF PARADISE, by Richard Walton Tutty.

JAMES POST and his famous Honey Girls Permanent address—San Jose, Cal. Telephone, 2497.

LAURETTE TAYLOR

SEPTMBER MORN (Rowland & Chiffor, owners; Wm. Lennie, mgr.)—El Paso, May 5; Port Huron, 6; Flint, 11; Bay City, 12; Lansing, 14; Jackson, 15; Kalamazoo, 16; Battle Creek, 17.

THE GHOST BREAKER (Merle H. Norton, mgr.)—Rock Island, May 3; Washington, 4; West Liberty, 5; Iowa City, 6; Anamusa, 7; Independence, 8; Charleston, 9; Mason City, 13; Hampton, 15; Des Moines, 16-17.

THE VILLAGE TICKET CO. (A. H. Woods, mgr.)—New York City, indefinite.


Mary Garden Not So Important

NEW YORK, April 29.—Word was received from Philadelphia to the effect that Wednesday night that Mary Garden will not be re-engaged by the Philadelphia-Chicago Grand Opera Co. F. T. Stotesbury, the Banker, who has been liberal supporter of the opera in Philadelphia, is said to have favored submission of no new contract to the noted singer. Miss Garden is reported to be not in the best of health. Should Miss Garden make no engagement with the Philadelphia company, it is probable she will hereafter be heard in America only in concert and will spend much of her time abroad.

EMMA TRENTINI IS ACCUSED OF A FRAUD

NEW YORK, April 27.—The bank accounts of the actress, Emma Trentini, who has been leading woman in The Firefly for some years, were attacked today in a suit by Arthur Hammerstein, owner of the theatre, who charges that through fraud she has obtained $5,878 more salary than she was entitled to. The complaint alleges that Trentini got overpayments between November 1st last and April 28th, 1912, in consequence of the mismanagement, misrepresentation and fraud of George Plumthaller, manager of the show, with whom she is alleged to have been acting in concert.

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LAURETTE TAYLOR

in PEG O'MY HEART

LAURETTE TAYLOR

the Opera Comique and the Odéon, showed a total falling off in takings of 1,679,000 francs. That is to say, that the takings have fallen off to the extent of 20 per cent. With regard to the other Paris theatres, figures are available for the sixteen more important ones, and show that the takings have decreased from 24 to 22 millions of francs in round numbers. This decrease is a sufficiently large one, although it is less than that recorded for the four State theatres in question. The falling off shown for other places of amusement in Paris is still less; the total number of places of entertainment concerned only shows a decline in the takings of about one quarter of a million francs as compared with the year 1912. Such a falling off is hardly to be wondered at, however, when one remembers that many of the plays in the Balkans and the competition of the cinematograph theatres have been taken into account. The remarkable fall off in the takings of the great theatres subsidized by the State, naturally a number of causes have here to be taken into consideration,

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OTHER ATTRACTIONS

THE HOPPINGTON CO., PRETTY MRS. SMITH, with Frank and Greentree, Cort Theatre, Boston, indefinite.

JACK LATHAM'S MANEUVERS, Help Wanted, Playhouse Theatre, New York, indefinite.

PLAYHOUSE THEATRE, Chicago, indefinite.

LAURETTE TAYLOR

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THE SAN FRANCISCO DRAMATIC REVIEW
Backstage News

A type of Philippine Islander that the United States is developing into a civilized being.

Baseball has become one of the most absorbing topics of general interest in the Philippines, as well as elsewhere. Who will be the pennant winners? will the Federals go the limit? These and other questions in the baseball world are discussed with as deep an interest in Manila and other sections of the Philippine Islands, as among the tens of thousands of ardent fans throughout the United States. "It is really wonderful," says Dean C. Worcester, for many years Secretary of the Interior in the Philippines, "to see how brightens them up and increases their activity and alertness." How the natives of the Philippines have become baseball fans is shown in the motion pictures on Native Life in the Philippines, a series of six thousand feet of film, taking the brown men of the archipelago step by step from savagery to civilization. Native Life in the Philippines will be offered at the Columbia Theatre, commencing next Monday night. Matinees will be given daily.

Correspondence

SACRAMENTO, May 4.—DEEP-EN-BROCK: Mary Jane’s Pa is the week’s bill, with Ethel Tole in the child part. Ed Redmond is seen in the role of Linie Watkins, the “bus” driver; Estelle Redmond plays Portia; Hugh Metcalfe portrays Rome Preston; and Roscoe Knox is bereaved Sheridan. Paul Harvey’s ability shines in the part of Hiram Perkins, Merle Stanton is a hit as the town milliner. The performance is one of the best given by this splendid company. ORPHEUM: The bill comprises David Bispham; Sydney Jarvis and Virginia Dare; Hudd and Cain; Keno, Walsh and Ken; Jack Ward and Eddie Weber; Jane O’Roarke, Brodie, Starrett and Harry Stewart; and Pope and Uno. The bill at the EMPRESS is Oriville Stamm, boy strong man; Dick Bernard and Company; Four Quiet Q’s; Will Morris, cyclist; and Thornton and Corlow.

STOCKTON, May 4—YOSEMITE: Peg O’My Heart comes on May 12. ORPHEUM: David Bispham; Nick Hudds and Dell Chan; Keno, Walsh and Melrose; motion pictures; Jack Ward and Edie Weber; Pope and Uno; Jane O’Rourke and Company; and Sidney Jarrard. The end of the road is close at hand. Manager Vollman announces that next week’s bill will be the last. No little share of the patronage this season has been due to the unfailing courtesy of Manager Vollman, who has seen that everything possible be done for comfort and convenience of his patrons, GARRICK: Monte Carter is still presenting his entertaining series of Theatre performances. Monte is clever and his shows good. Business might be better.

SAN FRANCISCO, May 7—The mountain Wagon Show presented The Girl of Eagle Ranch here last night to a full house. The production was well staged and a little better than the average tent show. The audience seemed well pleased and there was no question but we have received their money's worth. This is the first production to play here this year, as the town is not a very good show town and the lack of proper quarters is really trying to those who would like to make the town. I. G. HEARLANCE.

VANCOUVER, B. C., May 7—AVENUE Theatre; Margaret Illington in Within the Law. 4.5. STRATFORD-Upon-Avon Players. 6.9. EMPRESS: Peg O’My Heart. The Lawrence Players believe in doing things up brown. The best players.

MacQuarrie and Mackellar Appreciated in Philadelphia

Bought and Paid For, George Broadhurst's production which is familiar to Philadelphia audiences, achieved at least two notable successes, when a two weeks' engagement was opened last night at the Walnut. A rising star on the dramatic firmament twinkled and then shone forth from its place of well-nigh obscurity with a brilliancy that failed to outshine planets of well-known luminary, Achievement No. 2. Had Harley MacQuarrie or any other person been allowed into the historic old theatre, all the fire regulations would have been smashed to smithereens. It was hardly to be expected that the play, after a fair- cent long run in this city, would have, with an entirely new company, proved as tremendous an attraction which it did last night. The reception was really a wonderful one. Helen MacKellar, as Virginia Skene, wife of the well-meaning but ever immensely millionaire, showed by her performance of last night that her wonderful abilities must soon land her among the topnotchers. The girl is young and handsome. The part is difficult, but never did a famous star enact the role in a more consummate manner. Her emotional acting was superb, while her portrayal of the girl who was intensely human, but who stuck by a principle through great odds, earned for her the unanimous love of a large gathering. George D. MacQuarrie, as Robert Stafford, the financier who married Virginia when she was a phone operator, and who was a fine fellow when himself, but a devil when intoxicated, grew better as the play advanced, and in the last act stood close to Miss MacKellar with the audience.—Philadelphia Ledger.

Personal Mention

GLENN HARPER is in town booming the Dean Worcester Philippine pictures, which show at the Columbia Theatre the next two weeks. Glenn has associated with him in these pictures, O. F. Rhoads, a well-known Los Angeles capitalist and moving picture man. They have the rights for California, Nevada, Arizona and New Mexico.

The Bandman Opera Company opened in Manila April 14, for an eleven nights' engagement.

Elsa Goosensch has definitely decided to quit the stage and live with her mother in Paris, where she has taken a handsome apartment. Miss Goosensch has just returned to Paris from Monte Carlo, where she had a great social triumph. Her triumph was crowned the other day when she won $200,000 at the Casino. She returns to Paris enwrapped with European style and determined to make her home here. She contemplates enter-

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LOS ANGELES

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Los Angeles Has a Stock Performance Once More, and Things Seem Naturally Again

LOS ANGELES, May 7—Col. David C. Robinson, successor to J. R. Robertson, head of the Gaiety Company, is in the city. **The Auditorium has passed over to the movies, and Mr. T. A. Clark.** **Kitty Doner, of the Rock and Fulton Company, is receiving all kinds of local applause from Eastern patrons.** **Harrison Hunt, Lilian Elliott, James Corrigan and Charles Ruggles will be back in their old vaudeville days and will receive.** **Francis Caneron and Walter Lawrence have joined the Gaiety forces.**

**The review for Col. Robinson's visit to Sidney, Australia, to see a similar competition. Sidney Capell takes his part in a role that was last seen in the Moorosco, is playing in Dayton, Ohio, with the Manhattan Stock Company. Among the New York,】

BURLINGTON: The Burlington banks to its own once more. The singing and dancing efforts are forgotten, with a simple role that is very fine. M. G. Milicoli, in their very best farcical manner, making Stop Thief a funny farce in the New York of yesterday, and the musical interlude at the tea house will be very much enjoyed. Jack Dorgan, creating a very impressive wife and a most entertaining one. Will add to the cause of the laughs because, as Frank C. Carr, the absent-minded one, he is amusingly funny. George Rand, as Mr. Janison, Donald Bowles, as the doctor. I. S. Duffield, as the minister. William Lambert, as the detective. Mr. C. McKinnon, as the surgeon, are all especially good. Selma Pyle, appears as Neil Jones, the maid, and adds a dash of cleverness to the part. Vinitrel Dryson is a shining picture a brilliant role. Beatrice Nichols, in an ingenue role, combines personal charm and vivacious acting, and is a great part of the success. Grace Travers and Florence Oberle give with the effort they can always be counted upon for. Thos. McKinnon is a most promising. A. R. and the others appear in small parts with good result. The play is well mounted and is one of the best offerings of the season. It is to play for a season or two, the mate for many years.

EMPIRE: The Imperial Pekinese aggregation of jugglers and acrobats of the first order who appeared with Ann Held. Theirs is the cleverest of tricks and the thrill is added when one of them catches the next. The show is run away by the audience in the dress circle. Front and center of the group is Ann Hated. The intricate movements of the performers are controlled by Ann Held. Their skill is displayed in the most elaborate and difficult tricks. The show is greatly enjoyed by the audience.

OPPORTUNITY: Johnny and Emma Ray are the latest addition to the vaudeville circuit. In the Ro la Grande, a sketch written by Junie McCree, with its travesty written on war as it is in France. Johnny, a small,ish boy, has a very good voice, and robust Emma Ray are much in evidence. The Marvelous Manchurians are agile and powerful acrobats gorgeously attired. Clara Inge, new and novel, is a vivacious little girl who can sing and dance distinctly her own. Kartelli is a slack-wire performer of rare skill, with New and ancient amazings, Chas. Newsom and Bill Gordon are in fine form. Frank Millman appears in a very funny and remarkable pantomime, entitled The Elves who made their tap dance, showing a small and cleverly dressed number. Frank Millman and his partner appear in a very funny and remarkable pantomime, entitled The Elves who made their tap dance, showing a small and cleverly dressed number. The stage is a large and well-known to vaudeville. The stage is a large and well-known to vaudeville. It is a thrilling act and one of the best features ever staged at the Park. Both Taylor and his partner are appearing at the Park. The management provides lovely and very good dancing. The show is a very fine one and very well received. The management provides lovely and very good dancing. The show is a very fine one and very well received. The management provides lovely and very good dancing.
NEW YORK, May 3—In order to find a fund for the purchase of new scenery and costumes for the Irish Drama Theater, the playhouse has entered on a new era of artistic activity, Rudolph Chris-
tiansen, its producer, has announced the forma-
tion of the Lyric Theatre Co., a perfom-
ances of Giolliis Rex in German at the Pul-
itzer, and of Sullivan’s “Hoboes” at the In-
fant, Adolph Wilbrant’s translation of the
play of Sophokles, which has been
highly praised by the critics of London and
Berlin. Ground will be broken in
Long Island City within the next few
months for his latest venture, the
Cohan & Harris produced a new-
tid act farse, entitled It Pays to
Advertise, at the Atlantic,
City, April 27. The play is by
Roger Mogru and Walter Hackett,
who have constructed their story
around the adventures of a young
man, whose father, a rich soap
manufacturer, by threatening to dis-
inherit, exercises him into
a business career. The success-
ful result is quirkled by the
co-operation of a pretty private
secretary, whose ingenious idea
of promoting a new brand of soap
and “bucking” the trust, of
which his father is the part
owner, to a lack of ready
money, cannot supply. How
the private secretary, in the
person of her obnoxious
son, tricks the older man into
buying his son’s scheme, which he eventually has to do, is told in three
swiftly moving acts.
The company includes Eie John-
sen, F. A. Levy, Louise Drew, Ethel May Davis,
Vivian Rogers, Helen Crane, Will
Deming, M. J. Sullivan, Daniel
Day and Grant Mitchell.** When
The Lure was produced here last
summer and the fragrant news of its
success was bandied about the
shores of the Pacific Ocean, The
Traffic was sent East, arranged by
Burroughs and McCowen and
it has been moving eastward more
or less steadily ever since. It
returns in fine fashion to the
City vila in Brooklyn, on the edge of the
metropolis, and last week landed in
the heart of the Bronx. It is almost as
direct a statement of certain social
conditions as some of its predeces-
sors. A girl has a consumptive sis-
ter and small wages. We think we
know that sister and indeed remem-
ber meeting her in The Escape. It
seems as if we had also seen her
since, but at events she was at
the Royal last night. To help this
sister, the heroine, with the tempta-
tion to find (Continued) the assistant
the predecessor at the Royal, one
Hagar Revelly, who had no seek sister
and possessed of a wonderful
voice. In the four acts she is seen
as the passive victim, later as the
assassins of the man, who has
brought her into social slavery, also
seeks to infiltrate her sister, now
cared for by her health, and
seen as the acquitted murderers who
is presumably to die by her own
hand. The play follows its pro-
cedures seeking to save the
simplex terms the phases of the so-
cial evil that has lately attracted
the attention of playwrights who
singly feel on their shoulders the
added responsibility of acting as re-
formers as well. It is in its exposi-
tion of these situations and in the
cause of the present play is
The Traffic was well played by
an excellent company.
ward Aches, who acted in Brew-
ster’s Milliners for a long time at the
Hudson Theatre, was on the screen
of the Strand Theatre last week.
The six acts of the play which
Win-
dell Smith made from the novel
had been elaborated in the region
until there are more than 200 scenes,
drawing the hero from his birth,
which the select few here are
likely to be able to incorporate in
its bopies. By Brute Force and The
Strand Topical Review are other features of the program of the Strand, the
music of the quartet and the
saucists engaged from week to
week. The manager is establishing a
new record in moving-picture theatres.
** An April Monday without a
score
or a saucist is like a dramatic
reviewer’s point of view at
least, almost as raw as a day in
June. Consequently the
manager for the critical
hand who felt it was their duty to go
to a theatre or else die in the attempt,
went to Wallack’s, when, if they
know Grumpy too well to witness
it throughout, at least had the
advantage of looking at one of
the biggest audiences which ever
assembled at Wallack’s Theatre.
Manager Cohan has finally
put it in the biggest, and we must con-
fess that our own private opinion
coincides with his without any
re-
serve. The Sunday times, as an
extraordinarily large and represen-
tative audience, and as all its
members, we believe, were on their
feet in a short time to make any
metropolitan manager kick his chaps at.
At the end of the last act, Mr. Maude, in
response to no end of curtain calls,
stepped forward and made a few
cordial and fairly well-chosen
marks. He thanked everybody in
America—with one exception.
He praised the historical theatre
in which he had had the honor of ap-
pearing to the skies, in spite of the
fact that one of the original rows,
Mr. Maude and the company.
The company was his virulent
objection to playing in a theatre so far down-
town and so common as an absolute
a matter of percent-
age and as well, in fact, George Tyler,
had listened to his arguments and
pre-empted him in a small uptown
theatre. Mr. Maude, in spite
of Grumpy’s greater success, must have
returned to London with at least
9 percent of his American money in his possession.
for the very simple reason that
no one of the modern uptown theatres
would have held more than one-ninth
the money which did that “obsolete
and out-of-date playhouse,” as Mr.
Maude was pleased to call Wallack’s
when it first played the opening
days, it has been an actual
blessing to those who did not
have far to go and the
traffic in which he had been
in the least a master, availed
him nothing until, through the
generosity of one of his
customers, he obtained a
popular play. Against the advice of
Manager Tyler and everybody else,
Mr. Maude insisted on making
its American debut at Wallack’s
in command. Then came other
revivals, extremely well acted, artistic
in the “Four HDU High”
as a character apart from his
interests in the Lieber-
company. There was a
dark horse in all this, and
Maude was all for returning to
London forthwith and with
post haste. But Tyler, who happened to have a ma-
nscript which he owned up
his sleeve, said: “Don’t that old
man. Let’s have another shot at
It’s a hell of a
play which I own, and
if only you can make a success of
it, you’re done. I’ll give it to you.
It’s a hell of a play. It is a
history, even including the state-
ment which we now append. The
one thing that I have fallen
in with his success in Grumpy
was George Tyler, to whom, outside of his
mythical turn as a char-
acter actor, he owes really every
thing which has made his appear-
ance in Grumpy a phenomenon
success.

ALBANY, O.,—Week of April
26-May 2 ALBANY OPERA
HOUSE (H. K. Schultz, mgt.)
House talent of which
three hundred school children
were presented here Friday and Saturday
in capacity business, he obtained a
popular play. Against the advice of
Manager Tyler and everybody else,
Mr. Maude insisted on making
its American debut at Wallack’s
in command. Then came other
revivals, extremely well acted, artistic
in the “Four HDU High”
as a character apart from his
interests in the Lieber-
company. There was a
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Maude was all for returning to
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his sleeve, said: “Don’t that old
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It’s a hell of a
play which I own, and
if only you can make a success of
it, you’re done. I’ll give it to you.
It’s a hell of a play. It is a
history, even including the state-
ment which we now append. The
one thing that I have fallen
in with his success in Grumpy
was George Tyler, to whom, outside of his
mythical turn as a char-
acter actor, he owes really every
thing which has made his appear-
ance in Grumpy a phenomenon
success.

ALBANY, O.,—Week of April
26-May 2 ALBANY OPERA
HOUSE (H. K. Schultz, mgt.)
House talent of which
three hundred school children
were presented here Friday and Saturday
in capacity business, he obtained a
popular play. Against the advice of
Manager Tyler and everybody else,
Mr. Maude insisted on making
its American debut at Wallack’s
in command. Then came other
revivals, extremely well acted, artistic
in the “Four HDU High”
as a character apart from his
interests in the Lieber-
company. There was a
dark horse in all this, and
Maude was all for returning to
London forthwith and with
post haste. But Tyler, who happened to have a ma-
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SALEM, Ore.—Week, April 26-May 3—WEXFORD (Salem Amusement & Holding Co.): Closing week of the Rex Players in stock to capacity business. Company was very popular here, as they presented good clean plays. Left for Astoria, where they open Sunday and may play there before they leave. GRAND OPERA HOUSE (Salem Amusement & Holding Co.): Dark. Chicago, May 5. Barney Lanning singing and talking pictures. Y. F. LIBERTY (Salem Amusement & Holding Co.): Famous Players Co. pictures and Liberty program. BLIGH (Bligh Amusement Co.; T. G. Bligh, gen. mgr.): Exclusive Mutoscope, Kinetoscope and the Mutual Girl. Large class vaudeville acts. GLOBE: Feature picture and good orchestra.

PORTLAND, May 4—HEILIG Theatre (Calvin Heilig, mgr.; William Pangle, res. mgr.): Within the Law plays, under the management of this theatre for the last five nights of the past week and only did fairly. The company played here several months ago for a week to big business, and the return was altogether too soon; however, those who witnessed the play on this engagement were just as well satisfied as the former ones, and that meant the company and play have not been allowed to deteriorate one iota. Last night The Honeycom Express opened for a week to a big house and everything points to a big week’s business. This is the first musical show Portland has ever had for some time, and the present one being class, they are taking advantage of it. Al Johnson is featured and has a very good show. He is well known to theatregoers of this city from his previous numerous appearances. The show has been recommended by a first-class supporting company, a lot of pretty girls and a fine production, one wonders why a music hall show has not been done in a musical show. Others adding to the enjoyment of the evening were Ada Lewis, Anna Wheaton, Marie Dodge, Erma Ray, Lillian Bryan, Dixon and Jack Storey. Coming:

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1559 FRANKLIN STREET

OAKLAND, CAL.

Scenic Advertising Curtain

CHARLES F. THOMPSON (EST. 1892), 124 W. 12TH ST., NEW YORK

If Your Dealer Will Not Supply You, WE WILL PAY ALL CHARGES

Physio’s picture of the Phantom Can be seen at the RKO Astor Theatre (Geo. L. Baker mgr.; Milton Seaman, bus. mgr.): A fascinating story of the Mosquito cattle country during the days of the Indians. Under the direction of the Remittance Man, was offered by the Baker Players yesterday. This is the last week of the play. It has been offered on the Coast in stock. The play is of the class of The Squawman and The Virginian and is shook full of western chimes. Edward Woodruff was cast in the title role and acquitted himself in his usual good style. Mary Edgett Baker is truly dividing honors with Dorothy Shoemaker this week, and these two capable actresses are well cast and play their respective roles up to all requirements. Others adding to a fine performance are Lousi Leon Hall, Thomas Walsh, Walter Hiltuher, Grace Lord and Raymond Wells. Manager Baker has done nothing to his production. Next week: A Romance of the Underworld, OR, Philosophy. (Bill Hadley, gen. mgr.): The bill for this week started off yesterday with two headline acts, G. Wright and Dietrich; and Weston and Clare. LYRIC Theatre (Keating & Flood, mfr.): Tommy La Rose and Walter Owenes have hit the bull’s-eye of success at this theatre with their new offerings in the musical comedy line, and are the chief magnets in drawing big houses to this house. Their musical comedy line, as usual, is a big feature in all Lyric productions. EMPRESS Theatre (Brockie & Crozier, mfr.): For this week the bill includes Robert Keiser, John LeRoy, Harriet Ray and the Modern Harmony Girls; Al Herman; the playlet, Spiegel’s Daughter’s Beau; and the Quartette, Miss Law, Mrs. W. C. Segal and Mr. Segal. PANTAGES Theatre (John Johnson, mgr.): Acts announced for this week are Lottie Mayer and her Harlequin Quartette; and Clive, Musset, Corinna and Wilber; and Rackett, Hoover and Maryley.

SAM BERNARDINO, May 5—OPERA HOUSE (Mrs. M. L. Kip-inger, mfr.): After being dark, or 50, as the case may be. Shows were played for several weeks, tomorrow night Mrs. Doughys Crane and company will appear. The show, a Soul and Spirit show, featuring the latest society dances, 8. Chauncey Oloot in Shaneen Dhu. The Temple, Auditorium, Isis and Savoy adequately fill the moving picture field and are showing to good houses. At the Opera House, also, several feature films have been shown lately, including pictures of Hunt and Life in the Philippines, and it will be the policy of this house to fill in this season’s special films of this general character.

J. E. RICH.

FRESNO, May 7—Theatre (John Flora, mgr.): Under the auspices of the Fresno Musical Club, dedicated a big audience, 8. New York Grand Opera Company in Beethoven’s Fidelio and Shaneen Dhu. 18-19, Mrs. Doughys Crane in Her Soul and Her Body. 24, Peg O’My Heart. 25, Robert Willard in Argy’s Heat. 26, Ady Burke. PRINCESS: 29-May 7, Pastor Russell’s free motion picture, Creation. EMPIRE: For the first half a very good bill is presented with Dr. Reno’s Educated Horses as the big feature. Booth and Booth, with their comedy balancing and judging their chime as one of the best acts of this character. Willard Harrington and Company offer a lot of clever dancing and singing. The markable juggling. Little Hazel Dean is a demure soubrette who scores with her songs and toe dancing. Comic pictures complete the bill. For the last half: The King of the Everglades, with his trained crocodiles and alligators, proves an unusual feature. Others are Colle Le Page, male impersonator; Arthur Du Mais, monologist; Lester and Lester, singing and dancing; Spanish Goldfinch, comic and novelty, and the picture, MAJESTIC: The Lord and Meek Musical Comedy Company are putting on The Queen of the Harem to light business. In the cast are Carmelita Meek, Richard Mack, George Lord, Robert B. Hamilton, Dessie Stratton, Anita Conrado and six girls. ANNA: 47, Pictures of Mary Pickford in A Good Little Devil to fine returns. PAN*MITE: Zingo feature picture to very nice business. ROYAL: Dean, Owen and Ryan families are all doing fair business, considering the extremely hot weather. ELMO: More Sells-Hobo Circus, with Buffalo Bill very heavily featured, played to two big houses, but disappointed, and was only vired for a couple of months. The Exhibition Players, a tent show, are playing the territory around Fresno. The Kilbourn Motion Picture Company, which expected to start operations soon, is tied up, on account of lack of finances. An amiable settlement of the latter kind is a pretty safe bet that her legion of loyal admirers will not allow her forthcoming season to be brought to a close, and will be in demand for a revival of the greatest of all the Barriscate successes, The Rose of the Rancho.

Bessie Barriscate Slated for the Alcazar

Bessie Barriscate is the next star slated for appearance at the Alcazar Theatre, following the season of William Mack and Marjorie Rambeau at the popular little theatre in O’Farrell Street. Miss Barriscate comes back to us after a season of success on Broadway. The management of the Alcazar has secured a number of splendid plays for her and several new people, including a new leading man. It is hoped that her legion of loyal admirers will not allow her forthcoming season to be brought to a close, and will be in demand for a revival of the greatest of all the Barriscate successes, The Rose of the Rancho.
Mary Garden Sued

NEW YORK, May 5—Mary Gar- 
den, who sued today for $100 by Elia 
Mary Smith, president of the 
woman's Musical Club of Columbus, Ohio, 
Will Jim Hackett Become 

English Nobleman?

It is to be "Baron Hackett of 
Hacketstown and Sheldon Abbey, 
and James K. Hackett, the actor who recently 

inherited a million and a half, and the 
his way. James K. says he is a line 
heir of one of the most renowned 
of English noblemen, and he is 

authorized to state that he is a 

He is a line descendant of 

Sir James Hackett, who came from New- 

delphia with William the Conqueror, and 

whose name is inscribed with William's 

and thirty nobles" on a pillar in 

Battle Abbey. The English title and 

was recorded back to the time of 

William the Conqueror, This record 

all our records go back at least to 

and was authentic. It was lost 

year or two ago, but it is 

duplicated."
Columbia Theatre  
The second and last week of Robert Hilliard and The Argyle Case will find itself with toning down. These have been two weeks of unusual pleasure for theatregoers, for in a number of cases it has been the custom to stop at the Victoria, and with a support of the finest actors, we have had presented a capital play that is strictly up to the minute and chock full of interest. Next week and for the following week we will be shown the celebrated Dean Worchester Philharmonic pictures, which are truly wonderful.

Cort Theatre  
With the closing of the two weeks' engagement of Peg O'My Heart tomorrow night must be chronicled one of the most interesting and amusing of the many that have ever played in this city. Large audiences have been in evidence during the two weeks and the satisfaction of those that have attended. Mr. Moroso is to be congratulated upon the possession of such a fine piece of theatrical property. Next week, The Passing Show of 1913.

Alcazar Theatre  
So Much for So Much (a condition and a story extracted from it), by Willard Mack.

Oaitye Theatre  
The Girl Behind the Counter continues to be one of the greatest comedies now offered in this city. It will play here for another four weeks of its run. Al Shean and his colleagues are delivering the goods as usual. They must have been very much interested in the play since they have not taken in this show, he should not fail to do so.

Savoy Theatre  
A Boy and the Law strikes what is not only a new note in the moving picture world, but one that is of more than temporary interest. It deals with a subject no one has attempted to do with, and yet it is not offensive and not far fetched. Indeed, it has been a surprise to see how much interest and development, and it claims the attention of the audience from the start, and applause and applause expression of interest are of frequent occurrence during its progress. Mack has learned one of the first requisites of a successful playwright, and that is directness, and he has developed an ability to start things, to start them right off the bat. He lost no time in palaverizing, but gets into his story from the jump-off. The story of the play is that of Mary Blount, a stenographer, wise and self-confident, who believes that she can play the game that a handsome young office woman is so often called upon to play—she sees it all right, knowing when to stop. Her life has taught her what to avoid and how to enjoy. She is a splendid example of a modern woman.

Nordica Improves  
NEW YORK, May 4.—Lillian Nordica, the famous American prima donna, who is ill in Batavia, Java, showed slight improvement today, according to a cablegram received by her husband, George W. Young. The singer is suffering from pneumonia. For a time her condition was so serious that it was feared she would die.

E. Fleet Bostwick Bankrupt  
E. Fleet Bostwick, who emerged out of the fumes of the Old California Theatre, now the Savoy, as the manager under the sub-lease, and who went on to New York City at the first of April, has applied in New York to be declared a bankrupt. It is said his debts here are about $150,000.

Fresco Will Have New Theatre and Bob Barton Will Emerge Again  
Plans for a new and up-to-date theatre were completed and accepted Monday in Fresno by T. C. White, and agreements providing for the construction of the playhouse and theatre will be signed within a week in San Francisco tomorrow. Fresno's new amusement palace will be located on the second floor of the City Hotel, Edward T. Foulkes of Fresno and San Francisco, and De Camp and Bohler, theatre architects, have prepared the plans for the theatre and will have charge of the construction. The building will occupy a space 100 feet on 1 Street by 150 deep. Mr. White values the lease property at $80,000 and the estimated cost of the playhouse is $80,000. The 1 Street frontage of the theatre will be four stories in height and approximately twenty feet wide. The theatre will occupy the space over the entrance and the foyer. The entrance will have a frontage of 42 feet and will be 30 feet deep. Each side of the structure will be eight-foot alley exits, doors from the orchestra and lobbies to these entrances. The capacity will be between 1400 and 1500. Immediately after the contract is signed in San Francisco on Sunday, White will instruct his architects to let the contract for the foundations. The theatre, under the complete playhouse not later than October 1, this year. Robert G. Barton, for many years manager of the Barton Opera House, will manage the new theatre. Barton has a contract with Cort to arrange the bookings for the new theatre.

Virginie Brissac Opens in Long Beach  
Virginia Brissac, under the management of Griff Wray, opens her annual stock season in Long Beach May 12th, in a strong presentation of Madame X. She will have most of her old company, and, in addition, R. L. Tompkins, a young leading man from New York.

Charley Schad is Dead  
Charley Schad, who had played numerous starring engagements in Coast stock companies for a number of years, died suddenly in Seattle May 1. Writing from Seattle, Max Schenkel said: "Previous to his death his wife had a letter from Charley for some weeks past had suffered greatly, and during the last two or three days unable to do his work. But he would not give in. His mother arrived here today. The body will probably be taken to his home in Fruitvale, Cal. The cause of his death was heart trouble. He played a small role in A Fool There Was until Wednesday night of last week. Then he collapsed and informed the stage director that he could no further. He wanted to resign, but Manager George Mackenzie generously gave him a two-weeks' notice instead, thus allowing him full salary for a period not yet expired."

Spottlights  
Manager Clifford Denham will in- augurate the opening of The Victoria Theatre. Victoria, B. C., starting either May 4 or May 5. Ethel Tucker, Jean Mallory and Sally Tones and other Coast names are members of the company.

Davy Williams Stock Company, playing at the Victoria Theatre, Victoria, B. C., closed last Saturday night. Some of the members of the company will join Manager Den- ham's new venture at the Victoria Theatre.
Cort Theatre

The Passing Show of 1913, the latest addition to all the entertainments sent on tour from the New York Winter Garden, opens a limited engagement at the Cort Theatre. Sunday night, May 16, with popular-priced matinees on Wednesday, Friday and Saturday. The cast includes Cora Witherspoon, the black-face comedians; Charles and Mollie King, travesty favorites who appear to advantage as Broadway Jones and Peg Leg Jeffers; Elizabeth Goddall, one of New York’s favorite comedians; Whiting and others. There are several groups of popularizers of songs, who are returning to the scenes of their first triumphs; Marie King, the international toe dancing favorite; Artie Melding, another San Francisco favorite; Teddy Wing and Geo. Ford, dancing experts; Henry Newman, last seen locally in the David Henderson extravaganza productions; Louise Bates, Laura Hamilton, Ernest Haro, Charles Van, Leslie Powers and others.

Alcazar Theatre

With Willard Mack and Marjorie Rambeau in the leading roles, supported by the finest members of the Alcazar Theatre Players, and the addition of several specially engaged artists, William Collier’s farce, I’ll Be a Monkey, will open next Monday night, May 11. This screaming farce comedy, built for laughing people, has been announced in the press and public of New York to be the best play of its type ever seen in the metropolitan. Construction on a laughing platform, the beans of which are hilariously funny scenes, situations and lines, it has all the elements that go to make up a happy evening’s entertainment. The much abused tired business man will be satisfied for his digestion in this production, and the play is particularly recommended to the people of the city, through some fault or another have not had an opportunity to enjoy a good laugh in a long time. The leading parts, willard Mack and Marjorie Rambeau will be a revelation. Herefore, local theatregoers have become used to seeing them in the more serious roles.

Gaiety Theatre

At the beginning of the third week of its engagement The Girl Behind the Counter maintains its popularity with local theatregoers, and bids fair to remain a big entertaining feature for some time to come. Al Shean as Mr. Scliff, is a comedy delight. He has motion, art and ease. His speaking of the great local favorite for her pretty manner, excellent voice and dainty comedy. Her Dixon number with the little ladies of the ballet is encored again and again at every performance. Arthur Lake as The Ernest in the Sherry in the Glass, is the big vocal hit of the show, while The Isle of Cuddle and Squeeze, song by Miss Dixon, is the only one on the full chorus, is a close second in popularify. Ann Tasker’s appearance would send in the audience crying ‘Never Say Never More.’ The Girl Behind the Counter she is given ample opportunity to display those qualities which have made her a musical comedy star, Mandle Elvy as Mrs. Scliff is an admirable foil to Al Shean’s comedy, and the entire company is adequate in the merry piece.

The Orpheum

The program for next week leaves nothing to be desired in the way of entertainment, as follows: Oliva, the water queen, is the headliner. She will have the assistance of two very popular groups of Pacific Ocean sea lions. Master Gabriel, the diminutive, comedian, supported by Al Lamarr and Vida Perlin, will appear. Sanford E. Sherrill, Sid Shernoff, and a group of small popularized Oh, You Wonderful Girl in 400 Most of Colman’s The Captivating Little Kick off! in his appearance here, and with the assistance of Virginia Dare, a hard- some and dashing comedienne, will provide a delightful singing and dancing entertainment. Mabelle Adams, a violinist and actress, will appear in a one-act setting, entitled Little Kick. Leon Kimberly and Halsey Moyer will introduce, in a novelty, Children’s Harmony and Thymean and Nick Verger, the newsboy, will be heard in popular numbers. Next week will conclude the engagements of McDevitt, Kelly and Lacey, and also of Koshanara, who has created an immense sensation in his dances of the Far East.

Jean Kirby Creates a Sensation in Seattle

Two hundred persons, turned out for surprise lunings at a banquet, sign had done its full duty, missed seeing The Avenue players score a second engagement in their second season, under the direction of Geo. J. Mackenzie, new lessee of the house. Jean Kirby, heretofore cast in incon- sequent but light parts, was given her first opportunity to handle a heavy role. Her success was instantaneous and the unique for her won the wholehearted hatred of every sympathetic house in the last evening, as her audience and with her stage domination of her suit, Miss Kirby is fortunate. Uncomplimentary as it may seem, we think Miss Kirby’s stage performance, and, with true artistry, she dressed it as well. Two daring gowns, even for the stage, enable her to have universe sphere to her Cicely, and her appearance was amply borne out by the audience. Miss Kirby’s mannerism is the result of her Cicely, and her appearance was amply borne out by the audience. Miss Kirby’s mannerism is the result of her Cicely, and her appearance was amply borne out by the audience. Miss Kirby’s mannerism is the result of her Cicely, and her appearance was amply borne out by the audience.

Spotlights

Jack Laft’s play, Help Wanted, closed in New York on May 11 after celebrating its 125th performance. In Chicago, where it continues, the performance has been equally successful. There are to be six companies presenting this interesting production on four new seasons. Mary Rehan has given the best definition of a husband of a famous actress that has yet been recorded. “He is a man who has hitched his wagon to a star,” she observed.

So far, during their season at the Alcazar Theatre, Willard Mack and Marjorie Rambeau have been seen in a succession of serious plays, whereas the plots of these plays do not affect the audiences, the former having been called upon to essay in each, differing so much that no one was able to differ one from another.

The Butler-Nelkey Academy of Dramatic Arts

The Butler-Nelkey Academy of Dramatic Arts will hold its commencement exercises on Wednesday, May 18th, 1915, at 3 p.m. in the Park Theatre. The exercises will be attended by a large and receptive audience, and the pupils and faculty will be present in force. The exercises will be held in the Park Theatre, and will include a reading of the exercises, and a presentation of the exercises by the pupils. The exercises will be concluded with a reception to the faculty and students, and the exercises will be over at 5 p.m.

Personal Mention

Willard Mack, when he has no more prolific writer for the stage in America today, is now busily engaged in putting the finishing touches to his latest, and what he considers his greatest, play. This is none other than a drama of the Salvation Army, entitled Miracle Mary. Mack has founded his new play on the short novel which recently appeared in one of the current magazines. He is writing his final scenes now, and his wife will be seen in the first production of it on any stage at the Alcazar Theatre before the close of the Mack-Rambeau engagement. Lauretta Taylor will enter upon the last three weeks of her wonderful record breaking engagement at the Cort Theatre in Oliver Morosco’s production of Peg O’ My Heart on Monday night in New York. That Miss Taylor, together with her company are greatly in need of rest after this remarkable run of the Manners’ comedy is the only talk in the play does not go; she will be in her fourth season. At the conclusion of the engagement, Miss Taylor and practically all her company will have appeared consecutively in Peg over 600 times at the Cort. Also, when the engagement is over, Miss Taylor will have played with two or three exceptions, her fellow players will call for her when they anticipate the opening of New York the latter part of August to begin an engagement of one week at a new uptown theatre, now beginning their engagement after beginning an engagement of indefinite length at the Cort Thea tre, Boston.
Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIUS

Unhappily negotiations fall through, and the Palace is in the process of being sold. It will be in possession of several acres of very desirable land near Pasadena in a few days, in which case a model studio will be erected outside it. Edwin August is at this time producing The Hoosier Schoolmaster, and is planning on moving around the Sells Circus, which he has the exclusive right to film. The play is in three reels and August is featuring and supporting it by an especially strong cast.

**Fred Mace** is off for New York on a hurry trip and a business one. He received his usual cordial and sincere send-off at the Wednesday night Photoplayer's Club dinner, at which Dick Willks was the toastmaster. Fred hopes to leave the West and the club, which is the product of his brain anyhow, but this offer will have to be left.

In the meantime the work will proceed as usual at the Boyle Heights studios.

**Silly Garwood** is in an element; he and his wife and Ros- kne Ayres, his director, are of the same mind, and the result is a series of pictures that are both amusing and profitably.

Grace Cunard says that being featured in a series such as Lucullie Love was contrary to her wishes. The reason is evident or financial. She has been deluged by requests of photographs and still pictures by newspapers and exhibitors all over the country. They want them for added lobby display and for exhibitors' advertisements in the papers. Grace says she will have to patronize the cafeterias until Lucullie Love is finished.

**Alkal-Urbanus Ike Ed. Carney has left the Time theater,** but it is good to learn that the popular little actress, Louise Gaunt, will continue under the direction of the well-known Harry Edwards, who has turned out so many excellent comedies. In the absence of any fixed "star," Miss Gaunt is the next best thing, and that's an advantage, for which everyone will be glad.

**It is astonishing how much time Carlyle Blackwell spends signing letters and photographs every day when he has finished work; he has a pile of them to pen his signature to. There was a time when he personally wrote all his own letters, but that has long since gone.** Now he dictates them for him. If he could give a tip about that.

**Are you married?** Oh! say you are not.

"I could love you without half trying. I could love you without asking. I could love you even when you have only one eye."

**"I am twelve years old, will you wait for me to grow up?"**

"I'll let you get on with that."

**John Bosworth is producing three Jack Lon- don stories, which is no small order.** They are made necessary to get the snow scenes for each while at Truckee. Myrtle Stedman, for so long with Seligs, is an ideal joy in Smoke Below, which she plays opposite Jack Conway. She is also the Dede in The Legend of the Blue Sea. She is Miss St. Josoph of the North. She is essentially a girl of the "open," and is an ideal exponent of London heroines. Some of the new pictures in Saxon in the Valley of the Moon.

**In a Woman's Wit,** being produced by Universal, Edna Mason does an Eastern riding habit for the first time. She has been addressed as "Hello, my little man," around the studio, and she says that riding in trousers is a real treat. Edna has a capital acting part in this photoplay.

**Pauline Bush and the other members of Allan Dwans Universal Co. are wearing sackcoats this week. For Allan has gone to join the Famous Players in the East and his old actors and actresses are genuinely delighted. Miss Bush will continue with the big "U," but will need a new costume before resuming her work. She has been at it for a long time now.

**Francis Ford,** of the "Gold Seal" brand, possesses a picture of the Alamo. He has been a member of the cast and has acted a part in the famous Alamo photoplay. Mr. Ford made him up and received the photo from a memory stick. He has been a token of friendship to Frank Ford, the clever impresario of Sam Goldwyn's studio, who is a director and stage manager, who by his acting and settings, highly artistic, contributed to the success of the Alamo picture. Gaston Melias, March 1911." Francis Ford prizes this picture very highly.

**Two big Western features produced by Milton H. Fahray for the Albu-quereque Company have been run off and are big hits both to the directors, Mr. Fahray and Miss Alexandre Phillips Fahray, The Daughter of the Tribe and The Toll Road.** Both are featuring worthy of the name, and are up to the Fahray standard in every way.

Wildred Lucas has accepted the invitation of the director, to come to the show with his arm bound up. Some time ago he evidently broke a bone in his shoulder and was too busy to rest up. He suffered bruises and has at last done the sensible thing. He is one of those open-air, hardy fellows who fight laying off. It will take some time to knit and in the meantime he is directing Cleo Madison in her First Kiss, which has some special scenes. Nielan took his company out for the day on shore leave, and has every reason to be happy. Miss Gowan's reputation for stirring situations and thought he had better remove now his position. Miss Gowan's leading woman, says she likes the many adventures she has to go through, and will keep on doing them.

**Burton King of the Usona is putting on a second company, which will be directed by Ed. Brady, who, by the way, has been out of pictures for two weeks owing to a poisoned neck. Mr. King has just completed a beautiful production, entitled The Man Who Might Have Been.**

**Henry Edwards has two big picture stories being produced by other Universal companies.** He is good at both, which is good for her pocketbook. Adele Lane of Seligs is making a second picture, and is visited at the seashore. She has worked very hard for years now and the lay-off comes gratefully. She is filling an old stage in the province and says the waves look like mountains to her and that the water tastes awfully salt.

The New Castle Theatre is the name that has been given the imposing and beautiful new photoplayhouse at 226 West 42nd Street, close to the Madison Square Garden and the doors were thrown open to the public May 3rd. The formal opening was preceded by a "Press Night," where the various newspapers and papers of the metropolis distinguished figures in public life and in the photoplay business were guests of the management.

George Klein, who is one of the lessees and owners of this theatre, is a native of the old New York theatre, has made arrangement for the presentation of his master-pieces in animated photopanography at the New Castle Theatre and will continue to do so for the rest of the season. No satisfactory, will go away, but if not, will stand in front of the theatres with signs reading that the pictures have been condemned.

**Hillard's Hope**

"After falling downstairs and portraying the agonies of achilism traumatic for something over a thousand times, my得出的结论 is that," says Robert Hillard, "it is rather a relief to personate a level-headed, loyal American in the new photoplay, the Modern Case, who is not given to emotional or physical excesses. But do not imagine for the moment that De- 

"The show is designed for the part of the world who doesn't want to play Shylock."
The Princess

Entertaining and clever actors hold the boards at the Princess Theatre with "Alma Tucker of the Golden State," is clever, pretty and sings and dances just as well. Hunter does some very clever characterization of a race horse and is an excellent dancer. Lester and Lester furnished up-to-date comedy. Laughing La Mar, a black-face comedian, certainly has the goods. Yeuxa and Adolpe perform some clever novelty acts. For the second half, Lester Raymond, Oklahoma Blackface, and Mr. Dowell in a musical farce company. The Wympers and the Hughes Trio, finish a very clever performance of vaudeville acts in conjunction with the usual number of reels of motion pictures.

The Wigwam

Commencing with the matinee last Sunday, the Jack Gold company of twenty comedians, dancers and tango maid opened a limited sea- son in the American Vaudeville Theatre. The principals supporting the comedy act, Jack Golden, who is a favorable profile in the 'I'm better known, but I'm golden' musical comedy prana donna, Mabel Daragghi, Harry Hallen, Birdie Golden, Florence Young, Jack Dowd and a host of others entertain San Franciscans today, and to a turn-around house and throughout the week business has been very good. The comedian scored one of his greatest hits and Florence Young, who has demonstrated a fine all-around ability, showed up exceedingly strong, both in her dancing and acting. Miss Yeuxa sang with her usual brilliancy. In addition to the musical comedy show there was offered three acts of vaudeville, as follows: First half, Bristow and Warner, harmony and balance, and the Hughes Musical Trio. Second half, Yeuxa and Adolpe and the Four Orchards, The latter have a musical number which gives much promise.

The Republic

This house maintains its admir- able, steady patronage. The bill, first half of show works, Abram, Vane and Drum in a pleasing sketch; Winters and Gibson; Dr. Van Sisters; Jones, Leylah and Henkel and Bendell. The second half is headed by Boluwat Browne's musical company, presenting The Folks of a Court Room.

Esmeralda Wants Divorce

Marie E. Cameron, instrumentalist, professionally known as Esmer- alda, and Charles D. Cameron, who trains performing animals for the stage, have come to the parting of the ways, and their new public appear- ance together will be in the di- vorce courts, that if it Cameron demands to contest the divorce, his wife started Tuesday. Mrs. Cam-eron says her husband abused her, called her names and made her generally miserable for her. Husb- and and wife have traveled on various vaudeville circuits together.

Nat Wills is Bankrupt

NEW YORK, May 1.—The spot- light which has never been known to phase Nat Wills, was turned full force on the tramp comedian's mat- rimonial troubles today, when he filed a petition in bankruptcy, show- ing debts of $7,750 and no attach- able assets. The petition gives rise to a controversy between Nat and his wife, whom he is suing for an annulment of their marriage. The comedian's attorneys insisted that their client had filed a petition to absolve himself of all financial responsi- bility for his wife's extravag- ances. While the comedian was on the road last season, they said, he allowed Mrs. Wills $450 a week, but she ran up almost $60,000 worth of debts, and simply could not be han- ried by her creditors any longer, they said. Mrs. Wills, who is known on the stage as La Belle Tricome, in- sisted that the bills were run up in making a home for Nat and herself.

New Western Vaudeville Association

Wounded Black Bird, San Francisco
Ella Herbert Westen, Gen. Mgr.
Columbia Scenic Studio Co.
169 Irving Street
NEAR MISSION AND FOURTEENTH

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BEST AND MOST ENDURING LINE IN U. S.
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Supporters, Athletic Shoes, Underwear
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Jack Golden
With Own Musical Comedy Company
Market Street Theatre, San Jose—Indefinite.

Frank Harrington
Leading Man
With James Post

Harry Hallen
Comedian and All Around Actor
Jack Golden Company.

Howard Foster
Own Company—Start Touring May 25.

The Pantages
The management have a varied and clever bill to offer its patrons this week. Tom Kelly, the always-popular singer and story teller, will return. And for the younger of there will be Barnold's Dog and Monkey. Among other entertaining acts will be Togon and Geneva, The De Alberts, and the latest pictured events shown on the screen.

Jack Magee Goes to the Wigwam
Jack Magee, a well-known comic, and producer, who is equally at home here or in New York, will open at the Wigwam with a musical show, commencing Sunday, May 17th. Next week he will put in the week at Vallejo. In the company are Jack Magee, Wm. Spera, Billy Hayter, Clare Clay, Blanche Hayter, Frank Karney, Jewell Taylor, Steve Petll, John Randall and Lou Long.

Vaudeville Notes
The Four Orchards is a new musical act that started Wednesday at the Wigwam. Comprising it are G.L. Rosebrook, manager; Bertha Marino, Jessie Franklin and E.L. R. Ames. The two girls are both beautiful and talented, Miss Marion playing the violin and Miss Franklin displaying a very fine mezzo soprano voice. The act is good and will be better as they work into it.

Assistant Director Lansberg is no more. A fist fight between him and George Middleton, one of the officers of the California Film Company, over a difference as to the way the actors should be fed at the San Rafael studio led to Mr. Lansberg's retirement last Saturday, and Marshall Zeno was put into the vacany. Zeno is just the boy for the position and Director Henderson will find he has made no mistake.

The Golden State Film Company, lately started in San Rafael, has temporarily gone out of business, and it is said there is salary owing the actors. Too bad, for Charley Edler worked hard to start the plant and it was a shock to him when his backers found themselves short of money.

DAVID KIRKLAND
Care of Dramatic Review

PIETRO SOSSO
Leads or Direction
179 Delmar St., San Francisco

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SALE DATES
May 15, 14, 15, 16, 15, 20, 25, 26, 31
June 1, 2, 3, 5, 6, 8, 9, 10, 11, 13, 15, 16, 17, 18, 19, 20, 22, 23, 26, 28, 29, 30
July 2, 3, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 20, 21, 25, 27, 28, 29, 31
August 4, 5, 11, 12, 15, 17, 20, 21, 25, 27, 28, 29, 31
September 4, 5, 9, 10, 11

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(Singing Irish Light Comedian)
Presenting The Bells of Shandon, Pantages Time.

Max Steinele
Comedian
Playing Vaudeville—Ed Fisher's Time

Mattie Hyde
Characters

SALES REPRESENTATIVES

Otis L. York, 804 Market St., San Francisco

THE SAN FRANCISCO DRAMATIC REVIEW
May 9, 1914
<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Location</th>
<th>Theatre/Company</th>
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<td>James Dillon</td>
<td>Management Bailey and Mitchell</td>
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<tr>
<td>Charles E. Gunn</td>
<td>Leads</td>
<td>Orpheum Stock—Cincinnati</td>
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<tr>
<td>Maude Leone</td>
<td>Co-Star</td>
<td>Del Lawrence, Vancouver</td>
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<td>Florence Young</td>
<td>Leads—Jack Golden Company</td>
<td>Care Dramatic Review</td>
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<td>Eddie Mitchell</td>
<td>Business Representative</td>
<td>Ed Redmond Co, Sacramento</td>
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<td>Josephine Dillon</td>
<td>Leading Woman</td>
<td>A Bachelor’s Honeymoon</td>
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<td>Marshall W. Zeno</td>
<td>Eccentric Characters and Direction</td>
<td>Leads—Business Representative</td>
<td>Ed Redmond Co, Sacramento</td>
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<td>Dorothy Douglas</td>
<td>Plays</td>
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<td>Claude Archer - Jean</td>
<td>Stage Manager / First</td>
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<td>Devereaux</td>
<td>5th Avenue</td>
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<td>Lucile Palmer</td>
<td>Prima Donna Soubrette</td>
<td>Care of Dramatic Review</td>
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<td>Barry Norton</td>
<td>Management Bailey &amp; Mitchell</td>
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<td>Guy Hitner</td>
<td>At Liberty</td>
<td>Care of Dramatic Review</td>
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<td>Bess Sankey</td>
<td>Leading Woman</td>
<td>Eastern Traffic Co.</td>
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<td>LELAND MOVRY</td>
<td>Second in Honeymoon</td>
<td>At Liberty, care Dramatic Review</td>
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<td>MINA GLEASON</td>
<td>at Liberty Stock, Oaklend</td>
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<tr>
<td>CHARLES LE GUNNEC</td>
<td>SCENIC ARTIST—AT LIBERTY</td>
<td>Permanent Address, 331 7th Street, San Francisco</td>
<td>Phone Mission 1439</td>
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<td>FRED KNIGHT</td>
<td>Characters</td>
<td>At Liberty, care Dramatic Review</td>
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<td>EDMUND LOWE</td>
<td>Allmer Theatre</td>
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<td>HOWARD FOSTER</td>
<td>Engaged</td>
<td>Care this office, or care Feltis, 214-216 F. L. Building, Seattle</td>
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<td>EVA LEWIS</td>
<td>Second Business</td>
<td>At Liberty, care Dramatic Review</td>
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<td>HUGH O’CONNELL</td>
<td>General Business</td>
<td>At Liberty—Care Dramatic Review</td>
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<td>CAREY CHANDLER</td>
<td>Business Manager Keating &amp;</td>
<td>Portland, Ore.</td>
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<td>GEORGE S. HEERMANCE</td>
<td>Scenic Artist; At Liberty</td>
<td>Care of Dramatic Review</td>
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<td>Geo. F. Cosby</td>
<td>ATTO'NEY AND COUNSELOR AT LAW</td>
<td>645 Pacific Building, Phone Douglas 6400 Residence Phone, Park 1708 San Francisco, Cal.</td>
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<td>A. T. LAYNE</td>
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<td>AVIS MANOR</td>
<td>Juvenile</td>
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<td>COL. D. P. STONER</td>
<td>Advance Agent or Manager</td>
<td>At Liberty, care Dramatic Review</td>
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<td>RALPH NIEBLAS</td>
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<td>JACK FRASER</td>
<td>Crime of the Law Company</td>
<td>San Francisco</td>
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<td>ELLA HOUGHTON</td>
<td>Ingenue</td>
<td>Care of Dramatic Review</td>
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<td>C. ALLAN TOBIN</td>
<td>Juvenile</td>
<td>Care of Dramatic Review</td>
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<td>Correspondence</td>
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<tr>
<td>CARSON CITY, Nev.—GRAND</td>
<td>Theatre: The Leisure Hour Club</td>
<td>secured the electric films of Les Misérables last week and presented them at the Grand to a packed house. C. A. Martin of Reno, who has the State agency, accompanied the films. The Club will probably engage the Sea Wolf next.</td>
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<td>Geo. Matison</td>
<td>Leads and Heavies</td>
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<td>Austa Pierce</td>
<td>Second Business</td>
<td>Permanent Address</td>
<td>4019 Oregon St., San Diego</td>
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<td>STANFORD MacNIDER</td>
<td>Scenic Artist</td>
<td>At Liberty, care Dramatic Review</td>
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<td>HILDA CARVEL</td>
<td>Ingenue</td>
<td>At Liberty, care Dramatic Review</td>
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<tr>
<td>JACK E. DOUD</td>
<td>With Jack Golden</td>
<td>In Musical Comedy</td>
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<tr>
<td>ALLAN ALDEN</td>
<td>Comedian</td>
<td>White Slave Traffic Company—on tour.</td>
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<td>GEORGIA KNOWLTON</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>JAMES NEWMAN</td>
<td>Stage Manager and Parts</td>
<td>Just finished one year with Ed Redmond Co At Liberty, care Dramatic Review</td>
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<tr>
<td>FRANCES WILLIAMSON</td>
<td>Grande Dame and Characters</td>
<td>At Liberty, care Dramatic Review</td>
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<tr>
<td>WILLIAM MENZEL</td>
<td>Business Manager or Advance Agent Address Dramatic Review, San Francisco</td>
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<tr>
<td>HARRY J. LELAND</td>
<td>Stage Director and Comedian</td>
<td>Ed. Redmond Stock, Sacramento</td>
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<tr>
<td>DEAVER STORER</td>
<td>Theatre</td>
<td>Care Dramatic Review or permanent address 505-5th Ave, Oakland.</td>
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<td>GEO. W. STANLEY</td>
<td>At Liberty</td>
<td>617th Ave, Berkeley.</td>
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<td>LOUISE NELLIS</td>
<td>Ingenue</td>
<td>At Liberty</td>
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<td>Frank Harrington</td>
<td>Leading Man</td>
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<td>William H. Connors</td>
<td>Juvenile Comedian</td>
<td>Care Dramatic Review</td>
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Roscoe Karns
Redmond Stock, Sacramento

J. Anthony Smythe
Leading Juvenile
Ye Liberty Playhouse—Oakland

Broderick O'Farrell
Langford Myrtle
Crime of the Law Company
Orpheum Time

Dorothy Davis Allen
Care Dramatic Review

John C. Livingstone
Care Dramatic Review

Albert Morrison
Leading Man
Ye Liberty Playhouse—Oakland

HARRY Lancaster and MILLER
Light Comedy With the Western Amusement Co. Leads
Care Dramatic Review

Beth Taylor
Leading Woman
Ed Redmond Stock, Sacramento

Justina Wayne
Leads
Care Dramatic Review

Kathryn Lawrence
Theodora, In Her Soul and Her Body
Management Fred Belasco

Lovell Alice Taylor
Hotel Oakland
Leading Woman
Oakland, Cal.

E. P. Foot
Musical Director
Morosco Theatre, Los Angeles

Nana Bryant
The Traffic—Chicago
Management Bailey & Mitchell

Inez Ragan
Management Bailey and Mitchell

GEORGE D. MacQuarrie
Leading Man
Bought and Paid for
Management of Wm. A. Brady

Pauline Hillenbrand
At Liberty
Care of Dramatic Review

John L. Kearney
Comedian
Care Dramatic Review

Marta Golden
Gaiety Theatre management

Jean Kirby
Second Business
Bailey & Mitchell Stock—Seattle

G. Lester Paul
Management Bailey and Mitchell
Seattle, Wash.

Ecin Edwin Willis
Eccentric Characters and Juveniles
White Slave Traffic Company—on Tour

Hugh Metcalfe
Ed Redmond Stock—Sacramento

Jay Hanna
Leading Man
Care of Dramatic Review
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Native Life in the Philippines

12,000 Feet of Film and a Superb Lecture

First Week's Program
(600 feet)  Second Week's Program
(600 feet)

The Headhunters to Civilization

For the authenticity of these pictures, see Munsey's Magazine for February, 1914, and the National Geographic Magazine for March, 1911, September, 1912, and November, 1913.

The San Francisco Dramatic Review
May 9, 1914

Correspondence

SALT LAKE CITY, May 5— As the season draws to a close, the Salt Lake Theorem presented three overflowing houses three performances of The Passing Show of 1913, making a total of more than 22,000 in standing. The 1912 show of the Winter Garden Company was such an immense affair and so many of the well-merited attractions are so well pleased with this year's offering, that those who had the benefit of comparison were disappointed, the attraction lacking the country-wide favorites with earned reputations. The show was in two acts, the first carrying five scenes and the last three scenes. First we have have Tango Square, being preceded by a short prologue. Tango Square is one of those bright lights and bitter ad

signs, si. Many musical numbers are introduced in this scene the closing number being the building "Stamper, quite a novel sight. The second scene, or rather third, shows Mrs. Polipter's boudoir; fourth, Indiana way of life; and fifth, the crowning feature of the show, the immense Capitel steps, as well as the big Salt Lake stage and extending backward and upward to the rear wall and fly galleries. On this unique the large and shapely chorus girls themselves in tuneful musical numbers, special attention being given to show off the beautiful curves of the feminine contingent, no longer dresses being worn to hide the same. While the ladies can hardly be termed the most beautiful of feature as a whole, there can hardly be any doubt but that they are the most shapely seen here with musical feature shows. The idea that did so much to bring business to the 1912 Passing Show, namely, the bare-legged dancers, is still adhered to by taking much in this year's offering. The second act shows the Mexican border, Persian garden and the Oriental Stiff-white Harem respectively, all three. The set and personnel numbers are so many and lengthy that little time is left to carry out even in a meager plot, there being thirty numbers all told, and all well selected and applause-raising. In the presenting cast we have Ernest Hare (with the 1912 show), Arte Melting, Henry Norman, Laura Hamilton, Jack Corcoran, Billy Lord, Charles Van, Mac Doaly, Elizabeth Goodall, Louise Bates, Mollie King and Charles King, Frank Conroy and George Le Maire, George Ford, Sadie Burt, George Connecticut, and many others. Of the individual numbers, George Whiting and Sadie Burt stand out prominently, the former displaying every talent in dialect singing, and the latter, while not gifted with a strong voice, has managed to catch the attention of the audience that catches on. Mollie King as Peg O'My Heart, a winsome Irish girl, loses no time in getting in strong with her Irish accent. The combination of Corcoran and Lloyd make their distinct hit in the tangle-footed dance up and down the arena. The opening night of this week was given over to the railroad boys, who presented Chish 86, the would-be actors having spent a few time. The picture form holds forth the balance of the week. The ORCHEM is now in the picture business, being in the feature film company of U. S. T. E. The UT is showing Jack London's Sea Wolf in picture form. The GARRIES is making an effort for patronage with Smashing the Vice Trust. The EMPRESS bill runs on Sunday last but a good, Fred St. Onge and Conaway in a cycling act, open the bill. Many novel "stands" are carried out, the lady of the house being blessed with a good, sumptuous figure, she makes no bones about showing off "to the best advantage." Edward and John Smith can rightly be termed smart steppers, their double dancing numbers displaying utile training. Budah Gwyrr and David Gossell, in The Golden Wedding have a sketch that is chock full of wholeheartedness and the handling of a batch of dogs causes considerable laughter. Single numbers, particularly Silver Threads, was more than pleasing. Jessie Browning has a lot of light and color put out in fetching fashion, her impersonations of Eva Tanguay and Ed- dle Foy, two of the most difficult of intonations, were surprising. Maxweui's I've Gied It, a romance in three scenes with some fourteen people, headlines. Plenty of good laughter was coaxed out by the comic way dispensed. PANTAGES bill is head- lined by The Dotuou, one of the biggest circus riding acts seen this sea- son. Two white horses, two pretty, slaphy ladies and two gentlemen in dark-avil act a horseback, all in white against a black background, make a pretty picture to behold. Some of their balancing features would be considered impossible unless seen. Patsy Doyle comes in for second honors, the local papers being specially fond in their praise of her clever manner of getting over the acts. Clara Stevens and Company open a dance number; Duncan and Holt do black and Company, George Grant completed. In the Reeds having a pleasing divestissement. The PRINCESS bids fair to do the singing business of the season. The projector Sam Loeb having for signed for the full week's showing of the Mexican War pictures, in conformance with the musical comedette. Oh, You Uncle is the title assigned to the concoction of music, frivolity and chatter that is getting the big laughs. Coleen Brooks is wearing perhaps the most stunning gown since her joining the company a month or two back, and Hortense Trave- lors looks pretty in her dainty gown. Jack Leslie works hard to make his "house" a hit, and Mr. Loeb, as the "tireless" character, is his usual laystuff over in the right way. Cronin has but a small part, and his dancing part- ticipation. In the last dance, Bernard, Wolf, he of the Vitaphone Company, was a visitor for a few days, working east with his company, sometime a future form. R. STETLER

ROSEBURG, Ore., May 1.—The Allentown 20th Century theatre, playing day night to reorganize, and will re- open next week. Fred Bellien and wife and Frances Williamson will join us Sunday. Lotta Howard is now doing the leads. After the

Strawberry Carnival, May 21-24, the company expects to go to Comay Play SEATTLE, May 2—THE MOORE AND METROPOLITAN are dark this week. Al Johnson in The Honeymoon Figurers comes to the former for a week, 19, and the motion pictures of Hawaii will be seen at the latter house. There is unusual merit in the current week's bill at the OR- PHEUM. Robert Haines, supported by Charles Wygant, Mark Fenton and Esther Van, have a strong one-act sketch. The Man in the Dark Bessie Wynne shares the headline honors and scores with a number of popular songs and most attractive cos- tumes. Lee Earle has one of the best dialect monologues seen here. Bob Matthews and Al Shaye are back with an elaboration of Dreadnought that is pleasing novelty. Sophie Wilson and Bernard Wheeler execute the newest dances remarkably well. Oteria in Spanish dances and the Lloobs, in startling casting and aerial feats, complete the bill. Porter J. White and Adelaide Fairchild in an effective sketch; Ellis Newman in a Bur- ron Comedia; Don Ramon, with a piano; Bijou Russell, songs and dance- ning, and Johnson, a pantomimist, make up the EMPRESS program. PANTAGES has a big show in Ethel Davis and Company in The Candy Shop. Dottson and Gordon, clever negro entertainers, and Dama Sykes, in chatter; Martha Russell, Gordon Hamilton and Wil- liam Rath in a nicely staged and well directed show. The First Law of Nature. A novelty is the moving pic- ture of Neptune's Daughter, in which Mack Sennett, who appears in the sketch, is shown. She was formerly with the Essany people in Chicago.

De Arno, juggler. Jane Dorey, specially engaged, appears with the Avenue Players at the SEATTLE in the Mac Robson role in The Rejuvenation of Anny Maty. The comedy is well presented and staged and opened to the usual turn-away house. Work on the new PANTAGES Theatre will be started within a few days. The con- tract was let by Alexander Pantages last week. The new house is to be lo- cated on the northern corridor of 21 Avenue and University Street and will be built at a cost of $300,000 and have a seating capacity of 800, and will exceed any of the houses on the city. Charles Schad, for some time a member of the Seattle Theatre Stock, died here Monday. The body was ex- cuted at the east of Foot There Was at the Seattle the previous week. He leaves a wife and child.

Max Steine, who used to churn the buttercups on the shores of Lake Washington about the middle of last century, was the Herbert man. Baby Mune at the Seattle last week Carl Caldwell has been appointed stage director of the Avenue Players to succeed Charles E. Murphy, re- signed. Caldwell has toured the Coast in former days with Jim Nelie, Walt Sanford and Dick Ferri. G. D. H.

HONOLULU, April 25 — The company playing at the Bijou has offered for their second play The Fortune Hunter, and left a fine impres- sion on the theatregoers. Ragan is the hit of the show and most popular figure in the city. Phoebe Daley is an attractive young lade woman, but her voice is weak. The next bill is The Common Law.
Today's Attractions

"Piedrott Theatre next week, "Hamlet," in a way unique, With a new "Solomos" Doing the "Divine Comedy With things sexual, Educational to all, And the "Tobacco scene "Twixt Polonius and the Queen?"

"At the Gaff, new play by Barrie, "Why Blonde Women Shouldn't Marry."
Heroine a spinster slyly; Put on by a manager's public flocking in a swarm (Ding your own hobblin')"

"Join the rush and soon procure Tickets for "The Open Sewer! Realistic colors fill All the house, your minds to thrill! Nastiest drama of them all; Hence, most educational! Flat admission seven (Ambulance call for half-past seven.)"

"Peter Pan," reviv to show Just why Peter couldn't grow! Proving that his-paint's shame With him, or the Band of Orchestra (this is immense); All play surgeon's instruments! They're mad! Next week Rostand's "Parescis."

Moving pictures at the Grand, Pictures all understand Should the camera roll, Uppers, pretty running sores, Which the public just adores, Terrible and also of rabies, Special matinee for babies."

-by Paul Watt, Boston Post.

Illusion in Stagecraft

"But, both, the morn, in roset mantles Walks the dew of you high eastward hill.
Belasco, with all his manipulation of electric light levers and shadings of gowns, never succeeded convincingly with his mechanical sunsets in emerging the magic imaginative world that Shakespeare conjured up in these twine lines.

Only within the past five years has any attempt been made at the legendarily significant signs of the Shakespeare stage, with their information that "this is the forest of Arden," or the "seashore of Hylas." Now we are beginning to see that Shakespeare was not the primitive creature in this respect that use was laughed at so indolently in the eighth grammar grade. Shakespeare put his scenery into the lines of his plays and wrought convincingly and beautifully. It is curious that the last half century should have thought himself in this respect and so marvelous in every other way. Samuel Phelps, over half a century ago, had the same dream of the stage over-decoration which has reached such an absurd extreme in the theatre of today. Applying the principles of easel painting to the stage, you would follow the surface of a medium that has depth of 10 to 50 feet, these scene makers painted Hamlet's castle all on a single sheet of canvas, with dozens of battle scenes which wove and belied under the illusion of the drapery stage. And so fond of the accurate imitation of the graining of the rocks and the fine perspective was the producer that he turned on a calcum

From the August. In pictures, looking and acting the reality of it all, but also revealed every wrinkle and sagging seam in the big "drop."

Just how much illusion was there? Or how much to the funny moon, when the manager was so indirect as not to have it appear at all? The illusion was held up by a drowsy stage hand perched on a ladder behind the scenes? Calumnious was the "fowl-playwright required the moon to move during the scene. How jowky was the course of Lama in her "Seashore of Hylas" that night, and are the results? "The" progress has been made in Germany. Having made the hopefully incorrect environment's scenes real, as natural as possible, Belasco now abandons them.

Footlights are the absolute of all the time and space, merely a relic of a medieval time when there was no other way to illuminate the stage. In "The Comedy of Errors" and "The Merchant of Venice," we have learned to cast light upon the stage from any angle of perspective and, as the candles. We have learned to cast light upon the stage from any angle of perspective, and, as the candles.

When a thing goes to seed it is in the last stage of all, and theatrical realism has now reached the seedy stage of art. In "The Comedy of Errors" and "The Merchant of Venice," we have learned to cast light upon the stage from any angle of perspective, and, as the candles.

The illusion of "stagecraft is, for the most part, a conventional and technical art. The scenic work for this purpose has been taken up by the practitioners.

Many of the smaller German companies have done fine things along these lines, and so have the Russians. Artistic rank in other countries is first to give carte-blanche to Gertrude Craig, who with all his "seashore of Hylas" and so forth along the lines of the newer ideas. Perhaps all his ideas are a bridge, and he may be considered, as London has stopped laughing at him. With that in mind, Sir Herbert Tree has utilized several of his methods and designs in a recent revival of "Twixt Polonius and the Queen."

The theory is simply that mood of every scene should be produced in the setting and nothing on the stage should influence that mood. This means casting all the trumpery "atmosphere props" which are so frequently introduced to contribute to the illusion and with the same stage and lighting in bringing in what is needed.

In other words, an attempt is being made in the new stage craft, the most important element. What an approach to this is "Peter Pan." It is a painting to represent the effect of a stage canvas, yet the stage producer light itself at hand to do with as will, simply depending on the imaginative nature of the draperies and structures to be transformed by the light to forests, castles and barns, having nothing on the stage that does not contribute to the effect of the scene as revealed in the picture.

To be logical the realists out to paint every leaf of a tree and a bush, each particle of the grass, each blade of grass. Given a lot of fog screens, a dozen different colored lights and a few drapes, Gordon Craig can give you a man or a Scottish castle, an ancient castle, or a castle hall or a castle hall or a castle hall or a castle hall. In the short time one can use on the stage such things as light and color and so forth, and the "twixt Polonius and the Queen."

Stage screen, the entire world of the "twixt Polonius and the Queen."

This is where the Shakespeare idea, plus the possibilities of canvas, wood, paint and electricity used to
Nordica Dies in Foreign Lands

BATAVIA (Java), May 10—Madame Lilian Nordica, the singer, died here tonight. Madame Nordica had been ill since the steamer Tasman, on which she was a passenger, went ashore at the Tidewater Cay in the Strait of Papua, December 28th last. Nervous prostration was followed by pneumonia. The Tasman was floated in the same direction out into the open sea and the singer died in the small Island. There Mme. Nordica was placed under the care of a physician who remained in constant attendance upon her, until April 15th, when she sailed for Batavia. It was against the advice of her physicians that she made the trip to Java. The singer seemed very ill, but recovered somewhat after a stay of three weeks. The improvement, however, was only temporary. It was the intention of Mme Nordica when she came here to sail for Genoa, where she was to meet her husband, George W. Young, a New York banker. She already had taken passage for the voyage when the relapse occurred. Lilian Nordica was an American singer of world-wide fame. Her admirers ranged from the men of the Bowery section of New York where she had sung at mission meetings, to the most critical box holders of grand opera houses in all of the world's great musical centers. The powerful voice, emplaced in many tongues, had delighted hundreds of thousands since the day, forty years ago, she first appeared in public in so prano at the Grace Church in Bos- ton, Nordica and Evans—although the latter was born of American parents in far off China—were of New England stock, both claimed by the State of Maine, and they made up a notable American contribution to the operatic world. A farmhouse built by the prime don's great-grandfather on a hill just outside the village of Farmington, Me., was Nordica's birthplace. Her true name was Lilian Norton. She changed it to the Italian Nordica twenty years later, when she decided to body it only in Italy, and began an operatic career. After her gradua- tion from the New England Con- servatory of Music at Boston and success in the lead in head in several of the oratorios given by the Handel and Haydn Society, she went to Europe, in 1878, as a soloist with Goelone's Band. She sang ten- cially to classical music, and was well received by great audiences in the Crystal Palace, London, and the Teatro Carlo, Paris. She decided to re- main in Europe and attempt an operatic career. She went to Milan and became a member of Santamaria and within six months she had master ed ten operas. Her debut in opera was at Brussels July 26, 1877. After a trip to St. Petersburg she re- peared for trial before Ambrose Thomas and the impresario, Van- court, at the Théâtre du Grand Opera House in Paris. Her first appearance there, in 1882, as Marguerite in Faust was a triumph. She became for a time the idol of this country with great success. In the succeeding years she appeared in every country, and in the highest of musical culture in the world. Her repertoire included more than fifty operas. Her success with Wagnerian roles brought the acclaim of the critics. At Bayreuth in 1884 she appeared as Elsa in Lohengrin, and she is, perhaps, best remembered in that part. She received decorations of various sorts abroad, and gifts without number from at home. The stock- holders of the Metropolitan Opera House presented her with a diamond watch and a native of her State of Maine, whom she met in Paris. Shortly after she had begun departure proceedings in 1887, Gower dropped his attention and attempted to sail across the English Channel. Al- though the balloon was later found, nothing was ever heard of or seen of him. In the 1870's Zoltan Doene, a Hungarian army officer and singer, from whom she se- cured a divorce in 1895. Their third marriage was in London in 1909, to George W. Young, a wealthy New York banker. The Nordica fortune must be large. It was a fact in 1909 that she had made $32,000 during that season alone. Much of her money went toward fulfilling her dream of "a Bayreuth of Ameri- ca." She bought a large tract of land across the Hudson near Ossining, and with great enthusiasm sketched plans for a great musical institute. It was said a million dollars was back of the scheme, but it was never brought to full realization.

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PEG O' MY HEART—B: Southern; Blancha Hall.
PEG O' MY HEART—C: West and Pacific Coast; Perrie O'Neil.
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FIRST AT the drawing board, the Japanese artist conceives a design, then develops it. The Chinese returns home with sketches, or prints, or a model, of his design. The artist, as he has done many times, is the Chinese one; the instruments are called "pincel."
**Correspondence**

**OAKLAND, May 12.—Robert Hilliard in The Argyle Case failed to appear in his customary role in THE JOURNEY to the West, DDOU, 11-12. The production is one of the most vivid and fascinating of all detective plays, finding its audience in a state of expectation from five to fall. The company is exceptionally clever. Chaucer Dey opened the play to a clapping house. An appearance of Beth Taylor, Bishop's new leading lady, is the feature of The Adventurers, while the grand finale was SWITHURST OF THE LIBERTY. Miss Taylor gives an exceptionally spirited interpretation of the role of Lady Noeline, and she was at her best here. The company and Miss Taylor, the latter in particular, were at their best here. The company and Miss Taylor, the latter in particular, were at their best here.

**SALT LAKE CITY, May 12.—** The **SALT LAKE THEATRE** did pretty well with **THE BRIAR PATCH** in picture form, which was plentifully advertised from the billboards and newspapers in the city. A great deal of this success is due to a part of this week the house is dark, with the University of Utah Music Department bringing in the week in Leoncello's grand opera, Pagliacci. The ORPHEUM is dark. EMPRESS has a strong show with THE Tread Mary and the Stage Dancers, with the famous Collie Hall, with the hamlet of six. The playlet is well pre- served by the pupils being admirable for their effort and good to look upon. Paul Houton as the bear is certainly charming, Mr. and Mrs. Blake are good. Doll Princess is suggested by Peggy Cecil. Song and dance numbers are well selected and seem to get over in good shape. Others: Moffett and Cherie Trio, dancers. Hong Kung Chinese-comic; Olivieta Troubadours, instrumentalists. James Francis Sullivan was the man. Miss Mann was forced to substitute, selecting Emil H. Johnson, Juanito, and Pearl Larson songstress to the class. Robert Houton is exceptionally well, being not known here, for he has been over the Orpheum circuit before, and while being new to the stage, displayed a wonderful soprano voice, beautiful in tone and strong, which would make for a quick reception if she decided to follow the footlights. PAN-TAGES bill is pleasing greatly. Saturday's leading man, colour- colored offering, headlining the bill, Second, from point of local appreciation, come the Four Magna, a unique musical act, termed The Street Favers, the usual implement used in that class of work being called upon to assist in the rendition of swingy music. Others: Hazel Moran, lady harlot expert; Clementine, who can sing, and Granville and his wife, who can sing, and Granville and his wife, who can sing; Tweety Lee, quartet; young ladies who can sing, and Granville and his wife, who can sing, and Granville and his wife, who can sing; the latter being a little fast fetched and dialect far from perfect at times. The Stage Theatre, dashing, will start their series of travel lectures by R. B. Baumgardt tonight. Sam Lesh did a most satisfactory business last week when the Mexican War Pictures were the added attraction. This week's bill is a specially bright one, the laughs coming fast and long. The hill is captivated Scenes Behind the Footlights. Mr. Louis Ziem, Lena performer who comes from the audience to rehearse the company in a musical comedy act, working from the pit almost all the time. Jack Leslie is busy all the time, and Hentorge Travers "puts over" a dance story with the aid of the man. Sid Gilmore has joined the cast and does a good monologue, besides singing and dancing. Barlow and Estelle have left the cast and taken to the road. As a special feature, the White Ghost is to be seen. The picture form, has been booked, which, together with the full orchestra now a regular thing at the ORPHEUM, make an ideal show for the small admission here charged. JOSIE SCHAFFNER has gone to Denver.

**Panama-Aero Film Company**

M. B. DUDLEY, General Manager

562-564 Pacific Building. Telephone Douglas 5505

**Correspondence**

**LONG BEACH, May 14.** — Virginia Basson will open with company at the BENTLEY GRAND, May 14th, in The Fortune Hunter. Greer Garson is too busy to write, but sends his regards.

**VANCOUVER, B. C., May 14.** — Last evening the Empress Players entertained a large audience with Butterfly on the Wheel. The company was admirable throughout. Madame Lewis, as Peggy, the latter's wife, has a part which is most difficult to portray. Her portrayal was admirable, never overplayed and at all times convincing. Del Lawrence was Adamastor, the M. P., and injured husband. All Layne made a good lover. The remaining members of the company filled their roles with entire acceptance. ORPHEUM Theatre; The program at this theatre is as usual of the best talent. Valeska Suratt, in black crepe and diamonds, is the real headliner. James H. Colton does not seem to have any other business on the stage than to produce laughs. Walter De Leon and Maggie Davies are seen over and over again. Aiken Stanley is another good character songstress, and Bixby Miller, the Italian's "playboy," sends in a very fine performance. The theatre is closed this week. IMPERIAL: Presents a real old-time vaudeville program from circus clowns to real dramatic. Porter, the popular strong man, is in the playlet, entitled The Beegar. De Marcel and Doll have a delightful musical number. As a comedian, De Marcel puts over some clever work. Bion Russell and the Great John- son close a very clever and by far the best bill seen at the Imperial for some time.

**With the Movies**

General Director James Keane is meeting with great success in developing his first big five-reel feature for the United Kingdom Film Company at Fairfax. It will be finished in a couple of weeks and will be a sensation. We are not only able to know what he wants of the actors, but he has the ability to put things together. San Rafael has been bubbling over with interest in the movies. First, a week ago Friday, Director Lucius Henderson of the California Motion Picture Co. was given his notice without warning, and Emil Krue- cke, who has taken the name of San, Fay for euphonic reasons, was installed in his place, and has proceeded to work on the five-reel feature, Mignon, a French subject. He is leading man and several actors. * Marshall Zeno, assistant to the director at the California Motion Picture Co. studio at San Rafael, has promised a find, and his work is greatly appreciated by the entire staff at the studio. ** Victor Morley, who plays the part of Baron Schmutz, an actor with the California Motion Picture Co., left Monday, and also at his request of the width of a city block. He purchased a motorcycle on the installment plan, wrecked same; borrowed money from the Miss H. to the end. Some forged several checks, and robbed the room-mate, Ed. Willis, of a new suit, married, etc., and left for parts unknown. All picture companies and theaters are warned against employing this man as there is a warrant out for his arrest. ** The San Rafael Studio is fast assuming large proportions, but there is too much authority from too many bosses in evidence. It is rumored that a new leading man and several actors, not to mention a camera man or two, will soon arrive on the lot from the F.'s, and they are up to the present time. They are all wealthy, and will certainly be given a good reception. The original angels, Arthur W. Biggars and Robert C. Curley, contractors in this business for 8 years, are going to appear, concluded they were not moving-picture magnets. The new arrangement provides for the payment of back salaries due the actors. ** David Kirkland, who suddenly became famous as a comedy pro- ducer for the Universal Company in Los Angeles, is spending a few weeks vacation in the north. Trouble with inefficient camera men caused Dave to hand in his resignation.

**Al Ringling Sues Wife of 40 Years**

BARAHOO, Wis., May 8.—Al- bert Ringling, aged 65 years, founder of the Ringling Brothers' Circus and a resident of this city for the last 35 years, has filed suit for divorce here. Mr. and Mrs. Ringling have been married 40 years. They have no children.

**ERNST VAN PEEL will soon leave Dillon and King in Oakland and will go to Los Angeles.**
Los Angeles, May 13—All the “movie” kingdom is interested in the opening of Mr. Ince and Mr. Clifford at the Majestic Theatre this week. Many of the leading actors have been brought in from the Min companies for the play and this brought forth an audience on its first night largely made up of patrons of the newer companies. Mr. Fulton has a birthday on Thursday (May she have many more and joyous ones), and up to the present she will give a real-for-the-party at her apartments in the Finke Arms. * Rehearsals are under way for A Knight for a Day, with Daphne Pollard and Alf. Goulding. + * Freddie Hoff, musical director for the Century Company, has returned to his city, and Hans Linnen is wading the batta from Hoff’s position in the orchestra pit. * * * It has been announced that Miss Bateman, who has been intended to withdraw from the Anderson forces, but close upon the heels of her withdrawal appears a statement that The Candy Shop goes on the road in August with Rock and Fulton heading the cast. — Olga Baclanova so well recognizing the genius and worth of young Alfred Wallenstein, made an appeal through the press for this company turning a generous check as the beginning of a fund to send the lad to Europe for study. Young Wallenstein has appeared several times upon the Orpheum stage and with wonderful success. * * * Victory Datemen has signed a contract with the coast stock companies, is appearing at the Orpheum this week, has been playing with the manly cast of the Belasco and is just now covering from a long illness. * * * Lewis Stone’s Los Angeles admirers will be interested to learn that his name is legion—will be glad to hear that he has signed a contract for five years with a New York management. * * * We are also told that the tales of the eccentricities of little Kitty Donner have reached New York and she has been marked for the Winter Garden. * * * The repertory, appearing at the Orpheum with Theodore Roberts, will be remembered as a valuable member of the Belasco Stock Company, and her friends of those days are making her stay in Los Angeles a happy one. * * * In the meantime in New York, a very close friend, David Bissipham sang the evening Star Song at the Orpheum this past week, as it was her favorite aria. — Burbank: The Burbank cast is playing Top Thief for a second successful week. The chorus are doing a good face is proving popular. Forrest Stanley, Thomas McMclnarine, James Bussey, Bert Kirsie, Frank Hooper, Arden Travers, Winnyd Bryson and several others, come forth valiantly and make Stop Thief mighty good fun. The story of a lucky man who marries his maid is a good one. Mr. Clifford chose to set their view in very sumptuous surroundings, the stage pictures being marvellous of real beauty. Mr. Aladin is a rich New Yorkers who gaze at the white lights without blinking, being long accus- mediocrity. The Animal Stuffer, is the most artistic. This is a tender and quaintly humorous bit of a story in which Dick Bernard, who wrote it, assumes the title role, Max Heinrich, the de- lightful old German taxidemist. W. C. Helmer is Don Pedro, and Du Pree are all capable actors, and the playlet is a refreshing few min- ute entertainment. Orville Stamm is a Los Angeles boy, astound- ing all those who have known his huskiness as a small boy, but who has grown up into a great and dashing man. His turn is not only novel, but vast- ly entertaining as well as sensation- al. He does not take any steps to playing the violin with a huge bull dog dangling on his wrist, singing in good voice while all the time a piano and his accompanist rest upon his chest. These are all calculated to leave his audience breathless. The Four Quills’ Q’s are English singers whose travesties on songs, ac- companied by a lot of all sorts of fun, is great and good work. Frank Thornton and Deborah Corles have the ability to sing and patter with a dash and spirit that makes A Vaca- of intellect. and Graham, who takes the work bill. Will Morris is a comedian who can cackle, and while this tramp make-up has been often repeated, he is another of the best. A movie farce completes the bill. — HIPPODROME: A Tango Tea is Walter Long’s latest effort for the week, and is a satirical handling of the smart set with a chorus girl in- set that makes the little sketch sparkle with interest and lends ex- citement to the story. Jessie Belle, amidst novel surroundings, sings in songs, voice, the Columbia Com- edy Quartette indulges in a com- mendable bit of “close harmony” and a judicious touch of comedy. The Jugglers of the Hippodrome are some artists in their particular variety of seemingly impossible feats, and are worthy entertainment. Carter & Garey, that dynamo rising to the aid of a comedy skit called Neigh- bors. Ida Lewis is a clever, airy, well mannered lady, who is always a very smart speaker and able to captivate the audience. Miss Lewis is in her very prime, and always a favorite. An artist of the first water. — ORPHEUM: David Bissipham, who seems to defy the passing years, sing and dance Where the Young Walk and the prologue from Paglaccie with all the vigor and artistry of his former operetta days Mr. Bissipham, ever and always a devotee to English, sings in the same, and tells in a few well chosen words the story of a man, “Day,” and a beautiful woman and the man is done by the help of his own. — Orpheum: David Bissipham, who seems to defy the passing years, sing and dance Where the Young Walk and the prologue from Paglaccie with all the vigor and artistry of his former operetta days Mr. Bissipham, ever and always a devotee to English, sings in the same, and tells in a few well chosen words the story of a man, “Day,” and a beautiful woman and the man is done by the help of his own. Alice Eis and Bert Finch appear in Le Rouge et Or, a dance conveying the force and sickness of David and Rebecca. Miss Eis is in sensitive style of a colored pantomime. Miss Eis is a slender, beautiful maid, pantheistic in her graceful, unobtrusive move- ments and a dancer of wonderful charm. Mr. French, a graceful per- son, is a thoroughly satisfying assis- tant. Theodore Roberts returns in that thrilling and joyous sketch, the Sheriff of Shasta, the tale of early California days, in which Rob- erts, as the big and blustering sher- iff, gives an artistic and convincing characterization. Florence Smythe is charmingly vociferous, and Alexei Gavriloff, in the role of the romance-loving wife. Hilda Thomas and Louis Hall, in a skit called The Substitute, are pretty good and are a novel touch in the play, and they nimbly give forth, Miss Thomas singing several good songs and Hall touching the English weepily and accuracy. The balance of the bill is made up of holdovers—Kar- rie Vallance, a marvelous song girl, and her former: Johnny and Emma Ray in On the Rio Grande: Gazzel & Co. in pantomime, and the Marvelous Mar- garet. — Pantages: Under Two Flags, in tableau form, is being revived by Jessie Shately & Co., in the lavish fashion. The thrilling and sensa- tional and fascinating story of Ouni- da’s is neatly and skillfully done up in a small package. Miss Shately is a charming Gaietette, Arthur Cyril a convincing Bertie Cecil, Wallis Roberts a forcibly satisfying and in- lumious Chateauvray, and Grace Wil- liard a sweet and gentle Princess Coroana. Harry Builer stirs the memory, bringing to mind his master of former good old days and that wonderful partnership, Bulger’s particular charm. Aladdin seems never grows stale, and as we laugh we marvel at his peculiar artistry. Vera Berliner is a violinist, whose brill- iant technique and melodies are in his excellent good selections, and marks her a clever and charming little artist. Tom H玻we and his wife are strong and boisterous, and sing and merry to the delight of an enthusiastic au- dience. Melcheloff and Hazzel Al- len, a pair of “all arounders” in their initial vaudeville how and go through some beautiful and graceful dances with the case of these long accustomed to the glare of the footlights. Bettina Bruce and Charles Keane offer a good Annabelle and a clever set. The Bows of the Grand Canyon are thrown up- on the screen and fill out an excel- lent bill. — Republic: De Reiner’s Edu- cated Horses is one of the most spectacular happenings of the week. Pure white horses are put through their various turns by picturesquely attired riders. Wond- erland, after his appearance, and his poses and the act is splendidly staged. Sam Kussamnn, a Russian, has a novel musical number which is a striking bit of the act, as well as handling the xylophone with skill. Caspar and Oyon can sing and dance with a lot of fun thrown in to draw forth many a laugh. Van, Hofman and Van are comedians who know the value of nimble feet, good voices and an entertaining line of patter. La Don and Vireeta, a pair of Donw East Ribles, are a funny combination. Lewis and Zoeller contribute a large share of the fun. Mexican war scenes are shown by the Nello pictures, being one of the attractive features. — N. B. WARNER — Maurice Chevalier has recovered sufficiently to leave the hospital. G. Lester Paul returned from Chi- cago Sunday night. Paul was one of the two original members of the Chevalier Company, which was produced in Chicago and lasted for three weeks, under the name of The Under Dog. The local production was written—the first act being made the second act; the second act will be abbreviated altogether and the act written over the Stair-Havig time next season.
Correspondence

NEW YORK, May 10.—For the benefit of the United Catholic Workers, Wright Lorimer's 'The Shroud' with Mr. Thurlow, was acted last Monday at the MARDEN Theatre. Emmett Corrigan produced the play, and with the dramatic stage and scene, composed of a public which does not often go to theaters. The dramatization of the Shroud however, has the indorsement of many religious bodies. Various Catholic societies are to witness the play during the two weeks at the MARDEN Theatre which has been illuminated after its long darkness for these performances. Witnessing and considering that it was a play and a company of competent actors appeared in the leading roles. What we extra people who had been careful original production was used. This transfer of historical material from the Bible to the stage has had a single experience. Mr. Thurlow, who wrote the play and acted it here at the Knickerbocker Theatre some years ago, and later W. H. Harris, Jr., acted or played in any other way. Nor was the drama, on its original production, received with enthusiasm. However, but it gradually won its public, and when Wright Lorimer died, the play had been profited as for several years. With the further flavor of the story and the human interest that the author contrived to impart to his scenes, Mr. Thurlow's ticket, arranged the play's revival and trained the actors for it. The performance was greeted with an enthusiastic audience. The audience was not first-night the action ran evenly. There was an unusually large number of women who had been carefully delighted, and the chorus sang well the few musical numbers. William Farman made an excellent and reported the repertory of the School Psalm brought the greatest applause of the evening. Robert McWade appeared as a dancing, Jonathan W. Gid- don, John Foster, Harry L. Pearl and John Philips, the delightful tenor, Mr. Farman, such a facility at the Tivoli in San Francisco. His voice is a splendid addition to the well balanced lot of singers.

The playing of John Drew and Edith Barrymore in A Scrap of Paper, which will be revived next week at the EMPIRE Theatre, will be a delight to all those who have played every male role in the play and who will now appear as Mme. Zendele. She made her first appearance on the stage as Fatline in the original production of the play made by Alfred Wigan in Edinburgh. William Sey in the role of the play was the original Aniator, and the play was produced in this city by Lester Wallack. * * * H. B. Warner was one of the first actors to have confidence in the dramatic genius of Goddard and Dickey, authors of The Shroud. The Shroud at the LYCEUM Theatre that he appeared in their first acted play, The Ghost Breaker. It was a successful jumble from the box office, placed the actors in a position and established the reputation of the writers. Mr. Warner came down to the ACADEMY OF MUSIC last week to appear as the stock star and brought this play along. The Fourteenth Street public enjoyed it as much as any other, and with Priscilla Knowles as the heroine, The Ghost Breaker won a new public. * * * One of the gayest productions seen in New York this season is that of The Belle of Bond Street, which has been one of the best plays of the season. S.M. SHUBERT Theatre on Forty-fourth Street off Broadway.

May 16, 1914

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Mr. Hughes may dramatize the joys and sorrows of a subway train with as much success as he has studied the sleeping car. * * * Margaret Anglin's revival of Oscar Wilde's Lady Windermere's Fan this season has been more timely. Miss Anglin's set on the classic at the end of a successful run at the HUDSON Theatre and it proved to be a real beauty when that it came time to end her season at that theatre it was found necessary to move over to the LIBERTY Theatre and continue the run there. Lady Windermere's Fan is in just as humorous a way as when it was first presented in London at the height of Wilde's popularity. Miss Anglin's cast includes the following: Florence Wollersen as Lady Windermere, Sara Western as Miss Higgins, Duke of Berwick; Ruth H. Bouchard as Lady Phylismc; Pedro De Cordoba as Lord Windermere; Arthur Jennings as the quondam Mr. Deets, Autumn Greenstreet as Lord Augustus Lorton; and Donald Cameron as Mr. Hill, the Consul. Mrs. Erylune was the center of interest. Her acting was superb in those difficult scenes when Mrs. Erylune was trying to save the reputation and happiness of her daughter without disclosing that Lady Windermere was none other than the daughter of the notorious Mrs. Erylune. I don’t recall whether Miss Anglin produced Lady Windermere’s Fan both on the west coast and the Pacific Coast, but if she did not it would be a valuable addition to her repertoire. GAVIN D. HIGE, TACOMA, WA.

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Slocum and Gilbert

This clever team of comedians has been playing around San Francisco for a number of years and good reports of their abilities have been the regular thing. George Slocum has marked ability as a German comedian and he wears the pad for the team. Eddie Gilbert is a young comedian who can handle the Irish brogue with skill and discretion. Together, they form a marvelous team and are in demand, for their comedy is greatly appreciated and they have an extensi- ve reputation for any production produced at a public notice. They are now filling a most successful engagement at the Liberty Theatre in this city, under the management of Emil Clarke, of the Coast Costume Company. Clarke is a well-known figure in local theatrical circles and always successful with his musical comedy shows.

Howard Jacott Has Tragic Death

Howard Jacott, formerly of San Francisco, the private secretary of Lee Shubert, theatrical magnate, died Thursday in New York when he plunged from a seventh story window. His body was found on Thursday morning. He had been a member of a famous political family.

Is Fresno to Have Theatrical War?

FRESNO, May 12.—The firm of Klav & Erlanger, theatrical booking agents, have taken over the Theatre Fresno and will supply it with the theatrical companies that it brings to the Pacific Coast during the coming season, according to an announcement made last night by Manager Fred Voigt, who re- modeled the theatre for the coming season. It will start June 1, according to L. C. Cory, owner of the theatre, last night. According to Voigt, the announcement of the lease has been considered since the first of the year, but plans had not advanced suf- ficiently to warrant a public announce- ment. Already the most prominent attractions have been booked for the theater next fall, and it is expected that this number will be greatly increased before the season opens. Voigt states that the prospects for next year point to the live- long theatrical season the section of the country has ever enjoyed, due, he claims, entirely to the near opening of the Panama-Pacific Exposition.

The interior of the Theatre Fresno will be completely over- hauled, walls and ceiling to be reapered and fixtures restored. A fine assortment of scenery will be added to the stage and every detail made to make the theatre one of the most modern in the State. This is the first attempt accommodating for the largest productions may be the best. The question now arises, what will Bob Barton do for attractions for his new theatre?

$1,000,000 in Jewels Willed by Nordica

NEW YORK, May 12.—The not- able collection of jewels, valued at $1,000,000, including the famous Nordica pearl and other gems almost priceless because of their flawlessness and beauty, were disposed of by Mme. Edith D'Arcy, the sister of the late Henry Nordica. In addition to the jewels, Mme. D'Arcy disposed of other property, valued at several hundred thousand dollars. Her husband, George W. Young, a New York banker, and her three sisters, it is understood, are her chief legatees.

Passing Show Gives Midnight Performance

The Passing Show, owing to a railroad wreck that mixed up some ward- robe and scenery in Los Angeles, did not open until about midnight Sunday night. But it was a happy crowd present and various members of the troupe did stunts to keep the crowd in good humor while the scenery was being set up.

California Glee Club Off for Europe

BERKELEY, May 12.—Thirty members of the University of California Glee Club left this evening on a three months' concert trip which will include many of the leading cities of Europe. On the way across the continent to New York, the Club will make ten stop- overs for concerts. Among Europe- an cities to be visited are London, Berlin, Dresden, Lucerne, Venice, Milan and Paris. Clinton R. Morse, the Club's leader, will accompany the party. In the program on the trip are Jack Harle, Alpheus Stewart, Bernard Prisco, Edward Little, H. T. Howard, Earl Parrish, William Forder, L. R. Turner, Geo. W. Baker, T. D. Edwards, Gilbert Patterson, Leon Ettinger, Lansing Bailey, Howard Patrick, Clare Cardell, Richard Lyman, Douglas Short, M. S. Riddle, Dickie Maddow, James Fenton, M. C. Nathan, Ollie Wylie, T. E. Haley, J. L. Brightman, George Caster, Frank Knight, F. E. Brintrup, L. E. Edgerly and Harry Sheeline.

Fred Thompson Loses Fair Concession

Fred Thompson has suddenly got- ten his dreams all starrled up with realities. Thursday Thompson lost his interest which had enthused him as the King of Toynial at the Panama-Pacific International Exposition. The Sherman-Pacific Thompson's Gay principality, and the then the Exposition management, to which Thompson also owed current coin of the grow-young realm, rapidly disposed the king. While Thompson was happily exercising his agile fancy in evoking giants, geniuses, witches, fairies and elves, the H. S. Crocker Co., which doesn't believe in fairies anyway, was sending to Toynial re- peated proclamations about account- ance and payable. Thompson was ne- gotiating with Eastern capitalists for funds to finance his operations, with every hope of immediate success un- til the Mexican crisis, and suddenly found himself considerably involved. After the H. S. Crocker Company had brought suit, a deputy sheriff was placed in charge of his Toynial admin- istration building and the famous Noah's Ark. The management then became active, and after a conference between the Toynial's officers and representatives of the H. S. Crocker Company, the deputy was withdrawn. Thompson turned over his property to the Exposition, and, with the assistance, Samuel Halfer, was placed in charge. "I have hope that I may have affairs in shape in good humor while the scenery was being set up." said Thompson last night. "Things came to a head at just the wrong moment, and I believe that if I had had a little more tim I could have pulled through." Representatives of the Exposition said that no definite plans had been made as to the disposal of the Toynial property and concession.

Men of Steel

Followed by His Orpheum Triumphs.

KICK IN

Tickets: Night, $25 to $40; Matinee, $50 to $60.

Orpheum

O'Farrell Street, at Stockton and Powell

Week Beginning This Sunday Afternoon

BLANCHE BATES

In "The Vagabond" at the Orpheum

HALF AN HOUR

LILLIAN SHAW, America's popular vocal song-considerably. Renowned De Brenette de Bernard, co. of 15, in original songs and duets. With the choral. Will be heard in the half-hour programs of the Alcazar, the grand opera and popular ballet. THE BERENBEI, in a musical review. CHARLES RUMBA, in "The Typewriter" and the Pompers Brothers. WILLIAM BEAL, in "Romantic Picnic." GDYIA, the water queen, with her school of trained sea little men.

Evening prices: $1.50, $2.00, $2.50, $3.00. Box prices, $1.50, $2.00. Matinee prices (except Sun- days and Holidays): $1.00, $1.50, $2.00.

Phone Douglas 9
Bids Wanted
SACRAMENTO AMUSEMENT FEDERATION MONSTER PICNIC AND MOONLIGHT DANCE

Wilbur Gay, Show Manager.

Sealed bids, separate or as a whole, will be received until Tuesday, May 20, 1914, for exclusive privileges for the Picnic and Moonlight Dance in the 15 acres to be purchased. The bids will be opened and considered at the Meeting of the Federation on Wednesday, May 21, 1914, at 7 p.m., all bids will be opened at that time. Affidavit of no less than three citizens of the City of Sacramento, or of any of the counties in which the Picnic is to be held, that the applicant is a suitable person for the purpose, and that the valuable consideration mentioned in the Act of Incorporation has been paid, and that the applicant is not a Union Laborer, shall accompany each bid. The Federation reserves the right to reject any and all bids.

D. E. Rothschild, P. O. Box 361
Sacramento

Some of the Inside Workings of the Chicago Opera Company

CHICAGO, May 1.—A radical change in the policy and personnel of the Chicago Grand Opera Company is to take place as one result of the disastrous tour of the Far West, which this organization has just completed, a tour which, with the astonishing loss of $85,000, which amount, added to the deficit on the Chicago-Philadelphia season, makes the loss bigger than any sustained by a grand opera company since the disastrous days when Mapleson and Nordhoff were on the road. Musical dissatisfaction is expressed in certain quarters over the business direction of Clevelston Cameron, and regret is being expressed that he was permitted to supersede Andrews Dipple as impresario. It is definitely determined that no Pacific Coast tour will be undertaken next year, or perhaps ever again. A prominent director of the Chicago Grand Opera Company, a late night that it is probable the Metropolitan Company of New York will go to California next season, for which the Chicago Company has not been heard in San Francisco since the year of the earthquake, and from the way in which the Chicago Company was received here, there is little likelihood that any aggregation less strong than the Metropolitan Company would be able to attract the attention to keep such a tour from showing a loss. The attendance with which the Chicago Company met in many cities was so small as to be hardly explainable. The loss in Kansas City was $24,000; in Los Angeles, $13,000; in San Francisco, $16,000; in Seattle, $15,000; and in the smaller cities along the route, proportional amounts.

Columbia Theatre

The Nevada number can be very resplendent but with unusual tendance this week, other ordinary numbers are more or less apt to accept as a matter of course. It eliminates time and space as much as the air ship and the wireless telephony. Our emboldened guests are brought to our very door, set down, as it were in our very own back yard, becoming a part of our everyday life and functioning as a part of the great life of the world. The particular instance of which we may avail ourselves is the picture of life in the Philippines, now being shown at the Columbia. The whole history of the native Filipino unrolls before our eyes—hiss origin and development, his country, his home, his industrial arts, his manners, customs and superstitions, all told with a graphic art that catches the eye and holds the memory. In fact, the story of the race is so clearly set forth that there is a need for the very excellent lecturer who accompanies the show, though in passing, I would commend upon your agreeable voice and engaging manner this modest, straight-forward talk, which directs attention to special features. The show is very informative but for me the chief interest lies in the human element and its environment in action, an interest that always attends me, who is interested in the manipulation of life as it is worked out in shows of this sort. With Oliver Herford, who wrote the narrative, I am of course excepted. I can thankfully say “I am glad we sprang.” I know of nothing more salutary, nor more likely to breed content with conditions here and now than this inside glimpse into how the other half lives.

Cort Theatre

The Passing Show of 1913 is the attraction at the Cort Theatre this week. The numbers are ranging to such a tendance at each performance and the unusual enthusiasm displayed by the audiences nightly, the show is one of the most popular attractions of the New York Winter Garden Company. Headed the cast are a number of names well known to familiar with Broadway favorites, and the songs and musical numbers are particularly catchy and attractive. The chorus is also wonderfully well drilled and exceptionally well gowned and all replete with pretty girls who can sing as well as dance. The music and ballet was arranged by the well-known composer, Melville Ellis, who was seen here recently with Al Jolson and D. W. Molee who made such a success of the other of the Shubert star Winter Garden successes, Frank Conroy and George LaMaire head the cast, which numbers well known names as Charles King, Mazie King, Archie Meihinger, Teddie Yung, George Foge, Mollie King, Bette Bats, Saide Burt, Ernest Hare and others. The scenic effects are out of the ordinary and unusually massive and attractive, the Shubert articular art has been given to some wonderful lighting effects, Amongst the musical numbers that tore the house was Fine Feathers, rendered by Miss Bates and chorus; Ragging the Nursery Rhymes, by Mollie King; Good Old-Fashioned Cake Walk, by Charles King and chorus; I’m Just a Little Bit Afraid of the Whistling Cowboy, by Annie, Zoe, and the Whistling Cowboy, by Joe, by Arlie Meihinger and chorus. This is but a small part of the company which is undoubtedly The Passing Show of 1913 will prove equally as popular, if not more so, than any of the many other Winter Garden shows sent to the Coast for some time.

Alcazar Theatre

As a breeding spell between their many numbers, Violet Collier and Marjorie Rambeau are flitting with force in the shape of Wilkie Collier’s “I’ll Be Hanged If I Do. All like his other plays, this one is written to exploit Wilkie Collier and consequently Mack, who plays the Collier role of the irresponsible son, finds himself with the weight of the play on his shoulders, but it rests so lightly there that he not only carries it to a successful conclusion, but excels in his audience with him. It is not a diffi- cult part, nor one that makes great demands upon his artistic strength, which is sufficient for all. On the other hand, the old-fashioned situations, but the fact that he makes it register proves him to possess an instinctive sense of humor, the rest of the cast mostly rises to the importance of “also ran,” although Dorcas Matthews gets in some telling strokes as the bride beret, and Marjorie Rambeau is very young and charismatically unsophisticated as the romantic Dowager. The value of the play swings back and forth between Percival’s New York apartment and the Spread Eagle Hotel in a Nevada mining camp, where Anne Mack Berleim and Howard Hickman furnished plenty of atmosphere with the aid of the various miners and other characters frequent the frontier. Frank Wyman and Edna Grotcher being particularly effective as the smart hostess of the hotel and the sly waiter. Kerrnan Crips ships from a swell New Yorker to a Nevada stage driver with his usual cardiness and, and Bert Wescot, in his role as the irate father of Percival, whose infatuation in his son’s ability is due to the fact that he delivers the goods. Compton plays the small boy, Biddle, S. A. Burton and Stanley Livingston are the Japanese vatel and the butler, and Louise Brownell is resplendent as the would-be mother-in-law in two very becoming gowns.

Gaiety Theatre

The Girl Behind the Counter is going to be a charming commentary on every way to the delight of all who attend. seldom has a musical show contributed so many large numbers, and it is of the Shubert star Winter Garden successes, Frank Conroy and George LaMaire head the cast, which numbers well known names as Charles King, Mazie King, Archie Meihinger, Teddie Yung, George Foge, Mollie King, Bette Bats, Saide Burt, Ernest Hare and others. The scenic effects are out of the ordinary and unusually massive and attractive, the Shubert articular art has been given to some wonderful lighting effects, Amongst the musical numbers that tore the house was Fine Feathers, rendered by Miss Bates and chorus; Ragging the Nursery Rhymes, by Mollie King; Good Old-Fashioned Cake Walk, by Charles King and chorus; I’m Just a Little Bit Afraid of the Whistling Cowboy, by Annie, Zoe, and the Whistling Cowboy, by Joe, by Arlie Meihinger and chorus. This is but a small part of the company which is undoubtedly The Passing Show of 1913 will prove equally as popular, if not more so, than any of the many other Winter Garden shows sent to the Coast for some time.

H. H. Fraze will Complete Miss Cushing’s Play

H. H. Fraze has come out victorious in a legal tilt with the rummsey Play Bureau over a comedy by Cathrine Chishold Cushing, which Mr. Fraze has an option on. It was originally created by W. S. 1893, and should be produced before October 13, 1913, but the manuscript had to be rewritten and the work so not satisfactory to Mr. Fraze. Suit was brought to secure the release of the manuscript, but the court ruled that no time limit was definitely specified, and Mr. Fraze still retains his rights to the play.

Mazie King Establishes Record for Toe Stepping

Mazie King, toe dancer and walker, last Monday danced up and down the 18 flights of stairs of the Call Building, 30 steps, in just nine minutes, and is the only person in San Francisco who not once did she come down from her toes. No one has ever accomplished such a feat before, and although Miss King has won much fame by dancing down the Metropolitan Building in New York, London, and Amsterdam and others, the dance up and down the 30 steps of the Call Building is the most difficult in the world, and Mazie King danced that after her strenuous climb, “that was some work.” I was almost afraid I couldn’t make it once. The coming down isn’t so hard. Ever since I was a little bit of a girl I loved to dance on my toes. I can do anything that can be done flat footed. I think that horse-back riding, swimming and long tramps helped me to keep my form and so that I have the strength and endurance. If any one thinks it wasn’t hard to dance up and down the Call Building, I’ll lend you my slippers and let them try it.

Thurston Hall Will Be Welcomed

When Bessie Barriscle opens her season at the Masonic Theatre on June 8th, she will bring her own leading man to play the opposite roles to her characteristics. In Miss Barris- cale’s leading man we will welcome an old friend, Thurston Hall, who was one of the most popular actors who played the heroine in the productions of the old Alcazar, on Sutter Street, Since leaving here, Mr. Hall has added a long list of dramatic successes to his record in the principal cities throughout the East. W. G. Pughe Closes Show

Writing to The Dramatic Review, G. W. Pughe, head of the Orpheum Stock, explains his closing, “Dear friend, Confirming any wire of yester- day I write you to tell you that the balloon goes up Saturday morning. I am inclined in salaries, and the outlook for business is very poor indeed. I have the finest little bunch of troupers imaginable and they are all waiting for the ship, but we have figured it from every point and cannot see how we can possibly get by, so we have decided to change. Ray Hutton and wife, Florence Roberts, will go to Los Angeles. Miss Manor will go to San Francisco; Louise Koel Lens for Astoria, Ore., to join the Victor Donald Company. Bill Leino goes to his home in Reedland, and as for myself, I haven’t fully decided as yet, but I have several things in view. I will probably accept a position with my old pal, A. B. Barriscale and the New York Metropolitan.” It is a big disappointment to all of us to have to give up the ghost, but they have run for at least after six weeks of phenomenally rotten business we all think there is no use. With sincerest good wishes, I am as ever.

May 16, 1914
THE SAN FRANCISCO DRAMATIC REVIEW
Cort Theatre

The Passing Show of 1914, which has an unprecedented all-star cast at the Cort Theatre, opens the second week of its engagement tomorrow night. Never in the history of any entertainment center from the New York Winter Garden has any production been so lavishly mounted, so brilliantly written, so expertly directed, and so properly costumed. Since the opening night a series of very large audiences have been lured into the theatre by the dashing singing, dancing and comedians. The theatres and burlesques on popular plays, currently fashionable, are fast skillfully interpreted in the hands of a superior host of America's leading fun purveyors. Cournoy and Le Maire, who figure extensively in the fun making, are two clever burlesque artists who have stirred immemorially audiences into gales of laughter. Others in the big cast who are destined to become local favorities are Miss Estelle Beecher, with her battery of comic nonsense; Whitling and Burt, a pair of clever Californians who specialize on popular songs written by their engineer; Charles and Mollie King, clever singers and dancers; Teddy Wing, Artey Muthler, one of San Francisco's own favorites; Louise Bates, Laura Hamilton, Henry Norman, Franko Marcelli.Request for a playlet, burnt-cork King, battery of entertainment night.

Shapely songs, nians, of large mes, have both of the political intrigue which has marked the bill, will be produced. Mack's thrilling little one-act play, Kick In, which was a dramatic sensation at the Orpheum last summer, will be produced for the second time by the two stars now at the Alcazar.

Gaiety Theatre

But a few more performances of The Girl Behind the Counter at the Gaiety and that many musical comedy, in which Al Shean, Daphne Pollard and the rest of the gaiety folk have been appearing nightly for the last weeks to delighted audiences will be shielded indefinitely. Monday night. He will be in the same role of the same play. There will be no performance Tuesday night, nor for the balance of next week, as the company, with the addition of the stellar players, will be rehearsing for the forthcoming production of The Isle of Steak. The producers of The Isle of Steak have been very successful of girls, comedy and music. For this production, the stars already gleaning at the Gaiety will be added to by the presence of Miss Lawrence and Frances Cameron. The latter will be remembered as one of New York's most popular comedians in Madame Sherry and of many other Broadway attractions. She will assume the prima donna role in the Gaiety's all-star cast. Walter Lawrence not only will direct the production, but will assume one of the most important positions, that of artistic director, has also been added to the Gaiety forces. He will wield the baton of the orchestra in the production's and assist in the establishment of a Broadway atmosphere at the Gaiety. Al Shean, at his best, is the herald on the present vehicle. The Girl Behind the Counter, will also appear and continue the successes he has achieved in The Candy Shop and the present vehicle. The chorus will be large, the costuming gorgeous, the production new and the piece that has been selected has the advantage of a long and successful run in New York and an extended and likewise successful tour throughout the Eastern cities.

The Orpheum

The Orpheum program for next week will be of surpassing excellence and will contain seven new acts. Blanche Bates, whose engagement is limited to one week only, will head the bill. Her appearance in vaudeville takes precedence among the recent theatrical attractions. A fact that Miss Bates is being presented by Charles Frohman and is appearing in her first burlesque. A Vaudeville, the present vehicle by Sir James Barrie. Miss Bates' return to this city is in the nature of a triumph. For she will be in the scene of her amateur days and her first professional engagement. Lillian Stowe, the most celebrated and successful of America's vocal dialect comedians, will present an entertainment of which she is the originator. Her dialect buffets of the Italian-American people will be thrown to the gales of Caldwell classics. Henriette De Sarris and her company of fifteen selected professinals will be conducted in the productions of famous works of art. Horace Wright and Rose Dietrich will be heard in a happy combination of operatic and popular melodies. The Ierrens will furnish a musical novelty. Their violin and piano playing is exceedingly fine. Charles Nevin and Ada Gordon will appear in their laughable skit, The Typewriter and the Telephone. The seniors' professors will convince the audiences that they are two of the strongest men in existence. In addition, they are making a claim that they have the art of posing reduced to a science. There will be only one holdover, Oivla, "The Water Queen," and her School of Tainted Sea Lions.

The Penates

Pantages is offering some extremely fine and entertaining shows these days. Next week the bill will contain such clever people as Mun- sette, the dancing violinist; Racket, Hoover and Marley; Bob Al- caraz, the Reliable Maker of Mirth and Willbur; Laskey's Six Hobbes, and Lottie Mayer's Diving Nymphs. Of this splendid little company, one that could hardly fail to attract enthusiastic audiences.

Gaby Deslys' Trunks Are Attached in New York

NEW YORK, May 13—Deputy Sheriff McAvoy has attached trunks belonging to Miss Gaby Deslys, held at the Custom House since she arrived in this country. The attachment was obtained by Jeremiah S. Sullivan and Richard N. Teeling of Four. The trunks are valued at $3000.

Musicians Score No Orchestra Plan. But They Have Themselves to Blame

DE SINES, Ib., May 13—Complaints that a number of the artistic managers are back of a move to cut the orchestras with the theatres of the country led to the introduction of a resolution which has as its object the formation of a theatrical syndicate by the musicians at today's session of the American Federation of Musicians. The resolution provided for the appointment of a committee to take up the matter, but was lost after consideration. The delegates who considered the proposition too important to be taken up just now. The resolution was brought up especially against the high-class theatres, according to delegates who took the resolution. The division of concert, theatrical, and vaudeville pits during musical comedy performances caused a debate which took up the entire time of the after

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THE SAN FRANCISCO DRAMATIC REVIEW

10  May 16, 1914

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GOLDSTEIN & CO.'S COSTUMES, WIGS, VICTOR COSTUMES, AND VICTOR WIGS - MODERNRY FASHIONS FOR THEATRE ARTISTS

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THE BUTLER-NELKE ACADEMY OF DRAMATIC ARTS

New located in Golden Gate Commandery Hall, 21st Street. Most complete and thoroughly equipped dramatic school on the Pacific Coast. Voice Development, Vocal Expression, Panoramas, Literature, French, Dancing, Pan- American's Course, Costuming, Set Design, Etiquette; furnishings, Built. Rent or purchase, J. Butler, principal (stage director Alcazar Theatre)

New Shows for A. H. Woods

At H. Woods, who has been in London and on the continent looking over the theatrical field for new attractions, is in New York again with what he considers is the best lot of plays and musical comedies he has ever had on hand in this State. Mr. Woods will not divulge the names of all the plays that he has under contract for the New York season, but he has admitted that he had acquired the rights to two of the musical successes of London. The second of these is produced into Mr. Woods bought the American rights to Mike, Tra-la-la, which opened at the Lyric Theatre in Lon- don recently. He was so pleased with the piece that he made a bid for it as soon as the curtain went down. It has proved to be a great hit and will be one of the most important productions of the summer in New York. It develops that Mr. Woods has also bought Sleepy Thursday, which has been running for some time. This is one of the biggest musical hits on the conti- nent today. It is a piece for a stellar company and Mr. Woods had not indicated whom he has in mind for the principal role.

Hillard Closes in Los Angeles

Robert Hilliard will close his present engagement in Los Angeles one week hence. Mr. Hilliard will be seen in New York City in a preliminary tour of 12 weeks in The Argyle Case, in a new play which has been writ- ten especially for him.
Los Angeles Notes of Interest in the Realm of Photoplay

By richard willis

Louise Glauin had a great reception at Santa Barbara when she and her mother went there with the Universal Pictures for the first run of "The Strong," and the Universal people were on the alert to make the occasion a success. She is a tall, slim blonde with a simple smile that her smile lit up the field, and she rooted the Universal boys on to victory, too. She says she is a real sports fan and was delighted with her prize. ** *Edna Masing is being featured under the direction of Charles Gilpin at the Universal, under producer Mrs. Louis H. Egan, now keen to promote the screen.**

Damon and Grace Cunard's "Romeo and Juliet" was produced, with her mother, at the Boweswick Company. It was engaged on the stage of the Selwyn Theatre, and engaged in the stage to set—so to speak. When she applied for the position Jack Lon- don, the producer, who had been working on the sets, stepped in and said to her, "Why don't you do it yourself?" She started to write the play and produced her first film. **

Myrtle Stedman, who is playing the leads in the play and newspaper for the Boweswick Inc. Company, was engaged on the stage of the Selwyn Theatre, and engaged in the stage to set—so to speak. When she applied for the position Jack Lon- don, the producer, who had been working on the sets, stepped in and said to her, "Why don't you do it yourself?" She started to write the play and produced her first film. **

The Small Town Girl, is one of the finest he ever put out, and surely Paramount has never given a more beautiful performance than she did as the girl. She says that she felt she wanted to help make Dwan's pictures better, and he has been doing a fine job. When she was offered the job, she knew it was going to be a great success, and she is right. **

Harold Lockwood writes from New York that he finds conditions at the Famous Players studios in the East very pleasant, and that he believes the Bing boys are working hard to make it a success. The armour and costumes, both of which have been described in the press, are of the highest quality and are works of art. **

Otis Turner evidently intends his production of Samson and Delilah to be his crowning effort, judging from the work he has made. The armour and costumes, both of which have been described in the press, are of the highest quality and are works of art. **

In the absence of Universal Ike Carney, who is assigned to another company, Otis Edwards will direct Louise Glauin and a young actor, Bob Fuerer, and turn the production over to Universal. **

The first production under the altered conditions is Too Much Mother-In-Law. Louise male machinist and office worker, and a little country girl dress and ringlets in almost an actor that she will make a success of. **

Helen Holmes of the Boweswick Company, is the best appointed dressing rooms possible. She says, "I live the best part of my time at the studio, so why not let him have his way?" **

She is a little woman with pictures and mementoes, and there is no comfort in a little picture at lunch time, for one or two members of the company invariably join her at that time. **

In chatting with Mr. Fehrney and his charming wife, Alexandra Phillips Fehrney, the other evening, Mr. Fehrney said, "The absolute ab- sord of one's time whilst produc- ing pictures has been made ap- parent to me during my holiday. I have been surprised to see how I needed this change. Mrs. Fehrney and my- self have been fully occupied at- tending business matters, which should have been left to the company, but never mind, we have been perfectly happy. **

As a result of the vaudeville sketch, "The Mills of the Gods, being put on at the Majestic Theatre, Santa Mon- ica, William D. Taylor, who wrote it and acted the man's part, has re- ceived an offer to take it on circuit, and it is quite on the cards he will do this. It is a powerful sketch, full of intensity, and he and Anne Schaefer gave a realistic perform- ance. **

It is supposed that Allan Dwan's last picture with the Uni- versal before going to join the Famous Players principals, discussing they. **

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The Orpheum puts on an unusually good show this week—six new acts and two holdovers that push the others hard for first place. McDaniels, Kelly and Lacey in The Piano Movers and the Vetrees are the best of their kind. Starting with an irregularity in time, they proceed to embellish it with singing and dancing and piano playing stunts that are not only clever, but clever, but actually original. All three are good, but the man with the short-stop accomplishment has a little bit of the great Indian Hindoo dances, does something very pretty work. She goes over some of the great, affectionate animals, whose training has been commendably accomplished by kindness. Sydney Jarvis, with her own violin, is the brightest thing in vaudeville. She possesses a very agreeable singing voice and excellent accompaniment, and cherishes the songs of the great and the artless art and her beautiful French accent. There is class in everything she says. Miss Jarvis is no novelty, but her seascapes are, and a great acquisition as well. With all her fine swimming and high diving the great many things keep her in the limelight. She does the Maiden’s Prayer the house comes down. They give her an encore and she gets away with a variation of the maxo. Leon Kimberly and Halsey Mohr present a singing novelty in their Ch symbol, Nick Veres, the newsboy Caruso, who sings a variety of songs very well, and Mabelle Adams, whose lovely violin playing is set in a subconscious scene by Edgar Allan Woolf. Miss Adams is developing into an actress of great power, and is the only member of the company in a first-rate part. She is assisted by James Mack, as the unpromising father, Helen Meret, as little sister, and Frederick Macklin, as William, the variable man who loves first one sister and then the other. Miss Adams focuses interest with her more playing and a little less play; Miss Adams focuses interest with her folde. The bill is finished out with and motion pictures of the Pantages. All Nations at the Exposition Grounds taken by flashlight, and another interesting reel, presenting the World News.

The Princess

Bert Levet offers to his patrons, first half of the week: Fred and Eva Hurley, refined comedy. With dancers; Chipola Twins, who also offer singing and dancing; Calipoo Trio, who add to the mineral atmosphere with their harmon yodeling; Chas. Edgerton, the hand balancer, and Smith’s Barnyard Circus. The program is varied, and is the brightest thing in vaudeville. He possesses a very agreeable singing voice and excellent accompaniment, and cherishes the songs of the great and the artless art and her beautiful French accent. There is class in everything she says. Miss Jarvis is no novelty, but her seascapes are, and a great acquisition as well. With all her fine swimming and high diving the great many things keep her in the limelight. She does the Maiden’s Prayer the house comes down. They give her an encore and she gets away with a variation of the maxo. Leon Kimberly and Halsey Mohr present a singing novelty in their Ch symbol, Nick Veres, the newsboy Caruso, who sings a variety of songs very well, and Mabelle Adams, whose lovely violin playing is set in a subconscious scene by Edgar Allan Woolf. Miss Adams is developing into an actress of great power, and is the only member of the company in a first-rate part. She is assisted by James Mack, as the unpromising father, Helen Meret, as little sister, and Frederick Macklin, as William, the variable man who loves first one sister and then the other. Miss Adams focuses interest with her more playing and a little less play; Miss Adams focuses interest with her folde.

The Republic

The Western States selection of talent for the first half of week gave us the following: Ed Blundell and Company in The Lost Boy, an ac ceptably acted sketch; Winters and Carin, dances; The Bell Trio, sing ers; and Abran, Myrtle Vance and Rupert Drum in one of Harry Court’s sketches. This clever trio of actors are quite wonderful in the way they present new playlets twice a week. They are always to be seen live and give artistic and enjoyable performances. The second half of the week, the selection consisted of The Rag time Trio; Ubert, Slater and Fink, Abran, Vance and Drum in a sketch, and AI Bruce, the German comedian.

The Wigwam

Tonight will conclude the two weeks’ engagement of Jacob Golden and his musical comedy company. The Golden Company have furnished clean, pleasing shows and they have left a pleasant impression with Mission the-

The Pantages

The patrons of Pantages turned out to welcome Tom Kelly, the hon orable, and were not disappointed. Tom was there with the goods. His sto ries of Old Veges were not vulgar. The Barrows-Lancaster Company, in a clever playlet by the late Edmund thought, offer some cleverly performed by Kelly. Special mention of James O. Barrows, as the good-natured old man. His work was clever, interesting and amusing. Karoline and Melon Monkey actors were well received and several of the animals were clever to the extreme. The rest of the act comprised some of the high-class vaudeville acts of the Pantages Circuit, a rare and exclusive picture by Ford Sterling.

The KIng of the Everestians and His Ten Trained Aligations

The Only Art of Its Kind in the World

Bookings

At the Sullivan & Considine, San Franc isco, through Thursday, May 20. They are booking act, for week of May 17, 1917.

EMPRESS, San Francisco—Ryan Brothers; Williams and Segal; Spiegel’s Daughter’s Hour; Al Herman; Pasadena Harmony Girls. EMPRESS® Sacramento—Louis Grant; The Punch; Bob Hall; The Mermaid and the Man; Pope and Co. EMPRESS, Los Angeles—Dorchie and Russell; Happy Rose; In Old New York; The Usher Trio; Cecile, Edul droid and Carr. ORPHEUM, Ogden (May 21-23)—Will Morris; Thor nburough; Dick Feeney. Company; The Four Quartet’s; Or ville Stanza. EMPRESS, Salt Lake City—Mason; Mayhew; Chuckie and Carliton; Frank Mullane; Imperial Pekinese Troop. EM PRESS, Denver—Fred St. Ongs and Company. Jack and Smith; Gwyn and Gossett; Bessie Boving; I’ve Got It. EMPRESS, Kansas City—St. George’s; Mac and Alkman; Edith Clifford; Kara; Joe Fantom and Company; Kierman, Walters and Kierman.

Dudley to Spring Sensational Film Surprise

M. B. Dudley, the well-known New York film man, is in the city at the moment, for the marketing shortly of a sensational six-reel feature picture, showing the remarkable work of the Panama Canal from the beginning to its completion, and a number of scenes of the life of our Panamanian neighbors. Included in the picture is about three thousand feet of pictures taken from an aeroplane. Associated with Mr. Dudley in the enterprise are the well-known theatrical attorney, G. F. Cossy. The new firm will be known as the

Broderick Jane

O’Farrell—O’Roarke

Company

Orpheum Circuit

P. A. Frease

Promotes

The King of the Everestians and His Ten Trained Aligations

The Only Art of Its Kind in the World

Wigwam Theatre

Joseph Baer, Gen. Mgr.

San Francisco’s Famous and handsom e new vaudeville, 15th and Hamboldt. New and second vaudeville in the city, recently completed. Now playing JACK O’ROKKE, Fred and Pinckney; sim band; and dancers, including the Tango Mafia. Prices: 10c, 25c, 50c.

Western States Vaudeville Association

Humboldt Bank Bldg. San Francisco Ella Herbert Weston, Gen. Mgr.

Pamplin-Aero Film Company, with offices at 505-524 Pacific Building. Full announcement will be made in next week’s issue of The San Francisco Dramatic Review.

Grass Valley Has Only One Picture Show

GRASS VALLEY, May 13—The directors of the Auditorium have granted a lease to Woods and Williams for a period of two years, with the privilege of extending the lease at the same price for three years further, making a total term of five years. They have been paying $600 a month rental, but as a home for the long term use of the Auditorium $550 a month, making the rental $65 a month. There is but one “move” in this city, and as a result, the business interest of the lessors has been considered considerably good during the past few years.

Books for Australia

Booking Representative Shepard, of the Australian Vaudeville circuit, has a list of American acts out last Tuesday via the Sonoma. They included Ed Blundell and Company; Hungary Troupe; Kovacs; Millard and Saunders; Betty; Small and Small Sisters; Four Spanish Goldfinches; Van Buren and Spinetti and Winter and Field.
Chas. King—Virginia Thornton

Will R. Abram—Agnes Johns

Producing Stock Sketches
Western States Vaudeville Association Time in San Francisco

Charlie Reilly
(Singing Irish Light Comic)
Presenting The Irish Emigrant, Pantages Time.

Max Steine
Mattie Hyde

Comedian
Characters
Seattle Stock, Seattle

**TIGHTS**

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**Frank Harrington**

Leading Man
With James Post

**Slocum & Gilbert**

Comedians
Liberty Theatre—San Francisco
Management, Emil Clarke

**Big Tim’s Estate**

“Big Tim” Sullivan’s estate has been appraised at $790,230. The appraisers discovered the estate contained a large number of securities which are practically worthless.

**Vaudville Notes**

Clarence Lyndon will be a member of the Magee forces at the Wigwam next week, as will the De Von Sisters.

F. P. Hagan, a native of Rochester, N. Y., and for 40 years one of the best known and most daring balloonists and parachute jumpers the world has ever seen, died at the county hospital near Fresno, Tuesday afternoon, following an illness of several months. Hagan is said to have been the first man to leap from a balloon with a parachute in California.

Hazel Bess Langenour, who achieved fame several years ago by swimming San Francisco Bay at the Golden Gate, announced she will leave within a few weeks for England for an attempt on the English Channel. “I have my charts and data all prepared,” said Miss Langenour, “and figure 1 can make the trip across the 21 miles in about 18 hours. I know I can stand it.”

Tom Waters is playing the Sullivan & Considine Circuit. Bruce and Clifford open at the Market Street Theatre, San Jose, May 31, with a musical comedy company.

**Low Fares East Via Southern Pacific**

**Paul Harvey Victim of Despicable Vandals**

Vandals one night last week in Sacramento stole the lamps from the automobile of Paul Harvey, which was standing on the Twelfth Street side of the Dipenbrook Theatre, slashed the top of the car to ribbons and allowed the air to escape from all four tires on the machine. Mr. Harvey, who is a member of the Redmond Stock Company, drove to the theatre early in the evening and left his car at the curbing. After the play Harvey, upon emerging, found that Vandals had damaged his car to the extent of about $50. The police are searching for the persons who committed the act.

**HELEN HILL**

At Liberty; care Dramatic Review

**PIETRO SOSSO**

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Management Bailey and Mitchell
Seattle Theatre

Charles E. Gunn
Orpheum Stock—Cincinnati

Maude Leone
Del Lawrence, Vancouver

Florence Young
Leads—Jack Golden Company
Care Dramatic Review

Eddie Mitchell
Business Representative Ed Redmond Co., Sacramento

Josephine Dillon
Leading Woman
A Bachelor’s Honeymoon

Marshall W. Zeno
Eccentric Characters and Direction
Dorothy Douglas
Leads
Permanently—Dramatic Review

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Ingenues
Just closed year’s engagement with Isabelle Fletcher Stock, Vancouver
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Prima Donna Soubrette
Care of Dramatic Review

Barry Norton
Management Bailey & Mitchell

Guy Hitner
Leading Man
At Liberty
Care of Dramatic Review

Bess Sankey
Leading Woman
Eastern Traffic Co.

LELAND MOVRY
Second and Heaven
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Frank Harrington
Leading Man
James Post Company

William H. Connors
Juvenile Comedian
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<td>Thedora, in Her Soul and Her Body</td>
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<td>Inez Ragan</td>
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<td>Howard Foster</td>
<td>Own Company—Start Touring May 25.</td>
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<td>DRAMATIC DIRECTOR, AT LIBERTY</td>
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<td>Sedley Brown</td>
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<td>Hugh Metcalfe</td>
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The From Savage Headhunters to Civilization

For the authenticity of these pictures, see Munsey's Magazine for February, 1914, and the National Geographic Magazine for March, 1913, September, 1912, and November, 1913.

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Pacific Feature Film Exchange Present HAN, DEAN C. WORCESTER'S Greatest Picture of the Hour.

The First Week's Program

First Week's Program (6000 feet)
- Native Life in the Philippines
- The From Savage Headhunters to Civilization

Second Week's Program (6000 feet)
- Native Life in the Philippines
- The From Savage Headhunters to Civilization

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May 16, 1914

THE SAN FRANCISCO DRAMATIC REVIEW
Grand Opera Changes

Interesting news has just been received from New York concerning our grand opera stars. Rumors of their departure have been up to the present day, but Mary Garden is expected to leave for Baltimore after a season in the capital and be young so much longer than others when I become interested rebutted, to the delight of the adversaries of the tempera-

ture, raised by Dr. L. L. Nascher of the X. Y. College of Physicians and Surgeons. It appears, does not think there is any excuse for old people if they will only not allow themselves to sit down and be fed. He prescribes the balsam of rose for old men and an encouragement of vanity in both men and women. His theory, slimmer down to have many interests and live as many different lives in one as possible. That is exactly where actors have the best of it. They, if they are good actors and enter into their parts at all, live many lives and have the opportunity of giving their private lives such rest that they are practically doomed. Of course, there are many material things for actors, fast for Mrs. Nascher prescribes good cheer and sleep and massage and cold needle baths for the lawn; but the mental attitude is the thing that can be done with everyone. A long time ago I laid out a regimen for myself, and I always give my patients to stay on nine hours sleep, for one thing: abstemiousness in eating as well as drinking, and I walk eight or ten miles a day, but the mental attitude is the thing. But most of all, the thing that keeps actors from getting into a beat that is to any extent a professional life. They have to keep active physically and mentally from the very demands of their profession, or they will be left far back in their rut. They know that they must live the lives of the characters they portray to make their plays successful. I had a most delightful chat with the handsome Orrin in front of the Palace Theatre, the other day and found him accompanied in the dress circle by Richard Mansfield in California.

Garcí D. High.

Federal Censorship of Movies

Proposed

WASHINGTON, May 10.—Federal censorship of moving picture films was advocated and opposed Wednesday night before the House Education Committee. Rev. Dr. William S. Chase, pastor of Christ Church, Brooklyn, urged legislation to create a board of censorship. He estimated that 100,000 children attended movies every week, and urged that the government take a share of the responsibility for their welfare. He stated that the government was already in possession of the necessary experience and that the board should not be a burden on the Treasury. He said that the board should be appointed by the President and that it should be composed of representatives of the various interests concerned. He also suggested that the board should have the power to ban any picture which was considered offensive to the public.

Dancing in Egypt

There can scarcely be a doubt that Egypt has been for many thousands of years, as indeed it still remains, a country of dancing. From the earliest times, the Egyptian dance school had developed and eventually became a profession. It is said that the dance school was begun by a man named Dutt, and that he was the first to introduce the art of dancing to the Egyptians. His work was followed by many others, and the art of dancing became a great favorite with the people.

Morosco Has New Producing Idea

Oliver Morosco has evolved a new scheme of production which is sure to arouse widespread discussion. With a very small amount of capital, he has taken over the old Barlet Theatre, Los Angeles, and is working out a play to be presented there, in the next few weeks, which moving pictures will be utilized to fill the spaces between the scenes of the acted drama. Owing to the limitations of the stage and the time in which a dramatist is permitted to tell his story, a theatrical performer has more or less cramped. In moving pictures the producers are no subject to such restrictions. The average actor is paid according to the stage settings, and while these are limited, the story is told by a series of moving pictures, which are left for the audience to imagine. In Morosco’s play, which is to be produced in Los Angeles, the characters are introduced on the screen, and their relative position in the drama clearly and easily understood. The idea is that of an ancient, and the characters are to be seen in the form of floating "planting of plot" which often impedes the earlier action of a play. The interval between the events bearing upon the following as can be shown upon the screen, and the characters, which, under the present manner of producing plays, is impossible. The idea necessitates the development of a new style of play, with the spoken lines, and places a larger responsibility upon the producer, but the results are said to be excellent. The actual story has been so well demonstrated that Mr. Morosco has decided to follow it by the other plays in connection with a play depending upon the spoken lines for its greater interest. He is one manager who recognizes that the play has come to stay, and in this new combination he hopes to interest playgoers in both forms of entertainment at once. Mr. Morosco has no intention of overstepping dramatic bounds in the matter of pictures. It has been suggested that the actors be seen in their dressing room preparing for the performance, but this is not the idea. The audience is supposed to view the mechanical forces behind the scenes in setting up the business for the pictures. It is the idea of Morosco to make use of all the tools that are available to him, and to see that the play has a new life.

Quite the Contrary

"Do you feel that you have a mission to elevate the stage?" asked the interviewer, "I do not," replied the actor, "for I believe that the stage should give me a lift."

How Actors Keep Young

Orrin Johnson, the handsome leading
man, is one of the best examples of how to keep young. He has a large number of years he has been playing leading
jovables, adding that, far from being relegated to old men parts, he finds his greatest difficulty in keeping Broadway managers from casting him to play boy parts. "And that is
tuch too much," he concludes. "But does the actor have a look for youth?"

Frederick Palmer is now the editor
of The Link Between, a combination theatrical and photoplay magazine published in Los Angeles.
DATES AHEAD

BISHOP'S PLAYERS.—In stock, Ye Liberty Playhouse, Oakland.

JULIAN ELITINGE CO. in The Crispine Girl (A. H. Woods, mgr.)—New York, May 25; Sacramento, June 28; Portland, Aug. 10; and Los Angeles, Sept. 1.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morisco, mgr.)—Curt Theatre, New York, indefinite.

POTASH & PERLMUTTER (A. H. Woods, mgr.)—New York City, indefinitely.

ROBERT HILLIARD in The Argyle Case (direction of Klaw & Erlanger) at the Aladdin, May 25; Sacramento, June 28; Portland, July 5; and San Francisco, July 12.

LAURETTE TAYLOR, in PEG O' MY HEART (Oliver Morisco, mgr.)—Curt Theatre, New York City, indefinite.

Spotlights

A feature of Miracle Mary, the latest play from the pen of that prolific young playwright, Willard Mack, and Eric, is to be produced at the Aladdin, May 25; Sacramento, June 28; Portland, July 5; and San Francisco, July 12.

The play, which has been under the personal direction of Stage Director Fritz MacKay, is a perfect flight of the film and was made for the picture at the Century-Loew's Studio in New York, where the original performance took place.

Kitty MacKay, William Elliott's production of Catherine Chisholm-Cushing's charming Scotch comedy, will have its opening next week at the Aladdin, under the personal direction of its engagement at the Comedy Theatre, New York, Monday night.

Richard Walton Tulley's biggest dramatic success, Omar the Tentmaker, will be revealed at the Curt Theatre, New York, with the Tarzan of the stage. The play is essentially a spectacle. It has been adjudged by Eastern critics the superior of the Kismet. The original New York company will be seen in the play at the Curt, the being headed by the noted actor, Guy Bates Post.

Edward Pepler's very funny farce, Pair of Sixes, bids fair to establish itself as America's catch phrase in a big way. The play, as has been made under the personal direction of Stage Director Fritz MacKay, is a perfect flight of the film and was made for the picture at the Century-Loew's Studio in New York, where the original performance took place.

Kitty MacKay, William Elliott's production of Catherine Chisholm-Cushing's charming Scotch comedy, will have its opening next week at the Aladdin, under the personal direction of its engagement at the Comedy Theatre, New York, Monday night.

The production is the handsomest of the kind ever seen on the Chicago stage, and Miss Gordon's stunning gown, framed in the solid wooden panels of the splendid stage setting, have made her sisters gape.
Correspondence

SEATTLE, May 20—M Jolson in The Honeycomb Express was well received at the MOORE week of May 10, Lynn Ronning having elegancies in motion pictures, the current offering, its attracting a large audience. This season's feature film, showing the Grand Canyon of the Panam Canal is of particular interest. The Playing House, 5th Avenue, for June 9. The METROPOLITAN, dark this week, has Chauncey Olcott underlined for Carry Ann Suratt, assisted by the Dancing Hughes, George Baldini and Alfred Gerard, in a song and dance revue, headlines this week's Orpheum bill. The piece affords Miss Suratt opportunity for a display of a number of gorgeous costumes. James H. Calkin has a new line of songs and patter, which he gets over tunefully. Irene Timmons has an original, IF improbable, sketch called as Staff, a crook story that was effectively presented. Louis Barr and Eldon Gerhart, in a musical support, Alben Stanley, pleased with his songs and manner; Walter De Leon and "Muggins" Davis, are leading the gathering; Salvoens and Lauron, athletes, and Stelling and Revell, comedy gymnasts, are others. PANTOMIMIC has an added act, and all six acts are in Minnie Smith & Co. in a pantomime and dancing act. A Night in the Shins of Paris, is the feature, held under auspices of the city, billed as the "Mule Mella," scenes; Kummis, Beech and Robinson, sketch; Seevers, Blackstock, Roman and Gurney, harpists, and Devoit and Devitt, acrobats, make up the balance of the bill. PRESS offering are the motion pictures showing actual battle scenes of the war in Mexico. Tom Saxon and company are five in Fat and the Geni, headlining the vaudeville program. Oomph, with a moving piano mystery act. The Thursday week offers the SEATTLE representing Kipling's "The Light That Failed." The production is scenically elaborate. Excellent work is done by Donald Pearse and Egan and Auba Ducie, all displaying marked ability in the highly dramatic roles portrayed. The Strangler, week will, be followed by All of a sudden Peggy, in which Maud Leone, who has been specially engaged for a short season, will appear. Miss Leone has been for some time with the Lawrence Players at Vancouver. R. C. Manager Daniels of the Seattle is on a vacation, and is being relieved by F. P. Palmer of George A. McKenzie's forces of the Metropolitan, Alexander Pantages new theatre at Victoria, B. C., was opened the 16th, with simple ceremonies Mr. and Mrs. Pantages were present, and prominent Parliament members and city officials attended as guests of the management. Pantages, VANCOUVER, May 24. AVENUE Theatre; Chauncey Olcott in Shonen Dino to a very appreciative audience. EMPORIUM: Nolan in Magda was well received. ORPHEUM: Romeo, the Great, a musical gymnast, and Tanoue Kajiyanoo shared honors of the big vaudeville bill at this house. IMPERIAL: Sullivan & Cowlino circuit of vaudeville holds the boards. There are some clever acts on the bill, Motion pictures close the bill.

HOLLYWOOD, May 20.—The players at the Bijou are presenting a most interesting performance of The Witching Hour, with personality given by Guy Hutor as Jack Brookfield, Frank Bonner as Lewis Ellinger. Jay Ha tossed as Clay Mepham. Horace Oakley as Helen Whimple. Jerry Ragon as Aida Campbell, and Olga Gray as Miss Vic Campbell. The next bill will be Seven Days.

The Movies Do Certainly Hold the Center of the Stage

PENDLETON, Ore., May 20.—John F. Connolly, representative of a film company, arrived here from Mexico today with a story of the way J. A. Galligan, a camera man, induced the rebel general to postpone for 12 hours his attack on Torreon, to rail recent fall. Hearing that a night attack was planned, Galligan called upon Villa and the following conversation took place.

"Your excellency, do I understand you intend to attack Torreon at night?"

"No, no; it is so ordered.

"That's a—a of a note! How do you expect your friends in America are going to see you capture the city if there is no light for me to use my camera?"

War does not wait for photographers' ammunition. Villa said.

"Maybe not, but all the same, I do not intend chasing your army for so small an issue as can your friends, will your New York friends say? You'll have to make your attack in daylight, or I'll turn around and let you in on your army's front.

An hour later Galligan's packed mules, loaded with his films and picture machine, on route to the coast was stopped by a messenger, who announced that, rather than disappoint his friends in New York, Villa had decided to make a morning attack on Torreon. He did.

Morley on the Rock Pike

Last week the Film news conten- tion of Victor Morley, all around dancer and funny man, dramatized his fellow players of the Cal Motion Picture plant at San Rafael. Last Sunday's dispatches chronicled his capture as follows:

PORTLAND, May 12.—Chester Hues, alias Victor Morley, a toppishly dressed and bemucked young man who is said to be wanted at San Rafael for defrauding actors and merchants, was sent to the rock pile today to begin serving a six-months' sen- tence imposed upon him by Municipal Judge Emerson for defrauding a chauffeur. Morley, posing as a man of wealth, advertised for a chauffeur, and after pretending to engage a young man who applied, exacted from him a fee of $9 as payment on a uniform. When arrested, he confessed, and he pleaded guilty of his guilt to the Rafael authorities at the expiration of his sentence here.

Matt Snyder has been engaged for an important role in James Keene's new film "The Great Race," being turned out at the Fairfax studio.

While working with the California Motion Picture Company at Angel Island last Monday, Clara Eyres, while riding a horse, became frightened or fell off, with the result of a badly sprained ankle and an enforced absence of some weeks at her apartment at the Hotel Berg in this city.

BREIFS.—Dan Reed is directing at the Lyceum, Detroit, * * * Jan Post opens at the Spectacles Theatre, San Diego, on July 5. * * * Whittaker Ray, who was so successfully in handling the Rainey African Hum Pictures, has brought out the Annette Kellermann Negrip Daughter picture, * * * Rodrick O'Farrell, June O'Beirne and Lester Paul are playing vaudeville in Phoenix.

MARRIED

CALGARY, Alta., April 30.—Har- old Halland and Florence Darling, leading man and woman in the sketch, were married after Friday even- ing's performance. They closed their engagements with the sketch Saturday and are leaving for Edmonton, where Mr. Hall and will assume the management of the Lyceum Stock Company. Mrs. Halland will play ingenue part with the company.

Vaudeville Notes

Hugh McIntosh, the Australian owner of the former Kickerd circuit, succeeded by Secman Thursday in his way to New York.

Grace O. Kenworthy, formerly a member of the Cast and General Manager, granted an interlocutory decree of di- vine from Horace Kenworthy by Judge Graham Thursday, on the ground of mutual understandings. The decree was granted.

Gilbert and Sherrin, Fred Pollard, Dot Raymond, Mrs. Lorene, Joe Stein and eight dancing young girls will be in the line-up of Clarke's Musical Comedy Company at the Market Street Theatre in San Jose turning out of their favorite bills.

Since Loew bought the Sullivan-Coutisine circuit he has been signing acts for 30 consecutive weeks. This has resulted in over 65 big time acts, which have never played in the three seasons. With Lott and Lieb this will assure local theatregoers of better shows than ever next season. Loew has made arrangements in all the theatres on the Western circuit, including the local house, to the effect that he will shortly make known the policy to be followed here during the coming season, starting in August. The probabilities are that every theatre will be supplied with negative wire and Will advertise beforehand with a feature photo in which he can get the best, will be shown in conjunction with every vaudeville show. Clarence Loew didn't wait long to in- stitute improvements in his new West- ern circuit. He has already started to plan a new theatre in every city, which will have a new feature, and other enterprises, of which he has business relations. The cause of the delay in starting the changes has been cut short by the fact that the studio has been completely remodeled. The company is going on tour with A. C. S. C. Stock, and is expected to return in a few weeks.

Barry Clay and Chas. E. Blanev who have been partners in the Blanev Speciality Company, across the Pacific, a feature film, and other enterprises, have several such business relations. The cause of the delay is the fact that the studio has been completely remodeled and that all new equipment has been purchased.
LOS ANGELES, May 20—Plans are now under way to build a Greek Theatre in Griffith Park, to cost $100,000, and if action can be taken at once * * * the new amphitheatre is to be situated at the head of Vermont Canyon, at the East Holly- wood gate of the park. With an estimated seating capacity of 10,000, which will be filled whenever a season of performances is given, it will be the largest and most beautiful amphitheatre now in operation, and will be open to public use, where she can stage plays or her choice. * * * A Knight for a Day is under rehearsal by the Gaiety Com- pany at its new quarters on Sunset Avenue, with Daphne Pollard, Alf. Gooding, Melvyn Stokes, La Valera, Bessie Frizzle, M. A. Mason, Miss Patricia White, Frank Hayes and Willie Bevan.

EMPRESS: Dorsch and Russell start the fun at the Empress this week in music and novelty. Although it had seemed that all ideas for turns of this sort had been exhausted, this clever pair bring something new. Harry Rose sings and dances with evident enjoyment. George Hoey, al- ways grandiose, returns to the stage next week in New Old New York, in which the art of Hoey is never present, assisted by a company adequate though not brilli- ant. Cooke and Rodmers are dancers whose whirl of steps, one following the other furiously, leaves the spec- tator startled as well as the dancers breathless. The Usher Trio enter into the spirit of their sketch, Almost a Millionaire, with that quickness and verve which Ehirle and Carr are dancers and acrobats whose efforts show surety of self. The Empress Lungo-scope closes the first act.

HIPPODROME: William Montague swings into favor with an Alaskan euchromia. The Son of Dough, a sketch that moves with the swift action of a terse and intense story of the far north, with all the attendant picturesque action, including a cooking male quartetto. Silvio Minincontro and his company bring a pleasant surprise, for these Italian males are men who offer good music, but carry it along with an interesting sketch replete with sentiment and stirring action. The colourful and picturesque troupe includes songs and jokes that entitle them to be known as "The Chili Champs." Their dance number opens the bill with a dash and dash. Monica is a dainty comedienne whose Southern songs and stories are delighting. Hony Harris and Blossie Watson dance gaily through a long of songs and clever patter. Clinton and Beatrixtice bring the bill to a close with a sharpshooting act that is above the average. A picture of the memorial services over the soldiers killed at Ezra Cruz is daily solem and impressive.

MAJESTIC: Dark. Coming, Peg O'Mahony.

MANSON: Robert Hilliard and his company are enacting the thrilling Ar- muge Case for the delectation of those who have not seen this comedy drama and to win over even those who scorn the "detective story. The au- thor is cleverly written, and the plot thrills for thrilling situations, and these come on thick and fast, each and all wrapped in a fascinating cloak of mystery that sits many an histoire-teller. The play is for thrills and chills. Kayton, a de- tective of the gentleman type, the sort William Gillette would have played, comes from the world for future use, is the center of interest and the leading character. To this role Robert Hilliard brings all the noise, intellect and polish that he has been credited with many times here- tofore. The play opens Thursday and runs rather evenly, but impressively. Agnes Everett gives a very clever characterization, in which her tongue becomes as much a point of interest to the hero reaching Holland, Gaston von Seyffertitz and Olive Oliver are equal to the demands made on them. The American play that cannot fail to interest, and as handled by Mr. Hilliard, his company, cannot fail to entertain.

DARK COMING: A Knight for a Day.

ORPHEUM: Of course we know deep in our hearts that they are junk, tightly-clothed ladies, but when Neptune's Garden bursts into view it is with a dozen thrill we gaze upon the shapely ladies gathered statuesque- ly about the pool. Some of the other joys are a wonderful high dive, a wild and thrilling dance, a splendid violin solo and a good sing that all women in to an enchanting legend. Harry Gil- foil again permits us to enjoy that de- lightful lady, a study. "You mean that gay and funny old romancer. This is one of the rare treats of the season. The first men, Misses Wallis and Bell Day, singing his own songs and adding a lot of so-called humor to his black-face role. Marie Wayne assists the clever dancers in this mighty pretty face. Van Hoven per- sistently follows out his own line of comedy and is known as a charac- ter madman," while he cleverly con- ceals the fact that he is no magician at all, just plain comedian. Ruth Roye is very clever in her role that is geared to her as her clothes, not as winning as her smile. Nick Hafford and Bell Chan are the black-faced Hawaiians dancing in and white. David Bishop is again the delight of the bill, singing Two Grenadiers and Sand's of O' Dea. Alice Ets and Bert French repeat their dar- ling dance, Rouge et Noir.

PANTAGES: This is the week that the desires away too much of duty, to be more exact, the proud parents of the ladies who are entered in the contest at this theatre this week, and the rush hour of a lady of the ring. Hawaiians return with their plaintive, charming and entrancing songs, to the accompaniment of their own native instruments is an additional fas- cination. Lighting effects of beauty aid to the artistic stage setting. Herr Balle presents a prime mystery act in which he sets for the truth of the teaching that beautiful woman was and is created from the ribs before she the eye from a rag, a bone and little else. Danny Simmons gets through some clever Scotch impres- sions with a bit of Irish and do credit to a true Highlander. To- gan and Geneva prove that the tango is not a dance for the timid, and their light and graceful balancing is to be gazed upon with a thrill. Larry Comer and Grace Sloan are a sensation with happy dancing. Moving pictures close the bill.

REPUBLIC: Lewis and Harr are the stars this week and Bert Lewis with them in the week, with a big spectacular ap- peal in that of the Swanee River, moonlight, steamboats, bonzos tingling their flutes, black tents, and gas- bong. Four touching the scenes to sway the senses into a sen- timental mood. Ann Harr does some of the character work when she is not a man, while Lewis does some marvels back and wing dancing. Ray- mond and Temple have a novel song and patter turn, with a clean comedy touch. Hazel Dean, the daintiest of toe dancers, is an instant favorite. Briston and Hess present a large lot of comedy, toppers and some balancing stunts. Boho and Boothe are jugglers and singer, as well as able comedians. Jack Stewart is a baritone with a rich, white sound, with songs, appeal. Mexican war pictures are the Schig news offerings.

N. B. WARNER.

FRESNO, April 24—Theatre FRESNO, 246 E. Myrtle Street, cinema, 18-20. Brewer's Millions, a feature picture to fine business. MAJESTIC: The Lord and Me Musical Comedy Co. closed Saturday on acc- ount of very light business. Moving pictures are not doing any better at this house, which has a very poor loca- tion. PRINCESS: Dark. EM- FIRE: For the first half a very at- tractive bill is offered, but business is not what it should be. Heading the bill is Smith's Barnyard Circus, intro- ducing the only trained ducks in the world. The female clowns are Hanley and Murray. A black- face comedian, Laughing La Mar, has several clever songs and gags. Chief Tongue Silver, is a wonderful lad- den singer. A farce, The Cafe de Luxe, is a scream as presented by clever Sa- mons company, and plans to com- edy pictures complete the bill. For the last half there are two feature acts, the Calloho Trio, in comedy, harmony and yodeling; and The Four Maquere Sisters in their singing and dancing novelty. Others are Pope and Uno and their clever dog; Merton Bean- chire, European novelty act; Reynolds and Carpenter, musicians and singers, and pictures. A new air-drome is being erected on J Street.

LONG BEACH, May 18—BENT- LEY GRAND: Nothing but words of praise can be heard on every hand about the new air-drome, and the'spectacle of The Fortune Hunter. The music performance of the. Pendleton Glee Club by an au- dience that filled every seat. Miss Brissac shared honors with Griffith Wray and the remainder of an ex- cellent cast, as the last show of the play to follow. The opening Mon- day saw hundreds turned away. ROS- SON. TURNER presents a clever dancing act that has never had its equal on the Boston stage. Laughing La Mar, The Tydlys and the Boys keep the patrons in a continual roar of laughter. Blanche King will play the Coast this fall in When Charles Smiles.
Correspondence

NEW YORK, May 17.—Far be it to make the happy ending of the EMPIRE Theatre last Monday, but it was one of those kindly interchanges between audience and actors, and was talked of all along this week.

Both Miss Barrymore and Mr. Drew were acting their famous roles for the last time, for it is probably true that there were many about them who had played the same parts in their time. In fact, for Barrow's part of the play, perhaps, their most thrilling feature of their act is the mid-air spinning of a pair of the Chinese suspended by their gowns, supporting themselves on the added weight of two of their brothers, the act concluding with a side glance at the audience. This is the final performance of the ACADEMY OF MUSIC has progressed to a minimus but nevertheless a star in Miss Barrymore who appeared there in clearly Mary Ann. She acted to the great satisfaction of many of the London slavish which was first seen here in the irresistible hands of Eleanor Robson. The acting of Lester Friesen, appeared with Miss Clark. The fifth performance of Margaret Manon in the role of Marguerite, Miss Baker, Caricature's Fan at the LIBERTY Theatre last Monday introduced Florence Carpenter in the role of Lady Windermere.

The retirement of Margaret Manon from the cast two weeks ago, the character has been played by her since 1910. No business last week with the Titanic Pictures as the added attraction. This was also the case of the San Lorenzo, a typical film withpatrons for ten cents an admission to the usual musical comedy offering, the orchestra by the famous Helen Mar. The Mysteries of Paris, a thrilling feature film. The musical comedy is snappy and several good chorus numbers are added. The cast includes John, the banjo, has also been engaged as an added attraction, and his series of selections is stopping the show, this class of entertainment being specially liked by the patrons of this house. The OAKES.

PORTLAND, May 18.—HEILIG Theatre (Calvin Heilig, mgr.; Win. Pangie, res. mgr.). The Howe pictures. The opening of the Panama Canal was the offering at this house the past week. Its engagement closed yesterday. Horace Heilig opens for three nights in Shannon Dye, New York Grand Opera Co., singing for the first time in Portland. Traffic in Souls (motion pictures) look for week. BAKER Theatre (Geo. L. Baker, mgr.; Milton Sem-

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already well remembered for former local musical stock engagements, is booked for next week. The ELM PRESS has, without a doubt, one of the biggest headlines seen here this vaudeville season in the Imperial Peckine Co. of six athletes. In the midst of progress they do their "stunts," which seem to start when other acts get through, when it comes to it. But miss through their other act, the sparkling feature of their act is the mid-air swinging of a pair of the Chinese suspended by their gowns, supporting themselves on the added weight of two of their brothers, the act concluding with a side glance at the audience.

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Mack and Rambeau Will Move to Oakland

At the close of their engagement at the Alcazar Theatre, Willard Mack and Harry Van Buren will play a special two-weeks' engagement at the MacAuliffe Theatre in Oakland, supported by their own company. The two plays to be produced will be The Strongest of Them All and The Price of Life. The show, which is in its third week, has been running for nearly a month, and the box office is steady. The cast is a strong one, and the play promises to be a success. The Alcazar Theatre is a medium-sized house, and the audience has been fairly good. The management is doing all in their power to make the show successful.

For next week, the management has booked The Magic Parade, a musical comedy, with a large cast and an interesting plot. The show has been running successfully elsewhere, and the management is hoping for the same success in Oakland. The cast is well chosen, and the music is said to be of a high order. The show is expected to open on Monday, and will run for a week.

The management is also planning to put on a new musical comedy, The Merry Widow, for the week following. This show has been a great success in other cities, and the management is confident of a good run in Oakland. The cast is well chosen, and the music is said to be of a high order. The show is expected to open on Monday, and will run for a week.
Correspondence

OAKLAND, May 20.—Mrs. "O" of my cart, this week's attraction at the ACTIONOUGH, is taxing the ca-
etics to the limit. Her latest effort, appearing to be an echo of the great demand for a
to Manager Giese was compelled give a couple of extra matinees. It is

Architecture and pathos, and phases immensely.

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May 23, 1914

THE SAN FRANCISCO DRAMATIC REVIEW

Dramatic Review
Music and Drama
CHARLES M. FARNELL, Editor

THE SAN FRANCISCO DAILY BULLETIN

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John C. Livingston and Clare Sinclair

It used to be a rather notable occasion, and one that was met only by the spreading out of much printers’ ink and many eloquent statements, when any of our "Coast Defenders" returned from a season of success in the East. Not so now. It has become an everyday occurrence. But it is worth while to chronicle the return of two such exceedingly fine artists as John C. Livingston and Clare Sinclair. In the last two years they have been known here, exceedingly well liked, and they can act right up to almost every demand. The former is a good leading man, and the latter as a heavy Miss Sinclair is about the best second woman we have on the Coast. She is also a good leading lady, and can always be depended upon to give clear, cut, intelligent characterization. In recognizing their abilities it may be well to quote The Brooklyn Eagle of recent date: "The second act, with all its sordidness, was as well written as anything of its kind seen here in many seasons. That such a subject could be handled with so much delicacy is almost a stand-by which is the greatest tribute that can be made to the sincerity of the authors. This scene was laid in the house of John C. Livingston and Nana Bryant, two people entirely unknown in this section of the city. The former it can be said portrayed the deeply spurnable character of Vic Conner in a way that surpasses any actor seen in New York in a long time; he has a great future. Tully Marshall, who is perhaps the best-known actor playing such parts in this section of the country, never approached the performance given by Mr. Livingston last night." The Chicago Daily Tribune says of Miss Sinclair: "The work of Miss Sinclair and others of the cast was not of the Broadway stripe, and their work is most refreshing in our".

Monte Carter Denies Un-called-for Rumors

Monte Carter, from the Garrick Theatre, Stockton, writes to The Dramatic Review to deny that his company had closed and that there was any financial stringency in the company's money bags. Monte says: "This company has made money ever since it opened and business has been on an increase every week. I presume one reason for these reports is the impulsive action of those times that has invaded the ranks of the company; at least a half dozen of the people have been taken suddenly ill in the midst of performances, and that has necessitated me having to make a good many changes as some of them are still in a bad condition. Bag Stockton has not missed a single performance, and another thing about it is that salary men have not been paid every week—on the day they were due they saw things are not quite as bad as they are painted. As an added attraction we have secured the sole rights for Stockton for the Pathé Weekly—and the series of motion pictures of the great mystery story, That Night of Pauline, and this big success running business has increased with local interest bounds until the house is packed every night."

All-Star Stock for the Columbia This Summer

The Columbia Theatre management has just concluded arrangements with Wallace Muoro, recognized as one of the braniest of New York managers, to put in an all-star stock company for the summer months, commencing June 11th. This annual summer production is a vail. It will be remembered that the brightest and most successful periods in the Columbia's history were associated with the summer of 1910, to which we used to depend on us from New York during the summer time, and it looks as though a revival of the custom would be most successful. The policy of the company will be a series of revivals of the most famous high-class comedies, forming as it were a cycle of the most brilliant contributions of Oscar Wilde, Bernard Stave, Cylie Fitch, Bronco Harris, and the like. The company will be headed by Rose Coghill, Charles Richman, Charles Cherry, Charlotte Tittell, Ada Goodrich, Frank Ingolds, Horace Mitchell, George Christie, Lucile Gardner and others equally well known. Mr. Munro promises an exceptional organization and will be here June 5, to arrange for the preliminary moves.

John Cort Leases New York Theatre

John Cort has taken a lease of the new Broadway Theatre on West Forty-seventh Street, New York, and will operate the house as a first-class combination theatre, opening September 5th, with Laurette Taylor in Pege o My Heart. The highest price of admission charge will be $1.00. Cort will have charge of the theatre, which has been christened The Standard.

Friends Pay Last Tribute to Fred Peel

There was an impressive gathering of old friends and comrades at the funeral of Fred Peel, which was held under the auspices of the Grand Lodge of Masons at Masonic Hall, 50 West Twenty-fourth Street, New York City, May 8, Mr. Peel was one of the most popular men in the theatre business. The services were conducted, according to the Masonic rites, were most impressive. The honorarium pallbearers, were A. M. Miller, J. Clarence Hyde, A. W. Dingwall, Edward G. Cooke, George A. Kingsbury, Jos. Buckley, Madison C. Corry, E. D. Beck and D. W. Haynes, Richard Hatfield, C. McGurre, C. D. McCauley, James J. Brody, Wm. Malkey, James Theodore Mitchell, John D. Williams, A. J. Simmons and Harry Elmer. The Luminaries were represented by the Grand Master, William Courtleigh, the Friars by Aldol John W. Rumsey and a delegation of members, while the New York Athletic Club and other organizations of which the deceased was a member were represented by special delegations.

Tom Hart Proves Ownership to Sardou Plays

Blanche Walsh and Joseph A. Golden must pay Thomas R. Hart $460, that being the amount of eight weeks' royalty at $20 a week for the use of Countess Xadine, which Hart claims was taken from the Sardou plays, Fedora and La Tosca, the rights of which he owns, having purchased them from the estate of the late Fanny Davenport. That was the substance of the decision of the Appellate Division, which reversed the Supreme Court handed down recently. Sart was brought against Miss Walsh and Golden by Hart on the ground that he had written a contract with them by which they agreed to pay him $20 a week in royalty on Chicago and if he would not bring an action against them for infringement of royalty. The action was hotly contested in the Supreme Court. Miss Walsh and Golden claiming that Hart had no legal copy right and that he had secured the contract with them by threats and intimidation. The court held, however, that Hart did have a legal right to the Sardou plays because Miss Davenport's rights to the plays "had been generally recognized by the theatrical profession" and that he had acquired them by purchase. The opinion is sustained in an appeal to the higher court. The defendants' permission to appeal is granted.

GAIETY O'FARRELL NEAR POWELL

Phone Sutter 4111

SUNDAY NIGHT, MAY 24
First Time West of Chicago

The Isle of the Bong Bong

A Mixture of Noname, Mirth, Melody and Comedy, Composed by Wm. Hough,
Frank Adams and Joe Howard
Served by a Great Cast and Beautiful Chorus

FRANCES CAREY, Al SISO, Walter Lawrence, Louise Orth and Many Others

Evening prices, 25c, 50c, $1.00; Ruther- day and Sunday matinees, 25c, 50c, $1.00; "Thursday's "pop"" matinees, 25c, 50c, $1.00.
Columbia Theatre

The second edition of the Dean of Washington's Department of Athletics, who has been displayed this week to appreciative audiences. The advanced work of the department's officers and the activities of the cities and of the savage areas is shown vividly, and the lecture has aptly termed the series as one depicting the savagery and the march from savagery to civilization. After tonight's exhibition another feature picture, Anthony Adverse, is shown, the picture of the series of remarkable water feats.

Cort Theatre

The second week of The Follies of 1913 sees this scintillating girl show still popular. A third week will start tomorrow, and following the conclusion of this show will be seen one of the best attractions of the season, Win. Hodge in The Road to Happiness.

Alcazar Theatre

MEN OF STEAL

A story of the perils of the police and the police patrol, in four acts, by Willard Mack. John J. Reilly, Doris May, Vivian Van Voris, Margery Devereux, the distinguished troupe of Misses Mary, and Misses Margaretta, brought here by Willard Mack and Martin Devereux, the political comedians of the stage. Dan Garvey, from police headquarters.

KICK-IN

A one-act play by Willard Mack. "Kick-In" is the political version of "Whip," the comedy that opens the play is one of her few opportunities, and is handled with vigorous and lively style. She is the charming girl, to the delight of the feminine portion of the audience, and to my private eye has never looked so sweet. Irene Outtrim returns to the play to the chambermaid, a difficult bit in which she excels her former performance. Howard Hickman catches the spirit of the political boss, but does not succeed in looking the part; on the other hand, he is quite charming. Elmer Crispin, make-up and manner go a long way toward establishing the plausibility of Dan Garvey, of the grafting police. Rabl Beck revels in the fat part of Blinkey Morris, the "stool," and carries his audience along with him, and is rated as a likely boxoffice, which is the luxury work as Miss Devoe. The other roles are capably handled by Edmund Lowe, just back from the woods in Her Soul and Her Body, who plays Kate Thorne's brother; David Butler, S. A. Burton, Dorcas Matthews, Charles Company, and Burt Weener, who makes a great character out of Tom Nolan, the gambler. Up to their a finish in Mr. Mack's one-act thriller, which was presented at the Orpheum last year, is given another hearing. It is admirably acted by Burt Weener and Irene Outtrim, in addition to Mr. and Mrs. Mack, and remains the best of the dramas that has come to notice. Marie Mary comes next week.

Gaiety Theatre

The Girl Behind the Counter finished her very successful engagement at the Gaiety Theatre. The moment when the California Grays shed the luster of their presence on the stage and stimulated the actors to win fresh laurels. There is no need to mention that the actors are still alive. Actors as well as audience were in high feather, and while the play was a resounding success, the best musical comedy that has been seen here, added a little extra zest by turning themselves loose and playing the part of the audience. The popular imagination and focuses it upon the problem that occupies him, which is after all the social service of the stage. Among the others Mrs. Mack will shake out of his sleeves a really great drama dealing with a big social problem, and this resolution will mean something to the world in race development; his present work is full of promise. But to return to Miss Thorne, who is the leading actress in the play, Mrs. Mack, who is fighting the machine in the cause of cleaner politics, whose domestic relations are of so much more vital interest. She is a typical figure, strong and earnest and canny, with a touch of ironic humor that masks his iron grip of the situation, and a deep underlying tenderness. As an actor, Mr. Mack gives out the same sense of promise that marks his writing. His voice is quite sure of itself, and he is often outdone with secure technique, but behind it is a reserve, a power as yet not fully developed, to be used when occasion demands. As Kate Thorne, his wife, Marjorie Rambeau has little to do, but does it with her usual charmingness. A little language that opens the play is one of her few opportunities, and is handled with more than a credit. Howard Hickman catches the spirit of the political boss, but does not succeed in looking the part; on the other hand, he is quite charming. Elmer Crispin, make-up and manner go a long way toward establishing the plausibility of Dan Garvey, of the grafting police. Rabl Beck revels in the fat part of Blinkey Morris, the "stool," and carries his audience along with him, and is rated as a likely boxoffice, which is the luxury work as Miss Devoe. The other roles are capably handled by Edmund Lowe, just back from the woods in Her Soul and Her Body, who plays Kate Thorne's brother; David Butler, S. A. Burton, Dorcas Matthews, Charles Company, and Burt Weener, who makes a great character out of Tom Nolan, the gambler. Up to their a finish in Mr. Mack's one-act thriller, which was presented at the Orpheum last year, is given another hearing. It is admirably acted by Burt Weener and Irene Outtrim, in addition to Mr. and Mrs. Mack, and remains the best of the dramas that has come to notice. Marie Mary comes next week.

Marie Connelly

Marie Connelly

Ed. Redmond Stock Co.
Sacramento

Personal Mention

"HIPPY" Roselli, BETTY SCHRADER and Mrs. SHEARER, EDMUND BROOKS arrived in town from Honolulu last Saturday.

FRANK HILL is taking a couple of weeks off from the Columbia Theatre boxoffice, and is ahead of The Drug Terror, a picture feature.

MILLA GLEASON, for years one of the standbys of Ye Liberty Stock in Oakland, will leave next week for Denver, to join The Elitch Garden Stock for the summer, returning to Ye Liberty in September.

HARRY LANGSTON, light comedian, and Jessie Miller, leading lady, who have been with the Western Amuse- ment Company on the road the past season, playing a wide range of parts most successfully, will close next week and return to town.

Jo RHoads' tent show, that has been getting up courage at Keedey after disbanding a repertoire, opened in Keedey Wednesday night, presenting Daniel Boone. In the new company are Hugh O'Connell, Raymond Hul- ton and Frances Roberts.

FINN CUTLER, who will be remembered as an advance agent and man- ager of N. Y., is here with W. H. Reed and Dick Jose, but now in the hotel business, was in town last week engaged in negotiations, where he is stationed during the summer.

When Bessie Barriscale opens her season at the Alcazar Theatre, following the Mack-Rambeau engagement, her leading man will be Thurston Hall, who comes back to San Fran- cisco with a long record of big suc- cesses in the East to his credit. Hall will be readily recalled as one of the most popular leading men that ever played at the old Alcazar, up on Sut- ter Street.

On May 30, in Kansas City, will come the close of Mrs. Fiske's 94th season, which began in Utica, N. Y., on September 13, and which has taken her to the Pacific Coast, through the West, the South, New England and several of the Central States. Her next season's play is an eighteen- contrary, with John Lath- her Long, and will be offered October next. This new play is high comedy of the "Irene" type.

Lou Houseman has been sojourning in West Baden, Ind., and the other day furnished Oliver Morse's Eastern representatives with a folder for a Hoosier "rep" show, featuring the laughable comedy drama, The Heart of Peggy. Both Oliver Morse and J. Harrell Lammons, producer and agent of Peg-o'-My Heart, have de- cided to watch the country closely to catch any pirating of their great success. Mr. Morse announces that any open piracy of his property will result in the guilty parties being sent to jail.
Annette Kellermann at the Columbia

Annette Kellermann in Neptune’s Daughter, one of the most successful分数s of the recent review, for the travesties and burlesques on the dramatic and musical hits of the past and current season have been interspersed with songs, stories and other numbers even more catchy and tickling than those provided for any of its predecessors, the scenic effects are more novel than ever before, the costume is infinitely more elaborate, the girls prettier, the comedians unaffected. Here is a story well suited for the stage. It is a story with a plot and characters with which the play abounds.

Gaiety Theatre

The new regime at the Gaiety will begin Sunday night, May 24, when The Isle of Bong Bong is produced with a great cast. The policy of the present playhouse in O’Farrell Street will, under the general management of Willard Mack, be a clean, wholesome musical comedy, wherein the element of humor will be minus vulgarity and where the best part of any Friday night’s amount of players will be delivered to a fun-loving company in 82 packages for the betterment of the human condition. It is also a musical comedy, the musical director, Harry W. Savage’s general employment, has been plentifully acclaimed for its selection. There is Walter Lawrence, who is directing the rehearsals and will in future present the Gaiety productions for the stage; Wm. Lorraine, the composer of Peggy from Paris and other successful operettes is the musical director. Wm. sheep, famous now at the Gaiety, will appear in a leading role, and Frances Cameron will make her debut on the Gaiety stage. She is beautiful as well as clever and sings as well as she dances. She was Saraje’s ideal Sonata, a role that producer was giving The Merry Widow to the world. Lawrence Miss Falconer’s partner in the world’s great operettas and one of the most characteristic role; Wm. Louis, Myr- ting D’Ingwall, Louise Orth, a new- comer, with a voice as beautiful as she is clever. “Bobby” Roberts and Jack Pollard are others who will assist in the merry-making. Their places are secure. Here today is the most perfectly girl in the world and holder of the international prize for physical perfection, she will be seen in an impressive design for her by Walter Lawrence.

The Orpheum

The Orpheum will present another splendid and novel bill next week. The distinguished American coloratura, Rifka Main, and Miss Mary Sawyer, will share the headline honors and appear in a new operetta drama, entitled “Orpheum.” Miss Main has surrounded herself by a splendid company, which includes Esther Van Eytinge, Al Noyes, and Miss Lo. will present Dream- land, an imagination in three scenes which is beloved of the most popular music in the world. The Eidol Loids will be seen in their sensational exhibition ofasting. Catching the acting Spanish festival, assisted by Sigur Matas, Turroin, will be seen in a delightful terpsichorean program. Next week will be the last of Henriette de Serres and her museum of living Art. Among the Famous Works of Art, Horace Wright and Rene Dietrich and Lilian Shean, America’s premier violinist and cellist, are also featured.

Al. H. Woods Forms Big London Company

Al. H. Woods, the theatrical producer, who returned from Europe recently, has made public his plans for next season. Mr. Woods was abroad almost three months. In discussing the re- sults of his brief stay, he said: “I have formed an English company, capitalized at £2,000, which will be called the London Company. I have invested the scheme in mind some time ago, I was impelled to put it through at once, without benefit of any preliminary, the time is ripe for American productions in London. The formation of this company will be necessary according to London in order to produce plays there in the months of April, May, June and July. I have opened an office and shall next arrange to divide my time between that city and New York. The vogue of English and American productions, and of Mr. Cohan’s Broadway Jones, with Sey- more Hicks and Elaine Terris in the principal parts, is assuredly an indication of what the English public wants. Both of these plays are American comedies, full of that American humor which is so not our British customs do not understand, but which I believe is exactly what they want. I do not know how long I shall remain in London at the present time is worse theatrically than it has been in several sessions. I have given out a bill in London that has been the most charming to me. I am considering to add a fourth company, and Mann’s Taxil, which was produced at the Lyric; Potash & Perlmutter, now at the Queen’s, which is in the hands of Mr. Tedeschi, and Manzelle Taxil’s, now at the Lyric, and so I am determined to think. I know enough about what English theatregoers want to get into the field as a London producer, I did not go to London for the purpose of buying a play, for I think we are turn- ing out better dramatic material in America at present. With the excep- tion of Shaw’s Pygmalion, no native play is making a record there. My first London production will be made in October, when I shall present Elsie, the five-act English play from Paris. I have one play, a piece by H. C. M. Harington called Children of Earth. It has never been produced before. I will put it on here in the fall. My fall plans include the tour of Julia Eltinge, who will continue in The Trilobine Girl, opening in Boston for a run early in September. There will be a four-weeks’ engagement in United States and four Yellow Ticket companies. My new productions will include The Grass Widow, a production for playing Pollack and Ren- ould Wolf, authors of The Beauty Shop, The Red Widow, and The High Caste, the latter produced in France by the German by Frank Mandel, with Weber and Fields in the principal roles if negotiations now pending go through. This will be the first time the German comedians have ever ap- peared in a play without music. One of the most important of my produc- tions will be the Topsy Turvoi. This is a drama adapted from the Hungarian by George Broadhurst. John Mason, appearing in The Yellow Ticket will star under my management in Druggist, a new drama by George Broadhurst, including with V. Sampson, John Em-erson, Robert McConnell and Amelia Gardner, Charlotte, as a lead in another, a lead in another, which has been adapted from the French of Pierre Fontaine, and shall also be in- cluded in my repertoire. I am a stock company, which will be produced at the Court Theatre here in September.

Stage Society Plans to Re- sume its Rehearsals

For the purpose of producing and encouraging theatrical production and advancing themselves in all mat- ters pertaining to stagewear, the San Francisco Stage Society is the outgrowth of the recent Press Club Eighty. After show, will hold its first rehearse two days. The rehearsals will take place in the soci- ety’s headquarters in the Tivoli Opera House. At a recent meeting 191 of the 1919. Winfield, director, white, Mrs. C. Westover, secretary, and Mrs. A. Coplen, treasurer, on the board are Mrs. F. E. Bunch and Isabel Sample.

Jimmie Delton will open as leading man at the Columbia Theatre, Ogd- d, next week. Jimmie was recently a member of the Seattle stock.
Warrenton, who is in Honolulu, has been joined by her son, Gilbert, who is an expert camera man. Gilbert is taking some views in the islands which have never been photographed before and which will create much interest in the future.

THE SAN FRANCISCO DRAMATIC REVIEW

May 23, 1914

Los Angeles Notes of Interest in the Realm of Photoplay

By RICHARD WILLIS

Harold Lockwood met with a slight accident in a scene last week, when he received a sword cut in the eye. It cut rather deep, but it will not penetrate his eye. He has an excellent part in The County Chairman, which features Arthur Lake. Harold Lockwood has been doing excellent work with the Famous Players and his surroundings. * Cleo Blakemore, who is from Los Angeles, unfortunately, for, in the Girl and the Feud her feet were very badly burned. In the photoplay audiences will notice in the latter scenes she is tied to a tree and the grass catches fire and the smoke and flames gradually creep around her, and she finally breaks her bonds and leaps over a drift into the river and so joins her lover below. Miss Mulden was en- cased in asbestos and had high boots on, but some of the chemical used in the fire got on her boots and burned right through them and she was very painfully hurt. She has not been able to put anything on her feet for some time, and is not getting better. ** The Edwin August feature plays will in future be made in the Balboa studios, and Mr. August, who is an officer of the Balboa Company, has Hal. August, and pretty Neva Delores with him, and he says that in this society he is finding a "find." He is directing and taking the lead in Their Great Secret, a capital melodrama from his own pen. He has been in close touch with his surroundings and was surprised at the completeness of the Long Beach studio. ** Bess the Detective, a series of comedies featuring genuinely humorous Bess Meredyth, is on its way and Bess is kept busy changing appearances and back to the other. When last seen she was in a messenger boy's uniform struggling with his skates and a long mustache. Miss Meredyth she likes wearing "the pants" and is glad for a part to serve her. ** That sterling actor, Wm. D. Taylor, who was recently associated with the Western Vitagraph, has joined the Balboa Company and will be featured with a special company to be selected in strong feature dramas. Billy Taylor has a wealth of experience behind him and has a splendid screen appearance. ** Carlyle Blackwell's stay in the East is likely to be much longer than he anticipated, for the Famous Players have outlined a strenuous future in stories suited to his manly personality. Already photofans are re- greting this magnetic young man's absence from the Kalem program, but they will doubtless rejoice when they see him in the Famous Players features. He is at present acting in a feature of the Vitagraph, The Spider, a nautical comedy-drama. ** Pauline Bush writes of her holiday like a big, happy schoolgirl, saying she weighed exactly 100 pounds. Gracious! Of her to be adopted, judging by these letters, is the great need of careful, Pauline — can recommend an excellent anti-fat remedy. ** A holiday must feel pretty good after three years of continuous travel.
Vaudeville

The Orpheum

The chief interest in the very excellent bill of the week was the welcome accorded Blanche Bates upon her return home in the brilliant Mr. Barrie sketch, Half An Hour. Everything combined most happily to make the appearance of this gentle and winsome one. She is supported by a competent cast, Tallman Shaw, colorlessly adumbrating in a somewhat mechanical vein; an entourage and Ada Gordon appearing in a laughable skit. The Typewriter and the Writer. Powers Bros., two strong men, have an excellent bill of tricks; also a trained seal, who is the single holdover.

The Empress

Quite the most popular and entertaining performance on the bill this week is Mr. Herman, blackface comedian. A very good, stilted skilled, and very good in their line. Mack Williams and his Segal give some graceful soft-shoe dancing numbers. Joe Maxwell's players, consisting of Carl Hartberg, Phyllis Lee, Joseph A. Prosser, Mabel Reader, and Irving Carpenter, present an amusing little sketch, entitled Schgal's Daughter's Bean. Beatrice Morrice's Six Parisian Harmony Girls are charmingly gaily attired, and the effect, A Study in Blue, is very pleasing. A young woman who is not listed on the program is very enjoyably singing one of those saucy little numbers, her Scotch name in kilts being especially well received. The Hartley White humorists are a very fine troupe and a sort of female clown, closed the bill with several acrobatic novelties.

The Pantages

The Pantages Theatre offers an excellent and varied bill this week. Corrals and Wilbur, billed as The Two Tommy Atkins, do a neat tumbling art, introducing some real comedy. Racket, Hoover and Markley, "The Trio of Class," offer a well-dressed singing, talking and acting act. The Five Lawsons, in Schoolroom Frolics, kept the audience laughing. The Six Hopla's, on the other hand, are very good. They introduce some pretty harmony singing. The Kodak Seven String Quartet, five pretty girls in Grecian costume, offer a brilliant vocal program of classical numbers, every one of which found big favor with the audience. Miss Des Moines, in Fun on the Road kept everybody laughing from start to finish, winding up her act, on which she was extremely funny. Lottie Mauer's Diving Nymphs, with Vivian Marshall, closed the program with a spectacular exhibition of high and fancy diving. These girls are all graceful and able and perform many daring feats from the springboard.

The Wigmans

The Wigmans have two line drawing cards, Ross Wigmans, Harriett, and her girl and comedy show, and Lorenzo, the hypnotist. Business is big. Jack Slagle, a clever comedian, captures more Mission people from his start off, and the snappy, clever show he has put on is a huge success. Jack has a large, enterprising personality, and his comedy is amusing. His support is well selected and includes such well-known people as Wm. Fernando, Billy Hayter, Blanche Jane, Celar Clay and the De Von Sisters. Lillian Segar, the cornetist, does her specialty in both halves of the week. Lorenzo, the hypnotist, returns to the Wigmans, and creates a sensation, for since the time of Danny, the Englishman, have we had a hypnotist who was so clever or so through with his art. His work is immense. Richardson's Dog Show was the added attraction the first half of the week.

PRINCESS THEATRE — First half of the week the Princess Theatre in an up-to-date musical sketch entertained their audience for twenty minutes and won some hearty applause. Marion Beaudrole rendered a few selections from some well-known operas. De Fay and Moore, Jim Derris, the Savillers and the headline act, Prevet and Payne, in Hawaiian songs, all went satisfactorily. Second half Anna Mack Berlin in the Fugitive. Abrams and Benedict, Dore and Weldon and new motion pictures.

Bookings

At the Sullivans & Condolide, San Francisco office, through William F. Roos, Manager, the following engagements, for week ending May 17, 1911:

- EMMAN, San Francisco: Berry and Berry, Whittier's Barefoot Boy,
- David Wallace & Co., Missouri and the Mexican, in the Mexican
- The Queen's Co., 1907, in EMMAN, Sacramento: Ryan Bros., Williams and Segal, Spiegel's Daughter's Bean, Maud Paine, Parisian Har-

JANE O'Farrell-O'Roarke

Company

Theus Western States Time

THE SAN FRANCISCO DRAMATIC REVIEW

May 23, 1911

SULLIVAN & CONDOLIDE

W. F. BUEB MAURICE J. BUINS PAUL GODDARD
San Francisco Representative, Chicago Representative, New York Representative
Empress Theatre Manager, Orpheum Theatre Manager, North Clark Street Manager
R. J. BROWN
Seattle Representative, Sullivan & Condolide, Chicago

BRODIECK

WIGWAM THEATRE

THEATRE CONVENTION, SOUTH BAY, SAN FRANCISCO:

Western States Vaudeville Association


Pantages' New Victoria Theatre

On Monday last Alex. Pantages opened his new theatre at Victoria, which cost $20,000. It is a handsome building and the Victoria people are quite proud of it and the Pantages enterprise.

Tommy Smith, What's the Matter With Your Ball Players?

The Firemen hung up their second win over the Empress Theatre boys at the St. Ignatius Stadium Sunday, winning by a score of 4 to 2. The Firemen held the Empress team scoreless until the eighth inning, when the theatrical boys scored two runs, giving them a lead of 2 to 1, when Fireman doubled with two on, scoring both. The Firemen came back strong in the ninth and put the winning tally over when Simmons dropped O'Donnel's fly and Comber knocked the ball over for a home run. Peters and Smith started for the losers, with Comber and Morgan on the long end for the day. The Firemen had a tour of South Beach from the Rush Station street booked up with the Empress team Thursday morning to the Jackson Street grounds.

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Chas. King—Virginia Thornton

Resting

Will R. Abram—Agnes Johns
Producing Stock Sketches
Western States Vaudeville Association Time in San Francisco

Charlie Reilly
(Singing Irish Light Comedian)
Presenting The Irish Emigrant, Pantages Time.

Max Steinle—Mattie Hyde
Comedian

Avenue Players, Seattle

Jack Golden
Care of Dramatic Review

Frank Harrington
Leading Man

Gilbert & Slocum
Comedians

Clarke's Musical Comedy Company Market Street Theatre, San Jose

Dr. Lorenz
America's Eminent Hypnotist

Management Frank W. Leahy

HELEN HILL
Al Liberty; care Dramatic Review

PIETRO SOSO
Leaves 6:46 P.M.

RUPERT DRUM
With Chas. King and Virginia Thornton

DAVID KIRKLAND
Care of Dramatic Review

THE SAN FRANCISCO DRAMATIC REVIEW

COLUMBIA SCENIC STUDIO CO.

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Isabelle Fletcher  
Special Starring Engagement

Charles D. Ayres  
Ed. Redmond Stock, Sacramento

James Dillon  
Management Bailey and Mitchell  
Seattle Theatre

Charles E. Gunn  
Orpheum Stock—Cincinnati  
Leads

Maude Leone  
Del Lawrence, Vancouver  
Co-Star

Florence Young  
Leads—Jack Golden Company  
Care Dramatic Review

Eddie Mitchell  
Business Representative Ed Redmond Co., Sacramento

Josephine Dillon  
A Bachelor's Honeymoon  
Leading Woman

Marshall W. Zeno  
Dorothy Douglas  
Asst., Director Cal-Motion Picture Co.  
Leads  
San Rafael; permanent address—Dramatic Review

Claude Archer - Jean Devereaux  
Stage Manager and Parts  
Ingenues  
Just closed year's engagement with Isabelle Fletcher Stock. Vancouver  
At Liberty; Care Dramatic Review

Lucile Palmer  
Prima Donna Soubrette  
Care of Dramatic Review

Barry Norton  
Management Bailey & Mitchell  
Care of Dramatic Review

Guy Hitner  
Leading Man  
At Liberty  
Care of Dramatic Review

Bess Sankey  
Leading Woman  
Eastern Traffic Co.

LELAND MOWRY  
Seconds and Harvies  
At Liberty; care Dramatic Review

MINA GLEASON  
Ye Liberty Stock, Oakland

CHARLES LE GUNNEC  
SCENIC ARTIST—AT LIBERTY  
Permanent Addresses: 1657, 21st Street, San Francisco. Phone Mission 7413

FRED KNIGHT  
Characters  
At Liberty, care Dramatic Review

EDMUND LOWE  
Alcazar Theatre

HOWARD FOSTER  
Engaged  
Care this office.

EVA LEWIS  
Second Business  
At Liberty; care Dramatic Review

HUGH O'CONNELL  
General Business  
At Liberty—Care Dramatic Review

CAREY CHANDLER  
Business Manager Knitting & Flood, Portland, Ore.

GEORGE S. HEERMANCE  
Scenic Artist; at Liberty  
Care of Dramatic Review

Geo. F. Cosby  
ATTORNEY AND CONSULLESOR AT LAW  
511 Pacific Building, Phone Douglas 5465  
Residence Phone, Park 7708  
San Francisco, Cal.

ALF. T. LAYNE  
This Office

AVIS MANOR  
Juvenile  
Care of Dramatic Review

D. CLAYTON SMITH  
Juvenile  
Care Dramatic Review.

COL. D. P. STONER  
Advances Agent or Manager  
At Liberty; care Dramatic Review

RALPH NIEBLAS  
Scenic Artist  
Care of Dramatic Review

JACK FRASER  
Crime of the Law Company  
San Francisco

Geo. Matison  
Leads and Harvies

AUSTA PIERCE  
Second Business  
Permanent address, 6101 Oregon St., San Diego

STANFORD MacNIDER  
Scenic Artist  
At Liberty; care Dramatic Review

HILDA CARVEL  
Ingenue  
Care of Dramatic Review

JACK E. DOUD  
With Jack Golden  
In Musical Comedy

ALLAN ALDEN  
Comedian  
White Slave Traffic Company; on tour.

GEORGIA KNOWLTON  
Care of Dramatic Review

JAMES NEWMAN  
Stage Manager and Parts  
Just ended one year with Ed Redmond Co. At Liberty. Care of Dramatic Review

FRANCES WILLIAMSON  
Grande Dames and Characters  
At Liberty; Care Dramatic Review

WILLIAM MENZEL  
Business Manager or Advance Agent  
Address Dramatic Review, San Francisco

HARRY J. LEIBAND  
Stage Director and Comedian  
Ed. Redmond Stock, Sacramento

DEAVER STORER  
Hustler  
Care Dramatic Review or permanent address 601 W. Ave. Oakland

GEO. W. STANLEY  
Wife,  
Pantages Time

VELMA MANN  
Illumina  
Care of Dramatic Review  
5255 1/2 Grove Street, Berkeley.

LOUISE NELLS  
Ingenue  
Care of Dramatic Review

C. ALLAN TOBIN  
Juvenile  
Care of Dramatic Review

ELLA HOUGHTON  
Ingenue  
Care of Dramatic Review

Geo. B. Howard  
Comedian—Available for Stock  
Address, 2136 W. 31st St., Los Angeles, Cal.

Frank Harrington  
James Post Company  
Leading Man

William H. Connors  
Juvenile Comedian  
Care Dramatic Review
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<td>Sedley Brown</td>
<td>1415 Catalina Street, Los Angeles</td>
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<td>John C. Livingstone</td>
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<td>Hugh Metcalfe</td>
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Fred Thompson Back In Toy-land

Fred Thompson, whose Toyland concession at the Panama-Pacific International Exposition was taken away by the Exposition last week, will once more be in charge of the big amusement feature of the fair. Arrangements have been made whereby a new company, in which Thompson will be a stockholder and of which he will be the directing genius, takes over the concession. E. W. A. Waterhouse of Waterhouse & Lester Co., an automobile supply concern, was yesterday granted the concession, and is today engaged in the formation of the Toyland Amusement Co., which will build and operate Toyland. Associated with Waterhouse will be Fred W. Swanton of the Combined Amusement Co., which holds its lease at the Exposition for the submarines, the Dayton Flood, Alligator Joe's Circus, the two Hippodromes and the Aero-scope.

Ruth Maycliffe, Now Princess, Visits This Country

NEW YORK, May 17—The same leaving passengers of the Cun- ander Line, in today from the Adriatic and the Mediterranean, was the "Princess Eugenie d'Avellan," a handsome American, who says she was until six months ago Ruth May-cliffe, an actress, whose last appear- ance in New York was in Offen's "Vesta." The Princess says she met the Princess in Madrid, being introduced by King Alphonso. She had met at La Isleta. He is a cousin of the King, the American Princess declares, and later he objected to the Princess allowing herself matrimony with an American girl. The Princess was a rapid-fire woman and had declared her marriage a mistake in less than two months after it was announced. They were married, she says, six months ago in Lisbon in three weeks—civilly, by priest and by a Protestant clergyman. The Princess had some trouble persuading the Princess to let her come back here. She is going to see her uncle, C. A. Rober- tis, a ranch owner in Kansas. Her mother accompanies her. She expects to return to Lisbon in about a month.

Maude Leone Operated on for Appendicitis

Maude Leone, who has been a veritable sensation in Vancouver stock for the past 62 weeks, closed her sea- son last Saturday without missing a performance, and on Tuesday entered St. Paul's Hospital for an appendicitis operation.

Bradfield Does Some Boasting

A. Mayo Bradfield, writing from Chickasha, Okla., tells of the arrival at his home of a ten-pound bay colt on May 6, and both mother and son are doing well. We can excuse his en-thusiasm. The foal is always an event. Referring to his show, A Bachelor's Honeymoon, Mr. Bradfield says: "Haven't heard much of my ex-periences since I left Frisco this time. Have had a little good business, some fair business and some very rol-ly business. Had a letter from McGin, who is managing the show for me, yesterday, and they have been in a terrible storm the last few days in Montana and Wyoming, which has killed business, and long jumps. With favorable weather I feel sure that every one of those towns would have been good. Just my luck this season. Well, I'll keep the actors working and they always get paid their salaries, so guess they have no kick com-ing." The show closes tonight (May 5) at Stuart, Neb.

New Strauss Ballet Produced in Paris

PARIS, May 14.—The most im- portant musical event of the year in Europe was the production yesterday of the new ballet by Richard Strauss, entitled The Legend of St. Joseph, by Russian dancers. The composer himself conducted, and the ballet was pronounced a brilliant success. The work is not, strictly speaking, a ballet, but rather an opera without words. After the performance it was an- nounced that the French Government had promised Strauss to the grade of officer of the Legion of Honor.

Redmond's San Jose Stock

Ed. Redmond will inaugurate his San Jose Stock season at the Victory Theatre on Monday, June 1, using the play, The Littlest Rebel. The company will be headed by Roscoe Karns in the title role, and Hugh Metcalfe, lead of "Neptune's Daughter," Florence Bell, leading woman. In the company will be Lorraine Percival, director, Ed. Redmond, consultant; Morris Panfield, Lester Cole, Rose Merrill, ingenue; Ethel Tole, child actress, and Billy Butterfield. Mr. Red- mond will operate this company in addition to his successful Sacramento company at the Diablo Theatre.

Series of California Songs

Walt Way, a clever California songwriter, is publishing in about a month a series of the first of which, I Love You, San Francisco, and The Dear Old Golden Gate, which have been ready for some time and destined to be popular. My Tip- perary Rose, My Lover's Return, I'll Come Back to the Shamusocks and You, and We Are Growing Old To- gether, are other songs by this ver- satile song writer.

Col. Savage Accepts California Play

California has a new playwright. She is Jessie Lockwood, a San Fran- cisco stenographer, of 1247 Howard Street, who has written a three-act allegorical drama, The Peacock, which has been accepted by Henry Savage. It is Miss Lockwood's first drama and she has taken nearly three years to write it. "The Peacock tells of a man's search for happiness and success," said Miss Lockwood. "Of course," and her blue eyes sparkled, "he has many a close shave and some trouble turns up naturally in the end. That's what people like. I took my ma-terial out of Savage's life and I've lived more than a year ago, and he told me to rewrite the third act. So I did."

Personal Mention

George Woomber and Eunice Cowles are working with the Poli Stock in Baltimore.

COLUMBIA THEATRE

ANNEtte KELLermann

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Coming Your Way Soon, MORTON & BETH'S Destabilizing Success

THE MISSOURI GIRL

With a strong supporting company. Fortune address AL OAK, Business Manager, care REVIEW Office

This show that shoots its own record

STOCK FOR EURUCA

Chet Stevens and Maurice Chick will open in Eureka at the Margarita Theatre in stock, using as an opening bill Ham Cottrell's In Arkansaw on May 27. Others in the company are "Red" Case, Jimmy Guilfoyle, Harry Gray, Feline Davis and three or four others.

MARIE CONNELY

Marie Connely is the ingenue of the Ed. Redmond Stock Company in Sacramento. She has had a rapid and brilliant rise in her profession, starting in some two years ago with her first speaking part with Mr. Redmond's company. Miss Connely recently, during a vacation to this city, played with the McAlzar stock, and won much favorable comment for the quality of her work. She is a dainty and charming girl, a splendid dresser and is a beauty of a most appealing type. She is certain to advance rapidly.

Hugh R. Koch will be starred by Gaskill & McVitty in The Call of the Cumbrels next season.

"Jossey," the well-known advance man who was ahead of A Bachelor's Honeymoon in the West this season, has leased and is managing the Broadway Theatre, a stock house, in Billings, Mont.

REYNOLDS H. GERBER, San Mateo County rancher, Tuesday petitioned Judge Graham for the revocation of letters of guardianship awarded his wife, Dorothy Allen Gerber, over their four-year-old daughter, Anabel. Judge coffee gave Mr. Gerber the in for some two years ago with her first speaking part with Mr. Redmond's company. Miss Connely recently, during a vacation to this city, played with the McAlzar stock, and won much favorable comment for the quality of her work. She is a dainty and charming girl, a splendid dresser and is a beauty of a most appealing type. She is certain to advance rapidly.

Personal Mention

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This beautiful house which Henry Butters built in this city, and called Al- ta Vista, has been leased by Alexander Pantages, and both parties are renovating the premises, and decorating and enhancing the fine old place. Mrs. Pantages is planning a splendid mix for the end of this month, which will serve the double purpose of announcing her re- turn from northern sights and opening her new domicile for the admiration of her many friends.

It is announced that Hazel Day, who won renown for herself in the title role of The Pink Lady, has signed a contract with John C. Fisher whereby she will be under his manage- ment next season, and will be presented in a new musical comedy now being written especially for her. The new musical play, which is nearing completion, as yet unnamed, is by Harry B. Smith and Robert S. Smith, who will provide the libretto, and Victor Herbert, who has written the music. Among those whom Mr. Fisher has already placed under con- tract to appear in the support of Miss Day are Will H. West, Mandle Odel and Stewart Baird. The tour will begin in September.
Patter of the Average Travesty or Musical Comedy Burlesque

THE MASTER THEATRE BUILDER

In The Beauty Shop, now playing at the Astor Theatre in New York, Daisy Haskin and Marion Sandiford have a travesty on The Master Builder, and some of their patter runs like this:

Marion: That's a terrible disturbance you're starting around here. Can't you use a noiseless hammer?

Hitchy: Do you take me for a dramatic critic?

Marion: It's after hours. You shouldn't work so much anymore.

Hitchy: Understood. I own to say I shouldn't work? I'm building my theatre.

Marion: Well, can't you hire somebody to do that for you?

Hitchy: No, I'm broke. Gotta build this thing myself.

Marion: What's this big open space here?

Hitchy: Oh, that's the main entrance, right off Main Street, where all the crowds will come in.

Marion: Main Street, Mr. Hitchy? Oh, yes, all the crowds will pass by the main entrance, won't they?

Hitchy: No, not to square off on the old family armchair around your neck.

Marion: But I don't see any seats in the theatre.

Hitchy: Right. No seats. Standing room only.

Marion: Oh, you expect the place to be as popular as that?

Hitchy: Popularity, why, I've rented the entire gallery already to the United Cigar Stores on a ninety-nine year lease. They're going to give one admission to each customer for fifty thousand customers.

Marion: That balcony seems to be only half-filled. That's an awful lot of standing room.

Hitchy: Well, well, I bet. It is funny, all the rest of the balcony seems to be very well filled. Good evening, Mr. Treasurer!

Marion: After whom will you name this theatre, after whom?

Hitchy: I just learned that word whom, didn't you? It's being said superlatively right now.

Marion: Well, the name?

Hitchy: Oh, yes, the name of the theatre. Why, I think I'll name it after some actor.

Marion: What actor?

Hitchy: Now, really, you know, I hate to talk about myself, but I repeat, I shall name it after some actor.

Marion: How about the admission prices?

Hitchy: Admission? Oh, very simple. There will be absolutely free admission to all parts of the house.

Marion: What? What? What?

Hitchy: Positively. Get the crowd in. That's what you have to do these days. I imagine we can get a dollar out of every space.

Marion: I suppose you expect to get rich in one night that way.

Hitchy: Of course, you see, there'll be no debt on the theatre. It costs me nothing to build, because I'm doing it myself, as you see by my hammer.

Marion: Who's going to be your leading lady?

Hitchy: She's the daughter of a poor rich brewer. I had to give her the ingenuity assignment because we're going to serve beer between the acts.

Marion: And the audience swallow the show much better.

Marion: Aren't you afraid they'll choke?

Hitchy: Careful, now, Spaniard. I'm apt to crown you with a流向, if you know what I mean.

Marion: Are the dressing rooms all ready?

Hitchy: Mine is. That is my dressing room, as has been the stage level. All the others are way up there in the wings.

Hitchy: Parson? That is my dressing room.

Marion: Not unless we dress together.

Hitchy: You get out of my dressing room.

Marion: Aren't you going to marry me?

Hitchy: Well, you see, I wouldn't, but I am involved. Yes, family affair, you know. Matched since we were children.

Marion: Matched?

Hitchy: Yes. They threw us in the river and we both came up heads. Marion: Oh, is this true?

Hitchy: Not quite. Besides, their farm adjoining our farm—Marion: You have led me to think all along that you loved me, and now now—

Hitchy: Well, that's my system—treatment?

Marion: I've even become a blonde for your sake.

Hitchy: You ought to be a blonde in April. It lightens up the slopes.

Marion: And I even went on a diet for you.

Hitchy: Now go and be a stout party if you want to. Go and catch yourself out of shape.

Marion: Why, I'd even become a ticket-seller for you and make the revenue high for their exit tickets.

Hitchy: Done: We will be married at sunrise!

John G. Fischer's New Show

It has been decided that the new musical comedy in which Harel Dond is about to appear as a star next season under the management of John C. Fischer will be called The Debutante. The title is suggested by the character to be played by Miss Dawn, that of a young American girl who is making her first appearance as a musician before a critical audience in Paris. In The Debutante the new star will again cadet with a violinist, the leading lady is by Harry Smith and Robert B. Smith, who have provided the hotel and luggage and scientific music on which the films. Mr. Fischer announces that he has practically filled the cast for the new operetta. Among those who have already been engaged to appear in support of Miss Dawn are Alma Mohl, Will West, William Clayton, John Park, Susan, Zoe Barnett, Madge Odell and Sylvia Jansen. Rehearsals have started for the new operetta, which is likely to be a success.

Lamb's Gambol Up to Its Standard

A great audience gathered in New York, May 22, at the Metropolitan Opera House, to witness the first performance of "Behind the Blocks of the Lamb's. It was an audience which was thoroughly representa- tive of the metropolitan theatrical world. The particular bright stars of the legitimate drama, the greatest pamphlets of the day, the leading lights of the musical stage, vaudeville, the concert platform and even the sawdust ring, all combined in a sort of glorified variety show. The curtain rang up after an overture by John Phillip Sousa's Band, an old-time minstrel first part, arranged by William Courtleigh, and dances by James Cameron and music by Mr. Sousa. The end men were: Irving Hitchcock, Frank McIntyre, Mack Hard, Andrew Williams, Thos. Wills, Frank Larol, Maclin Arnaud, Ervin S. Cob, Clayton White, Chas. E. Joseph Williams, Fred Ward, Charles J. Rose, Frank Doane, Charles Hopper, Frank Croxton, Thos. A. Wadsworth, and Irving nos. The chorus of the minstrel first part included some of the most famous stars of the musical stage. The second scene which was used in Henry W. Savage's production of Muns of Athens at the Astor Theatre, in which the exception of the minstrel circle all participants were assumed as cast for the，并且theorizing making an ideal interlocutor. There were individual numbers by Mr. Hopp- er and Scott Welsh, a humorous bit by John Morgan, the comic song by George M. Cohan, "Sweet Marie," by Glenn Hall; comic songs by all the end men, especially Mr. Tiffin, George, and sung by Andrew Mack, and Off to Mexico, written and sung by Irving Mills, and "Not Too Young," part of the minstrel show were Bruce Mettart, William Farrar, Henry Dunn, Digby Bowd, William Eit- ett, George Nash, Frederick Brandton Tymon, Frank Croxton, John Hendricks, denim Maine, Stephen Ward, Kirk Paton, and John Williams, Neil McGee, George Pace, George Willams, Scott Welsh, Effingham Pinto, Joseph Kilgour. Then four cartoonists participated in a rivalry. They were Winsor McCay, R. F. Outen, Bly Hayer and Ed Kemble. The next number was The Rainbow Cocktail, a dancing specialty by Hassard Short and Roy and Kenneth Wells, introducing Harry Woodruff and Edwin Stevens, together with several pistilated Lamb who, as terpsichorean operators to dis- inguish the male personalities of Effing- ham Pinto, Glenn Hall, Will Deming, Richard Talor, William Courtleigh, Jr., and Mr. Short. During the intermission Sousa's Band played The Lamb's March. George V. Hobart's marriage, one of the most notable of the year, was opened the second part of the program. It was a magnificent dramatic spec- tacle in which Thos. Wills, young Youth, Frederick Perry as Experi- ence, Effingham Pinto as Passion, Digby Bowd as Wealth, and Will Deming, "Pleasure, William Lackey as Crime, William Farrar as Ambition and Stephen Maine, Richard Talor, Glenn Hall, S. Deming, Charles Donn Clark, George Probert and George Barnum in other allegorical roles. Mr. Ho- barts's mortality play was in seven scenes with a final scene in Where Dreams Begin: 2. In the Street of Vacillation: 4. In the Printers: The Rub of the Day: 3. In the House of Lost Souls: 3. In the Street of Forgotten Days: 7. In the Land Where the Dreamer Takes. The incidental music of Max Haas was very beautiful and largely con- tributed to the success of the piece. The leading part in the young girl number in which DeWain Hop- per appeared as a Jester, Frank McIntyre as a Boy of the Barrel, Archie as his sixty-year-old sweetheart, followed. Character hits in the dance- s were played by William Evan, Maclin Arnaud, C. Hopper, C. E. Evans and Malcolm Wales, while, among the "trav- ishing beauties" in the show, such as Minstrels and millinery, were Morgen Coman, Will J. Daming, William El- sley, and Archie, Charles Donn Clark, William Car- tus, Will Archie, Scott Welsh and John Hendricks. As of old the parade of the Lamb's proceeded the Gambol. The entire membership of the club, headed by Sousa's Band, marched from the club house, attired in gray drab uniforms, to the Fifth Avenue and up Broadway to the cheers of the assembled multitude. Not all the weather for the weather was too hot for many of them, and they decided to ride in their own cars. Many of the paper work on the many of the plans, nevertheless, and the parade will be a feature in every city which is visited.

Julia Gifford of Fitz-Simmons

CHICAGO, May 25—Robert Fitz-Simmons, the noted heavyweight pugilist, was sued for divorce today in the Circuit Court by Mrs. Julia Fitz-Simmons, who charged he had treated her with extreme and repeated cruelty since their marriage in San Francisco in 1909. Mrs. Fitz-Simmons alleged her husband threatened to kill her when she left him in July, 1910, and that she fears that unless a court order is made he will carry out his threats.

Amusement Lane Will Be Known as The Zone

The Panama-Pacific International Exposition has designated the avenues devoted to amusements "The Zone."
**Barnum's Aid is Dead**

**DAVIS, Mich., May 22—Jos. E. Warner, former mayor of Lansing, but best known as the showman who brought the wild man of Borneo and the elephant Jumbo to America for P. T. Barnum, is dead at the age of 82 years.

**Wagner Opera House Gift to Germans**

**BAYREUTH, Germany, May 25.** —The famous Wagner Opera House is to be made a gift to the German people from the Wagner family, according to announcement made today in a newspaper interview of Siegfried Wagner, son of the composer. The gift will include the composer's home, Wahnfried, the manuscripts and other records of the composer, and a considerable endowment fund.

**Friars Nominate New Officers**

The Friars have announced the official ticket which will be sold for at the coming election. Albott John W. Ramsey is not a candidate for election. Following is the ticket: Albott, Ralph Tricr; deane, James P. Gilmore, treasurer; Goodfellow; treasurer, Richard J. Hatzel; governors, Arthur Barney, Mike Simon, George H. Murray, Fred Bock and Robert Campbell.

**Dillingham Seriously Ill in London**

**LONDON, May 22—Charles B. Dillingham was taken to a hospital on his arrival here Thursday suffering from a relapse of the illness which attacked him in New York a few weeks ago. On the arrival of the Olympic the theatrical manager was removed on a stretcher from the ship and hurried on a train to London that special care might be taken of him. Dillingham is not seriously ill, but he is suffering from a complication of trouble, due to kidney disease.

**Munro's All-Star Company**

The New York papers have been devoting considerable space to the past week to the spectacular organized all-star cast of plays which includes several Broadway favorites, that begins a brief summer engagement at the Columbia Theatre during evening performances. While the opening play has not been selected, it is safe to predict that it will be either the acknowledged masterpieces of Oscar Wilde or Bernard Shaw. The personnel of the company is especially chosen for the depiction of comedy written by such masters as Wilde, Shaw, Pite, Howard, Chamber, Marshall, etc. Rose Cochran, Charles Richman, Charles Cherry, Charlotte Tittell, Ada Goodrich, Lucile Gardner, Frank Kingdon, Horace Mitchell, George S. Cheadle and others of the excellent company have all been conspicuously identified with the higher class comedy successes of the past decade and are therefore sure of giving a performance of uniform excellence and charm.

**Burke and Alden's Strong Company**

Burke and Alden will go out next week, presenting the comedy drama, The Cowboy, with a strong company, headed by Jean Troy, a vivacious and talented young leading woman, and Hugh O'Connell, who came to the

**ED. REDMOND and the Redmond Company**

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CHARLES McCORMICK, Manager

Coast playing in The Wolf. Mr. Burke, who has played the Coast a long time, is not only popular, but a clever comedian. Mr. Alden is known as a good business man and an eccentric comedian. Florence Young will do the character leads and Avis Mann will play the ingenue parts. George Johnson, Wm. Raymond, David Smith and other well-known actors will be in the company. After a couple of weeks of one-night stands Messrs. Burke and Alden plan a national tour in the northern part of the State.

**Col. Stoner's Girls of 1915**

Colonel D. P. Stoner has organized a musical comedy company that will join the "wheel" movement now its second year in good company. The company has for its leading players: D. C. Clarke and Dick Wilbur. The Colonel will play three weeks on the road and then go into a series of engagements in Seattle. The company comprises Charley Oro, Irish comedian; Max Wells, Dutch comedian; Robert Hamilton, straight man; W. H. Conners, light comic; Ld. Reid, drum donna; Maud Raymond, soprano, and eight girls in the chorus.
Correspondence

SAX DIEGO, May 26.—SPIRECK-de Theatre: Peg of My Heart next at Empress Theatre (Mr. Leo Leso, mgr.). To satisfy the continuous and popular demand for a reissue of the most popular sociological drama of the season, Miss Adams the management of the Empress Theatre gave a special production of The White Girl with an entirely new company. The author himself enacted the role of Dr. Verplank, a New York globe-trotter who has a penchant for whimsical analysis of unpleasant sociological problems. It is a character very well suited to Mr. Adams, and he only has to act in his own natural self to play the part of the Doctor. His acting was that of a seasoned veteran instead of a beginner, and many seemed to doubt that this was his first attempt. Too much praise should not go to Mr. Adams alone. Miss Corew in the role of Muriel, the fiancée of Monty Jack Fraser, was pleasing, although she had not very much of a chance to demonstrate her qualifications in this play. Mr. Fletcher alternates with Everson each week in the playing of leads, was fine as Monty Van Vorst, and promises to become popular with San Diego audience. The success of his engagement with this company, Warren Ellsworth proved himself undoubtedly the ideal Vincent March, who is check full of English, and his drawl, "I amn’t sorry, was well received. The March Week Day again takes the part of Helen Van Vorst and is quite pleasing, as is Raymond, "I amn’t sorry, and also antique Miss Van Vorst, Stella Watts as Celeste, the little French and is truly fine. Her acting in this and other roles is wonderful. More will be heard of this little woman in the future. SAX DIEGO Theatre: Cox the manager who has been quite unfortunates with her wonderful illusion show. Togon and Geneva, wire dancers, have never been seen here in many a demny. Dunn Simmons as a monologist is very good. Conner and Salome, song and dance act, are not particularly. Hawaiian Scranders’ return is always welcomed. PLAZA Theatre: Pictures, MAJESTIC Theatre: The policy of this house still remains unchanged. Five reels of pictures and specialties by a chorus of eight girls furnish the entertainment. The GATEY Theatre reopened last night with the Exhibition Stock Co., headed by Edna Marshall and George Ville in Rose Stahl’s success, The Chorus Lady. Miss Marshall as Patricia O’Brien, “The Chorus Lady” was well received. The portrayal of the part. Miss Marshall was not adapted for the part that she undertook last evening, but nevertheless, proved very pleasing. George V. Dill as Dan Mallory, the stable owner, was good, although he had but small part. Catherine Evans as Miss O’Brien and Graceen Bennett as Pat O’Brien were both funny and also very good. Porter as Mary O’Brien, Roy Van Fossen as Duke, a table boy, Win. Roberts as Shrinl, another stable boy, fairly good, as was Win. Jossey as Dick Crawford. Alice Moon as the egotistical Sylvia Simmons, the singing called a chorus girl, was very clever and promises to become quite a favorite.

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Vauvelle Notes

Theodore Roberts has secured one of Willard Mack’s sketches. It is a story of the Canadian Mounted Police and is called The Love of Big Don. The stranger, now playing the Orphuen time, will open in San Francisco the week of July fifth for two weeks. This act is owned by Herbert Bashford and Jack McClellan, and is under the direction of the famed McClellan & Tarbox. This act is booked till 1926. Katherine O’Keenan has secured a most unique and interesting sketch from Grant Carpenter, a local newspaper man, and will soon be seen on the Orphuen time.

Burke & Alden Present
THE COWBOY

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San Francisco Dramatic Review
THE SAN FRANCISCO DRAMATIC REVIEW

May 30, 1944

Sam Rork Once More in Harness as Manager for the Galey Company in Los Angeles

LOS ANGELES, May 27—The Little Theatre is about to be launched as a stock house again, when Mr. Egan, with the assistance of Wm. Soerner, will take steps to organize a company for the theatre, presenting the legitimate drama together with the fairy plays given by the children.

Sam Rork will handle the local Galey organization, following the footsteps of Louis Lissen.** * * * The figure of Dick Vivian is one that is filling to the eye as he steps upon the Burbank stage this week.*** ** Donald Bowles may remain stage director at the Burbank for some time, but his future is in doubt. But he is an accepted figure in the local area, and his work has been recognized.** * * * Georgie Clayton and his faithful assistant, Jimmie Hobit, are fishing in the mountain streams while they congratulate themselves on the two weeks of darkness at the Morocco.*** Chief Sebastian, Judge Williams, Frank Gibson and several of his assistants, occupied boxes at a performance of Walter Montague's sketch, The New Chief of Police, at the Hippodrome.*** ** Bill Bassett, a pupil of Marquis Ellis, who has been singing at Casa Venetia, got the Galey Company in A Knight for a Day.*** ** Harry Mestayer will replace John Barrymore in The Yellow Ticket next season. It is now two years since Mr. Mestayer left the Burbank Company. He has been a member of the Princess Theatre Company in New York for some little time.** * * * Henry Kolker's drama, The Survivors, may be presented at the Court in Chicago during the coming season. This received a tryout at the Morocco when Mr. Kolker was playing leads with the Morocco Producing Company.*** ** Robert Power, Jr., a member of the Belasco Stock Company until carried away by The Bird of Paradise, in which he has played ever since, has joined a stock company for the summer season in the East.*** ** Colonel Price, manager for Robert Hilliard, and also known to be the husband of Catherine Countess, has been very ill during his stay in Los Angeles, but is now back to his profession. He has returned to his summer home in Denver, where he will be joined by his charming wife.*** ** Grace Valentine will not return with the rest of the Los Angeles players, but will remain in the East for a rest until next season, when she will again appear in Help Wanted.*** ** Mr. and Mrs. Joseph Montrose are sojourning at Playa del Rey, where Mr. Montrose draws in the big fish and Mrs. Montrose spends her time as known as a famous cook.*** ** * * * James Ronsen's sitting here be of ornamental wood, taken from the house which he is likely purchased near San Bernadino.*** ** * * * Mrs. Lester Fountain is in the city visiting her son. With Mr. and Mrs. Fountain's sister and a popular young leading woman,*** E. D. Puch and wife (Daphne Pollard) have arrived in Los Angeles in order that Mrs., Bunch may fit her tiny self into a drama.*** ** * * * Charles Pike, who recently managed the Cranes on their unfortunite tour, got a contract to produce a new show, Long Beach, and will have a scenic waterway to entice the nickels and dimes from the unsuspecting public.*** ** The author of the famous Mr. Pike of the Salt Lake Line.

BURBANK: The Dawn of Tomorrow is the Burbank offering this week. It is a thoroughly modern comedy. It is the efforts of Glad to bring sunshine and happiness to all is met with artistic success. Glad on this occasion is Selma Paley, who enters into her mission with heart and soul, investing the role with charm and the beauty of youth. Forrest Stanley proves his versatility with a creditable portrayal of The Duny. Richard Alden, who plays the part of Sir Bowles in the Burbank, Beatrice Nichols as the homestyle country Polly does excellent work. Grace Travers, Winifred Byrn and Doris Merce, Walter Gabet and Donald Bowles add materially to the charm of a well-balanced performance. The stage settings look a bit left to be desired, being a combination of beauty and realism, to create a lasting impression of this beautiful, grave and gay appeal for optimism.

CENTURY: Mendel and Franks offer the Sultan of Morocco with gay and dazzling Oriental costumes, scenic effects and fun. Vera Randsdale is featured with chorus in a roasting number, as also Billy Onion, Heinz Cole, Johnny Brown, Edward Mendel and Franks, create a riot of excitement. Alma Salmon makes a deuce of a good voice. Her songs are many and pretty, Clark Ross is a clever comedian. Bob Hall sings and recites and believes in the "personal touch" when gathering his material from before and behind the curtain. Louis M. Grant, in the gorgeous plunger of a parrot, in the "Let's get coffee" for lunch, then offers a real treat in the form of some wonderful whistling. Marietta Evasa and John H. and N. W. appear in a playlet, called The Punch, which is a bit lacking in same, although the efforts of the players are well worth the price.

HIPPODROME: Walter Montague's sketch, The New Chief of Police, drawing the attention of judges, lawyers, city officials and club women, who are interested in its gripping theme. The sketch deals with a big and vital problem and points out a wonderful lesson. Bothwell Brown's Clown, in the Hippodrome wis a good thing to see because of its pretty girls, gorgeous costumes and wealth of action. The production of The Unique in The Two Door is a hit and find themselves amongst appreciative friends. Bruce and Culvert are duplicating their success of last week, Moon and Sweeney the hill with character songs, dances and plenty of dash. St. Laurent has a trapeze act that brings the thrills.

MAJESTIC: Dark. Coming, Per, a My Heart.*** ** MOSAIC: Dark.*** *** THE FLAGG CO. ACTUALLY EMPLOYS MORE ARTISTS AND MECHANICS THAN ALL THE OTHER STUDIOS ON THE PACIFIC COAST COMBINED. BECAUSE— NINE-TENTHS OF THE THEATRES' FLAGG SCENERY. THEREFORE, FACILITIES AND VOLUME LOWER COST.

Richard Lambert

Our old friend, Dick Lambert, is still one of the busy and capable press representatives of New York City. He is John Court's general press representative and his stuff is always good.

The above picture caught him at the height of the winter season. Just now he has donned summer attire, is thinking of the cool sea breezes and has already decided to lay aside the old pipe and adopt a new one.

REPUBLIC: Smith's Hindmarch Circus is the headline attraction on an afflacting hill. All the inhabitants of that province of the animal and bird kingdom are put through laughable stunts for the edification of an unduly amused crowd. Gus Leonard is billed as the Odd Musical Magician, and he lives up to every word of the title. Brown and Larson, in Coming Home from the Pork Shop Club, have a blackface team that draws a laugh with every word. The Tyrells offer whirlwind dancing that creates enthusiasm. Anna Teichler styles herself The Daughter of the Golden State and is one of the hits of the bill. Cody and Cody contribute a worthy singing and dancing team. Hearst-Seig pictures close the bill.

FACILITIES 1639 LONG BEACH AV., LOS ANGELES

N. B. WARNER

Pryor Heir to a Fortune

Class, Pryor, of the Mexican War Civic Co., has just received word that he is one of the heirs to a large estate located in Oklahoma.
**NEW YORK, May 24.—For novel entertainment last week the enthusiastic attendants on new performances had no opportunity in the legitimate way to witness the performances in vaudeville or at the film houses. **

Douglas Fairbanks presented a novel entertainment at the E. Keith’s PALACE Theatre last week, where his breezy personality and attractive mannerisms were well received. The vaudeville of this supporting company was Patricia Colinge, who co-starred with Mr. Fairbanks in The New Heiress; in different vein was another playlet, The Bride Shop, a tabloid musical comedy. The large company numbers 20, featuring Andrew Tombes, and the piece is elaborately costumed and magnificently staged. Modern dances were the offerings of Jack Mason and Lois Whitney. **

After a sensational run on the Pacific Coast, Electro-
taneous, with which the famous John Hanged, played by John D. Barry, opened at Hammerstein’s Victoria. The piece consists of a realistic study of electro-reaction, and although serious, is curiously and interestingly story, its scene is laid in the death house of Sing Sing Prison, and shrouded with mystery. Of seventeen acts on the same bill there are Elizabeth Maxwell, Mrs. James J. Crow, Creasy and Bayne, McCutcheon and Maxwell, Gould and Ashlyn, James J. Morton, Malcolm, Margaret Ryan, Marion, Marion Bert, Sens Lee, the singing dooman; Roeder’s invention, Zalith, Al Hyatt and the Murray. **

Edward and Breese played a week’s engagement at the Academy of Music yesterday, appearing with the stock company in The Master Mind, the drama by Daniel D. Carter in which Mr. Breese starred for two seasons. **

The productions of the regular stock company supported Mr. Breese. **

The new musical comedy in which Herbert and the amusingly under the management of John C. Fischer will be called The Debutante. The evening was given by E. W. Smith and Robert Smith, and the music was written by Victor Herbert. Mr. Breese will have an opportunity to play the violin, as she did in The Pink Lady. In the supporting cast so far selected are Alain Muir, Will West, Win, Danforth, John Park, Stewart Baird, Zoe Barnett, Maude Oldell and Sylvia Jason. The first performance will be given on September 28 at the National Theatre, Washington. **

* * *

Instead of sailing on the Lydia as planned, Ethel Jackson remained here to appear in A Pair of Sires at the Longacre Theatre. Orville Illingworth, who has been playing the part of Mrs. Nettleton, was obliged to leave the cast after the play had opened, the cause of Mr. Jackson’s illness not having been announced. **

* * *

Julian Eltinge, who has been starring in The Crinoline Girl at the Knickerbocker Theatre, is bringing a new season to a close May 30, and will go to Europe for a motor trip. The play will reopen in New York in August. The attention at the Knickerbocker Theatre will be the motion play, Cabrera, which is to be seen in this country in the direction of Werba & Laschez. **

Selwyn & Co. have engaged Walter King-ford, who played Trotter in the first production of Fiji, for the new play, The Money Makers, which will be produced early next season. Mr. Kingford is a member of Inspector Barke in Within the Law, also has been engaged for a leading part. Albert, Mabel, and John, C. Walker, Sidney Mason, Calvin Thomas, Edward Dohle Donnelly, and Vesta, Proprietor von Eliz and Vivian Rusmore already had been engaged. **

Conditions similar to those in Mexico are shown in the new “thriller” at the VITAGRAPH Theatre. Captain Al-

tare tells a thrilling story of life in old times in Argentina, with federal and revolutionists contesting. The reckless riding of William D. Taylor, as Captain Alvaris, and the firing pictures, are only two out of many stirring episodes. **

Outdoor tangoing, including a strangely hallowed theatre, Palisades Amusement Park, which is now open for the season. The mammoth dance manager, with its toddlers, tangoes and square dance floor space, is located on the Palisades, overlooking the Hudson. The C. L. BUNNAMAN THEATRE ready with a summer vaude-

carnival, arranged for the closing of their season at the Garden. The first big bill were Mark McFarland, "The American Melba," and Mary McFar-

land. "Marvels of Madame "Dessy"""" and ""The Dolly Minister," with a budget of new stor-
ies and observations, El Flanagan and Neely Edwards, playing Off and On, and many others. **

Gabriel d’Amunno’s great photo spectacle playlet, coming to the New York BOCKER Thea,

Re opening Monday evening, June 1. Contracts have been signed for this weekly-heralded film, for the musical overture, ""The Human,"" by Rieome in the second century before Christ, between Charles Frohman, John Brian, and the managers of the Italian Film Co., and Werba & Laschez, and while some astonishment was expressed concerning the exclusive theatre being obtainable for a photo-play, it is stated that the remarkable character and superior excellence of the production, from the pen of d’Amunno, make it an ideal and worthy offering for New York’s best playhouse. The production was presented in the leading theatres and opera houses of Turin, Rome and Genoa. Two years ago the important making of the film, at an expenditure of more than $20,000.00, and, in many ways, it establishes new standards, and transmutes all its properties from the Italian studios. It is an excellent example of the educational value of the film, and is a testimony to the life races and nations and civilization long dead and making history today. Much late and instantaneous in sensational features. It is the first film to be truly stereoscopic, a result of the perfecting of the process abroad. For the American presentation of the screen spectacle a sym-

phonic orchestra of sixty-five minute-
THE SAN FRANCISCO DRAMATIC REVIEW
May 30, 1914

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FOR THE THEATRE AND BALL HALLS

MAY 15-20

STOCKTON, May 25.—GARRICK: Monte Carter in his role as O'Neil and Miss May Craig as the Dutch partner, were the real makers of the best show Carter and company have produced at the Garrick. Frank Harrington is gaining popularity every day by clever singing, while Blanche Gilmore, in a funny character make-up, and Blanche Trelawny, were two additional bright spots in a very fine musical comedy.

MAY 15-20

MARYSVILLE, May 25.—The Gladstone Company played one week at the MARYSVILLE Theatre to a full house every night, and pleased. The company was doing great praise. Their songs and dances are all up to date and the acrobatic work is fine.

MAY 15-16


Lucas H Joan writes that he is in line for a good position. He is lying off in Fresno.
Good Love Stories for the Stage
Justin Huntley McCarthy, the Eng-
lish playwright, says he believes the public has been spoiled with sex, sociological and problem plays, and is yearning for a few good love stories.

Monte Carter a Stockton Favorite
Monte Carter, writing from Stock-
ton, says: "My business here is fine, as you know. I played a fifteen weeks' engagement here last summer and now I am in my seventh week of a return engagement, and in that time fourteen shows have been produced without a repeat. I have with me Roy Chal, who is playing all opposite comedy parts, and while I am fixing up a new show he is producing one, so you see I can always make a success of a return engagement, because no show has to be repeated."

Cluxton Making a Record
"Jack" Cluxton, booking manager of the Pantages circuit, who has charge of things here while Alex, Pantages is building up his circuit in Canada and the Northwest is doing things, and the local Pantages house is consequently enjoying a period of unprecedented prosperity, is an all around theatrical athlete and knows every department of the game. He has a great head for headline thrillers, and in Viwe and Hanged he pulled off two of the most sensational stunts ever handled here. Now he has another, called Virtue, that will hit the hafT's eye, we wager, which goes on shortly. His co-worker, Bob Brady, a skilled press agent and house manager, is great on team work and the brilliant work of these two is becoming talked about.

Whitaker Ray will put out a one-
night stand show of the Annette Kel- lerman pictures, to be in charge of Wm. Fullwood and Jack Breathy.

THE SAN FRANCISCO DRAMATIC REVIEW

Charles E. Gunn
Charles Gunn is one of our Coast actors who has made more than good in the East. Reports of his success are constantly coming to the Coast. Mr. Gunn played a season in stock in Pittsburg and afterward went to Cin- nati, where he became the most popular leading man they have had in that city. He is endeavoring to have him return to the Coast. His presence here would create much enthusiasm.

Willard Mack Achieves a New Mark in the Production of New Play
Willard Mack and Marjorie Rambeau are enjoying a season of wonderful success, artistically, at the Alcazar, and Mr. Mack is participating in a pleasure seldom accorded a playwright—that of seeing four of his new plays produced in as many weeks, and of appearing in the leading parts himself, and both the plays and acting making good. I am anticipating somewhat, as Their Market Value will not be seen until next week, but from what has been before and from the verdict of those who have seen the manuscript there is little reason to doubt its success. San Francisco, too, has shared in the pleasure of Mr. Mack's success, for it is given to few cities to get a suc-
cession of new plays such as has been given us by Ida Talha and Davis, who have shown an enterprise quite in keeping with their well known desire to sponsor the best the show business offers. So Much For So Much. Men of Steal, Miracle Mary and Their Market Value are a quartet of tremendous good dramatic material, and all will probably be seen on Broadway next season. Men of Steal and Miracle Mary are sure to appear there, and a number of New York managers are no speeding this way to give them the once over, tonight and next week. Wagenhals & Kemper own Miracle Mary, and there is a contest between A. H. Woods and Wm. A. Brady to secure So Much For So Much, in which Mack and Rambeau will be seen in their original roles. While still dwelling upon the subject it is only just to pay tribute to the uncommonly clever work done by Marjorie Rambeau in these new plays. Her portrayals have opened up a new vision of her capabilities, and New York will soon be congratulating itself upon securing another addition to its galaxy of stars.

Personal Mention
Rumors has it that John Blackwood will manage a road tour of William Rock.

Howard Foster has decided to post-
pone the opening of his road show un-
til the middle of June.

Florence Young has been suffer-
ing from an aggravated case of grip, but is on the road to recovery.

Howard McCow has retired from the business management of Oliver Maroco's Coast Peg o' My Heart Company.

Edward H. Le Marx, regarded by music critics as a brilliant contempor-
ary organism, will be the organist for the mammouth organ in Festival Hall. Announcement has just been made by the music department of the Exposition. Mr. Le Marx lives in London. He is a composer of music.

Margaret Crewen Kohler was married quietly to James D. Bolyne in Berkeley a couple of weeks ago. When Henry Koehler died in St. Louis he left his entire fortune, which was very large, to his lovely wife without reserve. He tried globe trotting as a beguilement from loneliness, journeying to all sorts of unusual places. But the yoke was better suited to her fancy. She will make her home here as one of the original Frawley company.

Thursday Hall got in from the East last Thursday, looking immense.

Happy Medium at the Re-
publ{c
The Happy Medium, a musical tab-
loid carrying a cast of fourteen people, will be presented Sunday at the Re-
publ{c by the newly incorporated firm of McCellan & Tarbox. The hook, the scene of which is laid in a spiritualist parlor, is by Dwight Wiley, and the music is by Russell Tarbox, writer of the latest Merry-Go-Round score. The cast includes Margaret Doyle, Larry Edmonds in the title role, James Lilly, Deaver Storer, and the tab carries a chorus of six.

The company to play a season of stock in Eureka got away Wednesday. The actors that sailed are Chet Stev-
Columbia Theatre

Annette Kellerman came into her own in the film play, Neptune's Daughter, which is a most unique and interesting addition to the screen. Of course, the swimming feats of Miss Kellerman furnish the motif for the play, yet in the various scenes depicted she shows a most unusual aptitude for pantomime, and were she ever to turn aside from the water tank she could excel in light comedy. The scenes of the picture are laid in Bermuda, which offers many scenic points for the depiction. This is a most unusual film and it will be a long time before anything approaching it will be offered to the public. The business has been very satisfactory at nights, and it looks as though a big vogue for Neptune's Daughter had been started.

Cort Theatre

The third week of The Passing Show of 1914, with this big girl show still popular, Sadie Burt, who plays the part of the underpaid working girl, is one of San Francisco's products, and continues to carry off honors in the rôle of a lifetime. This week this show will be seen one of our foremost actors, Wm. Hodge in The Hodge to Happiness.

Alcazar Theatre

Miracle Mary, a four-act drama by Willard Mack, was adapted and directed by James M. Morrison's short story, Miracle Mary. Produced May 25.

Joseph Condon.................. Willard Mack
Jack Brennan, "Fancy Jack"................................. Howard C. Hickman
Skip Edwards, plain clothes cop............................. Kerwin Cripps
Martin Caine, a politician, Joseph Pugmire
Winson, a private attorney............................... Edmund Lowe
Miles Grey, an attorney.............................. Ralph Bell
Judge J. M. Carr, Mitchell Church, William Daily
Warden Brownell............................... H. Burt Wenner
Lionel, a son of Judge Carr, Charles Compton
The Helper, Convict 1727........... Leland Russell
Convinced of the Correctness of Myrtle Muncum.................. John Junior
Jury Pollard............................ Robert Calley
Old Man................................. Frank Wyman
A Man................................. Howard C. Hickman
Mrs. O'Dowd.............................. Annie Mack Beiler
Nellie O'Dowd.............................. Louise Brownell
Private Amy, Salvation........... Irene O'Dowd
Sergeant Mary Muncum, the jailer.......................... Marjorie RAMSAM
San Francisco stage reviewers have had a chance this week to witness an excellent performance of another very interesting new play from the pen of Willard Mack, that more than capable actor and playwright. The play, built around a short story by John A. Muncum, is a picture of the life of a Salvation Army worker, and a Salvation Army lady called Miracle Mary, because of the wonderful results she has been able to effect among the lower classes of the neighborhood of the Army barracks. One person who has been regenerated is Walter Law, a habitual drunk, who was arrested by several of the Salvation Army workers, and again taken to the police station, the result of the action is well established; an ex-con is a marked man and it is an uphill job for an ex-con to lead a life of sobriety, but he manages it. The various stages of his career after his reformation, his arrest, brought about by a "plumb," his trial, and the miracle that proves his innocence go to make up the four acts of the play. There is not a dull moment from the time the curtain rises on the first act till its fall amid a great handclapping at the end. The stage settings are most wonderfully realistic. The first set is the interior of a Salvation Army barracks. The second act takes us to the interior of Joe's lodgings, a poor room lighted only by a skylight or a flickering gas light. The third scene is perfect as to detail, even to the sounds from the street, with which are mingled the second act's gaslamps and organ music: "So Long Mary" as poor Joe is unjustly sentenced to his third term in prison. The fourth act presents the interior of the prison chapel, decorated for the Christmas season. The play is logically and concisely constructed. It has the one great point of interest that the audience is in a perfect fever to know how Joe can possibly prove an alibi which will establish his innocence. This is done in a clever, unique way in the fourth act. It is Christmas and Mary and her friends have gone to see young Joe. It is evening, and there is a program in the prison chapel by way of celebration. The war correspondent comes to pay a call on the men. A picture has been taken of an aviation meet which took place the day Joe is supposed to have committed the robbery, and it was upon the place the claims to have been. Suddenly we see him at work on some machinery; the convicts let out a great shout. "There's Joe!" the picture stops and Joe is vindicated. Miracle Mary, in the hands of Marjorie Rambou, is a most interesting character and played with wonderful art. It is a brand new development of character and gives a tremendously clever performance, a triumph, which will generally be recognized. Mack is splendid as Joe. With all his repression his work loses none of its vitality. Kerwin Cripps is excellent as Skip Edwards, Howard Hickman makes Fancy Jack thoroughly despicable. Annie Mack Berlin is a most beautiful and humorous old Irish woman. Louise Brownell and Irene O'Dowd bring their parts most colorfully. Will, Bils presides in the courtroom scene with true dignity. The various male characters are all well sustained. Each, one, point of make-up and faithfulness to type, is good. The concerted action of the Salvation Army people and the people in the courtroom is also deserving of commendation.

Gaiety Theatre

The Gaiety reopens its hospitable and mirth-provoking doors this week with a new musical comedy, a new company, a picture new costumes, new stage and musical directors and new management generally. Everything and everybody makes good, minus a slight lag in the same garments. The first act is rare and elusive as the faded Bamber-snatch, and quite as difficult to capture, so the lack of it is noticed more than the truth for critic. What is not so easily passed over—if I may whisper it—is the question of the production of the various affectation, jokes, which adds neither to the com- edy nor the tone of the production. Otherwise The Isle of Bong Bong is above par. The music is especially fine and catchy, and there is a grateful precision about all the evolutions that accompany it; really the chorus is awfully good style. Two of the prettiest numbers in the show are the duet in the first act, The Light That Lies, delightfully sung by Arthur Clough and Louise Orth, who finish it off with a neat little hesitation, Waltz, and Havana Maid, expertly done by our friend Walter Lawrence, with the added attraction of a lovely shadowy dance, curled as wreaths of smoke, contributed by Margaret Edwards. Lawrence makes a hit, too, with his Tipperary Mary, embellished with scraps of The Minstrel Boy and Believe Me, If All Those Endearing Young Charms, and the rest. Those of us who boast Gaelic blood grow hungy for Kilharney and The Young May Moon and The Old Paid Shawl. There is still plenty of punch left in the Irish melodies, even without the appreciation with which they are sung, though there is no denying that Mr. Lawrence has a way with him that tells in all his work. Will H. Skan stepped into the breach at the last moment to play Lord. The character of the Hounds, and he more than fills the shoes of the late Al Shean. The role, which carries the principal com- edy of the book, is rather hard picking at best, but Sloan, in a quiet unobsen- tations way, manages to scare up quite a little fun. The Cuckoo Song is very well done, though the way for it might be better prepared. A little preparation, too, would give Willard Louis more of a chance with his Isle of Bong Bong song; as it is the audience is barely recovered from the SUltan's sudden appearance when the song is over and done, which is a pity. The small role of General Caranda, perennially addicted to chills and fever and their counter irritant, is cleverly handled by Jack Pollard. Myrtle Dangwall, another old friend in the new company, is very much in evidence as Dolores, the peppery widow of Lord Percy's uncle. Miss Dingwall has developed tremendously in the last two or three years, her work showing poise, style and consistent dramatic ability; her beauty is a factor gone conclusion, but her fine reading of the lines comes as a distinct surprise, and she has almost as much magnetism as Walter Lawrence himself. The other widow, of the long aristocratic name, is congenially played by Mande Beaty, whose large gifts of person and personality fit the part like a glove. And Frances Cameron, one of the most successful of the many Merry Widows, is the new prima donna. Miss Cameron has a pretty, well-trained voice and an engaging charm that show here far more than during her Orpheum engagement. Her songs are all good, but, personally, I like the goodly invitation of Come On Over Here and the dazzling Golden West better than the slow, lonesome one. Boys, Boys, Boys, gives Miss Cameron her first dancing chance and calls for many enthusiastic encores. Indeed, when the versatile Walter finally steps out to assist in some tango and other vocal variations, it is time to won- der why not a little real Merry Wid- ow. The great waltz is surely a ball's eye, and this pair could show us how it ought to be done or I am no judge. With that and a song from Myrtle Dangwall The Isle of Bong Bong would be a genuine Karman.
Cort Theatre

William Hodge will bring the greatest success of his career to the Cort Theatre Sunday night, when he will be presented in the latest hit, which he has just finished a twenty-two weeks' run in the Garrick and Princess Theatre, Chicago—the longest and most successful engagement for any actor in the world. In his new play, Mr. Hodge acts a young country boy who makes a living for himself and invalid mother by day by taking care of a sick small town he lives in, while his nights he spends in the study of law under the tutelage of an old country judge. So well does the boy progress in his studies that he is shown at the end of the play, just a year after the first act, a successful young attorney, much of the same type as Daniel Voorhees Pike in The Man from Home. All of the characters introduced are of the type familiar to all the semi-rural communities of our country. Supporter of Mr. Hodge, Mr. Kier Greenwood, Geraldine Hitz, Marion Hewst, Mary Haynes, Geo. B. Lamd, William H. McComb, Alex. L. Evans and Howard Morgan.

Alcazar Theatre

The farewell week of Willard Mack and Marjorie Rainbeau at the Alcazar Theatre will be ushered in next Monday night. It will be a divided week. On Monday, Tuesday and Wednesday nights a splendidly staged sensational play, So Much For So Much, which scored such a triumph on the occasion of its first production here a few weeks ago, will be made by request. Beginning with the Thursday matinee a splendid produc- tion, for the first time in San Francisco, of Willard Mack's new play, Their Market Value, will be offered. This latest effort from the pen of one of America's most prolific author-actors is considered by many people to be the best effort of his life. It is unlike any of its predecessors in as much as it deals with an entirely different situation. The general opinion that Mack can write nothing but crook and underworld plays that this is not true will be demonstrated at the Alcazar next week, when it will be seen that his pen is as much at home when dealing with a modern society drama as it is when writing one of his famous plays of life of a more- lovely nature. Their Market Value is none the less forceful than the rest of the Willard Mack plays. It tells a big human story with the wonderful Mack force of characterization that is so compelling. Mack and Miss Rainbeau will appear in the two lead- ing roles, and they will be supported by Miss Edith Hughes in the part of a lady. Following their engagement at the Alcazar they will play a brief season at the Vaudeville House. They will then open on Monday night, June 8, in their sensational suc- cess, So Much For So Much. In the meantime, following them at the O'Farrell Street playhouse, will come Reverend Busch's splendid play, The South American, a simple and charming comedy, All of-a-Sudden Peggy.

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Los Angeles Notes of Interest in the Realm of Photography

By Richard Willis

Berton King of the Usoa brand is steadily adding to his stock of plays. This week he put on a 1,000-foot drama and two split-reel comedies. The drama is *The Troubled Ramona* by Susan Hart, and the comedies are *I've Got a Haunt* for Mr. King. ** Alexandra Phillips Fairnay is engaged upon a five-reel photographing project on which Milton H. Fairnay can produce it, and he says it is one of the greatest photoplays ever penned. This week he has made his home in Sausalito, as Mrs. Wilson (nee Danbahn) expects to continue with the company.

** William J. Connolly, the young woman with an excellent record, both in and out of the movies, leaves this week for New York to join the Universal Co. ** Lucas J. Henderson returned this week from a business trip to the west coast, and is surprised to learn that he intends returning to the Majestic Players. Mr. Henderson's record with this company is a long and enviable one, and his return will be appreciated by all connected with the company.

*San Rafael, May 26*-This makes the 9th week for the California Motion Picture Corporation, operating in San Rafael, and they are still on their first picture, *Mignon*, a four-reel photoplay. They are very buoyant prospect of seeing the finish for several weeks hence. *Question*-Is Mignon under such elaborate preparations that it takes two months to complete one picture, is it the weather? Time will tell. Clara Byers, who has been suffering from a cold, is on the mend. While the company was operating at Angel Island, has recovered sufficiently to report for work again. Clara Byers' return to work is another company considerable delay as she is playing one of the most important roles in the production. B. Y. McGowan has assumed the responsibility of director, with Ernest Joyce as stage manager, and is retaking all of the scenes taken previous to this time, which were laid out by Lucas Henderson. In fact they are going to recut all of Mignon, which explains in part the time they are taking to the picture. Horse Peters, leading man for the company, is getting ready to return to New York. The company will lose a good man and an excellent actor, one who is always a gentleman under all conditions. When Mr. Peters returns, he plans to make a motion picture with them. Marshall W. Zone, assistant director, severed connections with the company on Friday, and is getting ready to go south for the Universal Co. in Los Angeles. Mr. Zone is a young man with great possibilities and we feel sure of his efforts will be appreciated with the new company. His main trouble with the California people was there was too many lions on the job, and as a consequence he couldn't please them all and he had to go. We, Pike, an actor of reputation both in and out of the movies, has signed up for the picture, playing the part of Frank Corday, who is quitting the company. Success to both! The company has quite a lot of extra people now living about the studio: Erle Emery, Mrs. Endy, Ed. Ellis, Mrs. Wallace, Baby Wallace, Mr. and Mrs. Kepply, Frank Hollins, Mrs. Hollins, and Harold McGowan. Every day we have a new change of faces over here. No one seems to know who's who or how long their job is going to last. *Kern Kuhn, Ingerine with the California Motion Picture Co. is closing the studio and are leaving to go to Los Angeles. *E. Asche, cutter and laboratory man, is getting ready to go back to Los Angeles, and has handed in his resignation with the company. ** Dorothy Danbahn, with the California Motion Picture Co., and R. G. Wilson, a civil engineer, located at Sausalito, were quietly married in San Rafael last Sunday. Mr. and Mrs. Wilson are making their home in Sausalito, as Mrs. Wilson (nee Danbahn) expects to continue with the company.

** William J. Connolly, the young woman with an excellent record, both in and out of the movies, leaves this week for New York to join the Universal Co. ** Lucas J. Henderson returned this week from a business trip to the west coast, and is surprised to learn that he intends returning to the Majestic Players. Mr. Henderson's record with this company is a long and enviable one, and his return will be appreciated by all connected with the company.

** A. J. Jennings, now candidate for Governor of Oklahoma, former stunt and train robber, is the central figure in a reel feature pictiure now in production by the Thalbergh Film Corporation. The title of the picture has not been released; the one which name the story of the one-time outlaws' life was published in *The Saturday Evening Post*, written by Will Irwin. Their collaboration with Jennings himself.

** Hackett Prepares for Movie Production

PARIS, May 24—James H. Hackett, the actor who recently inherited a million and a half dollars on the death of the actor's father, arrived here from Carlsbad last night. Hackett said he would start work on his first picture, *The Secret*, which is to be given on films. His wife, Beatrice Mary, Beckley and Roland Boston, Arthur Hoops, Charles H. Hart, Hugh Ford and Edwin E. Witous, will take part in the enterprise. It will need at least 1000 performers and will be a new departure in getting it in shape for the films. It will cost about $200,000. A well-churned copy of the story, *The Secret*, was already preparing for his production before the University of California on September 5.

** Letter List

The following letters are being held at *The Dramatic Review* office subject to orders:

- Anderson, Claude
- Adkins, C. H.
- Atwood, Reginald
- Bagni, E.
- Batten, Reg.
- Belman, Roselle (C. )
- Bowers, C.
- Bowers, E. A.
- Brown, Harold (R. )
- Boulton, Harold (R. )
- Burroughs, R. S.
- Cadman, E. H.
- Cawley, J.
- Cawley, Miss
- Cawley, E. H.
- Cawley, J.
- Cawley, Miss
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**Vaudeville**

**The Orpheum**

Headline honors of the Orpheum bill are shared by Robert T. Haines, who always brings with him a new and interesting playlet, and who has for this week the best he has yet offered, The Man in the Dark, by Wm. J. Hurlbut and Besie Wynn, the lady dramatist, who earns her living by her strong personality and innate humor of singing songs. Next to these two features is the acrobatic act, The Mathews, Shavine & Co. with their sketch, Dreamland, and the Aerial Doves, who close the show with a wonderful horizontal bar act. The Man in the Dark, as presented by Robert T. Haines, introduces a gentleman burgher of the Raffles type in the home of a banker. At the rise of the curtain the entire house is shrouded in ink blackness. The voices are heard in the hallway and a button is pressed and the lights go up. Mr. Edwin Getz, costumed by Ester Van Eytinge and Jack Duane (by Chas. Wyngate) are there, having just married, from the upstairs parlor. The rest of the stage remains dark, while Duane, her lover, pleads with her to go away with him. She consents and a white face is seen. Mr. Haines is seen lighting a cigarette. The lights turn on and Haines informs them that he is a burglar. He decides not to take the jewels which came for him, but instead forces a picture of the man who had arranged for condition that he will not tell Mrs. Gordon's husband of the proposed robbery which he, the other member of the band. The husband then arrives home from his labors at the bank and Duane is sent on his way, husband and wife are reunited, Haines returning the check to Mrs. Gordon who is to send it to Duane, for, as he says, it is a very small one. The game show, the train game roosters or Toot and Flir'ti'da are another drawing card. They include several acrobats, a bicyclist and a bonam clown, finishing their performance with a very funny prongleged between two heathens. The two pretty Gertrudis sisters sing some excellent songs in good voice with fresh young voices on the range and power, the soprano being especially fine. Tracey, Goertz and Tracey contribute some somewhat pretentious with Edna Tracey doing some clever piano work. The dramatic end of the program is held up by Landers Stevens, Georgia Cooper and George Chance, in The New Chief of Police, a playlet that throws an interesting sidelight on the effect of closing the red-light district, and is acted by all the company with dignity and correctness. The Luiga Pierce Troupe offer some whimsical acrobats, that rival the best of the Arab troupes and the bill ends with comedy motion picture.

**The Pantages**

There is such an exceptionally good bill this week that it is difficult to pick the best act, but A. Fields and Jack Lewis, with their skits, are one of the best. The Misery of the Han's Cob, came in to take first honors, proving their title to "wonderful" by keeping the audience in shrinks of delight from the moment they appear until their exit. The bill opens with a novel form of moving picture for the Hans Cob, a mechanical weird-shad-whigs. The pictures are in profile, like stencils, but they are ingeniously arranged so that they are thrown on a screen framed to the size of an ordinary picture they move according to the plot of the scene, one especially diverting feature was the imitation of modern warface by means of a fort, a battle- ground encircled by a torpedo boat in which all perform with great realism. They also show a hunting scene and another on the river Odyssey. The trained game roosters of Toot and Flir'ti'da are another drawing card. They include several acrobats, a bicyclist and a bonam clown, finishing their performance with a very funny prongleged between two heathens. The two pretty Gertrudis sisters sing some excellent songs in good voice with fresh young voices on the range and power, the soprano being especially fine. Tracey, Goertz and Tracey contribute some somewhat pretentious with Edna Tracey doing some clever piano work. The dramatic end of the program is held up by Landers Stevens, Georgia Cooper and George Chance, in The New Chief of Police, a playlet that throws an interesting sidelight on the effect of closing the red-light district, and is acted by all the company with dignity and correctness. The Luiga Pierce Troupe offer some whimsical acrobats, that rival the best of the Arab troupes and the bill ends with comedy motion picture.

**The Empress**

The show at the Empress this week is varied and pleasing. Howard's picture of Russian soldiers mostly black bears and a little black bears, opened the bill. Whitmore's Barfoot Boy gave some good whistling melodies in a song, and eventually introducing Whitmore's poem, thrown on a mural drop. Perry and Berry sang a rather pleasing string of various instrumental and escenial songs and comedy. Mathews and Phillips, the Aerial Doves, were somewhat pleasing and graceful. David Walters & Co., composed of George C. Denen, Mark Parrott and Blanch Morrison, proved a melodramatic playlet, entitled Salvation Sue, reminiscent of The Girl of the Golden West. George C. Denen was very natural and pleasing. A dancing contest between the couples representing the Army and Navy, respectively, was given a special note of emphasis and was well received. A prize will be awarded at the end of the show to the most artistic, as proclaimed by the audience at every performance. William Morrissey and L. H. Eaton, smart, winning and clever and original. The Peebles’ Pichians closed with some thrilling springboard acrobatics.

**The Princess**

The Stanford Singing Four produced some sweet harmony from old as well as new songs. Jack O'Neill, a Scotch comedian, amused his audience with new and original stories. Hartley's and Royal Bazaar, a clever entertainer, closed the bill for the first half. In the second half of the week’s bill such clever acts as Gerald E. Griffin, Or H. Wise, entertainers; Davis; Allen and Davis, in a sketch, An Amateur; Peg and the Luminet, and Lorenz, the great hypnotist, and three other acts of pictures were presented and well appreciated.

**The Wigwam**

Jack Magee's second week opened Sunday with his very funny sketch, Roosevelt in South America. Jack in his Roosevelt make-up and in his songs of the Roosevelt contents, was a big laughing hit. He was ably assisted by Clarence Lyster, Billy Hartey, Wm. Sper, Heinz Auerch, Marion Stuart, Blanche Jance, Frances Berry, Jerry Eaton and Clare Clay. The two vaudeville acts were furnished by the Bemis, acrobats, and Ling and Long comedy jugglers. The second half of the week saw Charley Althun’s The Broadway Belle, and in it Magee and his partners added another hit. The two acts used were The Harley Wonders, jugglers, and Lester and Lester, in song and dance.

**Bookings**

**At the Sullivan & Considine, San Francisco operas, through William F. Hsu, field sales booking agent, for the week of May 11th:**


Joe Rhodes' tent show quit out a second time last Sunday, this time in Ani- toch. The outfit is in south there and has not heard from them of late. The band boys sell their instruments and uniforms and got enough money to bring some of the actors back with them. Rhodes and Mrs. Lester, the character woman, are on their way to Chicago.
James P. Keane

At Liberty; care Dramatic Review

James P. Keane

With the Movies

Al Aldridge says the picture game is a great one, but he is losing too much flesh. Fifteen pounds off in three months since he became assistant director with the Keeneograph Company in Fairfax, is rather startling. * * * Charley Edler, too, is getting ethereal. However, he has straightened out the kinks in the San Rafael situation and will complete his picture next week. * * * James Keane will probably complete his massive five-reel feature, which tells of certain episodes in the life of the richest man in the world, next week. This picture will be a revelation in picture drama and is undoubtedly the most elaborate feature ever turned out in the West. Keane has shown himself to be a master hand at directing, to say nothing of writing a magnificent story and developing a great picture plate and organization. * * * Emil Knaulich (beg pardon, Bill Nye) is proveing to be a clever director at the California Film Company studio at San Rafael, and if he is allowed to follow his plans, will turn out good work. He has had experience directing, both in the dramas and musical comedy, and is a playwright as well.

William Dills leaves for Portland on Monday.

Mazie King Gets Divorce

Mazie Nourse, known to the stage as Mazie King, was on Monday granted an interlocutory decree of divorce from Floyd H. Nourse, a book agent, at present working in the East. Judge Crothers gave Mrs. Nourse her freedom after she had testified to the husband's desertion in February of last year, when the couple were residing at the Hotel Larne in this city. Nourse, the wife testified, told her he did not wish to live with her longer, paid the hotel bill and went right on his way. As Mazie King, Mrs. Nourse is one of the dancing stars of the Passing Show, now playing at the Cort Theatre.

Dr. Lorenz

America's Eminent Hypnotist

Management Frank W. Leahy

HELEN HILL

At Liberty; care Dramatic Review

RUPERT DRUM

With Chas. King and Virginia Thornton

A WONDER THROUGH PICTURELAND

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Maude Leone
Co-Star
Del Lawrence, Vancouver

Florence Young
Leads—Jack Golden Company
Care Dramatic Review

Eddie Mitchell
Business Representative Ed Redmond Co., Sacramento

Josephine Dillon
Leading Woman
A Bachelor’s Honeymoon

Marshall W. Zeno
Dorothy Douglas
Asst. Director Cal. Motion Picture Co.
San Rafael; permanent address—Dramatic Review

Claude Archer - Jean Devereaux
Stage Manager and Parts
Ingenue
Just closed year’s engagement with Isabelle Fletcher Stock, Vancouver
At Liberty; Care Dramatic Review

Lucile Palmer
Prima Donna Soubrette
Care of Dramatic Review

Barry Norton
Management Bailey & Mitchell

Guy Hitner
Leading Man
At Liberty
Care of Dramatic Review

Bess Sankey
Leading Woman
Eastern Traffic Co.

LELAND MOWRY
Second and Harlan
At Liberty; Care Dramatic Review

MINA GLEASON
402 Liberty, Oakland.

CHARLES LE GUNN
SCENIC ARTIST—AT LIBERTY
Permanent Address, 2957 25th Street, San Francisco.
Photo Mission 1913

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Characters
At Liberty, care Dramatic Review

EDMUND LOWE
Alcazar Theatre

HOWARD FOSTER
Engaged
Care this office

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HUGH O’CONNELL
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At Liberty—Care Dramatic Review

CAREY CHANDLER
Business Manager, Kissing & Flood, Portland, Ore.

GEORGE S. HEERMANCE
Scene Artist; at Liberty
Care of Dramatic Review

Geo. F. Cosby
ATTORNEY AND COUNSELLOR AT LAW
555 Pacific Building, Phone Douglas 6905
Residence Phone, Park 7088
San Francisco, Cal.

ALF. T. LAYNE
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Juvenile
Care of Dramatic Review

D. CLAYTON SMITH
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RALPH NIEELAS
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Austen Pierce
Second Business
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DICKSON MOUNT
Manager

JACK H. DOUD
With Jack Golden
In Musical Comedy

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At Liberty; Second Business

WILLIAM MENZEL
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With Vics
Pantages Theatre

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LOUISE NELLIS
Ingenue
Care of Dramatic Review

C. ALLAN TOBIN
Juvenile
Care of Dramatic Review

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Ingenue
Care of Dramatic Review

Ge. B. Howard
Comedian—Available for Stock
Address, 2136 W. 31st St., Los Angeles, Cal.

Frank Harrington
Leading Man
James Post Company

William H. Connors
Juvenile Comedian
Care Dramatic Review
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**Additional Information:**
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- Orpheum Time
- Care of Dramatic Review
- Hotel Oakland
- Oakland, Cal.
- Chicago Management
- Bailey & Mitchell
- Management of Wm. A. Brady
- Sara Haden
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- Edwin Willis
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- Care of Dramatic Review
- Jay Hanna
- Care of Dramatic Review
- Howard Foster
- Own Company—Start Touring May 25.
- 1415 Catalina Street, Los Angeles
- John C. Livingstone
- Care Dramatic Review
- Harry Hallen
- Comedian and All Around Actor Jack Golden Company.
- Lovell Alice Taylor
- Leading Woman
- Hotel Oakland
- Oakland, Cal.
Charles Compton

Chas. Compton, the Al kazar juvenile man, has made a most favorable impression upon our theatregoers in the short time he has been in our midst. His versatility is most unusual and his personal characteristics are extremely pleasing. Mr. Compton came to San Francisco with a record of successes long enough to put envy into the hearts of many of his older brothers in the theatrical profession. He is very much of a younger-only 24—but he has played more parts in his time than many actors twice his age. He tells how he went on the stage when he was little more than a boy, and after putting in several years jobbing about, landed his first real part in the New York production of Hearts Aflame in a cast that contained such notables as Arnold Daly, Robert Flaines, Dorothy Dorr and Bijou Fernandez. From this he jumped into light opera, being the possessor of a splendid singing voice, and being also a dancer of extraordinary ability. The opera was The Duchess of Dantzig, a musical version of Madame Sans Gene, and associated with him in the cast were Hollbrook Blinn and Adrienne Au Pique. After this came the leading role in Cohans' New York production of George M. Cohans spirited musical play, Fifty Miles from Boston. Then came the Merry Widow craze, and young Compton, owing to his versatility, both as singer and actor, was given the role of Prince Danilo, and in that part he toured not only America, but also South America, playing in all of the capitals of the southern countries. With Juliette Byrka he played in The Queen of the Moulin Rouge, in which he had the leading male role. This was followed by a year in Europe, studying singing, improving his dancing, and having a good time. On his return to his country he immediately signed with Madame Sherry, in which he scored one of his greatest successes. He next listened to the call of the dramatic stage, and for one season was seen in the leading male role, with Helen Lowell in The Rejuvenation of Aunt Mary. The New York production of The Rose Maid was his next engagement, and then he appeared with Tully Marshall and Lilian Albertson in the New York production of The Talker. In order to develop his versatility he played two stock engagements, one in Dayton, Ohio, and the other in Kansas City, with the Auditorium Players. Mr. Compton had his best chance during his engagement here in Willard Macks vivid play, So Much for So Much, and his handling of the part of the young man of the Brennan family was an artistic gem and may end in his playing it in the New York production. Mr. Compton ought to appeal strongly to our stock managers, for out here it is the fashion to indulge in a couple of months every summer of musical shows, and it is generally almost impossible for a manager to secure for his company actors who can be equally at home in both dramatic and musical comedy work. Mr. Compton fits most snugly into this condition of affairs and we feel to his making a long stay in the West.

Is Seattle to Have Another Stock Theatre?

It is said that work on the new stock theatre to be erected on the site of the old Star Theatre, corner of 10th Street and Ninth Avenue, Tacoma, will start this week. The project is being promoted by former Manager Charles Richards, and calls for an investment of nearly $50,000. The house is to have a seating capacity of 1,500. The holding company has been incorporated and among the stockholders are numbered several of Tacoma's well-known business men Fred Palmer, for the past two years a member of the Metropolitan Theatre staff, has been appointed house manager for the Seattle Theatre, succeeding R. L. Dunham. Ernest Glover is the new scenic artist, succeeding Charles Jeniks at the Seattle. It is rumored that George MacKenzie will move the stock shortly to the Metro political and use the Seattle for moving pictures.
ALL THE THEATRICAL NEWS

The San Francisco DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—$4.00 a Year

San Francisco, Saturday, June 6, 1914

No. 20—Vol. XXX—New Series

W. W. Craig

Yane Calvert

DRAMATIC MOVING PICTURES VAUDEVILLE
Tells How Irving Died Trying to Save Wife

QUEBEC, July 10.—E. B. Abbott of Toronto, told of how Laurence Irving died trying to save his wife. "I met him first in the passageway, Miss Irving was out of her mind and she had a knife, and my husband was halfway down the flight of steps. I called the police and the fire department, but they came too late. My husband is being buried to-day."

New York, July 10.—E. B. Abbott told of how Miss Irving died. "She was a devoted wife and a devoted mother, and she died doing what she thought was the right thing to do."

The San Francisco Dramatic Review

June 6, 1912

Adèle Ritchie and Husband Separated

NEW YORK, June 2.—The arrest today of Tony Sylvester, chauffeur for Adèle Ritchie, the comic- opera star, led to the announcement that she and her husband have been separated. They were married on June 12, 1913, Miss Ritchie intimates she will begin legal action. The chauffeur was accused of stealing Bell's automobile. When Sylvester entered Mrs. Ritchie's office, the latter instructed by Miss Ritchie to take the car, he was released. "I supposed he was going to act as a gentleman," said Miss Ritchie. She continued in her apartment, "but I now see my thoughts were hallucinations. He seems to think that it was his car, but I beg to differ with him. It's just as much my car as it is his.

Wants her car, but not her husband.

NEWARK, June 3.—Adèle Ritchie came to Newark this afternoon and went immediately to the Police Station, where she picked up some telephoning, after which she talked with Police Captain Ryan and then hurried away. It is a week ago tonight since Tony Sylvester's arrest to be Miss Ritchie's chauffeur, took a car from in front of the home of Charles Nelson Bell, whom Miss Ritchie married a year ago. Miss Ritchie said she merely went to institute search for her car, which she says her husband borrowed and has failed to return to her. Miss Ritchie added that the reason she said Mr. Bell cannot agree is that he has a bad temper. She said that while the police have a "talent" of the summer circuit. His acceptance was received with considerable satisfaction.

Bryan Will Lecture Again

PHILADELPHIA, May 30.—Secretary Bryan is to be a Chautauqua lecturer again this year. Beginning June 4, in North Carolina, will make three speeches a day during the season from the platform. Although no official announcement of Bryan's contract with the Pennsylvania Chautauqua Association has been made, it became known at a meeting of the board of directors of the organization held in Swarthmore last week that agreement had been reached with Bryan, who has been "talent" of the summer circuit. His acceptance was received with considerable satisfaction.

John Barrymore Taken Ill on the Stage

NEW YORK, June 3.—John Barrymore, who is playing in The Yellow Ticket, was taken suddenly ill, according to the announcement of the producer, and the act of the play last night and collapsed so utterly that the curtain had to be raised again. Mr. Barrymore has been confined to his bed since. He is suffering from gall-stones.
No text content provided.
June 6, 1914

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INTER-MOUNTAIN WAGON SHOWS—PRESENTING

Panorama Theatre Building
Show Shows in Full Swing in Los Angeles Once More and Much Excellent Entertainment is Offered

LOS ANGELES, June 3.—For the first time in several years, the entertainment world here is open and doing business, and as each is housing good attractions, and offering good entertainment, all are securing the way to New York, stopping in Chicago to close Pretty Mrs. Smith or the season, which they show a decided advantage over the past year. Their first attraction is the Ziegfeld's "Couples" with Harry Libby, Mark McFarland and Wobson Wolf have been very popular attractions at Hansen's Cafe for the past few weeks with their dances. They have now secured an engagement in Australia, closing in London, England. This clever brother and sister have also appeared upon the Orpheum circuit and made good there.

** ** Melchion and Hazel Allen, also color artists, are on a tour of the far west. Their first venture was in the Ziegfeld's "Couples" with Harry Libby, Mark McFarland and Wobson Wolf in producing the Tress Coffin for the box for the screen at the Lasky Studio in Hollywood. Their first engagement is for the Martin, in town consulting with Mr. Morosco as to future plans.

** ** "Billy" Rock left for New York yesterday with the China box. This is a rumor about a production of The Candy Shop, Miss Fulton still remains in Los Angeles, Miss Fulton is playing at the Majestic, calling herself Miss O'Neill, and another is sitting out in front enjoying the sunshine. Russell, the Martin, is in town consulting with Mr. Morosco as to future plans.

BURLINGTON: Officer 666, Angeline McGhie's very funny farce, is strengthening the fact that the Burlington Company is always happy in this particular city. It is a pleasure to the audience, too. As is known, this comedy has more than one good role, and one of these roles is played by Miss Key, the well-known manager from Australia, has been in the city for several days.

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The Travers Gladwin of Dick Vivien, one of the few offered this season, is back in town. Mr. Vivien, the picture thief of cunning and renown, a role into which he enters with sincerity. Officer 666, James Applebee, in the very small part of a Japanese servant, contributes a delightful and delicate performance. Mr. Applebee is simple and charming in her youthfulness and sincerity, Beatrice MacKee plays in her capacity the role of Sadie Small. Florence Okerle, as Mrs. Burton, is one of the bright spots. Other roles are all capable hands in their stage settings and they should be.

CENTURY: Jules Mendel and Al Franks, as usual, lead all the fans and charge for the opening of the Century's new burlesque called The Walter and the Hellboy. Vera Ranshile has several famous numbers, with a brilliantly comical chorus as mimic assistants. Special scenery adds to the interest of this occasion.

Several acts worthy of special mention are fitted into this week's bill. Al Herman is quite the famous little man in the Century and is a hit with his funny little act on the program. Miss Berta and Jerry Jarrett, under the leadership of Ernest Morrell presents splendid work. Speigel's Daughter's band is of the family of Duke Ellington, with two of the most famous black Americans, well played by Carl Hartung and Joseph Proser. Mabel McCall is one of the most famous entertainers, as well as a great dancer, and she is a member of the company.

A new feature in the Century's program is the dancing of the Century's box girls, a fine program, and the band under the leadership of Mabel McCall is one of the most famous entertainers, as well as a great dancer, and she is a member of the company.

MAJESTIC: Peg o'My Heart comes back to her home town, now a much-traveled lady, bearing the distinction of being a metropolitan favorite. Of course comparisons are made upon the day of the first, and in this case Peg O'Neill can certainly stand the test and bring only a pleasant sensation. The irresistible, spontaneous, warm-hearted, will-o'-the-wisp charm of the Irish Peg is there, with an O'Neill personality, and a charm all her own. Jane Meredith plays Edel, visualizing the cold, hard type of selfishness with a masterly hand. Hollister Fisher is dignified and austere as Mrs. Chichester. Martin Sabine is an earnest helpful minor roles, in the hands of Roland Hogue, Joseph Yannier, A. H. Headon, Alon Feild and Frank Custer, receive the due importance of their characters. This story, sentimental as it is, overlaps with Irish plantiness and Irish humor, and reaches the heart by the most sympathetic and humorous considerations.

MASON: David Kessler, the famous Yiddish player, is presenting Geo. Broderson's comedy drama, Bongla and Paul Ford, in the Yiddish tongue. Mr. Kessler is forceful and expressive in his act, he being a finished actor and one who makes his bespeak long study and careful preparation. A support of special excellence to the show is the delight of the performance. The play is well staged and the gowns of the women are an artistic delight. The balance of the show Mr. Kessler's style, a translation of the powerful melodrama, Today.

Waltz Way: A Knight for a Day is the Gaiety Company's attraction for the present time. There are plenty of capital song numbers, some rather clever coquettish action of the part of the chorus, and the chums, having little to do but look charming, does that well. Miss Pollard's two songs make a great hit and the little lady is an instant favorite. Frances White sings My Captain, the most wistful manner.

Fred Stanton's follow the Car Tracks is one of the best songs of the show. Melissa Stokes has a voice that lends itself to ornamentation and she overlooks the fact that as an actor she leaves much to be desired. La Vallee and her dance is a dashing dashing, sawing her dollar, Life is a Seaside, sung with Stokes is truly lovely. The performance runs along smoothly and the scenic effects are really lovely.

ORPHEUM: Such an offering as this week's headliner is not soon forgotten. A Barrie sketch, called Hall an Hour, brings Blanche Bates and her very English company, in which, Mrs. Bates, in her presence, Barrie's "Pell in a wonderful tale of the tragedy enacted within the home of a mistreated couple, where the woman is made to suffer for her folly. It is the tenderest sort of drama, and all so quietly and artistically enacted that an uncomfortable sensation remains that is hard to shake. The art of Miss Bates is no small part of the success, for it is a combination of artist and playwright that is needed for the soul. Mrs. Bates, as the brutal husband, is superb. The balance of the support, including a lady who looks like a Di Manner as well as is her drawing, is a wonderful atmosphere. Lee Barth tells stories of all nations with seeming enjoyment and skill, and the music of a Woolf sketch written for artists, and in this instance the talent in question is the violin playing of Mabel Adams, whosec a lot bored throughout, even through her one rather indifferent played solo. Kimberly and Moller offer a novel singing turn, called Club. Mabel Wyatt, Kelly and Charles Webster a skilful juggler, who tries to be funny and does, which are mistakes that are dashing, to which they add attractive personalities. Shy and Shymay appear in a line with just exactly what it spells. La Vette and Russell are jugglers who could also be clever comedians. Laughing La Mar, a blackface artist, has an entertaining line of foolishness, some of it in song. Irving and Maitrick have a pleasing comic sketch. The City Hall weekly complet the bill.

K. N. WARNER.

HONOLULU, May 27.—The Players at the Alijon were seen for the last time last night in Hawthorne, U. S. A. Jack Belgrave got his best chance in the part of King Donovon and scored a more by far. Guy Huyser gained his reputation in the role of Prince Vladimir. Inez Ragan was the breezy American girl, and Frank Thomas was the said. Next bill, The Spendthrift, The Excellenies, comic jugglers, closed their vaudeville engagement tonight and will return to San Francisco.

S. J. Chuston is busy rehearsing the new Barry thriller, Virtue, which will claim headline honors tomorrow. The cast will be headed by Myrle Vane, with Helen Hill, A. A. Avery, Lillian Mason and Charles Barrington completing a very strong cast.

A Positive Hit Just Out

I Love You, San Francisco

Lyrics by WALT WAY
Music by HOMER BUCKING
A mellow, sentimental song, with a
American, but also European, style, in
Professional copy furnished.

Walt Way
Box A, Menauma, Col.
NEW YORK, June 1.—The Madison Square ROOF GARDEN will be the scene tonight of the concert and there will again be dancing under the stars. A new dancing floor has been laid and there will be, as an added orchestra under Prof. Berger. There are to be twenty teams of professional dancers appearing. 

Among these are: Anne Graham and Sidney Delson, Mr. and Mrs. Paul Davison, Arthur Haven and Annette Garrow, Barrow Hess and Helen Wallace, Clarence Lovejoy and Alice Deane, and Mr. and Mrs. Alfred Snyder, among others. Miss Haven has been invested in silver cups for prizes.

The manufacturers of moving pictures will all be represented at the comming exhibition of the craft which will be held at the GRAND CENTRAL PALACE on June 8 to continue for one week. The well-known players will be present to receive their friends. Some will receive Colcord's new success, "LRY PARK," now open. It is certain that the dancing floor, with instructors from Colcord House, will be a popular resort this week. The soft salt water bathing high up on the Palisades at PALISADE PARK, in addition to the motion picture exhibit there is one of the largest dancing floors in the country.

Among the players will be: FAYE EDMONDS and LAPAETE Today and is at the Forty-eighth Street Theatre, while all the other players will be in their regular places. They are the Keyes and Mackay at the Casino, a Pair of Silkys at the Longacre, the Beauty Shop at the Astor, the Yellow Ticket at the Elgin, and Miss Mowder at the National. 

WALTER CARNegie, the famous actor, has been checked by the Custom House and is now in England playing. 

Among the performers of the "Mayor," who are to be seen in the play are: Alice Brady, who is a riper artist now and Polish and Brazilian at the Coliseum, will now be a perfect Helen Beaufort and Conway Tearle ought to play Julian Well. Morton Sills remains uncomromisingly American in such roles that he can scarcely be made adaptable to them. John Marsmonkey is for the first time in a role for which he is suited, ought to be an admirable Stein. This really would be a great season.

WALTER CARNegie, the famous actor, has been checked by the Custom House and is now in England playing. 

WALTER CARNegie, the famous actor, has been checked by the Custom House and is now in England playing. 

MARGARET ANGUS continues to present Lady Windermere's Fan at the Liberty Theatre. At the Astor, Olga Petrova is appearing in Astahae and today is at the Forty-eighth Street Theatre, while all the other players will be in their regular places. They are the Keyes and Mackay at the Casino, a Pair of Silkys at the Longacre, the Beauty Shop at the Astor, the Yellow Ticket at the Elgin, and Miss Mowder at the National. 

GENO W. DAVIS 
CARSON CITY, Nev., June 1.—Grand Theatre (W. S. Ballard, mgr.) The Keene pictures were shown to a most appreciative audience last week. Glenn Miller's concert was a Carson City case, and was warmly greeted by his friends here. The opening of the Rex is delayed by the unfinished work of the paviors. 

PORTLAND, June 1—HELTIN Theatre (Calvin Heiliger, mg.) -Bruno, res. mgr. By The Passing Show for 1935 opens tonight for eight performances. Traffic in Souls motion pictures did a fair week's business last week. BAKER THEATRE (Geo. L. Baker, mgr.; Milton Seaman, bus. mgr.; Announcement is made that next week's bill will close the stock season for this house. The play to be presented is "The Merry, Married," which is chock full of heart interest and deals with a story of life of interest and value. George P. Baker offered the play on account of numerous requests of patrons and because many believe that it is one of the best vehicles to portray the fine acting ability of Alice Fleming. As the artist's model she is far surpassed, and as the role is an emotional one, and as this line of work is Miss Fleming's strongest forte, she consequently has a highly pleasant time in Edward Woodruff who plays opposite to her in his usual high-class method, and is regarded Wells is good as the artist. The minor roles are well played by the balance of the company. Next week, The Fighting Hope. All the leads are being well played.

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Correspondence

SAN DIEGO, June 3.—SPREECKELS Theatre; Peg o' My Heart opened June 2, 1914. The audience was gratified but it was regretted that its run could not have been made longer. EMPIRE Theatre (R. Peers Leo, mgr.). The Acid Test is being presented for still another week. The Empress opened night to a non-ticketed house. This is the third week. SAVOY Theatre: Prof. Barnold's dog and monkey act of excellence. Tom Kelly belts air across the room as popular as ever. Wood and Lawson, who describe themselves as Hc, She and a Piano, delight with their singing and piano, paintings. Jerome and Carson, a pair of eccentric novelty artists, are fine. The Jolly Jouler, by the Barrows-Lancaster Co. plenty of fun and some good act, brings down GAVITY Theatre: A pleasuring three-act comedy drama, with pathos, comedy and romance. Challenges seemingly addressed and appropriately costumed greeted a fairly large first-night audience at this theatre last night to wit: The Air He Loves. In the title role, Roy Van Fossen does very good work, giving a clear interpretation of the character of the unfortunate wife. Edna Marshall, cast as a young girl, "The swamp angel," whose love for Freckles gives him the strength to fight for the ultimate success he achieves, gave one of the best performances in which she has been seen. George Bill as McLeaver the red-necked lumberman, was also very good. Clarence Bennett as Mr. Dun-can, and Catherine Evans as Mrs. Dun-can, are not only popular in Southern character parts, supplying a great part of the comedy of the play. Glenna Porter as "The bird woman," and Winn. Morehead as "The News Man" are also very good in their parts, as was William Roberts as Sharp, the man of affairs; M. D. Rhea as "Polly" and Atha McMillan and Alice Mason as Lady O'More. It is a very pleasing and interesting play. Next week, The Thief, MAJESTIC Theatre, and a double bill for Woman's comedy company. OAKLAND, June 2.—The summer season is upon us and the usual effect is felt in theatrical circles.

The Chas. F. Thompson Scenic Co., 1529 Franklin Street, San Francisco, with Advertising Curtains.

C. F. MEYER & CO. | Opera Chairs

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Guaranteed Best Made

FOR VAUDEVILLE THEATRES, OPERA HOUSES, VAUD- EVILLE ACTS, ETC.

Virginia Brisscac Gets a Royal Welcome in Long Beach

The return of Virginia Brisscac to Long Beach on May 16 brought forth the following telegram in one of the Long Beach papers:

"The return appearance of Virginia Brisscac and her excellent company at the Benakts. Better than ever is the talk and sensation of all the shows. At the performances Saturday and Sunday both at the Palace Theatre, night performances, hundreds were turned away, unable to secure seats at any price. Wagonloads of beautiful flowers were showered upon Miss Brisscac and the lady members of the company by the patrons to show their loyal adoration for the stars. A more beautiful scene with happier surroundings have probably never been seen upon a local stage. The play, which is known as The Fortune Hunter, proved to be a wise selection, and without exception the best comedy success that this company has ever offered the Long Beach goers. Miss Brisscac plays a very beautiful character, impersonating Greta Grahan, the natural grace that stands out most realistic. Evelyn Hamly as the bank's daughter was seen to advantage. Clarence Baker plays a splendid part in Harry Kellogg, the fortune hunter's friend. Bob McKinzie as the country police was a perfect storm. Eva Hazlett was very sweet as Angie, Howard and Margaret Nugent, two popular favorites, played their parts as they always do, and the splendid players are seen in the cast."

MRS. T. H. SOUHERN and JUDE MATTICKS, during the past few weeks, will return to her ingenting parts, as a leading woman she has been successful. Following another announcement last week that Francesca Ramona Rudelridge dropped to Marting and became the bride of Samuel R. Statter of San Francisco, it developed that the elope- ment actually occurred on October 13, 1913, the date that Mrs. Rudelridge was married in the Contra Costa town by Rev. Mr. Shaw. Mrs. Joe Green Radcliffe, mother of the bride, explained that the wedding had been kept secret because her daughter was engaged in acting for moving-picture company in Los Angeles, and desired to keep the fact of her marriage unknown until her contract expired. E. H. Souther and JUDE MATTICKS departed for England last week. Before leaving they announced that they would not play during the coming season, but would return to America next year and make their farewell tour in Shakespearean repertoire. The plays in which they will appear are as yet to be arranged. So far, Souther was com- mended to give up the stage last De- cember while playing with Mr. Souther in Los Angeles. Mr. and Mrs. Souther will return to England and the winter in the south of France.
W. W. Craig—Vane Calvert
In the realm of active and successful stage workers, W. W. Craig and Vane Calvert have an established position, gained by long experience and conscientious work, most of which has been laid in the East and Middle West, although Mr. Craig was for a couple of seasons identified with leading Coast stocks. He is a clever character and a capable director, and has had much experience in the business end of the show business. Miss Calvert is a stock leading woman, of the Lilian Russell type, well known in Chicago, Onnaubich, Cincinnati and Tampa, where she played successful engagements. In Newport, Ky., she was so popular that the Vane Calvert Theatre was named after her, and it still bears that name. Miss Calvert is a most attractive woman, forceful in strong emotional roles and charming in light comedy parts. They only lately came from the East with an Eastern show, and as soon as their presence was known here they were secured by Willard Mack to lead his big vaudeville act, Rough Stuff, that will soon start over the Pantages circuit. Their talents are so well known and appreciated that they are constantly in demand.

Frazee Will Put Out Another Pair of Sixes
In addition to the special company which, with Frank McIntyre in the principal role, will play A Pair of Sixes in the Cort Theatre, Chicago, beginning August 9, H. H. Frazee announces that a third company, with a well-known player in the principal role, will be organized to open on Labor Day for the principal cities of the Pacific Coast and South.

Schumann-Heink Unfolds Her Story of Domestic Trouble
CHICAGO, June 4.—Miss Ernestine Schumann-Heink went today when she unfolded the story of her domestic woes before a jury in her suit for divorce from William Rapp, Jr., of New York. Rapp, she said, had been a very kind and affectionate husband, but her “husband lady in New York,” whom she subsequently named as Mrs. Catherine Dean. Two depositions were read, one from Julia Williams, a former sister-in-law, formerly employed by Mrs. Dean, and one from a New York detective who told of numerous visits to a Fifth Avenue restaurant by Mrs. Dean and Rapp. The deposition of Mrs. Williams to the effect that she had lived at the apartment of Mrs. Dean for several months in 1915. Rapp had occupied in his cross-rope blues with her face, had been too friendly with other men. She denied all such accusations. The singer denied that she had any love for Edward McNamara, a one-time policeman, who visited her in New Jersey. She declared he came for music lessons, not for love making. “Who was with her in Caldwell, N. J.?” the attorney asked. “Wasn’t there a man named McNamara?” she asked nature around him. Schumann-Heink’s wrath and her eyes “blazed.” “I have never lived with any man,” she answered, “I have lived with my husband left.” The singer told of a consultation with Rapp at her Chicago home last July. She testified that her husband said at that time that he wanted a divorce. “I didn’t want a divorce, I told him,” she said. “I am happy as I am, with my children and my art. I told him I would never think of marrying again. Always, I said, I never wanted a divorce.” Mrs. Schumann-Heink wore a handsome black summer gown, waving a fan and made frequent use of smelling salts.

COLUMBIA THEATRE—DEALING PLAYS
Gerry and Meyer Smith Phone Franklin 166
Two Weeks Beginning Monday Night, June 9

Richard Bennett and Co-Workers in Damaged Goods
By Helen (Academy of France)—"The play which initiates a new era of civil "—N. V. Times, Wednesday and Saturday.

CORT THEATRE—THERE ARE SIXES
Gerry and Meyer Smith Phone Franklin 166
Two Weeks Beginning Monday Night, June 9

Richard Bennett and Co-Workers in Damaged Goods
By Helen (Academy of France)—"The play which initiates a new era of civil "—N. V. Times, Wednesday and Saturday.

GAIETY THEATRE—THE LAST OF THE ROADERS
Phone Castle 611
EVERYONE IS GOING TO ISLE OF BONG
Sunshine Land of Mexico, Ninth and Media
A GREAT CAST
Princess Cameron, Wm. H. Sloan, Walter Lawrence, Louise Bell, Arthur Church, Maude Bentley, Willard Louis and a splendid company of sixty.

Orpheum
O’Farrell Street, Bel. Stockton and Powell
Week Beginning This Sunday Afternoon

Pantages
MARKET STREET, OPPOSITE MASON
Brilliant Vaudeville

Wm. Dodge
In a Genuine Success To The Man From Home.

The Road to Happiness
19 W. Colfax St., Thurs. and Thurs.

Alcazar Theatre
O’FARRELL ST., NEAR POWELL
Phone Kearny 1

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Columbia Theatre

This is the second and last week of Neptune's Daughter, the Annette Kellerman picture taken in Bermuda. Commencing tomorrow, Richard Bennett and company will be at the Midget at the close of next week's engagement in Damaged Goods.

Con Theatre

William Hodge opened a two-weeks engagement at the Con Theatre on Sunday evening in The Road to Happiness, a rustic melodrama from the pen of one Lawrence Whittemore. The play, adapted from the novel by the same author, tells the story of a man who does not take after Hazel Kirke following closely the lines laid down in The Old Homestead and Shore Acres, with a touch of Peg o' My Heart and The Faith Healer by way of flavor—the combination at least is original. Kenneth My Heart portion has by far the best of the argument, not merely because it is the most reflective and perceptive about human nature, but because whatever is truly, genuinely human must always appeal, no matter how fantastic and spurious the situation may be, the character itself. And Jim Whitman is handsome, tenderly, ideally human; a character conceived like Peg in inspiration, that cloaks and veils itself's deceptively serious and factual, Jim Whitman it is that carries The Road to Happiness; he succeeds, instead of better plays—Jim Whitman as we find him at the Cort, for just how much of the truth the role owes to its interpreter. Mr. Kenneth Whitcomb Hodge is remarkable for its quiet convincing work, and almost carries conviction in the play itself. His art is unimpeachable, reticent but telling, his personality is warm and friendly, while his remarkable encoding is the joy of the back row; I know of no one who sends the sense so far ahead with so little apparent effort. There are other things that might truthfully be said of Mr. Kenneth Whitcomb Hodge, that have in fact been written about him so often that they go without the saying—Mr. Hodge is, in the words of the "We Concur." However, it may be novel to notice that he makes a very good curtain speech, something in the manner of De Vere or Hopkinson. The rest of the play is made up of types that are very well portrayed by the assisting company. Scott Cooper emphasizes the petty brutal despotism of Benjamin Hardcastle, but might be more intelligible if he would speak a little slower at times. "I'm a respectable chaps" is an acceptable and gentlemanly villain, almost too good looking. Taylor Carroll is noticeably good as the hypochondriac Henry. Eva Hardcastle is played by Reeva Greenwood, whose expressive face and simple sincerity bring out the importance of the role. Gertrude Hitz has the more difficult part of Viola, who is unjustly accused of what the French term a "litte doigts," and she is effective and very dainty and responsive in the garden scene. Opposite her is Willard Mack, played by the lovely Miss Cather, and A. W. Clark and Edwin Melvin appear momentarily as Ada Hardcastle and Judge Stevenson respectively. Miss Melvin, as theEverglades heroine, a little far figure on the Sparrow, the swathed horse. Mrs. Hardcastle and Martha, the overextended elder Hardcastle daughter, are in the capable hands of Marion Brust and Marie Haynes. The last bit of conversation, after Mr. Hodge, is the William Ackerman of Howard Morgan. It is disjointed and appealing, the reader considers, and the one of the most beautiful of the three. Eugene Woodward is the charming Mrs. Woodward, a study in optimism and one of the most poetic of the play. The happiness also illustrates, though somewhat crudely, one of the fundamental principles of good — that, because of the nature of them, more of the people in the story are different at the fall of the curtain; that, because of the nature of the interior growth, a development of character, something beyond the mere photographic presentation of facts. Perhaps this means that the author will not be satisfied with less than the whole truth after another.

Alcazar Theatre

Commenting Thursday Matinee, June 4.

THEIR MARKET VALUE

In Ticket Costs, a Player's CAST

John Lomax... Peg of My Heart
Willard Mack, Peg
Richard Edna Livingston... Miss Alice, Miss Alice
Esther Whitney... Mrs. Hickman
Col. Ulman Jones... A. W. Clark
James V. Hall... Edwin Melvin
Barnie Abbott... Charles, Complainant
Eleanor Wray... Mrs. Robert Hickman
Lucy Milligan, the Complainant
Drew Matthews... Officer
Margaret Millicent... Miss Brownell
Marjorie Rambo... Miss Brownell

The last of the new Willard Mack playings is Peg o' My Heart, the first of the six; it is the least pleased Alcazar audiences uncommonly well. The opening matinee was large and on Thursday night the audience, consisting of mid-week audience the theatre has seen in a long time. And the enthusiasm and applause was unusual. So it may be safely said that Their Market Value is a success. Unlike the other Mack plays, this one is a dress-drama, and Miss Rambeau is allowed the opportunity of appearing in her glad rags, and the change is a most pleasing one. The author, with a mustache and a monocle, has developed a part, and to Miss Rambeau is also given a small, if deliciously comic, role. Miss Rambeau's career has developed into the leading female part, that of a wronged young girl. Miss Matthews played with quiet and effective. If the boy had led the young girl astray, Howard Hickman had a strong part, which he presented effectively. Kernan Cripps wore the garb of a minister and was not altogether happy in the character. The firm, dominating style of Cripps' work and his robust personality is not altogether suited to the popular conception of the spiritual characteristics of a minister of the holy church. Miss Matthews, playing the young portrayer with a steady clout on the ladies of the theatrical profession, and it is not so much to say that she has developed a part that came pretty near to the show. Patt Weser and Louise Brownell, as the elderly couple, are a very responsible and pleasing moments in two rather conventional characters. Mack made his usual tender, playfully characteristic appearance, and the audience enjoyed it as much as any part of the show.

For much of much

The first part of the week was devoted to the musical of So Much. For three days. It is undoubtedly the best thing in the Mack repertoire.

Gaiety Theatre

The Isle of Hong Kong, check full of enjoyable musical numbers and much pleasing comedy, will next week enter into the final stages of its local engagement, and after that the Gaiety management will present A Knight for a Day.

Governor Johnson to Dedicate Theatre

SANTA CRUZ, June 3—An acceptance was received today from Mr. Samuel W. Johnson to speak here Saturday night at the dedication of the Outdoor Theatre, just completed on the banks of the San Lorenzo River, where a week of historical pageants is to be produced the last week in June.

"Peg" Leaves New York After 604 Performances

Oliver Morocco terminated Laurette Taylor's run in Peg o' My Heart at the Governor Johnson Theatre in New York City after a record-breaking run of 604 performances. In commemoration of the farewell performance Saturday, the cast will be present.

These are handsomely illustrated with portraits of Miss Taylor and the members of her supporting company, a company which has figured in the run. This constitutes a world record for a woman star in one play. It is also the record run of the American stage for the past twenty-one years. The Dramatic Review has been remembered with one of the common songs—a tasteful, elegant affair.

Marcus Loew Leases Another N.Y. Theatre

Marcus Loew has leased the Fulton Theatre, Brooklyn, for fifteen years. The house, which has been playing the Loew bookings for some time, will go to the Seven Sages circuit on June 9. Arthur Lighton, the Fulton's manager, will be retained in charge of the Subway, Brooklyn, while Willie Sheehan will go to the Fulton.

Lily Hall Caine, Sister of Novelist, is Dead

LONDON, June 2—Lily Hall Caine, the actress and sister of Hall Caine, died last night. Her husband was the late George J. Day, dramatic author and manager.

Robust Stuff

The first of Willard Mack's sketches to get started locally is the stirring dramatic playlet, Robust Stuff, which will appear at Pantages probably a week from Sunday. The cast is headed by Vase Gelbetti, Francis Roberts, Raymond Hathaway, and Margaret Mantern.

Personal Mention

Miss Lykens, leading woman for the Marion-Clifton players, will close next week. The Company is playing Leth, Utah.

Hugh O'Connell returned to Chicago yesterday. He [Deek], Marilyn, the well-known circuit, is a guest at the Continental Hotel.

G. Ernest Roberts and wife have returned to the East, and are having a vacation in McCloud.

Oliver Bailey and wife and Cliff Thompson are spending the summer at Lake George.

James Post is at present residing in the mountains at Smith's Creek, Chena County, where the fishing is good.

Gertrude De Graff, earlier in the season with the Bert Porter Company in Utah, arrived this week on a visit to her mother.

Arthur Austin is meeting with encouraging success in directing the tour of Elin Williams in A Minst' Game in Eastern territory.

Charles Sattler and Howard Mosher have left for Santa Cruz to introduce the tango craze to the crowds at that beach resort.

Charles Mosher has closed his season in Cincinnati and is leading support to Mary Servoss during the latter season in Cleveland.

Miss Rose Whelan, Chicago, D. C., dramatic critic, is doing the Coast for the first time, ahead of Richard Henderson.

Isabelle Fletcher writes from Sacramento that her engagement there is proving a most pleasant one. Nice company; nice management.

Louis Benson, for a number of seasons with the Alcazar Company, is under contract with Mr. Loew's New York cast in Damaged Goods.

A theatre is being built in Watsonville by people interested in the new Appleton Hotel, and when finished will be occupied by Turner & D'Albini, the moving-picture people.

Clara Biers, looking handomer than ever, has recovered from her recent accident and is daily commuting between this city and the California Alcazar Company.

Helena Mills, of San Luis Obispo, left yesterday for Italy, where she will sing a season in grand opera preparatory to her return to the Alcazar here. Miss Mills is an accomplished contralto.

Leon Moser arrived from New York last Monday, en route to China and the Philippines, where some very case money awaits him. Geo. Moser will make a trip to the Coast next month.

Roland Oliver, the Sacramento playwright, has placed one of his short plays, "Hale Face," a quaint tableau comedy, with Hollis Binn, who will use it with his Princess Theatre stock company next season.

Jack Livingston will appear in the support of Mack and Rambeau in Oakland, opening the season. Betty Taylor and Martha Golden and several others of Ye Liberty company, Oakland, motored to San Jose last week for the opening of the Redmond company, and rehearsals stopped for quite a time.

Massey Barret has received a personal note of contract from Archibald Selwyn. Miss Barrett was engaged to appear in the role of Maria Roldan in the United States Law, in one of the Eastern companies, and after being billed for the part the management obtained the services of Florence Nash in her place.
Cort Theatre

William Hodge has once more entered himself to San Francisco playgoers. In Jim Whitman, the sunny manager of the Rialto Theatre, which starts on its second week at the Cort tomorrow, this unique star has found a vehicle for his full play for his peculiar gifts. For the Whitman play is the kind of entertainment that people like to remember, and that they will want more of the same kind. An ancient epic told us that a play was its own best advertisement. With the addendum that a play is sometimes a star's best advertisement, Mr. Hodge has been particularly fortunate in his vehicles. He made a hit in Mrs. Wiggs of the Cabbage Patch, and after that was trusted with a leading part in The Man From Home. It was an excellent experiment, for Hodge, as well as the play, was an unknown quantity. But the critics like Hodge, and Mr. Hodge was startled. He continued in that role, now famous, until one afternoon he was introduced to the Army and Navy Amusement Plan from Home as equivalent terms. That he toured in the play for five years. The next attraction will be Coast Costume Co., an exciting new production under the management of Richard Walton Tulley, whose recent play, which has been a success of the season in New York.

Alcazar Theatre

The regular summer season at the Alcazar Theatre will be inaugurated next Monday night with the advent of Bessie Barriscale's musical comedy, C.'s Cupid, of A-Sudden Peggy. In this play Bessie Barriscale will have the role of a wit and heroine, young Irish girl while Thurston from Home. It was an experiment, for Hodge, as well as the play, was an unknown quantity. But the critics like Hodge, and Mr. Hodge was startled. He continued in that role, now famous, until one afternoon he was introduced to the Army and Navy Amusement Plan from Home as equivalent terms. That he toured in the play for five years. The next attraction will be Coast Costume Co., an exciting new production under the management of Richard Walton Tulley, whose recent play, which has been a success of the season in New York.

Gaiety Theatre

It was The Isle of Bong Brog, produced as a first offering of the new regime, that has placed this pretty playhouse in the van, where it belongs, of local theatres, and has demonstrate once more that if the public is presented with what it wants in the matter of theatrical fare it will be liberal and enthusiastic. The Isle of Bong Brog is a stately, rich man with melody. It is provided with just enough of the familiar to comfort and whisper and whimsical episodes; it is costumed with perfect taste, yet very ingeniously; it is offered by the prices of princely epistle tickets to shape most of the $2 shows that come from Broadway to San Francisco, and it is given under the direction of a musical direction. Walter Lawrence takes care of the former, and his praises large, is as large as the banner that bears the manner in which he put on the show for the opening night two weeks ago. Frances Cavanaugh, Will H. Slum. Walter Lawrence, Mrs. Irving, Arthur Clough, Maudie Beauty, Myrtle Ringall, Wilbur Louis and dainty Margaret Edwards in classic dances. A group of the leading characters in the chorus of fun that is found at the Gaiety those nights and on Thursday, Saturday, Sunday, Tuesday and Thursday matinees is a "pop" performance, at which the prices are 25 and 50 cents and no higher.

The Orpheum

The Orpheum announces for next week a调味 very great show. There is no more dazzling personality on the American stage today than Valeska Suratt, who will lead the new hit in its latest and greatest triumph. The inevitable and unique character of Miss Suratt is as beautiful as it is charming. In the words of the leader, this is the last. It is a pleasure to have been engaged at one time to Ethel Barrymore. The following year he toured with production of the new hit, with his wife and playing in the same company. Mr. Irving was a man of great wit and a person of community, a student and a scholar, especially of his profession. He created the role of Cyril in Raffles, the world-diffused, distinguished title of Orphee, in which he scored a triumph. During the following years he produced The Three Daughters of Mont-Dupont, and then became manager of the Garrick Theatre in London, his first experience in a managerial capacity.

The Pantages

For the week commencing June 7, the Pantages will offer a new sketch, entitled Virtue, a story of the underworld, with Myrtie Vance in the leading role. Other acts on the bill will be Frank Bash, J. Edward Cope & Co., Brown and Jackson and the Four-Military Guards and some of the latest features for summer pictures.

Laurence Irving and Wife

Drowned in River Disaster

Laurence Sydelle Brodribb Irving, who with his wife, Mabel Hackett, was a passenger on the Empress of Ireland that foundered in the St. Law- enced River disaster last week, is the second and youngest son of the famous English actor, Sir Leslie Irving, and about forty-one years old. He was educated at Marlborough College and later in Paris. At that time he had studied upon a diplomatic career, and spent three years in Russia studying for the foreign service. In the Russo-Turkish War, the Russo-Japanese War he became a scholar in that tongue, and in his later years became interested in Russian literature and Russian and Russian music. He left the theatre because he cause he felt the "call" to go on the stage, as did his father. His first important role was the title role in F. R. Benson's production of Shakespeare's plays in Dundee. Later he was in various shows under Herbert Tree, making a three-year tour of the British provinces during 1896-1897, playing a Bunch of Vio- lets, Trilby and Harriet Waring's part in Under the Red Robe. From 1903 to 1904 he toured with his father, together with his wife, who was Mabel Peachey. He also played during the married Miss Hackett, an actress, of Swansea, on May 2, 1904, the cre- cee and adaptations of Russian novel, it is said, and the news of the marriage did not become public until several weeks afterward. It should be noted that it was engaged at one time to Ethel Barrymore. The following year he toured with production of the new hit, with his wife and playing in the same company. Mr. Irving was a man of great wit and a person of community, a student and a scholar, especially of his profession. He created the role of Cyril in Raffles, the world-diffused, distinguished title of Orphee, in which he scored a triumph. During the following years he produced The Three Daughters of Mont-Dupont, and then became manager of the Garrick Theatre in London, his first experience in a managerial capacity.

Prize Play Selected

The judges in the Whiton Amon Play Contest—Augustus Thomas, president of the Society of American Playwrights, and Mrs. Adolph V. Weir, dramatic editor of The New York Times, and Whiton Amon—have awarded first prize of $100 to a play entitled Children of Earth. The author is Alice Brown of Boston, writ- er of New England novels. Of the other entries the $250 has been paid. Sixteen hundred and forty-six manuscripts were entered in the contest, in addition to a large number excluded not conforming to the rules. Children of Earth, which will be the first long play of Miss Brown's to be produced, although se- veral short plays of community, will be staged. Miss Brown was born of farmer folk in Hampton Falls, N. H., and her first formal education was given in that neighborhood. She then went to a girls' seminary at Exeter, N. H., taught a little while, and left teaching for Grass, a collection of short stories, brought her immediate recognition. Since then she has published a volume of poems, a book of essays on travel, a large number of short stories and several novels, the best known of which are The Story of Thera and Rose MacLeod. Mr. Ames plans to produce Children of Earth early next season.

Amusement Permit for Al- imedan

ALAMEDA, June 2.—A building permit for $6000 was issued today to the Alameda Venice and Swimming Bath Company for the construction of a big amusement park on the southern shore, near the Washington playground. The sun will be expected in landing the first unit of the plant and will consist of two large buildings, housing over 1000 bathing boxes, a cement heated swimming tank, an open-air dance pavilion and a long pier. The work on the bathhouses is nearly completed.

Fred Harriott Dead

NEW YORK, May 30—Frederick C. Harriott, husband of Clara Morris, the actress, died yesterday at his home in Whiteside, Long Island, from paralysis, aged 74 years.

The Butler-Nelke Academy of Dramatic Arts

Now located in Golden Gate Commandery Hall, 2337 Butter St., most complete and modern building on the Pacific Coast. Courses in Dramatic Art, Voice Development, Vocal Expression, English Literature, French, Painting, Piano, Dancing, Dramatic Memory, Dramatic Manuscript writing. Fred Nelke, Manager, Director: Fred Homer, Assistant Manager: Mrs. Ada L. Nelke.
Los Angeles Notes of Interest in the Realm of Photoplay
By Richard Willis

Grace Cunard underwent an operation at the Los Angeles Hospital and was out of the Lucille Company for several days. Before going she and Francis Ford part in two pictures, and in her absence the company was taken over by Grace appeared. Lucille Love without Lucille seems like Hamlet without the Ghost. Francis Ford has worked up a very interesting "No. 11," with the Mexican troubles for atmosphere, and Cleo Madison's husband is not only her husband but has not hard at work again. "Can't afford to be idle," she says. She is presented with a diamond ring by her husband and his wife, who never saw a picture in the making before. * * * Tess Meredith is spending a few days at Catalina Island, where she is a great success and is to be surprised at her many disguises, for she is still the Detectress, homing down villains and actually turning out to be very unassuming parties. Last week she wore a full beard for the first time. "Never again," she said, "I performed it very natty, just like old-fashioned hair mattrasses!" * * * Carlyle Blackwell had quite a surprise in one of the New York picture houses. He went in to see "The Detective's Sister," which he produced and took the lead in whilst with the Kalcom Company. The manager was aware of his presence and had the spotlight turned on him, and Carlyle had an enthusiastic reception.  * * * William Stedman is a particularlyucherful letter from an exam-cutout who saw her on the screen and recognized her face. He was in the Canton City, Colorado, penitentiary when she used to go and sing to the unfortunate. He writes "My heart was as lead and I hate all mankind when your singing of The Eternal City touched me and set me thinking. I am working now and at peace, and will ever remember you." This is the sort of letter many of us would like to receive. * * * On a recent trip to a ranch from a that her holiday is nearing its end and that she has added considerable poundage. She has been writing a series of psychological articles for one of the prominent magazines. These are published under a new pseudonym and are very thoughtful and perceptive. Miss Bush is one of the most intellectual actresses on the screen, and certainly one of the most literate. * * * William D. Taylor, now filling a special engagement with the Biograph Co., has a large number of fine vaudeville sketches, including The Mills of the Gods. This has been a psychological three-act play which may make its first appearance in Los Angeles. He is also making several photoplays. * * * Alexandea Philips Fahvin has voiced her opinions regarding the poster in the Script, which is now being used by the Photoplay League. She believes in good advertising posters, but objects to the vi-which she appreciates. * * * Cassan is making listing of the names below. Some of the unusual pictures shows the skint side of life; much of it gives a wrong impression of the film shown which alone does harm. This film will make a lot of people who agree with her.

The Lomitas, of Los Angeles, will manufacture two features per month of four reels each and more in the equipment of Frankley and Arthur Maude will star in one of these, while modern pictures, manufactured on the burning questions of the hour, will be utilized for the second output. A large monitor ice has been made in studio and equipment and Joseph Romanis is quite an important in the company, acting in the capacity of general manager. Erna Schumian, general man of the Pan-American Film Company, has been forced to take a temporary rest from the strenuous labors of the last year. Since the first of June, until he has been working hard to build up the Pan-American Film Company to its present state of efficiency, and it is now managed under departmental heads, so that the chief executive can take an occasional breathing spell.

Doing's at the Movies
SAN RAFAEL, June 2.—The California Motion Pictures Corporation is finishing up their first feature picture, Mignon, this week, and are getting ready to produce Saladina, a film which has been turned out for several days. * * * Belle Bennett, who was engaged as leading lady, but who has only been playing the role in the provinces, is closing. The company is now finish-ishing their studio. On the lot they have an extensive laboratory, come carpenter shop, scene room, wardrobe, over 30 dressing rooms, and everything is modern and convenient. In center of construction there is an artificial light studio, a brick safe for keeping films, a restaurant, several laundry rooms and offices. The entire lot is to be inclosed with an eight-foot fence. * * * Chas. Edler, director and manager for the company, which has San Rafael, has completed his four-reel feature and has closed down temporarily for the purpose of making pictures; but as soon as the company gets a little more money in the treas-ury it intends to reopen stronger than ever. Artach credit is due the Edler, for he has completed his pictures under the most trying conditions.

The Lomitas, of Los Angeles, will manufacture two features per month of four reels each and more in the equipment of Frankley and Arthur Maude will star in one of these, while modern pictures, manufactured on the burning questions of the hour, will be utilized for the second output. A large monitor ice has been made in studio and equipment and Joseph Romanis is quite an important in the company, acting in the capacity of general manager. Erna Schumian, general man of the Pan-American Film Company, has been forced to take a temporary rest from the strenuous labors of the last year. Since the first of June, until he has been working hard to build up the Pan-American Film Company to its present state of efficiency, and it is now managed under departmental heads, so that the chief executive can take an occasional breathing spell.

Photo-Drama in Chicago
By Owen B. Miller
Pictorially speaking, the drama in Chicago is in a lively condition, with the contrasting more or less financial stringency which seems to prevail in Chicago. It has really come to pass that the judges of actors for the most part are no longer themselves, and the necessity for their impartiality, of a large and ever increasing populace. To the popular mind, at least, the film industry is almost of another realm, hence the peculiar nature of the exhibitions which he radiates. A few weeks ago a ball was promoted by some wise gentleman, who announced it was a ball given for the purpose of hanging the public coat and the Salalet, The Battle of the Sexes at the La Salle, Alfred Hamburman has closed the Pleasure Garden and the Zeigfeld theatres, upon the screens of which are being exhibited, respectively, Amelie Kellermann in Neptune's Daughter and Under Sealed Orders. George Kleine, of Cines-Kleine, is responsible for the tremendous exhibi-tions of Spartacus, which has just opened its exhibition at the Auditorium. The story of Spartacus is one of the classics of ancient Rome, and calls for some of the film's favorites, admis-sion and meeting thereof costing them just one dollar. The ball was given at the Coliseum, and to say the public felt for it is expressing it mildly. They ate it up. Where the wonder when the dancing and debauchery was on. Bushman, with a broad rambled placed diagonally across his white shirt front; Marc McDermont, Miriam Nesbitt, Bryan Washburn, Helen Dunbar, Adrienne Kroell, Wllie Van, Ma- guerite Snow, Flo Lalunff, and a host of others, were there in real force, and the people grasped them by the hands and saw for the first time how very real they were. The players held quite a levee, and admission and compliments were indulged in and responded to by the public and their actors. But the cinematograph is a great educator as well as a delight-ful entertainer. We see productions thrown upon the screen now which reveal art, skill, power, of both actor and actress with sufficient technique and artistry of men and women, who reveal in every expression, in every pose, the soberness and the grace of the screen. And let it not be doubted that the conscientious and capable player will find it is his duty to make his acting a means of freedom, that freedom which trees and flowers inhale, and the vistas of hopes and dreams which is within the reach of the lovely. Look at the roster of photoplays which are being presented at downtown theatres in Chicago: The Spiders, The Battle of the Sexes, A Million Bid, Spartau, or the Revolt of the Factulators, Neptune's Daughter, Under Sealed Orders, and one becomes forcefully, insistently cognizant that the drama and the industry are here, and are actively, strenuously, constructively spreading the new gospel of the screen. A word from the world of the photo industry and Schauer are presenting The Spiders at the Studi, The Battle of the Sexes at the La Salle, Alfred Hamburman has closed the Pleasure Garden and the Zeigfeld theatres, upon the screens of which are being exhibited, respectively, Amelie Kellermann in Neptune's Daughter and Under Sealed Orders.

The final presentations at the Columbia Theatre of the Annette Kellerman pen being with Neptune's Daughter, will be given on this Saturday afternoon and night.
Vaudeville

The Orpheum

The two headliners on this week's bill are Sergeant Bagby and Eddie Foy with his seven clever children. Punctual: The Foy's have a little the advantage, since, like kittens and puppies and all the other manifestations of youthful joy, they come as the result of birth. On the other hand, Sergeant Bagby, with his rife mellowness, gained through a long life, well spent, employment and the beauty of age. But the Seven Little Fays are just as irresistible as they were a year ago when they made their first appearance over the River. They are a year taller and the baby is a tighter squeeze for the audience. Over the same old line, the same old whine and the same thing in the same spontaneous unassuming way. One of the girls has a very promising voice, the other is proving herself something of a dancer, and the second boy shows a talent for humor that threatens to eclipse his father, though each member of the family works cleverly to round out the family triumph. Sergeant Bagby. The story of Lie- ven Cod's story, is as fine and human an as it was in the original, and George Neville plays the old Conscientious sol- dier, just as sympathetically and insight that makes it one of the most de- lightful sketches that has been seen here. As the wavelike Lawrence Eddinger falls fit into the picture, and with W. J. Holden as the other Con- cerned, does the audience into a good character. Besides this dramatic sketch there is a tableau musical comedy called Courtship, by Harry McHenry and Hazel Faye which contains some amusing lines, some good songs and some very graceful dancing. The "jovial" Lester, and B. Lester, is back with his songs and imitations of various celebrities. His dancing is particularly well done. The sketches in the show contribute some novel acrobatics, like bal- ancing on a sawing bar on the back of a donkey raised by a man to a horizontal position by the use of the left arm only. The slim young lady of the Empress, of course, roundly the end of the act by picking up her two, male companions bodily, tucking them under each arm, and marches with them off the stage. The three hold- ers are Robert T. Haines & Co. in the fine onelay plot, The Man in the Dark; Beside Wynn, with her un- usual songs, and Matthews, Shayne & Co. in their illuminated pipe-fream, Dreamland. The world's news in motion- view shows another top-notch program.

The Empress

Julian Rose came back to the Empress and again demonstrated that he was the only exponent of "Whirlwind wit." His stories of a Jewish wedding kept the audience in a continuous up- roar. Four of a Kind, a clever sketch skilfully put together, was the center of the usual run of playlets. Five Bennett Sisters, in acrobatic stunts; the Two Romans and the Mad Doll; Bert and Hazel Skatelle, were clever in their individual way. But to Green, McHenry and Dean must be added the credit for the most elaborate methods of singing and dancing and rag- time playing was certainly the fill of the program. Motion pictures closed the show.

The Pantages

What Women Want proved to be an interesting and exciting film drama, with Mrs. Emmeline Pankhurst as the heroine. The pictures of the militant suffragette show her to be holding up the flag of struggle, and how she did. Although the camera displayed the pose of an accomplished moving picture player. What Women Want was a story of pettiocats and politics, with plenty of dramatic action. The vaudeville program features George Ford & Co. in a one-act edition of The Soul Kiks, in which the company introduces some decidedly clever songs and dance numbers. The balance of the show included Skipper, Kennedy and Reeves in plenty of good songs and comedy; the Wurzburg boys, foot puppet's. who have an act that is entirely dif- ferent from anything of this order usually seen. From the rise to the fall of the curtain they are the corn. ey and with, never a mistake or a stall, and as a consequence their act is one of the best of its kind the writer has ever witnessed. Missue, who bills herself as the Dancing Violinist, has a very clever sketch, and puts over her songs and music in a pleasing manner. Scott and Wallace, a com- edy duo, and Joseph Remington & Co. in a number, which have un- fortunately good. Comedy motion pictures close the bill.

The Republic

Jack McKeen's musical act, enti- tled A Happy Medium, received its first performance at this theatre and proved to be a pleasing number. It was well received and well acted by a company of fifteen people. James Liddy and Marguerite Doyle scored. Deaver Storer was also a noticeable figure. The chorus worked together nicely. At the Bell, the company of Harris and Wilson, with the Five Mannings, completed a most satisfac- tory evening's entertainment. Second bill: Bert and Harry Bell & Co.; a tabled; Burton, Martin and Hazel Wilson, Ernce and Calvert, Viola Far- mers and Pearl Whaley. Then followed the first half of the evening's business. After this came: Bert and Hazel Wilson, Ernce and Calvert, Viola Far- mers and Pearl Whaley. Then followed the first half of the evening's business.

The Princess

Cita de Schon, a real Indian girl, gave a very clever and clear idea of a fast flying race. She was well re- ceived. Welton Bros., in a song and dance act; Harris and Russell, Hilbery Long, trapeze act; Clifford Ross, and the Four Masqueira Sisters were in charge of the balance of the program. For the second half the feature picture, Samson, was booked. The Dallas Comedy Co., Howard's Trained Dogs and Bears, and Jack and Nelle Ripple, and new motion pictures, were the offering.

The Wigwam

The vaudeville numbers, consisting of the Two Vincents, comedy acrobats, in some novel stunts, and Leo and Max Feld, who added to the W.L. and Max. Fie- catoe, were the best acts that the Wigwam had for some time. Jack Maclean & Co. in a second-rate variety number. Off to the Front, we were well received. Clarence Lydon's singing, which is always A1, received hearty applause. Messrs. Spera and Hayter in the support were clever. Second half: Davis and Fife in song and dance, and the Three Merritts in com- edy bicycle act, were the added acts. Jack Magee offered a new bill on June 5th, a version of The Cossack Boy, and it was winner of many laughs.

BOOKINGS

At the Sullivans and Considine, San Francis- co office, through William P. Kenny, the following bookings as follows:


VAUDEVILLE NOTES

Upon the testimony given Tuesday in the Police Court of Fresno by Marion Yost, a 17-year-old girl of San Francisco, Frank Saville, partner of Miss Yost in an acrobatic act which closed in Fresno Saturday, was held to answer to the Superior Court on a charge of contributing to the delinquency of the girl. The young couple were arrested in the front of Sunday morning by probation officers. Miss Yost has been declared a delinquent. Saville and the girl booked out of San Francisco six weeks ago. Deponent over money matters, Arthur Pringle, aged 32, a cafe enter- tainer, attempted to commit suicide in his rooms at 245 Leavenworth Street Wednesday morning by shooting himself with his pistol. The bullet struck his mark and tore through his shoulder. Pringle was taken to the Central Emergency Hospital. When ques- tioned by detectives, Pringle stated that his poor aim was due to a fact that his wife, Adele Pringle, tried to commit suicide the previous evening. When interviewed concerning her husband's story, and added that he had threaten- ed to kill both himself and their nine-months-old baby. Pringle will recover.

Caroline Price, motion picture actress, was granted on last Monday an interlocutory decree of divorce from Frank Paul, after she had told the story of her matrimonial troubles to Judge Van Nostrand. The judge granted the divorce, allowing the plaintiff to resume her maiden name, Caroline Eichhorn, im- mediately after disposing of the Price divorce the suit of Marie Esmerald Cameron against Charles D. Cameron was called. The plaintiff in the di- vorce action is a musician, while her husband is a theatrical producer. Mrs. Cameron declared that her husband had not supported her for the past five years and had treated her cruelly. The Court continued the case until next Monday, when witnesses will be brought into court to prove the case. The Camerons married in London in June, 1906. Mrs. Cameron is living with her se- nior sister, Mrs. George Mehegan, at 1938 Jackson Street.

George Spanilng opened Monday with the Columbia stock in Oakland and will handle the character parts.
Chas. King—Virginia Thornton
Residence

Will R. Abram—Agnes Johns
Producing Stock Sketches
Western States Vaudeville Association Time in San Francisco

Charlie Reilly
(Singing Irish Light Comedian)
Presenting The Irish Emigrant, Pantages Time.

Max Steinle  Mattie Hyde
Comedian Characters
Avenue Players, Seattle

Jack Golden
Care of Dramatic Review

Frank Harrington
Leading Man
With James Post

Gilbert & Slocum
Comedians
Clarke's Musical Comedy Company—Market Street Theatre, San Jose

Dr. Lorenz
America's Eminent Hypnotist
Management Frank W. Leahy

HELEN HILL
At Liberty; care Dramatic Review

PIETRO S OSSO
Lends or Direction
379 Delmar St., San Francisco

RUPERT DRUM
David Kirkland
Care of Dramatic Review

A WONDERWAY THROUGH PICTURESLAND

W ESTERN PACIFIC
DENVER & RIO GRANDE

Unfolds to the Traveler a Magnificent Panorama of Snow-Capped Peak, Canon, Gorge and Gorge
Marvelous Scenic Attractions Seen from the Car Window Without Extra Expense for Side Trips

CHOICE OF TWO ROUTES THROUGH THE ROCKY MOUNTAINS
Through Standard and Tourist Sleeping Cars between San Francisco, Oakland, Sacramento and Salt Lake City. Denver, Kansas City, Omaha, St. Louis and Chicago. Illustrated booklet descriptive of "The Scenic Route to the East" free on request.

E. L. LOMAX
Asst. Pass. Traffic Manager
San Francisco, Cal.

FRANK A. WADDELL
Passenger Traffic Manager
Denver, Colo.

MAKE-UP WIGS
BENT AND CHERISHED—SEND FOR FREE LIST
PARENTS: "I" 640 VAN BUREN AVENUE, S. F.
<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Details</th>
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<tbody>
<tr>
<td>Isabelle Fletcher</td>
<td>Special Starring Engagement</td>
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<tr>
<td>James Dillon</td>
<td>Management Bailey and Mitchell</td>
<td>Seattle Theatre</td>
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<tr>
<td>Charles E. Gunn</td>
<td>Leads</td>
<td>Orpheum Stock—Cincinnati</td>
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<tr>
<td>Maude Leone</td>
<td>Co-Star</td>
<td>Del Lawrence, Vancouver</td>
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<tr>
<td>Florence Young</td>
<td>Leads—Jack Golden Company</td>
<td>Care Dramatic Review</td>
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<td>Eddie Mitchell</td>
<td>Business Representative</td>
<td>Ed. Redmond Co., Sacramento</td>
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<td>Josephine Dillon</td>
<td>Leading Woman</td>
<td>A Bachelor's Honeymoon</td>
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<td>Marshall W. Zeno</td>
<td>Asst. Director Cal. Motion Picture Co.</td>
<td>Leads San Rafael; permanent address—Dramatic Review</td>
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<td>Dorothy Douglas</td>
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<tr>
<td>Claude Archer - Jean Devereaux</td>
<td>Stage Manager and fronts</td>
<td>Innocence      Just closed year's engagement with Isabelle Fletcher stock, Vancouver At Liberty; Care Dramatic Review</td>
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<tr>
<td>Lucile Palmer</td>
<td>Prima Donna Soubrette</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>Barry Norton</td>
<td>Management Bailey &amp; Mitchell</td>
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<tr>
<td>Guy Hitner</td>
<td>Leading Man</td>
<td>At Liberty; Care of Dramatic Review</td>
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<tr>
<td>Bess Sankey</td>
<td>Leading Woman</td>
<td>Eastern Traffic Co.</td>
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<td>LELAND MOWRY</td>
<td>Seconds and heavies</td>
<td>At Liberty; Care Dramatic Review</td>
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<tr>
<td>MINA GLEASON</td>
<td></td>
<td>Te Liberty, Stock, Oakland</td>
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<tr>
<td>CHARLES LE GUNNEC</td>
<td>SCENIC ARTIST—AT LIBERTY</td>
<td>Permanent Address, 4039 21st Street, San Francisco Phone Mission 4142</td>
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<tr>
<td>FRED KNIGHT</td>
<td>Characters</td>
<td>At Liberty; Care Dramatic Review</td>
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<td>EDMUND LOWE</td>
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<td>Advance Theatre</td>
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<tr>
<td>HOWARD FOSTER</td>
<td>Engaged</td>
<td>Care this office</td>
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<tr>
<td>EVA LEWIS</td>
<td>Lead Business</td>
<td>At Liberty; Care Dramatic Review</td>
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<tr>
<td>HUGH O'CONNELL</td>
<td>Central Business</td>
<td>At Liberty; Care Dramatic Review</td>
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<tr>
<td>CAREY CHANDLER</td>
<td>Business Manager Reating &amp; Photo</td>
<td>Portixed, Ore.</td>
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<td>GEORGE S. HEERMANCE</td>
<td>Scene Artist</td>
<td>At Liberty; Care of Dramatic Review</td>
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<tr>
<td>Geo. F. Cosby</td>
<td>ATTORNEY AND COUNSELOR AT LAW</td>
<td>622 Pacific Building, Phone Douglas 5495 Residence Phone, Park 7108 San Francisco, Cal.</td>
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<tr>
<td>ALF. T. LAYNE</td>
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<td>This Office</td>
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<td>AVIS MANOR</td>
<td>Juveniles</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>D. CLAYTON SMITH</td>
<td>Juveniles</td>
<td>Care Dramatic Review</td>
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<tr>
<td>COL. D. P. STENER</td>
<td>Advance Agent or Manager</td>
<td>At Liberty; Care Dramatic Review</td>
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<tr>
<td>RALPH NIEBLAS</td>
<td>Scene Artist</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>JACK FRASER</td>
<td>Crime of the Law Company</td>
<td>San Francisco</td>
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<tr>
<td>Geo. B. Howard</td>
<td>Comedian</td>
<td>Available for Stock</td>
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<tr>
<td>Frank Harrington</td>
<td>Leading Man</td>
<td>James Post Company</td>
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<tr>
<td>William H. Connors</td>
<td>Juvenile Comedian</td>
<td>Care Dramatic Review</td>
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</tbody>
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Roscoe Karns  
Leading Man  
Ed Redmond Stock, San Jose

J. Anthony Smythe  
Leading Juvenile  
Ye Liberty Playhouse—Oakland

Broderick O'Farrell, Langford Myrtle  
Orpheum Time  
Care of Dramatic Review

Albert Morrison  
Leading Man  
Ye Liberty Playhouse—Oakland

Beth Taylor  
Leading Woman  
Ye Liberty Stock—Oakland

Kathryn Lawrence  
Theodora, in Her Soul and Her Body  
Management Fred Belasco

E. P. Foot  
Musical Director  
Morosco Theatre, Los Angeles

Inez Ragan  
Management Bailey and Mitchell

John L. Kearney  
Comedian  
Care Dramatic Review

Leland S. Murphy  
Juvenile

Jean Kirby  
Second Business  
Bailey & Mitchell Stock—Seattle

Edwin Willis  
Eccentric Characters and Juveniles  
Care of Dramatic Review

Jay Hanna  
Care of Dramatic Review

Howard Foster  
Own Company—Start Touring May 25.

DRAMATIC DIRECTOR, AT LIBERTY  
Sedley Brown  
1415 Catalina Street, Los Angeles

John C. Livingstone  
Care Dramatic Review

HARRY LANCASTER and MILLER  
Light Comedy  
At Liberty; care Dramatic Review  
Leads

Harry Hallen  
Comedian and All Around Actor  
Jack Golden Company.

Lovell Alice Taylor  
Leading Woman  
Hotel Oakland  
Oakland, Cal.

Nana Bryant  
The Traffic—Chicago  
Leads  
Management Bailey & Mitchell

GEORGE D. MacQuarrie  
Leading Man  
Bought and Paid for  
Management of Wm. A. Brady

Gertrude Chaffee  
Characters  
Care Dramatic Review

Pauline Hillenbrand  
At Liberty  
Care of Dramatic Review

Marta Golden  
Back Again—Ye Liberty, Oakland

G. Lester Paul  
Characters  
Care of Dramatic Review

Hugh Metcalfe  
Leading Man  
Ed Redmond Stock, San Jose
Willard Mack's letter fairly reflects his passion for reading, and in careful reading, we reproduce it. It is:

San Francisco (Horrible! horrible! so far from New York) May 14, 1914,

My dear Mr. Sherwin,

The above article which you wrote some time ago has just reached me, and as it is quite impossible for me to reach you in return through the columns of the New York press, I am therefore obliged to take this means and to pay for so doing.

Mr. Sherwin, you hurt me, you hurt me deeply. When I wrote that little play of Vindication, both Mr. Keenan and myself felt almost positive that we had something for the entertainment of vaudeville patrons that was a bit out of the ordinary; something that was just a cut above the cheap theatre, the play without a moment's hesitation (the poor inference), and Martin Beck and the fighting with a price to pay to (the dear old goats), and after producing it at the Fifth Avenue Theatre last year, and over a year ago (to see, Louis, you were late again), and playing it continuously from Coast to Coast, in every large city of the United States and Canada, we bring it back to you, Mr. Sherwin, and you tell us it is unreal. Oh, why didn't you see it at the Fifth Avenue a year ago and spare us this shame! No, no; but with the cuning of an oyster pirate you cruelly delay your verdict, wait until poor Keenan has made all this money with it, pleased a million theatregoers with it, made some money for himself with it, and then — then shot your sniper's criticism at us when we are out in the open and you have missed.

I am desolate. Keenan can't find. I have wired and written to him to no purpose. The last seen of him was on the train headed for Mt. Vernon, with a copy of your article in one hand and a shotgun in the other. What shall we do with him? I am sorry you choose to poke fun at this little effort of mine, Mr. Sherwin, as you have been taught, from my earliest recollection, that while the epoch in American his-
Helen Hill

Dramatic Moving Pictures Vaudeville
Schumann-Heink and Her Divorce Troubles Claim the Attention of the Week

The divorce proceedings of Schumann-Heink, the famous grand opera singer, have been interesting the country the past week. Press reports have given wide circulation of events in the case and the divorce of her husband, and the cause of her family life and the escapades of her “hall” the past few years.

FIRST DAY'S EVIDENCE IN CHICAGO—June 1.—Miss Ernestine Schumann-Heink, wearing a handsome black summer gown, waving a fan and making frequent use of some silver-embroidered gloves, reached the courthouse in the company of her family and the escaped of her “hall” the past few years.

MRS. CLAUDER'S COURT — June 1.—In her first appearance in court, Miss Schumann-Heink, the first witness, gave her residence as 357 Michigan Avenue. Her divorce was first discussed in 1911, and was referred to one of the numerous newspapers.

JOE CALDWELL — June 1.—Joe Caldwell, the manager of the famous opera house in which Miss Schumann-Heink has given many performances, testified that she was present at the opening of the opera house and gave her an affectionate welcome.

JOSEPH CLAUDER — June 1.—Joseph Clauder, the manager of the opera house, testified that Miss Schumann-Heink was present at the opening of the opera house and gave her an affectionate welcome.

CLEVELAND — June 1.—In her first appearance in Cleveland, Miss Schumann-Heink gave her residence as 357 Michigan Avenue. Her divorce was first discussed in 1911, and was referred to one of the numerous newspapers.

WILLIAM RAPP — June 1.—William Rapp, the manager of the opera house in which Miss Schumann-Heink has given many performances, testified that she was present at the opening of the opera house and gave her an affectionate welcome.

Testimony continued.

Second Round

CHICAGO, June 8.—Wm. Rapp's divorce against the wife of the singer, Mme. Ernestine Schumann-Heink, was directed yesterday to give testimony of four only witnesses, and the case was given over to the attorneys for argument. When the case was continued, Mr. Caldwell, the manager of the opera house, was called to the stand and gave the jury an affectionate welcome.

McKinley—June 8.—The President, who was present at the opening of the opera house and gave her an affectionate welcome, testified that she was present at the opening of the opera house and gave her an affectionate welcome.

JUDGE SEDERIN — June 8.—Judge Sededin, who was present at the opening of the opera house and gave her an affectionate welcome, testified that she was present at the opening of the opera house and gave her an affectionate welcome.

Richard Wilson — June 8.—Mr. Richard Wilson, the manager of the opera house, testified that Miss Schumann-Heink was present at the opening of the opera house and gave her an affectionate welcome.

The trial continued.

THE SAN FRANCISCO DRAMATIC REVIEW

June 13, 1915
Live News of Live Wires in Vaudeville

Lord and Meek are at the Lyceum Theatre, this city, with musical comedy, using four principals and six chorus girls. They are presenting My Uncle and Meek.

John J. Welch, the man in white, is playing the Gayety, Oakland, in musical comedy.

Geo. Harrison has purchased a motion-picture house in Santa Clara. Acts are booked by Prof. Henry.

Matt Slocum has booked four weeks at the week from a few dates in the interior.

Mr. Sloan and Edna Murella are at the Hippodrome Theatre, Goldfield, Nevada.

Musical Fletcher and Nellie Conlon have formed a partnership. They will play the Daily-Keliee time, opening at Roseburg on the 17th.

Ethel Daynor has gone north to play the Fuffy time in his blackface singing and talking act. He will return in time to pick the prunes on his farm. Mrs. Dale is watching ripen No. 5, the mules have not been got yet, be gosh!

Charley Byrne will be here with Ethel Davit, The Candy Ship, and Knovolson, John Lord, John Schroeder, et al. will rejice when they all meet. Have one more act.

Gertrude Alvarado, the sprightly singing and dancing soubrette, is with the musical comedy company presenting the Hairpins and Garters, and Gertrude is a full-rigged ship all by herself.

Willis West and Hazel Boyd of this city are a big hit on the United Book ing Co. in New York City in their singing and dancing specialty.

Coast Defenders' office has had a chop suey restaurant added to it. Very handy, for the Hippodrome who like noloons, chop suey, pork saute and birds nests. If Harry Bernard were only here now! Hilda Saynor journeyed to San Jose to see the wedding of Dot Ray mond and Geo. Scoom. Hilda says George is very fond of the two children. Miss Nellie L. Gould is big in the vaudeville, and Hilda feels it is just a matter of time before he becomes a good father to them.

The Dramatic Review offers congratulations to bride and groom and the children.

Virtue, the act billed to appear at Pantages for last Sunday was switched to the Republic Theatre, where Myrtle Vane made an instantaneous hit in the leading role.

At Hallert was hurried into the bill in place of Virtue at Pantages, and on, in three pieces, with three in the cast, a made up The ShawShank.

Herb Bell, Julia Hamilton and company are playing the Victory Theatre, San Jose, this week. They will journey to the Hippodrome, Los Angeles, for Mrs. Weston.

Liberty Theatre, on Broadway, has discovered that to play one act and time being, and Manager Estes is playing vaudeville at present.

The Emil Clark Co. closed at the Martin, San Jose, Saturday night. The members all returned to this city.

Matt Burton and Charley Oro, considered by managers and public as the best producers of laughable comedy acts in the profession, with the assistance of a young lady, will shortly open negotiations with their former man-
Correspondence

EUREKA, June 8—The Chick-Stevens Company opened their season here at the Margarita last Saturday to big houses, which continued through Sunday, Monday only fair using Harry Cotrel's play. In Arkansas, Felicia Davis played the female lead and proved to be a pleasing and exceedingly handsome young actress. Chick and Stevens, both well known here, gave strong portrayals. Mary Davis proved to be a charming and experienced woman. The second bill will be The Great Divide.

DIE EINEN — DIP EINBROCK— The Rejuvenation of Ann Mary was presented by the Ed. Redmond Co. and it afforded Merle Stan- ton her greatest opportunity since coming to Sacramento. Her success was genuine and unqualified. Her support was unusually strong as some of the company were exact types for the parts they were entrusted with. Paul Harvey, her nephew, and Miss Edith and Miss Claribel Co., were excellent. East Lynne will follow. Harry Lehman's dream was exceeding in- tertaining. EMPRESA: A well-balanced show, with Julian Rose as the headline, was presented to the patrons for a happy time. It was handed as a noted exponent of Hebrew wit, and carried out the announcement with satisfaction. The music, mimic and some new fests were performed by the Two Romanas and the Mad Doll, Tommy Green, Harry Mc- Henry and Helen Davies. Popular airs in a pleasing manner.

SAX DANCE, June 9—SPECIAL- ELS Theatre: Potea is the title of the live film that is this week's offering. EMPRESA Theatre (R. Beers Loos, mgr.): What Happened to Mary, which opened at this theatre last night, is an interesting little play which touches on many different aspects of modern life. Helen Cason played Mary. Her work was convincing and her appearance charming. William Neill, Ed Coats, Jigger, friends and guardians of Mary, was, as usual, good. Walter Spencer, Raymond G. Greenland and Bertha Morris, late additions to the company, made their first appearance last night. Mr. Spencer was good. Stella Watts, as the maid of Mary, gave a creditable performance. Jack Fraser, as a drunken rounder of gay New York life, did well in his part, and Warren Fillisworth, as the irascible, but warm hearted woman hater, won the approval of the audience. Miss Maya as Liza Pert was funny and furnished most of the comedy in the play. EXPOSITION Stock Company: The Traveling Salesman at this theatre proved to be one of the best comedy vehicles which this company has produced for some time. The one-act play is fairly divided. Clarence Benner as the colored porter, belling a shapeless garment around the clearest part of them all. Geo. Dill as the salesman, Catherine Evans as Miss Whittaker, Martha Greenwaldman as Beth, the telegraph girl, were good. Roy Van Posen as Watts, the broker, and Edith and Claribel Co., were very fine, and minor parts by H. D. Watson, Bill Roberts and Gcn- nolla Porter, were handled capably, which he demonstrated some clever Mrs. Joysport as Royce had a part in which he demonstrated some clever acting. Moving pictures have revived in San Diego. That is to say, it has never been dead, but there has been another company another company. They are located at the outskirts of the city and have a studio in Kensington Park. The United States Film Corporation is controlled by A. R. Peete, who is the general manager, and K. A. Nelson production manager. They have already started on several star dramas. The personnel of the company includes Leon Kent, director; Larry Pyles, leads; Miss Elgie Mclain, leads; George Watson, juveniles; Nellie Barbish and Harold Kronous, character actors and lady, and several others. SAVOY Theatre: Pantages — Alas'el's Holcos are very good. Lottie Mayers' Diving Girls, Kickert, Flower and Markay, singing and dancing; Cornila and Willard, and Helen Schiller's Strunged Quintet gave an exceptionally well-balanced performance at the Savoy this week.

BENNY

SAN JOSE, June 10—The VICTORY: The Redmond Co. are offering Paul Armstrong's famous drama, Alias Benno, for the benefit of the latter. Roscoe Karns scores in the title role, and Huggie Metcalfe as Avery is rendering some notable work in his career. Other clever characterizations are given by Rose Merrill, Lorrain Perreault and Maurice Penfold. The scenic effects are up to the usual Redmond standard. Next week, Mrs. Wiggs of the Cabbage Patch. PANTAGES: Fair business prevails at this house, with Bert Levey vaudeville. The bill is headed by Howard's troupe of trained horses, but the Pantages—Deut-We West presents a spectacular scenic novelty. A clever singing and dancing act is given by Goffey and Church, and a wonderful baritone harmonie. Herbert Medley in illustrated songs and the pictures complete the bill. FARM- DEN: to: Rural Periera and his famous strunged sextette delighted fair houses.

The Pantages

Ethel Davis' jolly company of ten "live dolls" will lead the new show at the Pantages next week with a show of fine comedy. Miss Fillis of Folly, Martha Russell, a former moving-picture actress, will be featured in a novelty sketch, entitled The First Law of Nature. There will be seven new acts on the bill, and it is promised that a most enjoyable entertain- ment will be offered.

New Stock House for Tacoma

Plans are nearly completed and the necessary money on hand, with the possibility of about $5,000, for the erection of a $60,000 theatre building on the corner of 26th and D streets. Work is to be used for stock company purposes, according to official confirmation by William Virges, sec- retary of Peete-Hillinger & Malley Co., which is to erect the building. While no definite date has been set for the opening, the commencement of building operations, it is un- understood orders have been given to contractors to begin, and that the theatre itself will be a strictly highclass, modern, fireproof structure of twelve exits. Under the financial plans for the building's erection, $20,000 is to be raised by C. L. Richards and Benjamin J. Weeks. In return for the

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Spotlights

Vice will play a return engagement at Pantages in a couple of weeks and will then close.

Marc Lloyd could make a "hymn sound scandalous," says the Dramatic Mirror.

Never Say Die, one of the really funny farce comedies of the year, will be an early attraction at the Cort. It is N. C. Goodwin's latest starring vehicle, and is said to make for the best type of humorous entertainment. The leading part has been seemingly outside the usual capabilities of the star, and Eastern critics have declared him to be as funny as ever.
LOS ANGELES, June 10.—John Blackwood of Auditorium-Helicite Little Theatre fame, is opening The Ladim de Danse on this very evening. This was really the most important and quite the most up-to-date dancing hall in the town, with a wonderful floor that appears quite new. Directed by others under the direction of Mr. Foote, who long directed the music at the Belasco and Moriotion; it involved little refresh- ment tables, and all the fascination of a "Castle Home," even to a "Dance MIdh," whatever that is—probably all the music to do the twisted business man, and it occurs at noon time.

** ** The Burbank will soon launch forth as a producing house when the management has been fully produced. Mr. Barry, by the way, is in the mountains, above the town, where the shows may be played by the same company. Then will follow The Lady We All Love, by Frank Mandel; Faith, the long-deferred play by Ortheman Stevens, and a new play by Jack Latil, who will summer here and probably give us more. This is all going to happen, to say nothing of a Venetian operetta. ** ** Little Gertrude Short, who has appeared many times at the Burbank, and of whom a great deal has been said about a long time has been doing very good work with the Universal Film Company, had the misfortune to break her arm last week. She has been unable to show for six or eight weeks. ** ** The Quest Company can well voice the question each day, "Who are not married?" Up to date the official is Mr. Joke. Joe Kane has succeeded Cas. Mason and Frances White has withdrawn—reason being that Mason has been Avery steps into the tiny shoes of Frances White and makes a good record. ** ** Marie Dressler, still pursuing the ill-fated career of a dancer, has turned her hand to rehearsing while reusing as a moving picture. In stepping aside to avoid an automobile she fell from the Ven- ice pier, dropping thirty feet into the water and striking some wooden piling and falling across a rope. Miss Dress- ler, in consequence of this, will have to cancel some of her contracts. ** ** Ray Beveridge was one time a member of the old Auditorium Stock Co., and is a niece of Philip Beveridge of Hollywood. She has recently scored a divorce from Irving Seliger. Miss Beveridge has been known as the "American Venus," having posed for her sister, Kuhne Bever-idge, the sculptor. Shortly after mar- rying Seliger, Miss Beveridge declared she did not want a husband, and tried to have the marriage annulled, and this was granted. Miss Beveridge, well known locally, is very ill and may lose her eyesight. ** ** Byron Beasley is at home in his bungalow on Ran- shaw Avenue where he has just returned from the long trip to and from the East, but not until fall and then return to New York. ** ** David Hartford is now staging a reprise of his biggest hit. Photo Plays Company. Mr. Robbins is the possessor of a wonderful elec- tric lamp which enables a company to work in any kind of light.

BURBANK: Officer 666 merrily reels off another week of good fun for Burbank patrons. The exceptionally clever and witty force is handled by a score of conditions, of course. Two of the situations by the Burbank Company, at its best, Officer 666 is rip-roaring farce, although the costume Sesna drama staged at this house, entitled burlesque. Dick Vivian, Forrest Stan- ley, Walter Catlett, James Applebee, William Colvin, Sesna Daley, Beatrice Nichols and Florence Obele have all in their happiest manner.

CENTURY: Reece Gardner and Dave Lewis join their support to the Century Company, while Jules Men- del, Al Frank and Vera Kasdalade all materially to the strength of the com- pany. The Century top comic, comedy situations, brilliant dancing numbers and specialties that are par- ticularly designed.

EMPRESS: The balletludes and drum beats of the Salvation Army are again in evidence in a strong melo- drama. This is a high class dramatization of the Salvation Sue. The story is laid in Klondike, with the attendant gambling hells, barkeepers, card sharks and "wild-west-outside" effects. David Walters, George Denst, Mark Par- rott and Blanch Morrison make all the parts. The play, which has been umanned on the bill, will be long re- membered for his marvelous imitations of the different bard calls. William Morey has been doing this on the bill, and the entertainment will probably exceed any that has been seen in this line of work in this town for six or eight weeks. ** ** The Quest Company can well voice the question each day, "Who are not married?" Up to date the official is Mr. Joke. Joe Kane has succeeded Cas. Mason and Frances White has withdrawn—reason being that Mason has been Avery steps into the tiny shoes of Frances White and makes a good record. ** ** Marie Dressler, still pursuing the ill-fated career of a dancer, has turned her hand to rehearsing while reusing as a moving picture. In stepping aside to avoid an automobile she fell from the Ven- ice pier, dropping thirty feet into the water and striking some wooden piling and falling across a rope. Miss Dress- ler, in consequence of this, will have to cancel some of her contracts. ** ** Ray Beveridge was one time a member of the old Auditorium Stock Co., and is a niece of Philip Beveridge of Hollywood. She has recently scored a divorce from Irving Seliger. Miss Beveridge has been known as the "American Venus," having posed for her sister, Kuhne Bever-idge, the sculptor. Shortly after mar- rying Seliger, Miss Beveridge declared she did not want a husband, and tried to have the marriage annulled, and this was granted. Miss Beveridge, well known locally, is very ill and may lose her eyesight. ** ** Byron Beasley is at home in his bungalow on Ran- shaw Avenue where he has just returned from the long trip to and from the East, but not until fall and then return to New York. ** ** David Hartford is now staging a reprise of his biggest hit. Photo Plays Company. Mr. Robbins is the possessor of a wonderful elec- tric lamp which enables a company to work in any kind of light.

BURBANK: Officer 666 merrily
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NEW YORK, June 7.—To a big section of this populace summer this year means the ‘Tilts.’ Upon one a time the season when everyone who can get out of town was established by the theatrical community, not now nor ever for The Folies in the New Amsterdam Theatre. So if you’ve seen The Folies in the new edition of the Folies, you’re deceived. It brings out each year, it’s summer, no matter how much the thermometer may say ‘winter’; and in the suspension of these typical Broadway shows, designed for the philanthropic purpose of keeping left-behind behind the beauty glorified feminine beauty to the same extent that all its seven predecessors have done, and some very clever ones. There was music by Raymond Hubbell that tinkled as softly as the clavichord keys. There were lines and lyrics by George V. Hohart that you could laugh at with a clean conscience. But, after all, it was a performance a little later than usual, tensile, girl with dancing eyes and hair of every rainbow hue, girl in costumes generally speaking, gloriously the latter—that made the success of this year’s Folies. As this is a year of feverish absorption in the dance, The Folies was given a dancing show. No song was too good or too bad, there were surprisingly few of the latter, and women who have danced the mazurka with enthusiasm. The good behavior of the New Amsterdam’s new show is also worth noting. In other years the saucers whom Mr. Ziegfeld picks from the beauty market of the world used to skate on thin ice. But this time it’s different. If you don’t bulk at the artistic undertone, of it all—and, seeing that it’s summer, you won’t—you will find little or none of the strain that has marred some of the shows. There are two parts to the performance, and each part is divided into eight scenes. The Folies are not addressed. So, when every time there was a new song, a specialty, there was a new scene to go with it, and all the Folies were ambitions and beautiful enough for an entire musical show. It was the costumes, not the scenery, however, that made Handel, which began the show, most effective. Arthur Deagon, who was presently due to perform much clever work, sang My Little Red Hen. Everything went with a rush and a laugh. If you like acrobatic dancing, you must have enjoyed The Tango Lesson which Leon Errol danced with the chorus. Or perhaps you preferred The Tangomaniacs, which he performed a little later than normal. Designs by Stella Chataiche. Both stood out as features of the night. H. If, however, you had a little need of distracting the sable Bert Williams has been the big hit of the show. He appeared in blackface, as high in front of the public Library, and told of his tribulations as a member of the Alimony Club. On the 13th floor of a skeleton skyscraper, high above the lighted city, he describes the woes of a ground-floor fellow, whose voice has silenced his heart. A little later he consoled them even more with one of his inimitable monologues. Gertrude Van- derven did a Springtime number, the trees of which were heavy with human peaches. Miss Meyers trilled Panama’s Real Romance quite really peculiarly. Presently she again captured the audience with Nothing to Wear, a parody of Raymond Hitchcock’s song of the same name. The Folies’ setting is a severe color scheme of black and white, with costumes to match, the Folies in the new edition of the Folies. And most effective of all. And here Vera Michellena, who had much in evidence, was the chorus girl, one of the best songs of the night. Then Herbert Chilton sang amusingly and Eligibly, and little Anna Pennington proved she is one of the most fascinating little dancers on Broadway. One mentions these few specialties at random. There were plenty more and collectively they made The Folies one of the very best shows of its kind—one that easily earned its reputation. The moving picture play which Gaetano D’Amuzio, the Italian dramatic poet, wrote for the films, was performed in the Folies with great success for the second week at the Knickerbocker. A few people saw a private display of the pictures of the Knickerbocker in Rome, to the audience that filled the theatre the pictures were novel and deeply impressive. This impressive feature was accompanied by the Folies’ chorale, a choral accompaniment of forty voices. The Califia pictures about which so much has been written in the press was placed on photography as a science and as art. In their imaginative quality and as the direction of the ladies, and in their pictorial beauty, they are the most ambitious that have been displayed in New York. They are represented in colors and their duration, divided into three parts, is about the length of an ordinary dramatic performance; but the genuine largeness and beauty of their conception is perhaps their most striking quality. D’Amuzio has taken as his theme the struggle of the original inhabitants of the New World for the third century B.C., and Califia is an epic picture of that period. Scene after scene, as she is shown in the reconstruction of a Sicilian village by Mount Etna, the siege of Carthage and chairman of it, Hannibal and the crossing over the Alps. The thread of a romantic, semi-historical story runs through the exhibition. Califia is a Sicilian child who is saved by her nurse on the day that the eruption of the volcano destroys her village. They are afterward taken prisoners and are about to be sacrificed to the pagan god Moloch, by being thrown into the burning pit, when they are rescued by a young, Roman, Fulvio, and his servant, Maciste, a giant African. Their adventures continue until the end of the story, and it is the Folies’ charge that the Folies, with matinées daily, at the Knickerbocker, which has never been able to afford the time, are letters from a friend. Miss Margaret Anglin has concluded an arrangement with the University of California in connection with the Greek Theatre, during the Panama-Pacific Exposition one or more revivals of the Greek classics on a small not an unattractive one in any public theatre or ahead. Prof. William Dallam Armis of the department of literature of the University of California and a prominent member of the committee of the University, has been in New York for several days in consultation with Miss Anglin. Negotiations are now under way with a famous European composer to make a musical setting for the Medea of the presentation of Antigone of the series to be produced. The score will be interpreted by one of the most original interpreters and the leader of the orchestra to prepare it, and it is hoped that the production will surpass in originality and beauty of presentation any stage presentation ever made in America. Professor Armis is the only person in America to make some researches for Miss Anglin, and she herself will visit the scenes of the original drama next spring for the purpose of executing the designs. The Panama-Pacific Exposition in appreciation of her already great achievements, we have invited Miss Anglin of the modern dance and chorus, and the effect used in former Winter Garden reviews was copied and used six months afterward by the managers in the Panama-Pacific Exposition. The large production the moving-picture industry was satisfied and barbarised in a large scale, and the following the new success introduced during the performance: A Marie Studholme, the Folies’ special dance maker, Panthel, The Yellow Ticket, Too Many Cooks, Kitty MacKay, The Things That Count, Help Wanted and The Girl on the Film. A review of the Season, the title page of the first review at the Alhambra in London, in which it is urged that the dance industry is not a new year’s production. In The Slipping Path, from below the stage reaching up to the flies, are a number of shop signs, which are the fancifully-dressed chorus, until the entire procession is filled with a dance movement. The stage is furnished with a book and lyres have been written by Harold Atteridge, who so far has not been credited with having written the music. The music has been supplied by Harry Carroll, the composer of The Trail of the Lonesome Pine and On the Mississippi. This is Mr. Carroll’s first chance to write the music for an entire production. Jack Mason has arranged the dancing and ensemble numbers of this summer jolly. Melville Ellis has supplied costumes and guernets, and the scenery has been painted by five different artists. There were 98 scenes in the revue, and a large number of principal’s than have been performed. The Winter Garden are seen in this year’s production. This is the list of the women: Josie Murphy, Attorney, J. Edward Loomis, Kusunokia, Edith Amorita Kelly, Muriel Window, Besie Crawford, June Eldridge, Le Chevalier, Marietta Miller, Marilyn Miller, and Galatea. The list of men includes Bernard Gravule, Geo. Monroe, T. Roy Barnes, Harry Fisk, Robert J. Murray, Jack Keane, Freegan and Dunham and Bankoff. * * * Miss Anglin continues to prepare for the Folies, but there will be no Folies at the Liberty Theatre. At the Booth Olga Petrova is appearing in
Correspondence

Panther, and Today is at the Forty-eighth Street Theatre. The other dramatic performances are Seven Keys to Baldvate at the Gaiety Theatre, The Truth at the Forty-ninth Street Theatre, and The Things That Count at the Playhouse, Too Many Cooks at the Thirty-ninth Street, The Dummy at the Forty-first Street, and Magic at the Forty-fourth Street. 

The children have been under the tutelage of Margarette Raycraft, herself a little and graceful exponent of the satiric art, and have developed literary skill. Mrs. Zeb Kendall’s bird-like voice thrilled the audience in a couple of selections, and the octave, The World’s All Wrong Again, was admirably rendered by Miss Gladys Wood, principal, assisted by Miss Raycraft, Mrs. Seghurman and Mrs. George Smith, with Max Stenz as the male lead, attended by Messrs. Arthur Raycraft, George Smith and C. A. Taylor. Marian is a born actress and The Princess and his talents are wasted in his position of purely commercial interests. Mrs. L. T. Thompson, manager, and Mrs. C. Petaison as trap drummer, furnished most excellent music for the dances. The affair was followed by a social dinner at the Gaiety. The music by Mrs. W. Furloin, pianist, and her sister, Mrs. Charles Brulin, was full of vim and glee and gladly taken up by the gathering. 

POKES. Ariz. June 7.—The present bill at the Columbia has proven a great success among the public and the patrons. In this beautiful theatre as the top-notch in this locality, St. Laurent, upsilon-jugger; Veiga and Dorothy, classical dancers; Le Von, Sallust, singing comedians; and Albert and Razzle, animated midgets, were all accorded much-merited applause, every act being given with Snap and Sullivan’s large hands and another strong bill, including Bowen and Saville, Toto Dynas, Duroc and Scottie Butterworth.

SALT LAKE CITY, June 6.—The SALT LAKE Theatre had a capacity crowd with Richard Bennett and co-workers on Thursday. The bill has six Goodys, considered by Mr. Bennett the best production he has ever worked on. The play is a strong one. Saturday’s special performance was given to ladies only and the house was jammed. Guy Bates Post in Omar the Tentmaker is doing nicely the fore part of the week, with Nat Goodwin in Never Say Die finishing out the week. Peg o’ My Heart will hold the house the rest of the week. E. M. PRESS will be driving good business, the headliner being The Mermaid and she has a top billing act with plenty of good-looking girls. Others: The Punch, a sketch by Marietta Craig & Co., Poesy and Coo, Bob Hall, singing Frank, and W. O. Granit, whiskit, PANTAGES week started out with capacity houses, though the weather was inclement, which business has held up pretty well throughout the seven days ending today. The headliner is Mlle. Violette’s Jungle Lilies, with Bolkes, Creo, an illusion feature, a close second. Others: Togan and Geneva, Sammy Simmons and Corner and Beach, and Scam Look at the PRINCESS has perhaps the funniest offer he has put on at that house in Beams, the act being that the laughter of the audience can be considered appreciation of his work. Celeste Crooks wears another stunning gown and Jack Lesbe, the world’s greatest dancer, is quite a natty appearance. The chorus has several costume changes that look well. Composed ingeniously, the full cast, making up the audience, will be changed daily. The TUTAI and GAR-RICK, as well as the ORPHEUM, are on hand with a large company and Will remain until the early fall. Selby and Buffalo Bill shows will show here on Thursday. Big business will undoubtedly be played to as this is a good circus town.

R. STELTER.
Helen Hill

Is it a safe thing to say that talent never descends to the younger generations in a theatrical family, or is it not? Without arguing, THE DRAMATIC REVIEW will state that Helen Hill, granddaughter of the famous old Barton Hill, is much of the same talent that made the name of Hill so well known twenty years ago. More than that, she has no idea of the stage until a year or so ago, having taken up a career of teaching after graduating from State University. Undoubtedly, the idea was in the blood and was not to be denied, and since her first appearance two years ago she has quietly come to the front as a find. At the Alcazar, on the road in Her Soul and Her Body, and in various roles, she has shown great talent, great versatility and a charming presence. Her services are an asset to any company.

John Cort in Town

John Cort arrived here Monday from his New York headquarters, after a year's absence from San Francisco. He is making his annual tour of inspection over the Cort circuit, and remained here but a few days before departing for the north. As is his custom, he will spend the summer on his ranch near Seattle, returning to New York in August to prepare the Cort for the spring season. He brought together an interesting company, all of the famous stars of the West Coast, and the company was well appreciated by the big East producers. "All of the notable theatrical attractions are being worked for San Francisco in 1915," said Cort. "Many of them will be brought here direct and others will be booked with the San Francisco engagement as the pivot point. Stars, like Forbes-Robertson, are eager to come to San Francisco, and the contracts already made between all the producers and myself for the Cort Theatre here are of such a nature that this city's present theatrical season is assured." The West has enjoyed one of its best seasons, Cort declared. The financial results in the manager's theatres in San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake, have been eminently satisfactory, and have proved such a revelation in New York that the promise of high-class entertainments in the future is certain. Among the important attractions that Cort has booked for his local plays are: The Whip, A Pair of Socks, Forbes-Robertson in Shakespeare and other plays, The Whirl of the World, Today, The Marriage and Too Many Cooks. Under Cover, Harry Lough, Illeg Jinks, Guy Bates Post, Oscar the Tentmaker, The Things That Count, The Winner Garden Show, When Dreams Come True, Nat C. Goodwin in Never Say Die, The Passing Show of 1914, The Midnight Girl, Otto Petrova in Panthea, Grace George in The Truth, Help Wanted, Sari, Kitty Mackay, the National Grand Opera Co., the Gilbert and Sullivan All-Star Festival Co. in revivals, and return engagement of Peg o' My Heart and Everywoman. The Cort Theatre, New York, established a record for continued prosperity with one play since its opening that probably will never be approached. Peg o' My Heart was the opening attraction at that playhouse on Friday night, Dec. 20, 1912, and ran for 604 consecutive performances, closing the remarkable run last Saturday. The same show will open Cort's new Gotham theatre the Standard, at Broadway and 90th streets, in September, and will then close the Cort Theatre, Boston, for a run.

No Jail for Non-Payment of Salaries

Judge Ogden in Oakland last Monday held as unconstitutional the act of 1911 which makes it a misdemeanor not to pay wages promptly due to a workman. The ruling was made when A. W. Biggers, a contractor from Merced, arrested under that act, was released on a writ of habeas corpus. Attorney Albert Robe, representing John P. McLaughlin, State labor commissioner, appeared against Biggers. Judge Ogden declared the act was an attempt to revive the old debtor laws of England against which Charles Dickens wrote so effectively in the character of Micawber. Hidders was arrested in Oakland on a warrant from Merced. This measure has been a pet idea of McLaughlin, who has scored many managers who have honestly failed. THE DRAMATIC REVIEW has always held the only recourse actors could have is a civil suit or an attachment if there was anything to attach.
Columbia Theatre

After a year or more, during which has been presented throughout the eight-month season, the last of which was March 14, 1933, to be exact, the first experimental matinee as held in New York—Damaged Goods—was a logical, as yet, of course, only the beginning of the budding drama, to come to the Columbia Theatre. He plays both the public for its entertainment and the critical, as well as the social, authority outside and beyond himself, but his responsibility toward him- 

Galety

The last week of The Isle of Bonbong will terminate tomorrow night, and the last show of the week is for a Day, which has been pleasing Los Angeles theatregoers. The Bonbong play will open in Los An-

Cort Theatre

William Hodge will resume his wanderings on The Road to Hap-

Alcazar Theatre

The summer season opened most auspiciously on Monday evening with 

Personal Mention

Zoe Bates and Armine Lamb have decided to remain with the Helton Inter-Mountain Mountain Shows. Zoe Bates is a member of the Clen Company and will give a performance in Los Angeles, and opens tomorrow in A Wild, Wild West. Mrs. Tom North, accompanied by her mother, got back from Chicago last Wednesday, and "father" is smiling once more.

Miss Linda is seriously ill in a hospital.

Lewis Stone is detained in Detroit and was unable to take his place as leading man of Elitch's Gardens Stock when it opened its season in Denver. Junebelle McRea took Mr. Stone's part temporarily and opened on the Spindrift, a play which Miss Maguire, who is one of the first leading men, left on Jane Grey will take the position.

Charles Cherry, who is to be one of the leading men for the Limited season at the Columbia Theatre, will make one of the biggest jumps in his career, by having arranged to come here di-

Dates Ahead

CLAMAN CO.—Orville, week of July 4.

DIR. LORENZ (W. F. Leibey), Gilroy, June 14; Hollister, 15-17; Tres Pinos, 18; Salinas, 19; San Luis Obispo, 21-23; Santa Maria, 25; Paso Robles, 26.
Columbia Theatre

Richard Bennett in Siena’s "Damaged Goods" is to offer the interesting play for the last time and in its final performance this Sunday night, June 14. There will be matinees on Wednesday and Saturday, the final performance being on Sunday afternoon. Between these, the good said in favor of the play has been sufficient to make it one of the big hits of the season. The play is presented by the，在，in reviewing the piece, said: “If any human being, sitting in the audience, does not leave the theatre with a vindication to his conscience and determination, if he has daughters, that no such fate shall ever overtake them, I pronounce him a failure and honor, then he is not fit to be called a man.”

Cort Theatre

Gay Bates Post will inaugurate his multicharacterized engagement in San Francisco beginning Sunday evening, June 14, in Omar the Tentmaker, a specialty show of Omar and Wallon Tully, based upon the life, times and Rukayat of Omar Khan, the Persian poet and mystic of the eleventh century. This attraction was the dramatic sensation of the past theatrical season in New York, and continues to the Pacific Coast with the original super cast of 100, and all the elaborate scenic environment. Omar the Tentmaker will be put over the audience with the most impressionistic and pictorially beautiful.

Gaiety Theatre

This Sunday night will witness the final performance of The Isle of Love from Broadway’s Gaiety Theatre. There will be the usual matinees Saturday and Sunday, and on Monday night will come the revised and rewritten version of one of the best of all musical comedy successes, A Knight for a Day, with a cast of people from whom are firmly established in the good opinion of local theatre-goers, and some of whom have yet to make their fame equal in San Francisco to that which they enjoy in the East—Daphne Pollard, the merriest sprite of all America, and Guiding La Valera, one of the greatest of Spanish dancers; Melvin Stokes, a local success as well as an Eastern hit; Irene Andrews, a prima donna with a beautiful voice and engaging stage presence; Fred Stanley, popular since the days of the old Alcazar Theatre's "Isle of Love," and that in which is personified the interests, including, of course, those of her pet child, as it were, the Pan American Film Co. Following is a list of companies of which Mr. Shipman is the active representative: The Pan American Film Co., the Great Western Film Co., the Colorado Motion Picture Co., the Rocky Mountain Picture Co., Arthur J. Aylesworth Pictures, Ltd., the Great West M. P. Co., The Oriental M. P. Co. In addition to these large interests, Mr. Shipman is associated with Stanley H. Twiss in the management of the Inter-Ocean Sales Co. In assuming these added responsibilities, Mr. Shipman's vigorous temperament will prove a valuable asset, or perhaps with someone else that best interests all of us who know him.

Chas. A. Pryor Has No Connection With the R. A. Duham

Motion Picture Company

We desire to correct a statement made in our paper of the issue of June 6th, in which it was stated that Charles A. Pryor was the president of the R. A. Duham Motion Picture Company. This is not correct. Mr. Pryor has no connection whatever with Mr. Duham or his company outside of the fact that some of the companies of Mr. Pryor's Mexican war pictures were made in the developing plant of the Duham Company.

The Orpheum

Yalena Surratt, in the tango allegro, Black Crepe and Diamonds, will have an exclusive, one-night engagement next Sunday matinee. Miss Surratt will introduce several novel numbers, including her version of the Brazilian maxixe, and the waltz song, In Your Arms, Arring. She will also wear numerous costumes in the latest trends, which are in the fashion in Paris. A great new bill will also be presented, which will include as a special feature Kuluaya, a Japanese artist, who writes inside down, backward, with both hands and every other conceivable way. Percey Bronson has been having golden opinions in the East, will present their Pickfords from America, an impression of the most entertaining brand of dancing, dancing and light comedy. Honor Millard, who has appeared in an elaborate scene production of the one-act play, On the Edge of Things, in which Mr. Miles plays the role of Paddy Flanagan, the janitor of a New York apartment building, willl Whittaker will introduce a most wonderful and individual characteristic emotions of the negro race in folk song. Miss Whittaker possesses a fine contralto voice, and is a master of great skill. She is assisted by W. Willir Hill, a violinist and vocalist. Next week will conclude the engagements of James H. Colton, Stelling and Ravel and Irene Timmons and her company.

A Somewhat Busy Man, Ernest Shipman

Mr. Shipman, whose energies have in the immediate past been devoted to the general office management and advertising side of the motion picture industry, will hereafter be active, on the outside, in the affairs of the main film business in which he is personally interested, including, of course, those of his pet child, as it were, the Pan American Film Co. Following is a list of companies of which Mr. Shipman is the active representative: The Pan American Film Co., the Great Western Film Co., the Colorado Motion Picture Co., the Rocky Mountain Picture Co., Arthur J. Aylesworth Pictures, Ltd., the Great West M. P. Co., The Oriental M. P. Co. In addition to these large interests, Mr. Shipman is associated with Stanley H. Twiss in the management of the Inter-Ocean Sales Co. In assuming these added responsibilities, Mr. Shipman's vigorous temperament will prove a valuable asset, or perhaps with someone else that best interests all of us who know him.

Walt Pughe Writes from the Valley

Modesta, Cal., June 6, 1914.

Just a line to tell you that I joined the O. B. Basso Company at Bakersfield three weeks ago as manager, and everything looks good. Company headed north fast. Business down in the Valley is just fair and the Valley is in very bad shape. The company is headed by Mr. Basso and includes Frank D. Conger, Brady Houston, Jack Thompson, Madge Schuler, Eda Roe, May Thompson and chorus of eight. Billie Leino, who was with me in the Orpheum Stock Co., joined the Missouri Girl a week ago to finish the season, taking the place of Jos. Rich, who is in the hospital. Expect to be in "Triste and I Love You," Sincerely.

G. W. PUGHE

Spotlights

With people and institutions it is the same—one cannot accurately judge of their merits until the ac- tual acquaintance has been made. A lack of knowledge we all are prone to misjudge and to form opinions which must be altered later. This comment is pertinent to the Mary Swonner Company, which last week began a series of stock productions. Those who have never seen this company, and above the average metropolitian stock organization, are missing some genuinely good acting of several plays which are in successful seasons. In the present week the Ser- viss players are presenting The Rain and Mr. Shipman, who has been delivering the same of a Mexican war picture has been made increasing the weekly by the New York Stage, and has made him a skillful manager. This is a fine acting, any of the warts that are ordinary in the average stock, which is saying that the Prospect organization is not ordinary, you please. In many parts of The Rain, as given last evening before a crowded house, there could be discerned little inferiority to the act of Mr. Shipman, with whom the Miller had it. Charles Gmu as New Summer acted with sincerity, under standing and sympathy, that made his character much more interesting than the creation of a play writer's imagination. He not only left the stage, so to speak, but he acted as though he had been the Neil Summer of actuality. His entire work is a fine piece of acting—Cleveland Leader.

The advance sale of seats for the special all-star season at the Columbia Theatre will open next Thursday, June 18. Already there are in the office of the Columbia over two hundred orders for seats for the opening bill of the season, The Importance of Being Earnest. Recently Mr. Edgell Coffey last Monday granted to Charles J. Butt and his wife the guardian-ships of five-year-old Virginia Chick, their granddaughter, and made a chorus girl working here. She obtained a divorce and, both parents for her, and got a new lease on life, making a home with her grandparents.

The Midnight Girl, the popular musical success in New York, closed this season in a week and the members are prepared to depart for its long trans-continental tour, which will terminate the Panama Exposition in San Frid.
J. P. McGowan, the well-known director and producer of the Oriental Picture Company, is one of the most virile actors on the screen, and as he is able to relate his own experiences to the audience around him to take some risks too; the result is that nearly all of his company are well conditioned and interesting persons. It is as plucky as any of them. When asked how she liked having to jump from a moving train to an automobil- ing she said, "That will only hurt the things I have to do." * * * Wm. D. Taylor was interviewed in a weekly trade journal, and we note that he is an Irishman, went to Chilton College, ranched and acted with Fanny Davenport, for three delightful years. Cap- tain was the name of his first bungalow on the Vantage point, is playing Broadway now, and the press and the public are saying what they do about him. * * * Charles Bennett of the Key- stone Company recently took a company of actors, under his direction, and is now operating in the Fall and winter. His name is familiar to many. At one time they threw a dummy into a chassis, which was seen by three visitors, who rushed to the aid of the unfortunate man. Their chagrin at finding a dummy was amusing to Bennett and his companions, for the visitors found a tag on the dummy, "When found, return to the Keystone Company. Thanks." * * * Louise Chlorin has a new dress. Nothing of unusual feeling, but a lot of flowers and some buttons on it. Harry Edwards, her director, started to clump them the other day and got giddy. Harry never was good at arithmetic, any- way. Louise is great on quaint dresses and makes up as a novel little picture. Under the direction of Edit- tare, is playing Broadway now, and the press and the public are saying what they do about him. * * * Miss Sarah Lonne has returned from Europe and is spending her winter at the home of her sister. Miss Lonne is one of the most genuinely humorous women in the business; it is simply no use knocking her, as she is too funny to be bothered about. This did not prevent her from being the life and soul of a party given by Wilfred Lucci, to his company. Ross is one of the most exquisitely handsome men in the industry, and 符号 has had its initial run, and this film should certainly increase the popularity of Cleo Madison, who gave a good per- formance. * * * Edna MacKain took advantage of some opportunities in Kate Waters, S. S., a two-reeler directed by Charles Gibbon. It is a highly successful Secret Service, Edna finds herself as a maid and later as a singer. The play gives Edna a good chance for a comedy role and she does herself justice, which she excels. * * * Francis Ford threatens to take a short holiday on tour. The company of Lucille Love series and he will need to try to find a place to do some work. Miss Ford does not know whether he will take a motor tour, sail to Catalina or vege- rate on the Cahuenga hills, where he owns many acres and a delightful bungalow. One is sure, anything, is Willoughby, beautiful pictures "To-Kel- * * * Miss Stedman delights in an occasional comedy and, hush! she is having some lovely pictures "To-Kel- * * * Edwin August has been very busy, and in the last few weeks has produced three important three reel features—The Great Secret, The Drowning, and Rice and Old Shoes. These pictures will probably be released by a company which has been working for a long time. Among the stars of this new series are: Harry, for his smart and bold playing. * * * Pauline Bush has been and gone and done it. She has gained over twenty pounds on her long and jolly holiday, and now she's got to set to work to lose ten pounds in order that she may appear on the screen with the pretty flocks she has stocked up on. Miss Bush is returning to work feeling and looking a new girl, and lots of work is anticipated. She is looking forward to the benefit of the photog- ographing. * * * Charles Ray, the clever young lead for his ability to turn out the results in the most satisfactory manner. His scenes have been well handled and are a great credit to the photog- ographing. * * * Miss Mabel Keen has started a searching investigation of so-called dramatic and mov- ing-picture schools. Forty girls called on the last week and told of being imposed on by a man oper- ating as the A-K-O studio at the Lasky Decks. Edward and a number of young women alleged that they had answered an advertisement and had been promised fabulous profits and guarantees by some well-known film com- pany. They said they had agreed to pay various sums, ranging from three dollars, for which they were instructed as moving-picture ac- tresses, and also to share in all profits. The total amount paid in by the forty complaints is more than $100, they assert. The young women said the man placed sums of money about a table and promised that they would all share in certain profits to be dis- tributed May 4. But such distribution never took place. They also in- dicated that the Prosecutors who had left good positions and devoted their time to rehearsing for moving- picture plays, and that the profits were produced before the camera. Among the Movies Charlie Edleer has finished his picture for the Golden State Film Co., and is going to project the same Western in San Francisco. Among the other films, as a board of directors of the California Motion Picture Corporation and some of the citizens who invested in the company and gave Edleer the chance to finish his picture. The California Motion Picture Corporation are nego- tiating for the purchase of the picture and have made Edleer a very good offer, providing the picture meets with their approval, in which case they will buy the picture outright. One of the pretentious photog- raphic attractions soon to be presented to the public is a diamond ring, which will be presented by Mr. Woodrow Wilson, President of the United States, in Spain, in order to give local color. 

Panama and the Canals From an Aeroplane

M. B. Dudley and G. F. Cosby to Offer a Real Thriller in the Film Line

M. B. Dudley, the well-known New York moving-picture man, associated with G. F. Cosby, will shortly offer to the public what is said to be one of the most sensational feature films that have ever been taken from the Panama Canal and vicinity. From the aeroplane of Robert Fowler, the daring aviator, Ray Duenn, the photographer, and M. B. Dudley on the flight and secured some of the most perfect views of the canal and its workings ever taken. The flight was described as one thrill after another, and during the progress several extremely narrow escapes from destruc- tion were encountered. Twice the plane dropped a sheer hundred feet when the gasoline ran out, but the two intrepid airmen never lost their heads, and the plane was brought in at the end of the flight. The pictures were taken by Mr. Fowler, the film being cut down at the time, Duenn grinding away at his camera, while Fowler was desperately endeavoring to keep the aeroplane from dashing to the earth. In addition to the aeroplane flight these remark- able pictures will show the build- ing of the canal from the first cut. San took hold, twelve years ago, and finally the pictures were completed, and the ship is built. These latter pictures have been shot by David O. Selznick, the motion-picture photographer, Edward H. Kemp, and are said to be the most spectacular pictures ever taken of the Panama Canal. Mr. Kemp spent several weeks each year for the past twelve years taking these pictures, which have re- ceived the highest official endorsement from Washington. A particularly at- tractive feature of the pictures taken from the aeroplane is the fact that these are the first and only pictures ever taken of Panama and the canal from the air. After the flight Presi- dent Wilson has offered to forbidding any future photographing to be made of the canal from the air, especially during times of war. The picture will be disposed of on the State rights plan, and an exceptionally elabor- ate line of pictorial printing is now being made by the Schmidt Litho- graphing Co. of San Francisco. Mr. Dudley is one of the best known the- atrical and moving-picture men of the West, and has been strongly identified with theatres on the Pacific Coast several years before the fire. Mr. Cosby, who is associated with Mr. Dudley, is the leading theatrical at- torney of San Francisco. The new company will be known as the Panama Aerop Film Company, with offices at 502-504 Pacific Building, San Francisco.

Los Angeles Notes of Interest in the Realms of Photoplay

By Richard Willis

July 19, 1914

THE SAN FRANCISCO DRAMATIC REVIEW
THE REPUBLIC

In a manner quite his own and far removed from coarseness and common day-by-day stories, Frank Buck entertains at the Palace Pantages. It was a real treat to hear his stories, as they were new and clean. He also characterized each story. He was the real headliner of the bill. The Four Military Mads performed the latest and up-to-date songs and march numbers on a steam organ. Rinne and Jackson have a clever twenty-minute singing act, and were well received. Grapo & Co. in a pleasing comic skit, are above the ordinary. At Gal- lett & Co. revive The Loan Shark, which has been a favorite. The complete act of fifteen Jolly Tars in musical tableaux closed the bill and a new motion-picture comedy.

The Republic

The week was made notable by the return of the favorites, Abram, Jones, and Drum, in one of their splendid little plays, Miss Jones, who has been a very sick young woman for four weeks past, met with a splendid ovation and was the recipient of a large number of floral offerings. Another feature of the bill was the first performance of a strong player that was billed to open Pantages, and which did not pass the censor of the Pantages circuit. Virtue proved to be a very strong and thrilling little play and held the audience spellbound. Compared with many plays that have graced the stage of the theatre, it is objectionable, and the Republic has had the satisfaction of seeing packed houses when the bill opened. The play itself is a study of virtuous women who fall from grace after a fall, and in which the leading character of melodrama and in which the leading character of melodrama is developed. Myrtle Vance, as the woman of the underworld, the inmate of a fash- ionable house of ill repute, and a silent and her strong scenes met with hearty applause. In strong contrast, both in character of role and in the style of portrayal demanded, Helen Hill, who played the deserted wife, achieved an equal success. Miss Hill, who is known as the most natural actress, as well as for her forcefulness, is attracting much attention these days. Julia Whiting, as the manager of the resort, brought an experienced actress to act on the part with feeling effect. The parts of the husband and that of the cadet, or procu- rer, were small, and could be developed to advantage. The last parts for the first half were supplied by a soubrette, a Scotch impersonator and a boy's trio. The second part was called "The Wedding Trip," in half-room dancing: F. Otto, ventriloquist, and Marino, Francesca and Lina, a musical trio.

The Empress

Julian Rose is the headliner this week. Rose is an exponent of Hebrew wit. At the Wedding keeps the audience roaring with laughter from the start. Rose's droll humor and his strength are presented by the two Rosens of the Paul Azard trio, while the Mad Doll well formed and on the stage for over a year in London. Four of a Kind furnishes merriment. Billy Green, Harry McHenry, and Harry Deering present a grand time touch to the bill in a fashion pleasing to all. For the first time in many years a skitting act is staged with the performers in the personages of Bert and Hazel Skatelle. Ed. Young made an excellent sketch of upper class. A strong presentation. Jane Wilson does strong work. A laughable first run comedy and a correct solo by R. L. Remington completes the bill.

The Wigwam

Jack Magee, solo producer here once more, is turning out two laugh-producers twice a week. Jack is doing the big end of the comedy himself, and is assisted by Wm. Spera, Heine Auerbach, Wm. A. Loew, Julian Sec- gar and Clarence Lydston. The latter half of the week: Lorenzo, the hypno- tor, is doing a three-night run, and looking forward to a strong presentation. Jack Abrams and Wm. Rock next for New York, playing the five morning running for three weeks, seven days, where Rock and Fulton will go on in The Candy Shop, under the management of Abrams. The opening point will be Sacramento.

Bookings

At the Balauria & Cusimano, San Fran- cisco office, through Wm. N. Besse their sole booking agent, for week of June 16:


O'Farrell-O'Roarke Company

WESTERN STATES TIME

SULLIVAN & CONSIDINE

W. P. REESE
San Francisco
Empress Theatre 11th & Market
EMPRESS THEATRE 14 North Clark Street
P. H. WILSON
New York Representative

THE FEMALE DRAMA REVIEW

Bert Levey Circuit

Mistletoe Street, 5th Street
Representative MAGEE, PHILADELPHIA, PA.
VAUDEVILLE, MINNEAPOLIS, MINSK, THEATRE

Western States Time

VAUDEVILLE ASSOCIATION

Texas Bank Bldg., San Francisco
Elia Herbert Weston, Gen. Mgr.
James P. Keane
Juvenile
At Liberty; care Dramatic Review

Loriman Percival
Stage Director
Ed Redmond Stock, San Jose

Maurice Penfold
Juvenile
Ed Redmond Stock, San Jose

No Balm for Her Crooked Legs
NEW YORK, June 11.—Amelia Summerville, whose symmetrical lines have been of more or less use to her in her theatrical career for the last few years, lost a $5000 action for damages for lost symmetry today when City Justice Schumack dismissed her suit against the company which owns the Riverdale Theatre. Miss Summerville sued because the washbasin became dislodged and fell on her in her dressing room in the theatre, causing injuries which "have affected the conformity of her limbs, making one larger than the other, and thereby affecting their symmetry, which symmetry was a great asset to her in her profession." The theatre company contended that Miss Summerville was injured through her own negligence.

Marie Connelly
Ingenue
At Liberty—1420 O St., Sacramento

Harry Marshall
Scenario Artist
Bijou Theatre, Honolulu, Permanent Address, Avalon, Santa Catalina Island

Dr. Lorenz
America's Eminent Hypnotist
Management Frank W. Leary

Chas. King—Virginia Thornton
Resting

Will R. Abram—Agnes Johns
Producing Stock Sketches
Western States Vaudeville Association Time in San Francisco

Charlie Reilly
(Singing Irish Light Comedian)
Presenting The Irish Emigrant, Pantages Time.

Max Steinle
Matti Hyde
Comedian
Characters
Avenue Players, Seattle

Jack Golden
Care of Dramatic Review

Frank Harrington
Leading Man
With Monte Carter

Gilbert & Slocum
Comedians
Clarke's Musical Comedy Company
Market Street Theatre, San Jose

Dr. Lorenz
America's Eminent Hypnotist
Management Frank W. Leary

HeLEN HILL
At Liberty; care Dramatic Review

RUPERT DRUM
Landling Support Abram-Johns Co.
Western States Vaudeville

PIETRO SOSSO
Leads or Direction
17 Delmar St., San Francisco

DAVID KIRKLAND
Care of Dramatic Review

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WESTERN PACIFIC
DENVER & RIO GRANDE
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Passenger Traffic Manager
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<td>With Jack Golden</td>
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<td>ALLAN ALDEN</td>
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<td>White Slave Traffic Company—on tour</td>
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<td>GEORGIA KNOWLTON</td>
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<td>JAMES NEWMAN</td>
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<td>Stage Manager and Tours</td>
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<td>FRANCES WILLIAMSON</td>
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<td>Grades Dans and Characters</td>
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<td>WILLIAM MENZEL</td>
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<td>Business Manager or Advance Agent</td>
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<td>HARRY J. LELAND</td>
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<td>Stage Director and Convenial</td>
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<td>DEAVER STORER</td>
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<td>Care of Dramatic Review or permanent address</td>
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<td>GEO. W. STANLEY</td>
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<td>With Vice, Pantages Time</td>
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<tr>
<td>VELMA MANN</td>
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<td>In-pee—At Liberty</td>
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<td>LOUISE NELLIS</td>
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<td>Care of Dramatic Review</td>
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<td>C. ALLAN TOBIN</td>
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<td>Jews, Care of Dramatic Review</td>
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<td>ELLA HOUGHTON</td>
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<td>In-pee, Care of Dramatic Review</td>
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<td>Geo. B. Howard</td>
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<td>Comedian—Available for Stock</td>
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<td>William H. Connors</td>
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<td>Juvenile Comedian</td>
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<tr>
<th>Name</th>
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<tr>
<td>Roscoe Karns</td>
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<td>Ed Redmond Stock, San Jose</td>
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<td>J. Anthony Smythe</td>
<td>Leading Juvenile</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<tr>
<td>Broderick O'Farrell</td>
<td>Leading Man</td>
<td>Orpheum Time</td>
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<td>Albert Morrison</td>
<td>Leading Man</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<td>Beth Taylor</td>
<td>Leading Woman</td>
<td>Ye Liberty Stock—Oakland</td>
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<td>Kathryn Lawrence</td>
<td>Leading Woman</td>
<td>Theodora, in Her Soul and Her Body Management Fred Belasco</td>
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<td>E. P. Foot</td>
<td>Musical Director</td>
<td>Morosco Theatre, Los Angeles</td>
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<tr>
<td>Inez Ragan</td>
<td>Leading Man</td>
<td>Management Bailey and Mitchell</td>
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<td>John L. Kearney</td>
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<tr>
<td>Leland S. Murphy</td>
<td>Leading Man</td>
<td>Executed Carries</td>
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<tr>
<td>Jean Kirby</td>
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<td>Executed Carries</td>
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<tr>
<td>Edwin Willis</td>
<td>Leading Man</td>
<td>Eccentric Characters and Juveniles</td>
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<td>Jay Hanna</td>
<td>Leading Man</td>
<td>Ed Redmond Stock, San Jose</td>
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<tr>
<td>Howard Foster</td>
<td>Own Company—Start Touring May 25.</td>
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<tr>
<td>Sedley Brown</td>
<td>Dramatic Director, At Liberty</td>
<td>1415 Catalina Street, Los Angeles</td>
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<tr>
<td>John C. Livingstone</td>
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<td>Harry Hallen</td>
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<td>Lovell Alice Taylor</td>
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<td>Nana Bryant</td>
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<td>MacQuarrie</td>
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<td>Meggie MacKellar</td>
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<td>Gertrude Chaffee</td>
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<td>Marta Golden</td>
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<td>G. Lester Paul</td>
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<tr>
<td>Hugh Metcalfe</td>
<td>Leading Man</td>
<td>Executed Carries</td>
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Correspondence

TACOMA, June 6.—The Drug Terror in films has been shown at the TACOMA Theatre for a week. A local talent held the boards. The entertainment consisted of musical comedy and vaudeville by the Tacona High School athletes under the direction of the well-known stock actor, Michael Hooley. The musical farce, The Freshman, was fine musical comedy. The Summer Girls were both of the work gifted young men, former graduates of Tacoma High. Boss and his characters W. Jones and music by Jesse R. Loonam. The cast of principals was in capable hands, and the chorus a large one and well trained. These. together with the accompanying vaudeville, brought out a lot of real talent of whom much more shortly be sent out on Western tour. The new APOLLO Theatre, devoted to motion pictures, will be thrown open shortly while the new house on upper "C" Street is nearing completion. Both are splendid new buildings and thoroughly up-to-date. The Management Company, which has been operating the old PRINCESS Theatre as a picture house, closed last week because of poor business. EMPRESS Theatre: The big hit of the week was Mary Gray, in entertaining songs and handsome gowns. A close second was Tom Nawn with his old comedy, Pat and the Genii. Prominent in his support was Evangeline Dixey. Onaip was back with his mystifying piano stunt. The Two Geese offered a comedy knockabout turn and the Rathskeller Trio a fair musical act. Monday nights are still devoted to Country Store nights, and are always popular. Starting June 7, Fred Haften and Mollie Fuller, sketch; Dick Lynch in dialect stories; Miss Sopie in dance; Three Falcions, acrobats; Everett Shinn & Co. in travesty on melodrama. PANTAGES Theatre: Forcibly acted a playlet, Truth, of a variety not often seen in vaudeville or written by the strongest acts offered here in some time. Harry Cornell and Edith Colrey, assisted by a company of fifteen players, gave a very creditable performance of the characters of the underworld. Clayton and Lennie were back in some good English comedy, Bob Finkay, assisted by the Misses Yates, had an unusually good musical act, which displayed the last word in novel music. The last word in vaudeville. Gargouris and the Cycling Brunettes make up an altogether entertaining bill. Next week: return of Bob Albright, Kidney, Paich and Robbins; Mihi Amato, in sensational dance production; Emmons & Caruso, in Italian sketch; Devit and Devit, comedy acrobats, and the famous pianist, George Wilson, A. H. Moore, June 8.—EMPERESS: Nance O'Neill and the Empress players are presenting for Miss O'Neill her ever-popular Camille. In the title role, Miss O'Neill has ample opportunity to show her emotional ability and personality. In the role of Armand Daul, Del Laurence shows to good advantaged for his aching heart. Much of Gaston, and U. K. Henderson is all that could be desired as Count de Vissir. Excellent acting is rendered by the balance of the company, and the scenic settings were entirely in keeping. ORPHEUM: The bill is headed by Wm. A. Brady's act. Beauty is Only Skin Deep, which has been taken from the play, The Lady from Oklahoma. Jesse Krane and George Morton, a couple of blackface comedians, have a singing, talking and dancing act that it out of the ordinary. Miss Yule, Fred Munier, Charlotte Treadway appear in a clever sketch, by Herbert Bashford, The Stranger. Follow, the moustaphone artist, proved to be a clever musical imitator. The Two Ambler Bros. are artists of remarkable skill and offer a number of new tricks. Another athletic act is presented by Will and Kem- GLOBE: Edward Ables in Brent- ster's Millions in pictures. HOMOLU, May 28.—The play- ers presented Arizor since I last wrote and a pleasing performance was the result, with Hitner, Blyden, Bon- ner, Florence O'Keiley, Marie Baker and Jay Haan in the leading parts. To follow next week, The Easiest Way and Railings. Business continues fair, but the big attendance of the first week is over. The Universal Film people are probable in your city by this time. They became great favorites here. SEATTLE, June 6.—MOORE Theatre: The attraction this week at this theatre is The Passing Show of 1914. The bill is in the hands of capable characters and they are playing to crowded houses. METROPOLITAN Theatre: Dark, ORPHEUM Theatre: Wrong From the Start, a little playlet in the comedy line, is the headline this week. Doris Wilson and company, in a novelty act of singing, make a hit. The balance of the bill is handled well and good for a number of laughs. SEATTLE Theatre: The Avenue Players in All-of-a-Sudden Peggy are making a good showing this week, and each character is good in itself. EMPRESS Theatre: Charles A. Bachman & Co. headline the bill this week. They have a musical act of unusual merit and are most pleasing. Grant Gorden and Bill Sut- lian & Consuline acts complete an interesting bill. PANTAGES Theatre: Harry Girard & Co. in Luck of Torn are the headliners this week. This is a story of Alaska, and is pleasing. The balance of the program is in capable hands. GRAND OPERA HOUSE: There are three vaudeville acts which are good and four reels of first-run motion pictures complete the bill. CLEMMER, DREAM, COLO- NIAL, MELBOURNE, ALASKA and MONTREAL theatres are showing first-run motion pictures to large audi- ences. SEATTLE, June 12.—The season of stock at the Seattle Theatre will be discontinued with the performance of June 19, and starting Sunday after- noon, the 14th, the company, to be known as the Metropolitan Players, will open at the Metropolitan, Florence Malone, who will play leads in the Alexar Theatre, Seattle, will be the leading woman. Her engage- ment is for thirteen weeks. Other engagements have been announced in Wallingford, Will T. Lloyd, from the Baker Stock at Portland, Ore.; Flori- corr and Spance and Marie Van Tasse of the Virginia Stock. A Mead will remain as leading man, and James Guy Usher, Max Steine, Aud Dye and Comed Dallas will be re- tained. The Butterfly on the Wheel is the bill for the opening at the Metrop- olitan, to be followed by When, Night stood in Flower. Fred R. Palmer will retain the management of the theatre for the season, and Phil Bennett, assistant treasurer, George J. McKenzie announces that a moving-picture policy will be inaugurated at the Seattle.

Mr. and Mrs. Ollie J. Eckhardt, who have been stopping in the city for several days, went on a trip for Cairo, Ill., where they go to spend the summer with Mrs. Eckhardt’s relatives, also controlled the most Geographic Roa- season across the line about three weeks ago.

G. D. HOOD.

Cort Will Tender Newman a Benefit

As a reward for long and efficient services, the directors of his recent visit to San Francisco, arranged for a testimonial to be tendered to Charles Newman, the genial and engaging treasurer of the Cort Theatre. This testimonial will occur on Monday evening, June 13, when the president has arranged with the management of the Omar the Tentmaker company that the theatre’s share of the receipts for the performance on that evening shall be turned over to Mr. Newman. The recipient of this splendid gift has been in Mr. Cort’s employ for a period of six years, having served in the box- office of the Moore Theatre in Seattle prior to being transferred to the Cort Theatre, where Mr. Newman has proved himself in his present office since the opening of the the- atre. The advance sale for Guy Bates’ "The Lost World" will be taken at the Cort Theatre, and the indications are that the engagement will prove to be one of the banner fort- nights of the Cort’s season. Mr. New- man confidently anticipates that his numerous friends along the San Fran- cisco Raido will rally loyally to his support and decide whether to spend his summer vacation on a trip to the Orient or to Alaska.

The photography was superior.

Friars Have New Offices

At the annual election of The Friars, held at the New York home, The Monastery, the following new officers have been elected: M. T. O’Hara, Dean; William Collier, corre- sponding secretary; John J. Gleason; John H. Johnson, business manager; John J. Flaherty, treasurer. Richard J. Hartt, gov- ernors for two years, San H. Harris, E. E. Hargreaves; Ralph Trier and John W. Runsey.

Max Sinclair and Edison Elton are the new business managers of their dramatic stock in Salem.
ALL THE THEATRICAL NEWS

The San Francisco

DRAMATIC REVIEW

Music and Drama

Published Continuously Since 1854. The Only Theatrical Publication in the Great West

Ten Cents a Copy—$4.00 a Year

San Francisco, Saturday, June 20, 1914

No. 22—Vol. XXX—New Series

Charlotte Tittel

DRAMATIC MOVING PICTURES VAUDEVILLE
New Coming Together of New York Managers to Make Stand Against the Unions

With Klaw & Erlanger, the Shuberts, William A. Brady and other theatrical personages all interested, the newly formed United Managers Protective Association of the Amusement Interests of the United States and Canada held its first general meeting at the Hotel Astor the afternoon of June 6th, behind closed doors. President Marc Klaw was in the chair and the meeting lasted from 2 o'clock until 6. Several hundred theatrical and moving-picture managers were present, and it was reported that steps were taken to make a fight upon the demands of the various theatrical unions. No action was taken in regard to the Actors' Equity Association, and it was stated that the managers' association and the actors' society would work in harmony. President Klaw said that the regulation of the amount of initiation and dues for the individual and for the concerns representing many interests took up most of the time yesterday. He announced the appointment of an executive committee by the board of governors that will have the practical direction of the affairs of the association. The committee is composed of A. L. Erlanger, William A. Brady, Walter Vincent, B. F. Albee and Al Hayman. Mr. Klaw, after the meeting, was asked if the new organization of actors which is making certain demands relative to their contracts was discussed. He said "No," and added that the managers had no grievance with the actors, and most of the demands of the players, he said, were embraced in the contracts made with his firm and with the other larger managers. There would probably be a division of sentiment among the actors themselves, Mr. Klaw said, as to whether they would demand whole salaries for the Christmas holidays and Holy Week and thereby risk having the companies laid off entirely for those weeks. He said while some would probably prefer to work for half salaries, others would prefer to work for half salaries. Another contention of the actors is that the players refused rehearsal and was limited to four weeks for dramatic productions and five weeks for musicals or other spectacular work, and that the manager be obligated to give the performances at the same week engagement with full salaries. No compensation is asked during rehearsal. Mr. Klaw said that this was not discussed, because the actors have made no formal demands of the managers. Mr. Klaw said, however, that the managers are distributing some kind of a circular expressing a grievance with the managers, but he said the circular had not yet reached the association, and he could not anticipate what they would ask for. It was learned from another member of the association, however, that the musicians, electricians and stage carpenters are expected to demand that the men in those trades who have been laid off because of the reduction in the number of road companies be employed as extra men at full wages, and that the Managers Association was prepared to deal with that situation. There are persistent rumors among the people in the theatrical business that the managers will encounter trouble with the mechanical unions at the opening of the season next fall. While the actors are preparing for any emergency that may arise if they do not agree with the managers upon a uniform contract, it is not believed by either the managers or the officers of the newly formed Actors' Equity Association that there will be any difficulty in adjusting any disagreement that may arise between them. Secretary Kyle of the Actors' Equity Association said he was glad to know the managers had organized their association. He said no demands had been made of the managers' organization, and he did not believe it would be necessary to make any demands, because he had always found the managers willing to make any reasonable concession at the actors' request.

Why Come Again?

LONDON, June 11—Marie Lloyd's troubles with the American immigration authorities have not altered her fondness for the American public. She is telling interviewers that the Americans are "really good sorts," uses American slang with only an occasional slip-up, and promises to make another tour of America with her own vaudeville company after her Australian trip, beginning next year. "New York is fine," she said, "but San Francisco and Chicago are real great, too." Other towns are a bit off. They're all right in their way, but what we Americans like. They are always really good sorts, but American officials—oh, dear!"

Harry L. Bowton, a well-known Coast house manager, has been in town since the last week, and has engagement dates for his wife, Ella Manning, who is an uncommonly fine singer.
Al Hallett and his company will play on the smallest stage in Oakland about June 28 with The Lion Shark. They were an emphatic hit at Pantages last week.

The company has only one theatre—the Wigwam—that is playing vaudeville and musical comedy. All the rest are closed in pictures. The Mission will stand for a couple of more vaudeville houses; the people are out there.

George Spaniuling, now with Dillion and Brown, made a very fair visit to the merchants. He reports everything sublime in the delivery of goods, as all is satisfied with George and his work.

So is San Francisco. Herb Dell, Jolly Hamilton and Jake Clifford are at Roseburg, Ore., on Wednesday last. They are going over the Kellic time with a three comedy act.

Letha Beck, the fascinating singing and dancing soubrette, is able once more to resume her professional work. Emil Hecker and Frank Earle and Charley Oro left last Saturday night to work in the Big Casino Dance Hall, for T. D. Denacio.

Lou Davis is with the Ethel Davis Company, playing in The Fountain of Folley at Pantages this week. Next week, Pantages, Oakland, with Los Angeles to follow.

Chas. T. Byrne, the eminent dispensary man at Pantages comedy with the Ethel Davis Co., is not only a good German comedian, but is also a large real estate owner. He has just raised a good price for some property in Oklahoma that the city authorities wish to acquire for a municipal building.

Elifie Whitaker, a good singing and dancing soubrette, has arrived, Jack McChlren will look after her interests in placing her in one of our local houses.

George Lord, son of John Lord and Carmelita Beck, now playing the Lyric, is a very versatile and is coming to the front as a clever comedian. Watch him! The company has soon organized his own musical comedy company, consisting of 12 versatile performers, and you can rest assured that Harry will have a few choice numbers to be on contest girls of singers and dancers.

Ed Armstrong has placed a company in the Republic Theatre, where he is producing The Candy Shop. This is the tabloid that Ethel Davis just finished over Pantages time, and is a real hit.

George Shottum is with the Ed Armstrong company at the Republic, doing the German comedy part formerly played by Charles T. Byrne in The Candy Shop. Susan Marschall, the vocalistic soubrette, is still with Ethel Davis’ Baby Dolls, playing Pantages time.

James Gore has just returned from Texas a short time ago, seriously ill. She is constantly under the care of a physician in her home in this city.

Jack Gore has come down from her farm in Stanislaus County to pay a visit to her two daughters, Hilda and Ethel, and to see Ethel with the PONY Moore Company in Fiftyn Jolly Tars at Pantages, Oakland. Mrs. Gooden is the best judge of cats in America. She raises the Angora cat, the stock came from England.

Lord and Meek, the musical comedy artists, now at the Lyric, will soon own a company on the road, heading for the north, where they will play in Washington, Oregon, and the St. Louis circuit; they are doing favorably known and well liked. Their shows are clean and well liked. They have on this week in Gay Paree, with an all arrowed cast.

Joe Lyons, the hard-shoe dancer, is playing an engagement at George N ARRISON’S Santa Clara theatre.

Owen Dale, one of the best-known actors of the past decade, is suffering with scptic rhematism of the right knee. He is using a cane for the first time in his career.

Mid Thorhall, manager of the Elite in Stockton, was in our city the first of the week. He informed THE DRAMATIC REVIEW that a Chinese wash-house at the rear of the Elite burned this week, and that Ah Wong, the proprietor would replace it with a concrete building to cater to the American theatricals, dancers, choirs, etc. An American orchestra and American entertainers would be installed, and the interests of Ah Wong would be looked after by Manager O’Riern, well and favorably known in Stockton, as manager.

Ed Heppel, formerly Gunboat Smith’s sparring partner when playing the Pantages time, will remain in this city, looking forward a match with his old-time heavyweight-fighting brother that has gone to England to fight Carpenter, the Frenchman. Heppel is a sturdy fellow, clean liver and a gentleman. He will give a good account of himself if given a chance by one of the promoters.

Baby Sourkwe, a native of this city, who has played all the big time with his son in their singing and dancing act, has regained the sight of both eyes, from which he was blinded for a long time. The O’Rourke’s will shortly resume their Eastern dates.

They arrived at the Pacific Electric Cinema Company be February 1. They are at Bay Point this week; next week Brentwood. Bert says it beats the split time, even if the stipend is small.

Jimmy Rowe is in Los Angeles awaiting the call of the movies. Mr. Moncrieff and Charley Morrell are also movie actors.

Belle Williams, the best blackface woman in America, will stage a show for the ladies of the Eastern Star in the near future. Full particulars will be given in Published in THE DRAMATIC REVIEW.

Hamilton of Pantages, and De Ar- mour of the Princess Theatre, are in San Francisco playing the city. They eat together, sleep together, enjoy life together, but don’t work together. They are in different ships; so altogether they are good fellows. That is the way all the professional theatre comedians are.

Ethel Davis may be seen with a Broadway, New York production this coming season. No better selection could be made, for Ethel has all the essential qualities to fill Broadway with delight, as she is doing at Pantages Theatre, Market Street, San Francisco. What will be San Francisco’s loss will be New York’s gain, and the Dolls will weep.

Marcus Loew, who will take possession of the Sullivan-Commode circuit August 1, acquired three new theatres in one week a short time ago. He secured a 5-year lease on the Fulton in Brooklyn and leased a theatre that he purchased in Jersey City, Jersey, giving him seven theatres there, and bought the West End Theatre, New York, from Joe Weber, of Weber and Fields. A short time before he secured the Globe in Boston, Loew didn’t stop after getting the Sullivan-Commode circuit, but keeps right on buying theatres.

Through arrangements with the Miles and the Jones, Linnick and Schaefer circuits, Loew becomes the controlling power in the greatest combination of theatres in the world. He is powerful through his ability to offer performers long periods of steady work, which will directly benefit his patrons, for they can see better away for less money than they have ever seen before.

Marcus Loew, a marvel of himself, is formidable. He has a group of three wonderful men associated with him in Loew’s Theatrical Enterprises. They are Davidson, manager and general treasurer, and a wizard on motion pictures and figures; Nicholas M. Schneck, executive manager, an accomplished showman, and a millionaire in his own right, who looks after all of Loew’s theatres; and Joseph M. Schneck, now the most powerful, and

LAURETTE TAYLOR

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By H. Jay Traylor; Manager, Cort Theatre, New York; now in its second year.

PEG O’ MY HEART
A—Eastern; Rina Ryan.

PEG O’ MY HEART
B—Southern; Blanche Bates.

PEG O’ MY HEART
C—West and Pacific Coast; Peggy O’Nell.

PEG O’ MY HEART
D—Philadelphia; Marion Deeble.

PEG O’ MY HEART
E—Midwest; Florence Martin.

THE RIDE OF PARADISE, by Richard Walton Tully.

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rated by the theatrical men as the most brilliant, booking agent in the world. It has been partly the wizardry of these three, combined with Mr. Loew’s personal genius, which has made him the power in theatricals he is today.

Emmett Keane, a brilliant brother of James Keane of the United Keaneograph Film Company, died a few days ago. Mr. Keane had been in poor health for some years.

DATES AHEAD

BISHOP’S PLAYERS. — In stock, Ye Liberty Playhouse, Oakland.

BOSCO MUSICAL COMEDY CO.—Modesto, June 18-21; Colusa, 22-24

JOHN HOWATSON Co. (Em- press Variety Co., mgrs.)—Corning, June 22-20; Dunnsmuir, 23-25; Ken- nett, 26-27; McComb, 28; Weed, 29- 30; Chico, 1-4; Burney, 5-7; Greencat, 5-7; Fort Jones, 8-11.

DR. LORZEN (W. F. Lory) — San Luis Obispo, June 21-23; Santa Maria, 25; Paso Robles, 26.
Correspondence

SALT LAKE CITY, June 16—
Nat C. Goodwin has a splendid vehicle in Never Say Die, and it was re-
newed at the SALT LAKE Theatre the latter half of last week, however, with the Selle-
Floto and Buffalo Bill (himself) on hand, the comparatively third-day Thursday night and Fanny Lace Gates, Utah's international songbird, in star¬
ling form, the Thompson billed for just one night only, the effect of the show¬
going public to think of the theatre. The comedy is by William H. Post, and Mr. Goodwin is appearing under his own management and is supported by Margaret Moreland, pretty, well-
propounded and marries the girl, who at home in the leading feminine role. Some of the latest creations in the line of misses is introduced by this charming lady. The balance of the presenting cast was made up of Char¬
lotte Lambert, Isadore Marley, Stanley Holland, Mrs. E. W. Horner, Dolores Coggins, Lute Vroman, Master Ger-
ald Budge, Gladys Wilson, Dan Melville and various featured members of their parts. The play is in three acts and two scenes, the first Mrs. Steven-
son's parlor room in London and the second room, and various other Woodbury's rooms, St. James. The story surrounds a rich American. Dorothea Woodbury (Nat Good-
win) has two sons, and besides the care of two specialists, who confidently tell him he has but several more weeks to live, the managing of his fortune, and financial¬
ly assist his friend to properly care for his sweetheart he is about to marry, and help explain the girl's ex-chauuder, which has been deplored through the failure of the fund holding the family funds, he makes a proposition to marry the girl, who at to leave immediately upon a trip to Russia. Before her return Woodbury exerts himself to raise his fortune. He is a young man who has been in London for several months, talking act; the Duponts comedy sketch, The Broker Husband, the Davillman Verses, comic and dancing, and Chas. Hazle, the Hoosier boy. PANTAGES, June 14: The Alaskan Musical Comedy, with Harry Girard and Grace Cix Brown; Harry Jolson, blackface comedian, in new songs and jokes; Oppenhein Comedy Four, quartet; True von Russian dancers, and Ella Wochholl's revue.

State Rights Buyers Take Notice!

The Tenet Films Sensation of the Century, To Be Released About July 1st
M. B. DUDLEY and G. F. COSBY PRESENT
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200 feet of thrilling action. Taken from the aeroplane of the noted aviator, Robert Fowler, by Mary Dahlen. Nothing like it ever before attempted. Most interesting aerial cinematography ever used for a motion picture. Everything from twenty-sheet size to four-foot slides to the right buyers.

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Girl of Eagle Ranch

CHAS. F. HELCON, MGR.
A Delightful Summer in the Mountains

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REPRE
News From Los Angeles: Contains the Item That Joe Galbraith is Coming Back to the Stage

LOS ANGELES, June 17—This is commencement week at the Egan School of the Performing Arts, the Theatre, children's classes presenting Shakespearean scenes, Tuesday night, international dances and group work. Wednesday night and Thursday night, private pupils of Mrs. Dobinson, Messrs. Allen, Brown, Steadman and Egan, the Directors of the junior class of Alfred Allen, picketed by Marshall Steadman by the moving-picture class, and Friday, Mr. Egan, the principal, has returned from Strinberg and Syne, while Wan o' the Woods will be the attraction for Saturday night. Miss Egan has returned from Chicago and will be numbered among the Barbank Players once again.

W. T. Wyatt's system is to keep used to books enough to make the pass-requesting public, but on Saturday night he received a jar that will last, when, in company with Thos. Ryus, the well-known man, his machine collapsed with another; but, of course, it was the other man who received the brunt of the shock. Miss Galbraith, and Mrs. Galbraith, who have recently played the Orpheum, wrote a song called The Tango in the Sky, which William Rand thought good enough to buy for his Candy Shoppee. Miss O'Neil took in the company's performance of A Knight for Kissing, and has decided to take Miss O'Neil's place in the present company. Miss Goodwin is back at the Beach, busy denying as usual. This time he says he is not selling his house to Alice Lloyd, that he is still a young man and that Marjorie Moreland's Goodwin is a case of the last, the best of all the game. Miss Galbraith, erstwhile matinee idol of the Barbank and Auditorium stock company, has returned to the stage. Mrs. Galbraith, who was Miss Helen Sherman, claims that after papers were signed agreeing to separation, she was unable to save the marriage; the name, however, remained in the real estate business, contemplating returns to the stage in the immediate future.

When James Montgomery brings suit against Mrs. Wyman for $80, he names thirty-nine prominent men of this city—they being the orchestra and the band of the famous O'Kane Home Smith are the reasons for same. Dolly Hackett, who appeared with Morrissey at the En- glewood, have closed their contract, to appear in several pictures for the Kalem Company. Manager Blackwood has arranged for a series of Monday night dances at the Jardin de Danse in honor of the photophlers of the city, each member of the faculty will appear as a blackface comic actor or actress. The first is to Mabel Normand Night, and will be followed by the Monday night.

BURBANK: Wiswell Smith's amusing comedy, The Fortune Hunt, is being given by the Burbank Players, and is The Right Hand Punch, laid in New York State, and the story ambles along quietly with a few amusing comic plots, to the joy and the joyous and jealous of the small village, with an occasional melodramatic outburst. If Mr. Hodge is presenting contentment in this comedy play, by a happy delivery of witty epigrams, then he is succeeding magnificently, for it leaves a feeling of marvelous and honest satisfaction. Mr. Hodge and his capable company are showing the way to many a Tuesday night who seek good entertainment.

MASON: Neptune's Daughter, the musical comedy, has given the still the attraction at this theatre, being one of the most beautiful pictures that has ever been shown in this city. This picture also reveals the fact that little Miss Kellermann is a very gifted maid aside from her swimming and divering.

PROSC: Lightest of light, freest of care and brightest of all bunches of nonsense is the Isle of Song. Venice; a gay Filipina is most anywhere, just so long as Frances Cameron, Walter Lawrence and Will Sloan are straddled thereon—adventurous. The plot is not missed, being of no consideration whatsoever. Frances Cameron, several times a widow and many a time, is a gay Filipina with wonderful voice and an acting ability with which we have long been familiar. Walter Lawrence has many scenes, and several scenes picked right spot each time. There are specialties too numerous to mention. Margaret Edwards, in a grown-up song, is a well trained voice; Madal beauty of large drawing quality; damnye Myrtle Ding, King of the Nest, together with a wonderful voice, Louise Orth, and Jack Pollard—these all add full measure to the enjoyment and to a dazzling list of special bits of fun. The Isle of Hong Bong is a merry tuneful and brilliant success.

ORPHEUM: Henrietta de Serri, the funny woman, has passed another week at the Or- phuem present a series of beautiful re- productions of movies, handled with exquisite touch in arrangement. Miss Wynn is just as dainty and low voiced as in the good old days of musical comedy when she was the leading lass dominating several modern ballads with a sunny air and some interesting clothes. Lil- lian Shaw also sings, her talent is splendid, and some songs with the voice and natural charm are splendid. Horace Wright and Rene Dietrich, in a splendid sing-song sheet of popular ballads, with the voice and grace of artists. Robert T. Haines & Co. appear in a mighty good way in The Man That Dark. Of course, it is sheer madness to ac-cept the plot, but it is so cleverly played and the ending is so surprising that is a safe bet for a good performance. Matthews, Shayne & Co. return with their Chinatown sketch, called Dreamland, in which they are met with a loud welcome. New touches have been added as well as new players, and their turn is one of the best low comedy acts seen in a long time. The other comed- ians are Odin and the Billows, and are among the best of the bill's of-or- ders.

PANTAGES: The Soul Kiss with George H. Ford, the original Mephisto is all a hodge-podge of nonsense, with little Misses. The dance numbers are very much the same. The plot is clever, but the rhythm is too fast for the average. Misses. The plot of the picture is in keeping with the film that has been released. The plot is sought for the picture and the rhythm is too fast for the average. Misses. The plot is sought for the picture and the rhythm is too fast for the average. Misses. The plot is sought for the picture and the rhythm is too fast for the average. Misses. The plot is sought for the picture and the rhythm is too fast for the average. Misses. The plot is sought for the picture and the rhythm is too fast for the average. Misses. The plot is sought for the picture and the rhythm is too fast for the average. Misses. The plot is sought for the picture and the rhythm is too fast for the average. Misses. The plot is sought for the picture and the rhythm is too fast for the average.

REPUBLIC: The Dog Catcher is at Watson's offering for the week, and proves to be one long, continuous laugh. Wallace Beery is a master in all the art of comedy, and Beatrice White in many scenes, and the art of comedy, and Beatrice White in many scenes, and the art of comedy, and Beatrice White in many scenes, and the art of comedy, and Beatrice White in many scenes, and the art of comedy, and Beatrice White in many scenes, and the art of comedy, and Beatrice White in many scenes, and the art of comedy, and Beatrice White in many scenes, and the art of comedy.
Correspondence

NEW YORK, June 14.—Josephine
Victor, who has not been seen in New
York for a long time, was lunched at the
Dial with her friend Mrs. David Belasco’s Temperamental
journey, last week took the place of Florence Reed at the Ettinger-
The Yellow Ticket, enjoyed such con-
tinued success that there are the acts are allowed the privilege of a vacation.
Josephine Victor’s appearance on the
stage is the result of striking emo-
tional power, and proved her-
selves equal to the dramatic elements of the part. She is a distinct
power with a taproot with the neces-
sary virility and played her love
scenes with the same unflinching
fidelity.

John Barrymore, who played the role of Julian Rolfe, a newspaper
reporter, in The Yellow Ticket, a part
created in the original production on January 20, did not return to the
cast last week as it was announced that he would be away for the rest of the week. The
Ank-Dony of Music’s stock company was
seen last Monday in Eugene Iriex’s Damaged Goods, which has never be-

early seen in New York. The weekly costly, and as a result the scenes
were performed to good advantage.
The play took its place in the regular list of the stock companies will be
interesting to observe. Under
the influence of the new director,
the play displayed a delicate flower of the European drama, it was in the
colored theatres that Damaged Goods
was least prosperous. But it is
now for that reason it may be used
to supply novelty to a public more ac-

hurled to East Lynne and The Two Orphans in the past, Theodora
Friche and Pitella Knowles, as the two leading players, found no
difficulty in fitting themselves into their new artistic tasks.

Attorneys and admission to the Bar last week in a dramatic play by
Hall McAllister, called Ours. Some
of the members of the recent resident program were Harry Cooper, who recently appeared in The Pleasure Seekers,
and Hugh Cameron, who also played in the musical comedy Rain.

THE SAN FRANCISCO DRAMATIC REVIEW
June 20, 1914

FRANK McGunn was elected chairman
of the lodge, and with his advice power to appoint two others. The
Guild is somewhat better under the order of the Officers’ Club, the Epis-

copal Diocesan Convention of California
succeeded in the The Rev. John
Talbot Smith, who has been appoint-
ed secretary of the Guild by the
Earls of Carlow. They are closely to bring the Cath-
iolic actors and the Catholic farrs
together, and to give to the stage a
more potent means for bettering the
general condition; for example, to resist
any attempt to open the theatres on
Sundays, or to compel the working of
atrical folk in New York City and to
see to the spiritual improvement of the theatre.
The next meeting will be held in September and it is hoped to have
a reception for the members and in their efforts to raise the tone
of religion, some time in October.

President Wilson pressed a but-
ton in the White House in Washing-

ton at 2 o’clock last Monday after-
noon and the flash at the Grand Cen-
tral Palace signaled a welcome to the
Earls of Carlow, which actually marked the opening of the second annual exposi-
tion of the International Motion Pic-
ture Producers and their Exhibitors of America. The most
impressive feature of the opening, con-

vice-president, James E. Sul-

This was Henry Bataille’s La Femmes Nue, translated on the program
The Naked Truth, and which was the
masterwork of a large orchestra under the direc-
tion of Modest Alschuler. The first

Berta Daily found the stages
were not written for her, and the play had some
vogue in Paris. Last night it was the Italian

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GAVIN D. HIGH

PORTLAND, June 15.—Portland-

cowners have been receiving

and later became his wife, only to be
abandoned for the woman of fashion with whom he fell in love. Then she
found happiness as the wife of the
painter who had loved her always. The
story was very interestingly told by
the pictures. It is not probable that there was any more in it than the
different scenes on the screen
revealed. The dramatic progress of the action was well revealed. In this
respect the drama was much more in-

formance to the confidence of our own producers in their infal-

The others offered included Hallen and
Folker, Moser Sisters, Dick Lynch, Three Fates and Ralph Giffin, FANTASIES THEATRE (John Johnson, mgr.) : Mlle. Minni Anato, the dan-
er, is the headline, and the balance of the bill includes Bob Allbright, Geo.

Play enjoyed was Shakespeare, but the
piece was not appreciated. The best
of Shakespeare, but the
piece was not appreciated. The best

Do Americans like Grand
Opera?

Otto Kahn, one of the leading op-

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Correspondence

OAKLAND, June 16.—Willard Mack and Marjorie Rambau are con-
certs, and their support left nothing
to be desired. The scenic effects
and chorus proved important features.

Chaplin, after a successful
Eastern tour, has returned to Oakland
and will play a six-weeks’ engagement at YL LIBERTY, opening next Mon-
day, is an attempt to capitalize on his
success with the Damaged Com-
pany. The play, which came down, should
be of interest to his friends. Bessie
Sankey, another former Liberty favor-
ite, has also returned from the East and
is rendering her own interest.

LOUIS SCHELINE.

SAN DIEGO, June 16.—Things are
heating up along San Diego’s Kult.
The week started in with the opening
of two new moving-picture houses—
The Illusion Theatre and The Parisian
Theatre. The lobby of each of these
theatres is superbly decorated, es-
specially that of the Illusion Theatre.
The owner, C. A. Little De Holland,
who has made a great success with
the Damaged Company, has another
outing here. The theatre is located
in the Panama-Cabal Extravaganza,
a concession in the Panama-California
Exposition, and the lobby is resplendent
of concessions in the Panama-Pacific
Exposition. Mr. Holland will run exclu-
sively the first output of the Mutual
Film Co. in the Pacific Coast, and
conceiving with the $1,000,000 Mystery,
the second show, a serial by Harold McGrath. He plans to
have houses in both Los Angeles and San Francisco, each theatre to
be conceived in a master of wonderful color
and artlessness. He has under con-
struction a Wonderland Park, Ocean Brees,
a local summer resort, a Palace of Illusions, wherein he will give tale-
kold descriptions of some of the old
operatic and dramatic devices in
less than half a minute. This theatre
will open on June 20, with Pygmalion
and Galatea. Included in the company
will be the greatest player of the
world, and Bathilde, the Graces, and
librettos by John A. St. Chair.

Actors’ Friend Weds Fourth Husband

LONDON, June 16.—Mrs. Jackson
Gouraud has taken a fourth husband. She was married yesterday at the
Strand Registry Office to Alexandre
Miskinoff, the Russian to whom she
has been reported engaged many
times during the past year, and who
has been known widely as a Prince.
The witnesses were Yvonne Germain, fos-
ter daughter of the bride, and
Annen Gerson. Both the bride and the
bridesmaid gave their residence as
the Picadilly Hotel. His age was stated
as 28, hers as 40. She described herself
as Amice Crocker Gouraud, widow,
and daughter of Edwin Bryant
Crocker. The bridegroom said he
was the son of “a Government official of
the tax department.” He is registered
at the hotel as “Prince Miskinoff.”
He didn’t so describe himself, how-
ever, in the marriage register, but simply
as “of independent means.”

WASHINGTON, June 12.—Capt.
Vosevaloff, naval attaché of the
Russian Embassy, said tonight that
the name of Miskinoff in Russian
is as common as the name of Smith in
the United States, but that they are
neither Prince Alexandra nor Miski-

nots.
Charlotte Tittlell
Among the all-star cast to open at the Columbia next week is Charlotte Tittlell, known as one of the Coast's most gracious and talented actresses. She has played with many fine companies, and appeared here last with Olga Nethersole.

Play Agents Who Are Producers Getting in Wrong
Young authors often wonder why they cannot get their plays produced, or even given serious consideration. A growing tendency on the part of play agents to become producers has materially lessened the chances of the struggling dramatists, and is likely to result in a different method of procedure in the future. The Selwyns and Miss Marbury, operating under the name of The American Play Company, are the principal play agents who are thus carrying water on both shoulders, and it appears that they are going to be more active in producing next season than ever before. It is understood that the Marbury office is interested in The Dummy at the Hudson Theatre, and Toil Cooper Meignue, of Miss Marbury's force, claims to be the author of Under Cover, which is to be seen in New York next season under management of the Selwyns. It is no secret that the Selwyns are heavily interested in Within the Law, that they produced The Girl and the Pennant last season and have taken theatres in Chicago and Boston in which to make productions. Not only struggling authors but also dramatists of established reputation are becoming acquisitve to placing their manuscripts in the hands of agents who not only are producers, but who number dramatists and adapters among their employees and members of the firm. Writers of plays are beginning to realize that the fruits of their labor will be more likely to reach a market if sent direct to producers, and not entrusted to play brokers of any kind, whether producing for the legitimate or the profits of their companies. The leading firms of managers have carefully equipped play-breeding departments where all manuscripts submitted are thoroughly examined, and the author is mistaken if he supposes his manuscript will receive any more prompt or careful treatment if sent to a manager by a broker, than if delivered by himself in person, or sent direct through the proper channels. In the latter instance, if his play is accepted, it saves the agent's commission, and all the red tape and annoyance which follows upon dealing through a middleman or woman. The day of looking only to established dramatists for manuscripts is past. Many of the greatest successes of the last two years were written by men and women hitherto utterly unknown to the theatre. It is from a new blood that managers now expect to get new and vital ideas. Therefore, no manuscript is put aside because the name of the author is unheard of—New York Review.

Mrs. Henry B. Harris to Marry Chicagoan
NEW YORK, June 17.—Intimate friends of Mrs. Henry B. Harris, widow of the well-known theatrical manager who perished in the Titanic disaster in April, 1912, have learned recently of her engagement to Edward Meyers of Chicago. Mrs. Harris has met unusual success in handling many of the business interests of her late husband. It is said that when Mrs. Harris marries again she will have reestablished her theatrical holdings. Meyers is proprietor of the Stratford Hotel in Chicago.

Gaiety Closes
The Gaiety will close tonight. Col. Urrahan, who has been directing its destinies for several weeks, says no settled policy for the future has been decided upon. Pictures will be run for a few weeks.

Pantages
MARKET STREET, OPPOSITE MASON
COMING SUNDAY, JUNE 21
Tip Top Vaudeville
HARRY CLEVELAND'S SINGING AND DANCING COMEDIANS IN THE LOVE CHASE. SMITHY AND THE KEE DRAMATIC SKETCH, FEATURING MARY CORNELL, ELTON COLEY AND A CAST OF SIX. A WHOLE BASKET OF OTHER STRONG ACTS.

Columbia
THEATRE
TUESDAY, JUNE 16

GAIETY

THE O'KARRYL PEARL POWELL
PHONE BUTLER 4611

A Knight for a Day
Presto and Luluet up to the present Munk and New Munk and New Presents

DAFFING GOLASIN'S COOLING LIME ATTORNEY
HARRIET AUGREY, FRED BAXTER, RICHARD CHANCE, JEB KEE, WILLIAM DEVAN AND A COMPANY OF PLEASERS.

KORD LEADING THEATRE

FRIDAY AND SATURDAY NIGHTS.

FACTORY SUNDAY NIGHTS.

BESSIE BARRISCALE—THURSTON HALL
Supported by the Alcazar Players in a Production of
Snow White and the Seven Dwarfs
A Fairy Tale Play Based on the Story of the Brothers Grimm by Jessie Hiram White

GUY BATES POST
In the Supersensitive Persian Love Play

Omar, the Tentmaker
By Richard Walton Tritley, author of The Creepy and The Sign of the Serpent.

Orpheum
O'KARRYL STREET. NO. BROMLEY AND PELLY
Week, Together with the Afternoon Matinées Every Day.

VICTORIOUS VAUDEVILLE LARGE PACKAGES.

PHONE: DONNELLY 91.

June 20, 1914
Columbia Theatre

Richard Bennett, in his much-discussed production of Brian's play, Dead End, is still going strong a month and a half after it opened last week here. The company offers a clever performance, which has been added a certain touch, or lecture, by Bennett. "The play" is not what it purports to be, as it arouses nothing but astonished laughter. The galaxy of stars to open at the Columbia Theatre next Monday night in Boston, which has not been announced, will arrive here on Thursday from New York, where rehearsals have been in progress for the past week. Rose Coghlan, Charles Richman, Carroll McComas, Charles Cherry, Charlotte Tittell, Frank Kingdom and a dozen others, form the company of the continent, having left New York yesterday.

Cort Theatre

Omar the Tentmaker, now playing at the Cort, is a new play by Bates Post in the name part, is a unique and interesting addition to our dramatic literature. With a certain sympathy and understanding, post has treated Omar, one of the common Oriental types, with all his cunning, craftiness and guile. The keynote is the development of character and the realization of the spiritual possibilities of a soul. Omar, like Villon, is not purely a creature of the imagination, but a man growing out of historical tradition, though our knowledge of him is so vague and ill-defined as to be incommensurate with his sympathy, and reading between the lines of the famous philosophy, has cleverly reconstructed a figure of deep and convincing significance, set in a series of imagined facts, that grip with a realist's idealism. The result is a story that is plausible for all its wild romanticism; more, that glimpses the inner meaning of the Rubaiyat. And Omar exalts the life of Omar by transplanting him to the transcendental environment, until, in the end, he rises above his Dionysian isolation to meet his responsibility and prove his kinship with the gods. Tuffy is not yet a skilful dramatist, though this is by far the best work he has done. The play is wanting in artistic focus; interest is scattered and dramatic points are lost through lack of technique in the writing. But those are small defects that time and care will overcome, and in the meantime Omar the Tentmaker has the more valuable asset of being a poetic charm, not only ingenious, but a true creation into character. Guy Bates Post, who comes as Omar, is new to me except by reputation, which has not over- stated his gifts. Mr. Post is an artist of the intellectual type, reminiscent at times of Soothern, with the same sen- sitiveness and occasional lapses into discrimination, but even more singularly reticent. His voice is at times inexpressible, yet there is an exuberance that is grateful. The support is also good, but without any particular gift of inspiration. Jane Saldroury is charming in the role of Omar's wife, and the girl of the garden, and does some excellent work later in the play proper. The little Shriren of Louise Gruner is also a pretty bit of acting.

Huntress Booth's Bedouin Mahris is strong and sympathetic in a role that is a composite of the stage. The role of the play is superbly mounted, with remarkable mechanical effects and a realistic lighting. It is an unusual scene to see a woman in a tent, the tavern and the haunts of the assassins. Then the garden, with its rising moon and the melting, pulsating song of the nightingale. I have never anything on the stage one half so beautiful, and fully worthy of beauty. After such an epilogue one must leave the theatre supremely satisfied.

Alcazar Theatre

The new schedule of prices is having an admirable effect upon the attendance, and large audiences are now the order of the week. It was a happy idea to combine Thurston Hall and Bessie Bariscalle, and a further clever move to offer Stop Thief this week. Hall is ideal in light comedy and he makes the sneek thief, Jack Doogan, a very entertaining and likeable character. Bessie Bariscalle is seen to be particularly a dancer and the whole line-up is happily cast. Dora May Howe, petite and pretty, is a welcome addition to the cast. Jack and young David Butler, the latter being clever in a small part, go to make up a strong cast. Stop Thief is an entertaining comedy which has not had so many good laughs in a long time.

Gaiety Theatre

This week the Gaiety is offering another musical play in A Knight for a Day, which abounds in timely, catchy music, graceful, animated dances, gay costumes and brilliant scenic effects. But it is a weak and self-conscious story. The play is cast well and the carefully trained chorus of young people, who enter joyously into any requirement—whether it be their own or the audience's—gives a logical connection. Their motto is, "Let joy be uncon- fined," and the whole organization lives up to it. A Knight for a Day is not a new musical comedy, but it has been so skilfully renovated that it is thoroughly modern and up-to-date. It promises to develop an interesting plot, but wavers in well-doing early in the second act, and contents itself instead by mechanical padding while cabaret scene, which, while it is excellent as cabaret scenes go, is much more commonplace than the real thing. It is worth noting that the musical comedy is a logical connection. Its subject-matter is worthy of a place beside the plots of the standard comic operas, which is proved by the fact that even in its present form it has vitality enough to keep the audience interested from curtain to curtain. Bessie Franklin as Madame Woodbury, and Mr. Goulding's of O'Cealla is one of the hits of the performance.

Spotslights

Bronson Howard's celebrated play, Aristocracy, and considered a play of the season, will be revived during the All-Star Players' season at the Columbia Theatre.

C K Van Auker, husband and manager of Stella Pringle, returned from the Mexican war, after the battle of Torreon, where he held a commission as captain of artillery under Villa. Mr. Van Auker operated the big guns at Gomez Palacio, and saw action. Mrs. Pringle, who signed his commission, has seen all the war he wanted for a while, and rejoiced his wife, who was visiting his mother at San Diego. After a month's rest the Van Aukers are now at their summer home in Boise, Idaho, enjoying the breezes around. Miss Pringle is going to organize her company in Boise this fall by a farewell tour over her old territory. It has been seven years since she has been on the road.

Joseph Brooks announces that he will produce "The Dressmaker" and "Edward the Great" next season in a new comedy by Harry B. Smith, the manuscript of which he has just purchased from Mr. Smith, who is now in France.

Testimonial for Newman

Monday night's performance of Omar the Tentmaker, which opened at the Cort Theatre will take the form of a testimonial to Chauncey Newman, the popular instructor of that playhouse. John Corth has arranged with the management that the theatre's share of the receipts for that performance shall go to Mr. Corth for the benefit of Chauncey Newman and the American Treasurers' Club and is very popular with theatrical men and the amusement-loving public.

Kitty MacKay Coming

The first dramatic organization to leave New York, season of 1914-1915, will be William Elliott's company in Kitty MacKay, which has just booked as an early visitor to this city. Local theatregoers will see a play and production both of which have made metropolitan dramatic history. Kitty MacKay is a comedy by a new author, Catherine Chisholm Cushing, and the presentation is in the hands of a director, Wm. Eliott, heretofore known to audiences through the United States and Canada only as premier of American juveniles. Kitty MacKay was a New York presentation at New York's Comedy Theatre on Forty-second Street, and will re-open in a month of time, change and hot weather, has outlived all other New York comedies save two or three of the most metropolitan age. No removal from the Comedy Theatre during the summer was contemplated. Kitty MacKay is distinctly the "new" type of play, in that it is a drama of buoyancy and uplift; is absolutely clean and presents a pure love story with a "suspended interest" of the most absorbing nature. The scenes of the piece are laid in a Scotch village, and in the heart of aristocratic London during the middle of the Victorian era. The heroine is a fascinating Highland Cinderella, her adventures, which are perfectly logical and believable, surpass those of Cinderella of the fair. The author has written a play that is true to life, but true to the period. Red men and women of the days of our fathers—disconcerted and laugh and make love before us. The company which is to present Kitty MacKay before local audiences will begin its rehearsals in a few weeks and a few weeks later will start toward this city.

During the special engagement of Kitty MacKay, who will present a series of delightful comedies, the Columbia Theatre prices will be as follows: evenings, entire orchestra, $7.50, mezzanine, $5.50, second balcony, $3.50, and $2.50: Wednesday and Saturday matinees, orchestra $1.50, balcony, $7.50, and $3.50: second balcony, $2.50, and $1.50.
Coast Costume Co.,

COLUMBIA THEATRE

In selecting Oscar Wilde's exquisitely comical work, The Importance of Being Earnest, as the medium to intro-duce the Multi-Star Players to the Columbia Theatre Monday night, the choice is an especially happy one, in a double sense. For this is a world-famous and so many excellent characteristics that it will afford the various members of this capital organization every opportunity to discard her or his historic artist. Oscar Wilde once said, “I have never written a play for anything less than a million dollars. I ever do so, such work is for the artist in literature, not for the artist,” and yet he has been commissioned to write a play suitable to the personnel of the Multi-Star Players, it is just right. The Importance of Being Earnest, as it contains so many big parts, each of which might be termed a star part. A cursive glance at the names ar- ties to the absolute reliability of this assertion:

- There is Rose Coghlan, Chase's Miss Maudie, and Washington's Kitty Nesbit.
- Charlotte Tittell, Gladys Hanson, Carroll Mocomas, Frank Kingdon, Horace Mitchell, George S. Christie, John D. Power, and new introductions in all an organization that is worthy of the consideration of every lover of the better things in the drama.

Cort Theatre

At the Cort Theatre Sunday evening Guy Bates Post begins his second and final week in Keiller's The Butler-Nelke House. Oscar the Tenntaker, in which he has capti- vated a series of capacity audiences during the past week. The final per- formance is scheduled for Sunday evening, June 26, and there will be a popular-priced matinee Wednes- day. Oscar the Tenntaker is woven around the engaging love-life of a typical Member of Parliament of the eleventh century, whose immor- tal quarrels, as rendered into Eng- lish verse by Edward Fitzgerald, con- stitute one of the most popular and the liter- ary heritages. Many of the most pop- ular quarrails have been introduced into the production, and are all part of the dialogue, and these passages are read with much beauty and feeling.

Gaiety Theatre

Sunday night will witness the final performance at the Gaiety of A Knight for a Day, the musical winter that has been entertaining large crowds ever since the opening night last Monday. Beginning on Monday there will be a brief season at the Gaiety devoted to feature motion pictures, and the offer- ing will be the remarkable series of stunt pictures. These pictures are the result of what is perhaps the most unique and thrilling sport of hunting wild animals in Africa. These pictures are the result of what is perhaps the most recent and most daring pictures of wild animals in Africa. These pictures are the result of what is perhaps the most daring and the most dangerous pictures of wild animals in Africa. These pictures are the result of what is perhaps the most daring and the most dangerous pictures of wild animals in Africa.

The History of George M. Cohan

Once upon a time, there was a fam- ily so beguiling that, at any expense and at tremen- dous risk to the hunt-men, who, sur- rounded by them, tiger, jaguar, and bison, track the most ferocious beasts to their holes and kill them in the most ferocious and thrill- ing gruesome or repellent in the pic- tures, but much that is educational, thrilling and always most entertaining. Their show is A Knight for a Day on Saturday and Sunday, and the final performance Sunday night promises to be a gala event, where all the parts and principals will be seen to great advantage in the merry musical comedy.

The Orpheum

Dramaticselecting was popular-priced now the shall ever New hunting H. Butler, for will write a Monday. The last of the Stars in the cast was Gladys, the star of the play, and a new introduction in the cast of stars. The play was originally produced in Gep- man by Adolph Philip, and the Eng- lish version was introduced in Los Angeles. The play is a remarkable one, with a clever cast of stars and a smartly staged and a cleverly produced show. The play was a great success in the West. Later in August I will present it on both coasts, and it was written by the Prettiest A. Smith, which is a comedy with music, and provides Miss. Vinton with what is generally admitted as an ideal role. About the middle of September I shall produce a new comedy drama, the title of which I am holding in re- serve because it tells too much about the play. This comedy drama is on of the most popular and sensational topics of the day, and it was written by Fliner Harris and myself. Shortly after the Christmas holidays I shall present a new play with a musical score. This is a Broadway theatre, entitled Reckless Theresia. The piece was originally produced in Germany, and has been a sensation and ran for a year. The music largely consists of excerpts from the works of Johann Strauss. I regard this piece as a really wonderful sensation of excellent comedy and beautiful music. I expect to make other productions in New York next year in addition to those mentioned, and will send seven companies out on the road in Peg O’ My Heart.

English Royalty Sees the New York Tango

LONDON, June 15—The King and Queen saw the tango as danced in New York for the first time tonight at a dinner given by the Grand Duke Michael of Russia at the Countess Nadia Tolpa at the Grand Duke’s residence, Kenwood, Hamp- shire, England. According to reports, Florence Walton, the first American to appear by royal command to the tango, was present, and also was Mrs. Moore, the Duchess of Gloucester, and Florence was formerly a chorus girl. They danced after din- ner in the drawing room, and only thirty persons were present, including Countess Tolpa, the

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Spotlights

Circus day, blistering weather and the big fire did not suffice to keep away the clientele which the Mary S. Tinsley Company is readying itself for in one short week's residence at the Olympic Theatre. The Rain- ing Tinsley, with whom the company is readying itself for in one short week's residence at the Olympic Theatre, is the offing of this week, and a splendidly finished and gripping perform- ance which the company gives, too. Charles Gunn has the happy faculty of living his roles, not acting them, and the result is that, which amounts to the same thing. He is as natural and at home as Neil Summer and gets just as well acquainted with his audience as the temperamental artist did last week. His emotional bits are splendidly realistic, and he and Miss Norfolk, in their little father-daughter-laughter scenes, give us the handkerchief brigade in genuine numbers - Cleveland Plain Dealer.

The Howard Foster Company is re- hearing at Fort Jones preparatory to taking its regular trip through the Northern California counties. A. Mayo Bradfield, who is summering in Ukiah, Cal., does he and Miss Norfolk, in their little father-daughter-laughter scenes, give us the handkerchief brigade in genuine numbers - Cleveland Plain Dealer.
Sid Grauman on his way to New York, taken at the Ferry and at the pier; the photograph was superior.

**Los Angeles Notes of the Realm of Photography**

By RICHARD WILLIS

Edna Mason is acting opposite Robert Harron in "The King of the Wings" this picture week, and it gives her the opportunity of showing how chic she looks in French garments and trimming, for the parts are all in which are balanced over one ear; in fact, the hats comprise the most solid part of her wardrobe. Miss Mason makes a noticeably attractive young artist. **Harold Lockwood of the Famous Players still writes cheerful letters to his family, and it looks as if he has been raising there; tut, tut. Also says that Allan Dwan has completed The County Chairman with Macklyn Arbuckle in which he (Lockwood) appeared.**

Charles has reclaimed. "These brother reality Alexandra P. Cabira, tut. One back been fact, present make later little Life work way. Macquarrie instalment of future. of a cabaret Chairman in Meredyth's in Taylor, Allan a screen, a cabaret a stage, a cabaret a cabaret of Lucille Wild wild. louisa D. Taylor is writing the play. of a cabaret Miss Miller, Jack, little and clever little Neva Delores. This is Taylor's first try at the produce. of a cabaret Miss Stedman's private time is taken up with singing engagements, for she keeps up her practising all the time. J. P. D. Taylor, the son, was on a visit to the island, where guests of the railroad to Lunlou, and then by automobile and train to Chicago, from Goldfield to Shoshone, and, Helen Holmes met a lot of old friends, for she lived on the desert at one time. She returned with two little boys, the Hashem family, invited to a picnic, presented to her by Pannam Tom, a well-known character in the theatre. The Children's Theatre party used General Manager Ryan's private car, and Mr. McGowan is going to the Death Valley region to take a series of pictures. **In the same apartment house in which Adie Lane lives is a 17-year-old girl who is striving to become a writer and who is invited to Miss Lane for many kindnesses and encouragement. The other evening Miss Lane found her crying bitterly over a literary social affair and she did not feel she was dressed well enough for the event. Miss Lane told her she was one of Miss Lane's nicest friends and was taken to the party in the Selig actresses own car.** Louise Clain looks so quaint in her baseball costume that it has been suggested that a baseball comedy be written around her, and the Universal City baseball team promise to act as never before if the idea is consummated. Louise can hit the ball—if the pitcher will aim so as to hit the bat—and she throws the ball like a girl and the safest place to be is where she is aiming at. Charlie Ray takes infinite pains with small details and elevates the small next one. **The first work of the United Kenograph Film Company was shown at the Express last week. It was a panorama view of the departure of Arnold Daly Smuggled Bessee Abbott Into Players' Club**

NEW YORK, June 17.—Arnold Daly is no longer of the Players' Club. He resigned because he was called to accompany Bessee Abbott, the opera singer, into one of the club's smoking last winter, and because he refused to accept the ultimatum of the directors why he had broken a precedent which has endured since Edwin Booth founded the club years ago. Bessee Abbott is a woman of no talent, and as he is out. Furthermore, he did offer an explanation, but he appealed lines which he said, if published, would explain my explanation is not sufficient I have the honor to tender my resignation, to take effect forthwith. His resignation was accepted unanimously by the directors. Women are sometimes allowed in the historic Players' Club. But this year the club has an anniversary celebration and all the members are invited to bring their friends of the opposite sex. Furthermore, and on two occasions of special invitations no woman ever before has been permitted as a member. Bessee Abbott was specially invited. The first Saturday night of each month is given over to a smoker for women. No one that members may attend, except such men as are invited by the chairman. And each smoker night the club elects a different chairman. He has the privilege of inviting outsiders, but not the privilege of inviting women. Back in January Daly was elected chairman of the smoker, and that night, according to the directors, he brought his guest a young person whom he introduced as Sigur Bettin Abbott, tenor, who had been discovered by an impresario, but not yet revealed. "Sigur Abbott" took part in the entertainment, and he sang to the high enjoyment of the members. He was dressed in costumes of the usual tailors, but he was not until well on into the evening that it was discovered the singer was not what he appeared. He declared that there was somebody in the clubhouse that a woman had been smuggled into the smoker in men's clothes. It was said the woman was Bessee Abbott, the opera singer. The talk came to the ears of the directors, and it was decided to investigate. F. E. Mackay, one of the directors, said today: "These smokers are not for women. No woman ever attended one of the smoker nights before. It is a new one." Mackay said he thought that Daly had left for Europe within the last few days.

Jack Lait, the author, and Oliver Morose, the producer, are casting the new play, The Birthright. Mr. Lait still holds the Chicago record with "The Dolly Sisters" and is the last one that in the next night's ahead of the nearest competitor, and on June 20 will celebrate its fifth anniversary in Chicago. As for two plays in New York, it holds the longest run of any play on the boards anywhere. This is the latest. Mr. Lait has written a stronger play than did M. Biex who wrote Maternity.
**Vauclieville**

**The Orpheum**

Valeska Suratt, in Black Crepe and Glance of the boudoirs, as are James H. Cullen, Stelling and Ravell, and Irene Timmons and her company. In the music department, a special feature, Kajitama, a Japanese artist, who writes upside down, backward, with both hands and feet at the same time, is being heard. Percy Bronson and Winnie Baldwin, who have a large following here, present their Dickens from the chief number until 15 minutes of the most entertaining brand of singing, dancing and light comedy. This company appeal in an elaborate scenic production of the once-act play. On the Edge of Things, the pieces, the role of Pankey, Chance, a janitor of a New York apartment building, Willette Winters interprets the chief number until 15 minutes. The individual characteristic emotions of the negro race in folk song. She possesses the rare and unusual quality of skill. She is assisted by F. Wilbur Hill, a violinist and vocalist.

**The Empress**

John Robinson's tango elephants is the feature attraction this week. They go through a routine of tricks, consisting of pyramid building, marching, half-crouch and sitting. The race for Toninsky, the biggest pachyderm, plays a great piano, while the others rag and pounce on big tubs. Clem Boyer and the average of their show, which is called Daddy, in which Beavis appears as the village constable. Coalfield and Murchie in a ditty-ditties minstrel act. The Mozarts, Fred and Eva, scored a hit with their dancing on snow-shoes. The three-clown comic, bicycle act. Kammer and Howland give a singing, comedy and piano-playing number.

**The Pantages**

With its usual diversified and unceasing offer of two hours duration this theatre is presenting large house this week with a well-balanced bill. The chief attraction this week is The Fountain of Youth, features Ethel Davis and her Baby Dolls. Their number runs 20 minutes, and gives an opportunity to Miss Davis to vocalise pleasingly. She is a very pretty and vivacious performer, and the two comedians, Billy North and Charles Byrne, delineate Tenitec and Celtic comedy. Bessie Hill is a shining pianist and singing soloist. The Fountain of Youth is a guise or cloak to fittingly display the shapely contours of the charming and alluring Miss Davis. The other leading acts on the bill are Paul Pareira and his orchestra, who are the winners of the court of Portugal. The violin executrix of M. Pareira and the cello renditions of Mr. Goldfarb are far above the run of the profession. Instruments—time, 23 minutes. Martha Russell & Co. in The Law of Nature, by Frances Powers. Considerable time—15 minutes in a presentation of intense interest, depictive of an escaped criminal, is told in a true-told. The Nipponi Japs give the usual acrobatic effort offered by Japanese, affording opportunity to seven youthful Japs to gyrate, do flips, stand on hands and demonstrate equilibrating ability of a fair order. The head walking (a la the Party of the Left) is a signal trick. A number of the members of the Nipponi is especially notable—time, 18 minutes. Eats, Mrs. Laight, and Timms, show to fair advantage. The female member is a "sous-simulor, very true to life. The male member performs a solo by himself about the bass song hit, Over the Billows of the Sea,—time, 15 minutes—enough, Dot, Dan and MchnBOUND, a team of colored song and dance men, endeavor to put over the invariable and unexciting comedy of the Nipponi entertainer. The long awaited member of the team's saving scores the number from being termed mediocre—time, 16 minutes. Animated photoplagy augments the program.

**The Princess**

The headliners for this half of the week are the William Bros., the musical merry-makers. The others are De Amo, juggler; Kibalz Broth European merry equilibrists; Dale Wando, the feature of popular act, Allison and nett and Payne, change changes and yolodiles, and Mizzie Attmond, singers and musical minstrel. The second half of the week there are the Bennett Sisters, athletic girls; Hons and La Vel, comedy, singing and talking; a new act, cornetist, cornetist, and Jerome and Radin, character and comedy changes.

**The Republic**

The usual good program is the thing this week at the Republic. The first half of the week there were the La Pera Sisters in songs, Abram and Johns & Co. In The Reckoning, Bridge and Browne in a good piano act, the De Sheld wire act, and Florence and Nubian classics—time. The second half Abram-Johns & Co. present The Man from Frisco, Thomas is a sight to see in song and story. The newest in song and comic stuff are clever, Armstrong's Baby Dolls and the Hawaiians in a musical turn complete the performance.

**The Wigwam**

This beautiful Mission house swings along on its merry way with Jack Magee furnishing the comedy in a series of musical plays, changing twice each week. Magee has support in William Haver, William Spero, Lilian Swayne, Clarence Lydon and Helen Auerbach. Two separate vaudeville acts are offered additionally during each half of the week.

**Bookings**


**Chris Brown Has New Idea**

Chris O. Brown and James J. Corbett are going to invade Australia next September with a dramatic company, a collection of feature films and athletes, for the purpose of combining the artistic and athletic conquest of the Antipodes. Mr. Corbett will appear as a member of the cast which has gained fame in this country. Meanwhile Mr. Brown and Mr. Corbett have started a corporation for the manufacture of feature films in America, and operations are now under way. Corbett will be filmed in all his well-known successes on the stage, including Gentleman Jim, in which he starred after he retired from the prize ring, and Chris Brown's, in which he is a part, with a number of prominent weight and middleweight boxers with a view of taking them to Australia.

**Eastern Show Magnate Looks Over City**

J. H. Lubin, general manager for the Marcus Loew Enterprise, which recently acquired a controlling interest in the Sullivan & Considine circuit, represented by the Empire Theatre in San Francisco, spent three days this week looking over the local amusement situation. Mr. Lubin left Wednesday for Los Angeles, where he will start the building of a new theatre on the old nickelodeon sites. While here Mr. Lubin went thoroughly into the local situation and appeared to be well pleased with what he saw. He arranged everybody with the idea that he is a thorough showman and, personally, a fine type of man. "I received information that the Loew circuit had taken over the Miles circuit in the Middle West, embracing thirty theatres, and making the transcontinental tour," said Mr. Lubin.

**Vauclieville Notes**

Bilby Daley and Joe Pagen will take a musical comedy tour for the next few weeks in Chico, Oroville and Marysville, starting next week in the company will be Harry Hallen, Mr. Bilby Daley, Florence Young and other well known people. George Shocum is doing nicely this week with Ed Armstrong's musical show at the Republic. Shocum is a good, reliable "Dutch," and Armstrong is one of the very best producers of the Canadian circuit. Nicholas M. Schenck, executive manager for Marcus Loew, and his brother, Joseph M. Schenck, are owners of Pacifica's huge, the Hudson, near New York, and are both millionaires. The former is the inventor of seven-station phonograph. Katherine Ostrom, supported by Robert McKim and Miss Hunt played Richmond the other day to smooth out the new sketch, Good Mrs. Best. Sketch proved to be witty and entertaining and company fine. Orpheum time next.

Word comes from Minneapolis, Minn., that Arthur G. Tom, who is now conducting a vaudeville agency in the Flour City, was married May 16 to Monte Blair, professional. Victor Mont has been acting as manager of the Mack-Rambou group in Oakland the past two weeks, representing Belasco & Davis.

The presentation of The Importance of Being Earnest is especially opportune at this time, as is much as there is a marked renewed interest in Oscar Wilde's plays, occasioned by the presentation of this play in London and the revival of Lady Windermere's Fan in New York City. The Allied Artists have selected The Importance of Being Earnest as the first of a series of plays to be presented. The engagement at the Columbia Theatre, which begins Monday night.
Louis B. Jacobs Defends the Chorus Girl

Lou Jacobs, owner of the musical comedy show at the Tabor Grand, Denver, has long been recognized as one of our best little letter writers. A great opportunity offered recently when the Denver papers got busy and roared Richard Bennett and Damaged Goods to a turn. Bennett, in quoting some of Sirex’s lines, reflected on a branch of the profession that was an integral, part of the entertainment Mr. Jacobs is offering, and he got busy and sent a vigorous reply, a part of which is as follows: “* * * “However, in behalf of the branch of the profession which I represent and for the good of professional people less fortunate in rising to a higher level of the profession we both revere, I am impelled to request you to either eliminate or change the line you read in the first act, where Sirex causes Dupont to remark that he should have liked to smoke a cigar, lit in some chorus girl’s room.” Why a chorus girl’s room? Why not some stenographer, or some shop girl, or a woman from a thousand other professional callings? Why place the chorus girl in the same category along with street walkers and prostitutes? Is she not sufficiently maligned? Perhaps you do not know that in my chorus I have women supporting parents and sick brothers and sisters, others whose ambition led them to the chorus that they may use the experience as a stepping stone to something better. If they preferred lives of shame, they would not select the exacting demands which the chorus makes of them as a means to that end. The other is far more remunerative and less rigid. The chorus girl of today may be the star of tomorrow, and while you pray for public opinion to be charitable to those who innocently contract a fearful disease, please do not direct that opinion against a branch of the profession which you so dignify and elevate. Trusting you will appreciate the motive which prompts this letter, and accede to my request, I am, very sincerely, LOUIS B. JACOBS. “Tabor Opera House, May 29.”

The Keaneograph Company has laid its entire force off for four weeks, after which time the company will start in on a series of features and comedies. A new company, embracing several of the first company, will be signed for the new work. James Keane in his first effort, a five-reel film, has produced a wonderful picture, that has demonstrated he is a past-master at picture direction and scenario writing.

Charley Edle showed his feature film at the Star Theatre, San Rafael, last night, and it proved to be wonderfully interesting.

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PLAYS

13
THE SAN FRANCISCO DRAMATIC REVIEW

Isabelle Fletcher
Charles D. Ayres

James Dillon
Dillon and King—Strights
Oakland

Charles E. Gunn
Orpheum Stock—Cincinnati

Maude Leone
Co-Star
Del Lawrence, Vancouver

Florence Young
Leads—Jack Golden Company
Care Dramatic Review

Eddie Mitchell
Business Representative Ed Redmond Co., Sacramento

Marshall W. Zeno
Dorothy Douglas
Types and Eccentric Characters Leads
At Liberty. Permanent address, Dramatic Review

Claude Archer - Jean Devereaux
Stage Manager and Parte Ingenuity
Just closed year’s engagement with Isabelle Fletcher Stock, Vancouver
At Liberty. Care Dramatic Review

Lucile Palmer
Prima Donna Soubrette
Care of Dramatic Review

Helen Hill
Leading Woman
Care Dramatic Review

Bess Sankey
Leading Woman
Eastern Traffic Co.

William H. Connors
Juvenile Comedian
Care Dramatic Review

Marie Connelly
Ingenuity
At Liberty—1420 O St., Sacramento

Geo. F. Cosby
ATTORNEY AND COUNSELOR AT LAW
601 Pacific Building, Phone Douglas 5493
Residence Phone, Park 1708
San Francisco, Cal.

LELAND MOWRY
Soror and Heavens
At Liberty; care Dramatic Review

MINA GLEASON
Smith Garden Stock, Denver

CHARLES LE GUNNEC
Scenic Artist—At Liberty
Permanent Address. 5025 Blake St., Denver, Colorado.

FRED KNIGHT
Characters
At Liberty, care Dramatic Review

EDMUND LOWE
Alaskan Theatre

GEORGE S. HEERMANCE
Scenic Artist; at Liberty
Care of Dramatic Review

ALF. T. LAYNE
This Office

AVIS MANOR
Juveniles
Care of Dramatic Review

D. CLAYTON SMITH
Juveniles
Care Dramatic Review

RALPH NIEBLAS
Scenic Artist
Care of Dramatic Review

JACK FRASER
Empire Stock, San Diego

DEAVER STORER
Dance
Care Dramatic Review or permanent address.

GEO. W. STANLEY
Vogue; Fancier Times

VELMA MANN
Ingenuity—At Liberty
2025 Grove Street, Berkeley.

LOUISE NELLS
Ingenuity
Care of Dramatic Review

C. ALLAN TOBIN
Juveniles
Care of Dramatic Review

ELLA HOUGHTON
Ingenuity
Care of Dramatic Review

HILDA CARVEL
Ingenuity
At Liberty; care Dramatic Review

JACK E. DOUD
With Jack Golden
In Musical Comedy

ALLAN ALDEN
Comedian
At Liberty; care Dramatic Review

GEORGIA KNOWLTON
Care of Dramatic Review

JAMES NEWMAN
Stage Manager and Parte
Just finished one year with Ed Redmond Co. At Liberty. Care of Dramatic Review

HARRY J. LELAND
Stage Manager and Comedian
Ed. Redmond Stock, Sacramento

STANFORD MacNIDER
At Liberty—Kellogg Dramatics, P.L. Building, Seattle

Geo. Matison
Leads and Examples

AUSTA PIERCE
Second Business
Permanent address:
4140 Sorenson St., San Diego

Berlin Theatre May Have to Meet Oppressive Tax

BERLIN, June 6.—The proposed extension of the existing amusement tax now levied upon variety houses, moving-picture theatres, circuses and other amusements in Berlin, so as to apply to the dramatic stage has evoked strong protests from many sides. The tax has already forced one circus to close its doors after an existence of many years, and has driven a number of cinematograph houses out of business. The theatre managers declare the tax will be even more disastrous for legitimate drama. There is no reason to doubt the managers’ assertion that the conduct of a theatre in Berlin is an extremely risky venture. Within the last four or five years at least sixteen theatres have gone into bankruptcy, and in the last two years only two new ones have been opened, a number out of all proportion to former figures. Even the most successful pay small dividends, as low as five per cent in the case of one of the leading houses of the great city. A director of three of the best known and most profitable theatres of Berlin declares that, in case an amusement tax is placed upon his business, he and his comrades will immediately begin liquidation, since further existence will be profitless and most probably result in direct loss. The president of the Association of German Actors has filed with the city authorities a formal protest against the proposed tax. Not only will it make it impossible in most cases to maintain existing theatres, he declares, but it will also result in a lowering of actors’ salaries and in making conditions in the business, already notably bad, still worse.

Going Back Some

Week of June 20, 1879, the following acts were playing the Tivoli Concert Hall, Stockton: Johnny Gaynell, Ed Carter, Charles Olo, Herb Bell, Frank Barton, Joe Sullivan, mid Thornhill, Adolph Kahn, Harry Bernard. Joe Ruiz was proprietor; Jack Musto, manager, Charles Olo, stage manager; M. M. Meyer, leader of orchestra. The closing act after the specialties by the all-male members of the company was Johnny Ried’s Reception. Gaynell, Sullivan and Musto are dead. Frank Barton retired from the stage eight years ago. He now has only one leg, the other was shot off by an accident. Joe Ruiz is a capitalist in Stockton. M. M. Meyer is the pianist who visited Lahore this city. All the rest are still in the profession and working.
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<td>Howard Foster</td>
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<td>DRAMATIC DIRECTOR, AT LIBERTY</td>
<td>Sedley Brown</td>
<td>1415 Catalina Street, Los Angeles</td>
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<td>John C. Livingstone</td>
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<tr>
<td>Hugh Metcalfe</td>
<td>Leading Man</td>
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Pryor is Exonerated

Dr. Charles B. Pryor, charged with grand larceny in connection with a motion picture film, was exonerated by Judge Sullivan Thursday, who dismissed the case, saying that it belonged in the civil courts, and was not a criminal action. The complaint against Pryor had been sworn to by

John M. Cole, who charged that he had been swindled out of $500 in the purchase of the exhibiting rights to a film owned by Pryor. It appeared that Pryor had shipped the films to Cole at St. Louis, but that they had never been received. "I've just in- herited $21,000. Why should I want to cheat a man out of $500," said Pryor during his examination.

Marshall Zeno joined the Ed. Redmond Company in Sacramento last Tuesday, to play characters. The company is to be congratulated on securing a very efficient and conscientious actor.

R. B. Hamilton has been figuring the past week on taking a small company to Astoria to play tabled musical comedy, but has had some difficulty in getting people, as the financial outlook is not very promising.

Word comes from Denver that Alma Gleason made a brilliant success at the opening of Elitch's Garden Theatre in that city. The play was The Spendthrift and Mrs. Gleason had her familiar role of Ann Gretchen.

Marta Golden has become one of the greatest favorites Manager Harry Bishop has ever had on his payroll. Miss Golden's every appearance is the signal for enthusiastic applause and laughter from the usually staid and sober Oakland audience.

J. Anthony Smythe, the handsome and versatile juvenile man of Ye Liberty stock of Oakland, gets back next week from his vacation spent in Los Angeles.

Bert St. John of Detroit, Mich., general manager for a string of theatres and theatrical productions owned by B. C. Whitney, and Mrs. St. John are visiting friends in this city. Later they will make an automobile tour of the State.

Charlotte Tittle and Carroll McComas, of the All-Star Players, are both Native Daughters and are prominent members of the National California Society of New York City. Miss Tittle was last here professionally with Olga Netherly three years ago. Miss McComas was last here with Donald Brian in The Siren.

Clarey Hansan, who was one of the principal members of The Governor's Lady production by David Belasco, is considered a particularly beautiful woman. She will be seen at the Columbia Theatre in a number of the principal roles during the All-Star Players' season. She appeared here as leading woman with E. M. Sothern in Richard Lovelace.

James G. Peers is general manager for Tully and Backlund, Inc., and is in town ahead of his firm's big show, Oma the Tentmaker. The attraction inaugurated a two-weeks' engagement at the Cort Theatre last Sunday. Mr. Peers has booked the show so that it will not close at all, and will pick up its full time on its way back from the coast. The manager with the company is Harold Hevia.

Estelle Loomis, daughter of Franklin E. Loomis, a lawyer of Saratoga, Pa., and Cecile Burgess, the novelist and playwright and ex-California professor and architect, were married Thursday afternoon in the parlor of the Church of the Messiah of New York, by Rev. John Haynes Holmes. Owing to the recent death of the bride's mother there were present only the witnesses—Miss Constance Morgan and Burgess Johnson, the writer and publisher. Miss Loomis was formerly leading woman for the late Richard Mansfield, and at the time he was taken ill they were rehearsing a new play, was as an engaging young woman for E. H. Sothern, and at one time was a member of Viola Allen's company. Since the death of Mansfield she has been engaged in dramatic work, writing principally for the Century. Mr. and Mrs. Burgess sailed for Europe Friday morning, and expect to remain there during the coming year.

Correspondence

SACRAMENTO, June 18—DIE- PENBROCK: East Lyne was produced by the Redmond Players this week, and has been a great success. Isabel Fletchers interpretation of the erring Lady Isabelle was most finished. She made much of the somewhat hackneyed old-fashioned character and had the trying emotional scenes well to hand. Marshall Netherly as Sir Archibald Carlyle was very good. Paul Harvey played Sir Frances Levinson with his usual finesse. Meta Marsky was satisfactory as Barbara Hare. Marvin Hannum played Joyce most acceptably. The splendid role of Cordova Carlyle was again taken by Merle Stanton. Much parts were successfully played by Bert Chapman, Frederick Harrington, Harry J. Levin and Benedict Erway. It was a mighty good revival of an old favorite. EMPRESS, June 15: The attractions are all good this week. Greens Days, Porter J. White, supported by Adelaide Fairchild, in the Beggar; Bill Russell, singing cowboy and sand-dance; De Marest and Dill, piano act, and Johnson, sensational aerialist.

Blake and Amber are Keeping Busy

Bookings during the past week through Blake & Amber Agency were: NAXA BRYANT, Lawrence and Sandusky, Vancouver; opening July 3; MEL C. HENRY, Ed Armstrong at Republic. ELISIE PIERPONT, Ed Armstrong at Benefield. MARTHA D. ALLEN, Ed Redmond, Diepenbrock Theatre. ROSA LA REND, Tent Cafe, Sacramento. JOLY HAYES, Tent Cafe, with Walt Quartette. GEORGIA FA YE, character singing comedian, new on the west coast, has placed her business in the hands of Blake & Amber exclusively. At present on the Bert Levy tour.

Redmond Will Put Comedies On In Sacramento

Commencing June 29, Ed. Redmond will put on a series of comedies with music at the Diepenbrock Theatre, Sacramento, during the absence of Paul Harvey, who will take a well-deserved vacation. Audelle Higgen will play the soufrette leads.

Nana Bryant to Vancouver

Nana Bryant will leave for Seattle today, and from there will go with her butler, Mr. Bailey and wife, in a camping trip in the Sound country previous to opening at the Alcazar Theatre, Friday, July 5. The engagements is for eight weeks.
A MAN'S MIND
Dramatic Sketch of the Canadian Border
CHAS. I. FRIEDMAN — AVIS MANOR — FRANK MILKÉ
THE SAN FRANCISCO DRAMATIC REVIEW

June 27, 1914

Richard Walton Tully

Universally recognized as the foremost dramatist of the American theatre, has already infused himself into the affections of all Californian playgoers by his immensely popular romantic plays, The Bird of Paradise and The Rose of the Rancho. MR. TULLY'S MOST SUCCESSFUL

Guy Bates Post

In the Sumptuous Persian Spectacle

Omar, the Tentmaker

Has just duplicated at the Court Theatre in San Francisco its enormous New York triumph.

When nine out of ten theatrical attractions are summering in the storehouses, Mr. Tully's Omar, the Tentmaker possesses its magnificent career. The gross receipts of this attraction at the Court Theatre, San Francisco, for the week ending Saturday, June 20th, were $14,856.75. Retained for second great week.

The Invincible Combination

GUY BATES POST IN OMAR THE TENTMAKER BY RICHARD WALTON TULLY

Personal Mention

CUSTER RIVER is doing the publicity work for David Belasco in New York City this summer.

Florence Young left yesterday to join a musical comedy company at San Luis Obispo.

Maggie Moore is playing in The Angle Case in Sydney, Australia. Charles Millward is playing the detective.

Howard Hume has written a play that probably will be given a production at the Alcazar in the near future.

Bertha Schuberg, a pioneer lawyer of this city and Alaska, and father of Justina Waye, died in Seattle last Tuesday.

James Newman, who has been assistant stage manager for the Redmond Stock in Sacramento, has joined the Howard Foster Company.

Emile Newland has been engaged by Ed. Redmond to play leads with the Sacramento stock, and will open July 5th in A Bachelor's Honeymoon.

Bertha Folsz is in town from Portland, where Newman & Folsz closed a short summer season at the Keating & Flood theatre two weeks ago.

Edith Mitchell, business manager for Ed. Redmond in Sacramento, visited the big city Monday, and after heading westward and southward, returns to Sacramento.

Geo. Mattson and Agnes Pierce, who have been spending the spring in San Diego, plan to leave for Chicago next month. Last week both worked with the Bennett Stock at the Cality, and this week they are working with the new U. S. Film Company, which is a new concern in the southwest.

Butler-Nelke Semi-Annual Graduation

This flourishing school, which turns out many promising young actors, well equips them for their dramatic future, held its semi-annual graduation exercises, last night at Golden Gate Commandery Hall. The following program was rendered:

THE WOMAN FINDS A WAY     By Paul Trelawny

Paul Trelawny     ${({Paul Trelawny})}

Rose Schramm, Nellie Gladys Morgan, Laura Wilke, and Charlotte Brendel

DOLORES OF THE SIERRA     By Franklin Rose

Dolores, a child of nature...Wilma Mitchell

MONETAL DANCE     By H. L. Day

In an American Girl...Gladys Morgan

MONTREAL MUSICAL        By Miss Margaret Potter

Margaret Geeting, Wilna Wilke and Laura Wilke

KITTY CLIVE     By F. Prokofiev Moe "Kittye" Cline, one of the stars of the show.

Kitty Cline, coming out of the Lutz panel.

SPANISH DANCE     By Miss Margaret Potter, Gladys Morgan, Laura Wilke, and Charlotte Brendel

GRACE PERCE & GLADYS MORGAN...William Mitchell

THE MODEL WIFE     Comedies in One Act by Helen F. Pender

¡Amor de las Tentinas! George W. Hower Robert Park

Richard Hendrickson Representative John H. Wolfe, Mr. Nicknof

Bette L. Minor, Estelle Milburn, Mrs. Mendon-Wells, Margaret Geeting, Mary Givens, Mrs. Helen Potter, Wilma Mitchell, Gladys Morgan, and William Mitchell.

GRADUATES

Margaret Geeting, Gladys Morgan Portland, Ore.

Laura Wilke, San Francisco

Margaret Potter, San Francisco

Wilna Wilke, San Francisco

Brandon Thomas Is Dead

LONDON, June 10—Brandon Thomas, actor and playwright, died here today, aged 54. He was best known as the author of Charles' Aunt.

Theatre Headaches

The most frequent cause of headaches occurring during or after the theatre performance is the lack of use of the full energy of the delicate eye muscles to obtain perfect vision, are often misconceptions of this strain. In the theatre, the continuous effort to keep everything constantly focused exhausts the nerve centers and headache results. The practice of setting the eyes in full focus in total darkness while they are staring into an intensely lighted stage, is another serious fact. The pupils being dilated in the dark, admit the excess of light from the stage, often producing irritation of the eyes in several days for those subject to headaches should never sit where it is necessary to raise the eyes above the stage. This unnatural position of the eyes is very tiresome even to those who never have trouble at other times. Unfortunately the theatres' public has not insisted upon proper ventilation without drafts. The overheated front of the stage is the scenes of vitality and power of endurance. This followed by drafts frequently produces stuff ing up of the nose, or cold in head and a disagreeable headache from internal pressure, which is generally worse the following morning. -American Medical Journal.

Bennison to Star at Alcazar

Louis Bennison, at the conclusion of Hackett & Company's successful engagement brought to the Alcazar and indulged in a starring season of five weeks. Mr. Bennison is now with the Richard Jeanan company in Damaged Goods, which play will be made over into moving pictures in Los Angeles in a few weeks.

Keane Makes Novel Picture Film

In keeping with the dominant spirit of the festive occasion, only California products will be served at the Prosperity Dinner to be held Monday evening, June 26, in the upper floor of the Ferry Building under the auspices of the Retail Trade Committee of the Chamber of Commerce. One of the most elaborate entertainment features arranged for will be the presentation of an allegorical motion-picture play, radiating with optimism and picturing the progress and prosperity of San Francisco. The play will be made over into the films made especially for the occasion by courtesy of the Kegnors, manufacturing firm of Fairmont and Parnell, and the Felice star of the concern, will assume the leading role. The scenario was written by James A. Keane. As Miss San Francisco, Queen of Prosperity, she will be seen emerging from the portals of the Past in Golden Gate Park, accompanied by the King of Optimism. They will gaze in astonishment and admiration at the metropolis of today. Leaving them just outside the portals, the scene will change and a panorama of San Francisco of the future will be flashed upon the screen, followed by scenes from all sections of the city, including all points of interest. Then the scene will be brought back to the portals, which San Francisco's leading business and professional men will emerge out of the Past and gazing upon the admiration upon the growing city of today. Just after the last citizen has appeared, Panemmon, in the shape of a beaten, wounded, tottering creature, will appear upon the scene, leaping toward the portals. Quickly a group of optimists will pounce upon him and cast him headlong into the lake, casting the Fussion forever into oblivion. George Chesbrough will play King Optimism. The picture promises to be a brilliant success and will show the capacity of direction of James Keane and his Fairfax studio to turn big things.

Where the Profession are Eating

Managers and thespians are having cause for elation over the opening of the Crystal Grill on Eddy, near Mason Street, which is catering especially to the theatrical profession. The Crystal is a small but cozy little restaurant, where the cuisine is given the personal attention and every effort is being made to please theatrical folk. Many prominent managers and actors were recently observed at the Crystal.

Hackett Will Not Become a Baron

NEW YORK, June 25—James K. Hackett, who inherited the bulk of the fortune of his niece, Mrs. Minnie Hackett Towbridge, because she failed to name a residuary legatee, came here today on the Emperor after a three-months' visit to England. He was accompanied by his wife, Beatrice Beekly. The value of the estate, as fixed by the courts, is $1,479,000. Hackett this afternoon denied he had any intention to retire from the stage, and also denied he planned to assume the title of Baron, which belonged to one of his ancestors.

One by one the members of the Chick-Stevens Company are turning from Eureka. Felice Davis, the leading woman, was the first to arrive last week, and was followed by Chester Stevens and wife.
Florence Stone Leaves Los Angeles for Minneapolis and Melville Stokes Replaces George Baldwin With the Tempestuous Valsara Surat

LOS ANGELES, June 24.—Mr. Morosco has gone to Chicago to at-
tend the opening of Peg o’ My Heart, with Peggy O’Neil in the title role.
In this company are Misses Florence Stone, including Christine
Norman, Clarence Handsides, Regi-
nald Mason, Emily Melville, who left the Burbank Company to go with "Peg" to New York; Ruth Garland, a Los Angeles girl, who joined the com-
pany while in New York; Henry H.
Stanford, who will have the role of
Jerry, and, if I remember rightly, he
played the same in the first production
in this city and will be good. Mr. Dick
Egan intends to present Con-
tance Hunter in The Second Mrs.
Tampany on next Saturday evening, when
Madeline Gordon, Mrs. Griffith and Miss
Carew. Mr. Egan is planning to give
during the summer several choice hits,
such as Ixion, Masterlin, Synge, and
many others of importance, with Miss
Cassidy as the star. Mrs. Cassidy shows her versatility by writing a couple of songs, which it
is said will be featured in an early Mor-
 sco production. Miss Stone has created some criticism with her
loving Nicotine dance, some modest women feeling that it was not good
form to follow the gentleman, and the
dance had to be viewed by the authorities, who fortunately refrained from turn-
ing thumbs down, and little Miss Evans continues with the beautiful
dance. * * * Valsara Surat, as laugh-
ity and poetry as ever, is with us, put-
ting her act in shape for next week.
Melville Stolpe, a recent Gacly Co.
number, has been chosen to fill the
place of George Baldwin, her late leading man. Miss Surat placed her-
self on view at the Morosco the other evening with a marvellous perform-
ation of black and white and the off-
mentioned pearls. * * * Wm. Bernard,
who will be remembered as director at the Delacoe and Burbank theaters, is in a sanitarium in New York, slowly
recovering from a stroke of paralysis.
* * * Dick Ferris and wife (Florence
Stone) have left for Minneapolis, re-
turning to old haunts, where Mrs.
Ferris will star at the Shubert Thea-
tre in Years of Discretion. There
they will renew acquaintances of old
stock company days. * * * Reyer, Baker
P. Lee of Christ Church has invited
Richard Bennet to give a reading from
Damaged Goods in his pulpit on Sunday morning. Mr. Bennet, who
has given several addresses while here
before the different clubs on the sub-
ject of Louis B. Maynard, the author,
will have the responsibility of intro-
ducing MacKerron’s novel, dedicated to
the movie players, was one grand and in-
spiring last Monday night, when Mabel Norman was a dazzling guest of honor in a very
wonderful gown, and every one of
the players’ world from far and near turned out to meet her and
to greet her. Mr. Blackwood an-
ounce that in order that she may be
his heiress and then marry his friend,
is as quaint in the idea as it is delightful in handling, for he does not
die, hence the reason for the play and the significance of the
opening of the new season. Marjorie Moreland is the girl in the case, and a very beautiful one, simple in her
acting and wearing very beauti-
ful clothes. As a less serious but
is a very satisfying creation. The
company is a good one, including Ada-
lore Mearl, Walter Christian and Late
Gowden, and his act will not soon be forgotten.

MASON: Defended by pulpit and witness and the counsel of this
worthy actor, Richard Bennet, Dam-
gaged Goods is being presented at this
to theatre to those who have the
time to listen and be taught. There
is a great deal of talk and little action,
which at times seems almost too be-
low the dignity of the thinker. The
is the intelligent player who is able
to cope with a role of this sort. The
smallest detail is worked out with an
intensity that results in splendid
performance. Adrienne Morrison, next to Mr. Bennet, gives a
sensation of complete characteriza-
tion of the woman of
the streets simply and beautifully works out the role. Louis Heimian is an
impressive physician, dignified and
natural. Elsa Berland holds a
ungrateful role with careful touch. The
balance of the company are through-
fully capable. Damaged Goods may
or may not be a message—we...
NEW YORK, June 21—Lina Cavalieri appeared in the movies last week at the Republic Theatre. Miss Cavalieri, who is also known under the same name on the stage of the Metropolitan Opera House, although the score of her beauty was then illustrated to the score of Puccini and not Massenet, who was the composer of the two operas of which her film is a continuation. Never in any of her previous incorporations of the Abbe Prevost's heroine has she looked lovelier than she did when showing her pictures. As it is her beauty, which is the explanation of her selection as the interpreter of this character, it is important to recognize its present state. The Roman singer's manner was more like her appearance than when she herself came here first. Increased plumpness has restored to her the freshness of her youthful looks, and the result is an improvement over the attenuation which was characteristic of her appearance. The Lina with pictures "Can't" pictures is much like the young woman whose rare physical beauty contributed so much to the success of the opera Season of the Century Opera Company will begin on September 14 with Gounod's Faust. During the first week this will be given Monday, Wednesday and Thursday nights and Saturday afternoon. The latter night for these performances will be Carmen. As soon as the season is well started each opera will be sung eight times in the succeeding six weeks, alternating a different opera each week. La Boheme will be given with the third week La Boheme and William Tell will be given four times each, and the latter opera will share the fourth week with La Traviata. The other operas for the first ten weeks are Loehengrin, Lucia di Lammermoor, Pagliacci, Turnverein and Tamahauiser and The Barber of Seville, to be sung in this order. During the remaining five weeks there will be 12 performances of operas in their original language—two of La Boheme in Italian, two of Loehengrin in German, two of Lucia di Lammermoor in Italian, two of Pagliacci and Cavalleria in Italian, and two of Tamahauiser in German. All other performances will be given in English. The repertoire for the second half of the season has not been definitely decided, but it will be selected from Madame Butterfly, The Jewels of the Madonna, Leoncavallo's Thais, Aida, Martha, The Tales of Hoffman, La Gioconda. Il Trovatore. Rigoletto. Hamlet and Great. Samson and Delilah, The Secret of Suzanne, and the International Ballet. * * * Bigger than The Whirl of the World—Boy Wonder of the Winter Garden last Monday after first act of The Passing Show of 1914. Although the audience was not so large as when the production was first put forward as a summer production, when not nearly so much is expected to see it, the success of the show is very well maintained. At the passing time, the Shubert's new production fairly staggered its first night audience by the immense success of The Passing Show. The unique spectacle which it had been presented. Fortunately, however, for the proprietors of the Shubert Theatre, H. Haffemann, who produced it, this " Shooting Show did not depend for its success upon either its pageantry or its cost.
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WRITE ST. LOUIS OFFICE - 7TH AND ELM STS.

Oakland, June 23.—The return of Jimmie Gleason to YE LEBERTY was the event of the week, and a glorious home-coming it was. He opened Monday evening in The Blindness of Virtue. At his initial appearance in the role of Archibald Graham, the house broke loose in a wild demonstration of enthusiasm, which did not desist until the popular James applied the finishing touches. There were a few well chosen words of appreciation. The play is good and the cast excellent. George Kittredge, as Anthony Smythe interpreted the two male parts, while the feminine characters were well cared for by Irene Ostrin, Mary Geddes, and a host of others.

Portland, June 22.—At the MACDONALD-UGIIH Williams Hotel is a presentation of the play.

The play is bright, full of comedy and is interpreted by a competent company. According to Monday evening, the latest guest at the hotel, with Richard Walton Tully's Persian romance, Omen, The Tentmaker. Walton Tully is a man of the world, and the audience, while they are holdovers at the ORPHEUM, and with a new line of entertainment are delighted. There have been some last week's success. The bill also contains Vakolya Sartell, Steding and Revell, James H. Cullen, Lanston, Lucier & Co., Reuter Bros. and the Rest. At PANTAGES Ethel Davis and her Baby Dolls in a musical comedy sketch. The Fourth Day of the well-balanced bill, with the following numbers also featured: Nambro Trio, Early and Light, Martha Russell & Co., Betty Tynan and Gordon. The Liquor Question, with the popular Hugh Creators, Dillon and Kilgour, is conducted the second, and from the present outlook the comedy opera season at Idora will be a lucrative one.

LOUIS SCHELINE.

Memory of Nordica Honored in London

London, June 23.—The simple but touching memorial to Miss Nordica was held at noon today for the late Madame Lillian Nordica, in the King's Whig House. The service, conducted by reverend Father Patrick L. Cullen, was attended by a large number of the diplomatic corps.

The music, including the hymn Onward, Christian Soldier, was supplied by a surplice choir.

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Moving Pictures and the Last Enthusiast of Old-Line Managers

When William A. Brady retired from his annual inspection of plays in Europe last autumn, he spent a few evenings in visiting New York motion-picture theatres. He wanted to know whether it would pay to put a finger in the film pie, and this, in substance, was the conclusion he expressed to a senator. However:

"Photoplays are on their last legs. Houses are half filled and audiences are in bored silence. Theatrical men are making a great mistake in coming to New York looking for a dying river.

That was about the time of the Klac & Erlanger alliance with the Biograph Company and the Biograph-Vitagraph combination. A few months afterward the old man was in New York considering the changes that have taken place in the exhibition and production relations of their plays. The Shuberts, Mr. Brady's partners, have done little, in fact, very important play producer in the country has at the present time a financial interest in motion pictures. Playwrights get big prices for picture privileges. The first-class theatres in "road" cities alternate between traveling companies and so-called "feature" films, billed and advertised in newspapers according to the brilliant electrical display on Broadway advertises pictures at the Vitagraph (formerly the Criterion) and New York theatres, and between Thirty-fourth and Forty-second streets are the Savoy, Herald Square and Broadway theatres, all first-class "legitimate" houses in the past, all first-class picture houses today.

These developments, largely during the past year, show a financial and artistic alliance between the stage and film, wherein two traditions, where theatrical producers looked down upon the motion picture upstart as an annoying person who lessened his gallery business. For a "legitimate" actor is in no mood to lose his dignity, or to recede and write a scenario was almost unheard of; for, theatrical theatre to display films was bad policy.

The answer is this: The two-dollar theatres are all the rage. Having earned $25 or 30 cents, or possibly $40, he sits in a dignified theatre, listens to an organ, or an orchestra, and watches actors that he has learned to admire, moving through something intended to resemble plays he has been taught to despise. He views the productions of the play and the theatre. The entertainment costs him little, maybe it relieves boredom, perhaps, like thousands before him, he acquires the habit of going to the theatre, perhaps he uses both his hands and so comes one of the loyal patrons responsible for $500 to $5,000 profits out of plays milked dry on the stage. Small wonder that the theatrical producer, the house manager with keen bookings, and the author with an open pocket and a "gained reader" for the "hard-working person" who used to turn in novels, but now produces masterpieces.

Consider the career of such films as The Lion and the Mouse, The Third Degree and Fail in Fall, none of them expensive to produce compared to a spectacle such as Quo Vadis. After the initial outlay, the making of the negative, and, say, twenty-five prints, the expense, other than that of advertising, is almost nothing. Their reputation as plays have been found sufficient to pack large theatres. Late the same prints go the rounds of the cheaper houses week after week. Then there is the foreign market that, without exaggeration, may be said to include the world. When money is invested in the stage and film, it has been invested in failure, and invested in a film version of a successful play there is no risk; providing, of course, the production is not ridiculously bad. A word about the provision being made for the "regular trade," to speak, and then an attempt to reproduce the virtues and limitations of the entertainment that is exciting so important an influence and concerning which a vast amount of comment is being published.

Under the head of "regular trade" may be included the exhibitors who supply five or ten-cent houses with one or two-reel releases (a reel is 1000 feet of film, taking about 8 minutes to run), and who are supported by the front-end-out movie fans. Without any disrespect it is fair to say that the movie fan is developed by boredom unrelied by a trained intelligence. Study an audience in any small motion-picture theatre (excluding cosmopolitan Broadway), and see how pathetically it suggests the lives of women anxious to escape for an hour the monotony of a flat, and hanging to their skirts, children too young to be left at home. Adolescent boys and girls cringing excitement, full song and listlessness in their seats. It has been urged in favor of photoplays that they keep men away from saloons. Let us hope that they do. But what are the mental limitations which must be recognized in attracting men who, lacking the entertainment, would spend their spare time getting drunk?

Mind, I am referring to the bulk of the "regular trade" that the producer caters to in his weekly releases. He consciously prepares pictures that will be readable by the least intelligent. He has no mental pictures. He reads a book, follows a story almost as if he were its author, absorbing semi-promises as facts, and demanding nothing, or very little, in the way of explanation. This "regular trade" has been built up to enormous proportions during the past four years, because there are an enormous number of people anxious to fill their minds diverted from the theoretical routine of their lives. Lacking the imagination to visualize what they read, the motion picture becomes the most impressive form in which a story can be presented. The reason that they are being shown: they see the heroine throw off the villain, and rest in the arms of her lover; they see everything, and if it is a well-constructed pal-pleasure need exercise little thought.

We will say, then, that what the typical motion-picture audience wants and gets is a story reduced from ideas. Added to the story is the personal interest a constant passion feels in the individual player seen day after day on the screen. This is secondary, but important.

And the much-talked-of educational film—travel, industrial, scientific—where does that come in? Frankly, it comes at all times, in every direction of historical and motion-picture interests, it may not be amiss to remark that I have seen upwards of 1500 films in the past few years and have reviewed the greatest part of that material for a theatrical publication. I have now talking pictures come and go, not because they could not be made, but because audiences did not want them. Colored motion-picture photography is practically dead, though we still have a fair number of films. I am in with the birth of a new multiple-reel photoplay, which in two years has become a giant. It is on the lasting power of multiple-reel interpretations of shows and books of millions of dollars are being asked today.—New York Evening Post.
Columbia Theatre

Wallace Munro's all-star players opened the Columbia last Monday evening, where there is joy in the land. For a more well-balanced, efficient, polished performance, the audience is in for a treat. This is a refined Miss has characters irresistible. This is an Joe but no mired self-consciousness, fine mood individual. The June of the play is kept with skill, and the mood is much for the rest of the engagement.

Cort Theatre

Omar the Tenentaker, as portrayed by Guy Banes Post, will conclude its two weeks of highly successful run with tonight's performance, and move over to Oakland. The Richard Compton's comedy, a vivid grasp the fancy and romantic interest of theatregoers, and ought to be one of the season's big winners.

Alcazar Theatre

Snow White is another fine Bird, with all the bewitching beauty, charm, the story, the poetic symbolism and spiritual uplift of that play transformed into a rich sort. It is even the most youthful understanding. It follows closely the lines of the fairy tale which the Brothers Grimm have made so much universal, and will be an excellent decision of the Old World of the fairies and dwarfs and witches were as much a part of the scheme of the ancient world of the Aesop, and the Alcazar people have caught and preserved that atmosphere. They have made it their own and placed them in surroundings exactly in accordance with childhood tradition, and the result is a dream realized. All the fairy tales are as beautiful and dramatic as the most critical could wish—lovely princesses, two tiny withered frogs, the kindly dwarfs, terrible witches—and the whole is a stirring story to the blissful end where virtue is rewarded and vice punished, and they all live happy ever after. All praise to the Alcazar management for leaving the beaten track and striking out into fresh fields, while giving the public the chance of seeing something that skillfully and entertainingly hides its high moral purpose under so well constructed, so beautifully mounted, so finely acted a production as Snow White. Every one is filled with rapture, with some minor detail, the big fact remains that a fine thing has been produced and produced at a price that puts it within the reach of all who have the taste to appreciate it. Miss Terriss is a fine Snow White, with a real touch of sincerity, the ingenuousness, and the appealing gentleness that is associated with her noble princess. She dances gracefully, too, and makes a charming picture, with Edmund Lowe, the irresistible Prince Florian, who, as in this conception of the part as he is handsome in it. Louise Brownell is the beautiful, vivacious, and at no time not good-looking, horridness, the part demands and is clever enough to stir the most sophisticated of the audience. The old Witch Hox, whom Howard Hickman makes one of the picturesque features of the play, who she believes, is at least as gloomy and stick, perching on the side of the stage, the cunning cauldron, surrounded by gloom, and great numbers, and its connecting hair-restore with the aid of her fiery-eyed black cat (played by Cliff Stewart with startling realistic effect). Thurston Hall in a red wig, is the tender-hearted huntsman, Berthold, and Kean Cripps is the old不做评论 issues. The seven little dwarfs with their important roles. Set in brown Snow White are delightful ly led by Bart Wesner and S. A. Burton, with tiny Francesca Avila bringing up the house.

Gaiety Theatre

This house, for the time being, is playing "The frooth of which it probably will do for some weeks.

Personal Mention

JEAN KERRY, the statuesquely beautiful young actress, will join the Red Cross Nursing Corps in London and San Jose. It will be recalled that she was Missed There in Seattle recently she created a furor in the leading part.

GEORGE MACQUARIE, and Helen Mackeller, two Coast actors who have carried the fame of the West throughout the East for the past two years, arrived here Thursday on a visit. Mr. and Mrs. Mackeller, who are Brandy and Broadbroad, and will open in New York in September. George is looking splendid and Mrs. George is more beautiful and bewitching than ever.

Last week Fred Giesea was made a two times father. The new one is a boy. With two daughters and a son and he now, things are looking pret ty. Married life is very enjoyable, according to San Jose manager. Papa Giesea is wearing a smile that won't rub off, and Mr. and Mrs. Giesea have last two very little daughters the circle never seemed quite complete until the arrival of the little male of the family. With this new addition, the ladies simply gloat over the reproduction of their sex!

Correspondence

SALT LAKE CITY, June 23—SALT LAKE theatre last week played to very fair business with its production of "Peg O' My Heart," already presented on the Coast, and the theme and settings took to the new audience. The critics courted to applaud the play, and several weeks before the engagement opened we were informed that Florence Martin would render a splendid performance and an opportunity of seeing either the original, Laurette Taylor or Peggy O'Neil in the part, but from the former in which pretty Miss Martin, with her wealth of auburn hair, played the role of PEG, doesn't consider that we would be wanting, and it would be hard to imagine anybody getting more out of the part than this able lady did. The supporting company is excellent, with but very few weak spots. This is the last attraction at this house for the season, and the doors have been locked as of yesterday to George's summer spell. The UTAH and GARRICK theatres have now also settled into a repertory of the usual summer sleep. PANTAGES bill is a good one and drawing big business. Lottie Mayer and her dancing nuns headline, with drawing well. HEDLER'S, SChiller String Quartette, lady instruments; Conolly and Willour, the Troubadours; Misses Sturm's acting changes; Rackett, Hoover and Markby, and Betting Bruce and Charles Neuhaus, EMMERS bill will be an attraction. Seven Pechinians, gymnasiums par excellence. Others: Morrissey and Hackett, singing their own songs; Salvation Sue, a sketch presented by David Walters & Co., Whittier's Barefoot Boy, and John and Pauline Berry, instrumentalists. The Jolson vaudeville is a good show, the Seven Pechinians, gymnastics par excellence. The American vaudeville is a good show, and a very fine one. The new "A Floo" Theatre was a success, and it is well. The week's bill is a good one, and drawing big business. LOTTIE MAYER and her dancing nuns headline, with drawing well. HEDLER'S, SCHILLER'S STRING QUARTETTE, LADY INSTRUMENTALISTS; CONOLLY AND WOLLERS, THE TROUBADOURS; MRS. STURM'S ACTING CHANGES; RACKETT, HOOVER AND MARKBY, AND BETTING BRUCE AND CHAS. NEUHAUS, EMMERS BILL WILL BE AN ATTRACTION. SEVEN PECHINIAN'S, GYMNASIUMS PAR EXCELLENCE. OTHERS: MORRISSEY AND HACKETT, SINGING THEIR OWN SONGS; SALVATION SUE, A SKETCH PRESENTED BY DAVID WALTERS & CO., WHITTIER'S BAREFOOT BOY, AND JOHN AND PAULINE BERRY, INSTRUMENTALISTS. THE JOLSON VAUDEVILLE IS A GOOD SHOW, AND A VERY FINE ONE. THE WEEK'S BILL IS A GOOD ONE, AND DRAWING BIG BUSINESS.
Those who only associate Charles B. Dana with the journalism of either directing or acting in comedies should take their memories back to the time he was with the San Francisco Dramatic Company. Dana was a remarkable character, a pathetic, humorous, and villainous individual. He is one of the heroes of the company's history.* * * * *Edna Maison has had a week's holiday and candidly says she has not escaped from blood poisoning. She was enforced to prepare for her appearance at the head of her own company which will be directed by Lloyd Ingraham. Ray Gallagher will support Miss Maison and the first photo-play will be a very light comedy entitled "Edna and her divorce and her love affairs." * * * Carlyle Blackwell has had his seven passengers car engine blown and is about to direct and act in "Jack Sparlock, Prodigy." * * * Less Merdor has written the script of "The Trety of Hearts" series into scenario form from 30 to 40 pictures! At the same time she is heading a new company with Ernest Smith, Eddie Bolland and Philip Dunham and with Jack Blystone directing. Everyone in the cast is a clever one and with good stories will surely make a hit. * * * As far as the producing end is concerned the first two or three weeks are nearly completed and next week will find them done. Francis Ford is on the fifteenth and last two weeks now, and both he and Grace Condur will give big sighs of relief for they had a very strenuous time. Miss Cas- 

rance has risked life and limb several times and has been burned, cut and scratched, more than once per week she plucked lind her in the hospital for ten days. * * * Helen Holmes has been suffering from the bite of a dog that she was taking in the borders of Death Valley and at one time it seemed as though she would have blood poisoning but the irrigation is going. Curiously enough her director, J. P. McGowan, also had a wound in the cut which he obtained through trying to make friends with the young coyotes presented to Miss Holmes by Panamint Tom. * * * There is an excellent idea in the photo- 
play featuring William Garwood and entitled, "Love Is Business." Vivian Rich, as the wife, sold her jewelry in order to raise the money to break her husband's stock exchange and ten months away from his business. William Garwood as the husband gave a rare performance, shooting the camera in a manner that would have made Charles B. Dana swoon. The Famous Players, is off for the country with Allan Dwan and the company, and is the most successful of all "Wild Flowers" with Lockwood playing opposite. It is a delightful play and the photography is not only considerable advantage in it. Lock- 
wood has many words of praise for the Picture Theatre Company and the "the behind whom he had not met before, he classes them as mighty good fellows. Harold is getting to be one of the most popular members of the company based on his acting. He is the" public. * * * William D. Taylor is being congratulated upon his own "Perfect Prince." He even showed his confidence by making it a three reeler and, moreover, "The Judge" is his own story. Harold's photo-play is another thing altogether. "Fetty," in which he will take the lead in addition to directing. "Fetty" Neva has had quite a rest reading the completion of the new Bosworth Inc. studios and the most strenuous thing she has done is to practice her songs for the monthly "ladies' night" at the Photo-players' Club. She will never be back when asked to sing, especially if her voice is given to some good cause. * * * Charlie Ray is playing his first minister in "The Thunderbolt," being produced in Sydney for the Kay Bee. It is a two-reeler and the heavy is played by that sterling actor, Arthur Wingate. It is a business with these two, one scripts the other's last and gets a scratch in return. It is always to have two men in the same company speak as well of each other's abilities as do this twin. It is wonderful how Charlie has come forward as a popular favourite in such a short time. * * * Cleo Frye has been having her head furnishing in two productions at once. She makes a wonderfully classical figure as Hermione with Out Turner in "Damon and Pythias" and is being featured in the "Trety of Hearts" series with Alfred Lucas. This series will engage her attention for a long time to come and give her magnificent opportunities for the display of emotional acting. The story of the first picture, "The Flanes," in three reels, which in- 
cludes the prologue. * * * Augusta Phillips Fairley promises to be as well known as a writer in defense of what is good in the Photo-play as she is as a photo-play writer. She has a trenchant way of hitting the nail on the head when writing on censur- 
er and other photo-play evils which almost makes one believe that if she were on the other side of the pond she would be a militant suffra-gette. Cabria—a Photo-play Re- 

lotion By OWEN B. MILLER From out the consciousness of D'Amunuzio has come Cabria, a picture which is intimate and the violent, a pictorial representation of the times and manners when Catharyon gloved and Rome swayed. She has a tremendous way of hitting the nail back to the 4th centuries before the Christian era, with a little girl and a langera female entity of some sort, developing the base of intrigues, the infamous machinations and the superf- 
structures of the twenty-third century. It is a vivid portrait this which the brilliant Italian has projected from a world of considerable interesting of what we the world of the theatre is not un- 
acquainted with. A veritable photo- 
graphy of incidents, intensely dra- 
matic, with that sinister picturesque scene behind, the old-time fable, the avile, virti, dreadful—holding the at- 
ention of the audience with the pe- 
cial fable of the good and the evil. It is a splendid new piece of work and it is being featured in such an institution of clever entertainment, vital instruction and potential uplift; within the same category may be named "Quo Vadis," Les Miserables, Spartacus, The Spoilers; though Cabria transcends these in its wealth of action, its marvellous embellishment of scene and circum- 
stances. Then, too, with orchestral and musical arrangements, there is a rare harmony, a plenteous of delight, which makes of the spectacle a fairy dream all the more because of its im-
portments and pleasurable emotions. Cer- 
mely the management of the Illinois Czarago Photo-players, are bringing Cabria, an astounding, a real achievement of cin- 
ematographic art, wherein one is reg- 
ulated during an afternoon or evening and has the privilege of a perpet- 
ualment of a period in the world's history wherein fancy and fact, woven to- 
gether, chases the enigmas and enlarge the mental horizon. Jack London's story under the title, To Kill a Man, was dramatized by Frank A. Cooley, assistant director of the Photo-players company by himself and Mrs. Cooley at the Potter Theatre, Santa Barbara, Cal., recently on the occasion of the Flying A Hasholl Club's Vandervel. 

Correspondence SACRAMENTO, June 22.—The 

Ed. Redmond stock at the DIPEN- 
BROK is holding its large clientele up to a large extent. The Stranger this week, Paul Har- 
voy does his regular fine work, and the other players present, but here in the leading female role, give a delightful portrayal. Mar- 
ried woman joined the company last week, made his first appearance tonight in the part of the mayor of a Southern town, and gave a very like-
able, artistic performance. It looks as though Zeno was to be a valuable member of the company, Marshall Birm- 
hingham and Ert Chapman contribute 
				similarly. The Fight will follow, 
	with Ed. Redmond back from his va- 
gation in San Jose. GILMONT: Win. 
	Hodge appears Saturday night in The 
	Road to Happiness. Oma the Tent-
	maker comes July 6.—EMPIRE: 
	The Big Three of Minstrelry— 
	Coil- 
	land, McBride and Milo. John Rob- 
	inson's elephants are a sensation. A 
	charming and delightful playlet has 
	Clém Bevins, a character comedian, as the leading actor. We have seen them already; 
	Seymour, Villa, Shropshire and Len 
	Shropshire and Clém Bevins make up 
	the support. Jack Kammer and Ed- 
	ward are very expert in their parts 
	and talking act. The Three Neumans 
have a funny and daring unicycle act. 

Catherine Evans has played stri- 

des in the last four years towards reaching the standard of a metropoli- 

tan city." This statement comes from 

Joseph Muller, manager of the Or- 

doliputian Opera Company, who with his wife was a guest at the Hotel Sacramento last week. Muller has been here about twelve years ago, and in the last two decades he has made numerous visits to this city for either of the seasons or less importance. He was manager of the Grand Theatre here when first opened. Despite the strides in other departments of high and modern buildings, Muller was greatly surprised by the hundreds of electric lights adorning the windows of K Street. Muller has been man- 

ager of the Spokane Orpheum for six years and was returned from a tour of the Coast. In speaking of his ex- 

periences in Sacramento, Muller re-

taled the time of the San Francisco earthquake and fire in 1906. At that time he was managing the Pollard Lit- 
pitopian Opera Company, filling an en-
tsquilted to open in Oakland on Sunday, April 22. "I was managing the Pollard Lit- 
pitopian in Australia," said Muller in describing the affair, "and we were in open in Sacramento. The custom of the company to bank the receipts of the week every Tuesday, and that was Wednesday, the company was practically broke. The engagement in Oakland was cancelled because the money was out. The outlook was to go north, but $700 was necessary to move the company and buy forty-one railroads. I obtained a baggage car to handle the scen- 
yery and luggage. In a conference with several theatre managers in Se-

Sacramento, the company decided to stay. Finally the company secured a show house. We soon were on our feet again, but I think the loading of the Pollard Lit- 
pitopian was a record. Muller's claim to Sacramento for Portland following the earthquake of 1906 was the first time in the history of the theatrical world that a company boarded a train with- 

out a date in front of them. SAN DIEGO, June 22.—EM- 
PRES: Willard Mack's In Wy- 

oming was the offering here this week, with cast composed by Ernest Fifth- 
worth, Helen Carew, Palmer Mor- 
ison, Walter Spencer, Jack Frazer, 

Wm. Chapman, Harry Webb, James 
Welt, Stell Watts and Mabel Day. GAIETY: Mrs. Wiggs of the Cabriage Patch is being played here for a second week. Catherine Evans has the title role, and gives a good characterization. William Jossey is playing the part of the<small>THE SAN FRANCISCO DRAMATIC REVIEW</small><br><small>June 27, 1914</small>
Live News of Live Wires in Vaudeville

Bruce and Calvert will play the last half of the season at San Jose for Ella Weston, and then they will journey to Phoenix, Ariz., and play a week. Following this they proceed to N.Y. Or-lean's by the S. P. R. R. and then per steam'er to New York, where they will join a burlesque company on the East-ern coast.

Tom Haverley, now at Los An-geles, will journey east with Al Bruce and his company. They will leave for Maricopa, Ariz., one week from next Tuesday.

Bert Vincent, the eminent baritone vocalist, is looking forward to an en-gagement of merit that will merit his ability as an entertainer. ‘Sonie voice has Bert.

Clark Burroughs has been a regu-lar caller at the Coast Defenders’ of-ice, looking over the acts for an act that Cal will produce at Pau-tages July 5th. He succeeded in get-ting his types for the act.

George Staney, who played a lead-ing type part in the Vice act, will shortly branch out in another charac-ter. George is not only a good Vaulter, but a good Vavaller.

He has never appeared as a movie actor. There is still hope, George.

Haven Halls, of whom there is no better vocalist in our midst, will shortly start out the Bell Boy Trio. He was of the famous Bell Boy Trio con-sisting of Leahy, Farnsworth and Ives.

George Lord, the rising young con-ductor, is working on a vaudeville of his own, and it is planned to make it a permanent feature.

Brown’s Vacation. To say that George is making the patrons of the Lyceum laugh is drawing it mild. George is a hit on both Coasts, and probably also in Al. and Mabel may declare all bets off on burlesque the coming season and do time for Pantages.

Doctor Lorenz, the hypnotic boy, was a caller at the Coast Defenders’ of-fice this week. He was introduced to the Coast Defenders by his genial manager, Frank Leahy, and Frank did the honors in a splendid way. The show is well known which placed the meeting so hospitable a concourse of celebri-ties.

Mesrop Sisters, Mirka and Car-men, are playing at the Pauline. These afternoon. These young ladies enter the professional life here in this city, and they promise to be big hits. The afternoon. These young ladies entered the professional life here in this city, and they promise to be big hits.

Charles T. Byrne, the German comedian, is playing at the Wynn, Oakland, in The Fountain of Folly, and has under consideration a proposition for the formation of his own vaude-vill comedy company. A prominent man-ageur has assured him the time at any time he says the word. Charles is erying for the creation of his own company, and will play for time and then he will talk it over with Knowland and then let it go.

Moust Carter is still piling them in at the Garrick in Stockton, and the weather is pretty warm at that. But Moust is a banner attraction.

Lord and Meek, with their com-pany of musical comedy artists, now playing the Lyceum Theatre, are a big drawing power over in the north-ern part of our city, and as the man-ager says, it pays to have good clean shows for your patrons. That just what Lord and Meek are giving the residuclits of the North Beach section. Brown’s Vacation is the bill this week.

Charley Alphin is, Micawber like, waiting for something to turn in to make the journey west, for his life will surely lead before long. He is very affable and can deliver the goods.

This green years ago today the fol-lowng acts were appearing at the Tivoli Concert Hall, Stockton, Cal.: Don意向; A band Balls; a marveled dancing marvel; Florence Shiever, coon shouter; M; Thornhill, German con-ductor; Satiabel, conductor; Johnson, the beautiful and. Bill Valet; and dancers; Amanda Baur, con-tractor vocalist; Matt Burton, charac-ter vocalist. The opening act was Eunuch, with Blanche Remington in the leading role, and with Burton, Thornhill, Swar, Satiable, Johnson Sitar, one in a series of comedians. Moving pictures closed the show. Musto and Ruiz were the proprietors; Matt Burton, manager, and Bill Valet, leader of orchestra. Admission was to cents. This house has been long out of existence. It was a Given was offered an en-gagement at Tonopah, but the high altitude doesn’t agree with Harry, and he turned it down. Then Musical Fletcher was sought, but Bill said, Nay, my heart is affected. So Earle- Oro-Gilbert took it up. Nothing ef-fects that trio; they are there at the Big Casino Dance Hall.

Lolita Matter, well and favorably known in the professional theatre a decade ago, was a caller at the Coast Defenders’ of-fice this week. She has no desire to return to the stage, and she is happily married and enjoying life.

Ed. Lavin, the genial honcho of the Taft Hotel, the Elite, the Savoy and the Pacific Dog Cafe of Stockton. He is considering a proposition to build a 2000 seating capacity vaudeville theatre in Stockton. If Ed makes his play to build such a palace in Slough City can rest assured that Mr. Lavin will give them a theatre second to none in the country. The sligh-ter, not only in his home city, but all over the Coast. Go ahead, Ed, the Coast Defenders want to work for you.

Billy and Bessie North are with the Edel Davis company in The Foun-tain of Folly at Pantages Theatre, Oakland. New week, Los Angeles.

Jack Curtis is manager for Keating & Flood at their theatre in Seattle. Leavon Benson, his assistant, has been tie-dow to home happiness, and Jack vocalizes Mollie and I and the Baby. Harvey Steiner, who will take post-sion of the Sullivan & Covin circuit August 1, acquired three new theatres the other day. He secured a first-year lease on the Fulton Theatre in Brooklyn, leased the Broadway in Brooklyn, giving him seven theatres in Brooklyn, and bought the West End Theatre, New York, from Joe Weber, and Fields. He also pur-chased the Globe Theatre in Boston. Harvey left last Monday in his automobile, with his wife and child, to penetrate the West, away from the pressure of the show-business, to shoot pictures. He carries his own machine, films, etc., and he will be back next October—no split week for George. Cole and Louis, the auto-roads will be here for a few days. They will short-ly join a carnival company for the bal-lad band.

Musical Fletcher will play the Hei-delberg, Oakland, and the Haywards Theatre the coming week. He is as-sisted in his act by a party of artists.

Because of the confusion in the spelling of her name, which has caused considerable inconvenience to the heads of American Vaudeville, Grace is preparing a catchy new act, which includes many new songs and dances.

NEW YORK, June 19—Charles Hubert Fitzibbon, vaudeville artist, is being sued for divorce. Mrs. Fitz-bon, who claimed that her husband conducted himself January 27, 1914, at Oakland, Cal.; in February at Salt Lake City; in May at the Olympic Theatre, Toronto, and on June 3 at New York. Fitzibbon is a headliner in vaude-vile, says his wife, and earns about $1000 a week.

Sadie Campbell and Marie Keeling, dancers with Campbell’s shows, which changed from the Big Broadway to vaudeville Wednesday night, and, after toning male attire, departed on the roads of a northwestern Western Pacific train, in company with two male mem-bers of the show, who agreed to pilot them to Omaha, Neb. On their ar-ival at Omaha they were arrested for masquerading in male attire.

Charles Purcell and Hor Bergere, who have gone into the Blake & Amber sketch, just missed an Orpheum contract the other day.

George W. Staney, who was such a striking figure in the big Pantages act, Vice, has returned to town, and after a couple of weeks’ rest will start over the time again.

HE PREDICTS

In conversation with him an old-time vaudeville man concerning vaudeville and moving pictures, the stage land property, in two weeks he observed that the big seating capacity moving-picture houses would be open. He bases his assertion on the plan that nothing less than a feature film was expected and that the five-cent houses that are now showing one reel pictures and six or seven a day, changing daily, will be closed. He asserted that the larger seating capacity houses can afford to pay the price demanded by the film company and admit the public for a small admission. He pointed to an Art feature film, thereby forcing the small seating capacity houses to the wall. And as for vaudeville, he asserts that the prices to vaudeville houses will be elevated, instead of 10, 20, 30; there will be only $1.50 or $2.00 for the three-a-day shows; that the 50 cent seats will all be reserved. This is the way it should be. As for stand-ing for an hour or more to get into a vaudeville show, he claims that reserving the seats at top prices will enable a patron to protect himself and family on a stated night or matinee he or she wishes to attend. Also that a law by all municipalities should be passed preventing the establishing of vaude-theatres, and once made not to be changed for one year, that will compel the managers of vaudeville houses to keep their seats at the highest standard. No jumping up of prices on Saturday and Sunday as some houses are doing at present time—and the stage hand wended his way to do three a day at $1.50 per, which, believe me, is fair, there is some prosperity.

Sam Loeb Writes of Prosperity

Salt Lake, June 21, 1914.

Just a letter to let you know that I am now on my 24th week at the Princess Theatre here, producing musical comedy tabs. Business is good and I am here to stay until fall, then I am to close my present company at the 10th of July, then I go to Trisco and from there I will go west. I will be open here on August 12 for the fall sea-son. I took hold of this theatre when she was a fit subject for the under-taking and I will be one of the most popular houses in Salt Lake, just at the present time should show is a success. Salt Lake at its best. I have seen over twelve shows go broke here in the last six months. With my best wishes, I am to Princess Theatre, Salt Lake, Utah.
The Princess

The Princess—offering for the first part of this week is materially strengthened by the presence of “Tat’ Irishman,” Tom Kelly, he of the rolent voice, perfect appearance, naïve wit and wonderfully endearing manner. “Our Tom” has the strict attention of his auditors for the 22 minutes he tells his story of the Irishman’s life and adventures so forcefully. We shall miss this excellent fellow when he departs, July 2, forustras and a tour of the world—England, Ireland, Scotland, Wales and “Jakes,” as he expresses it. We go, Tom. Arve, the eccentric violinist, renders a melodious artistic violin for twelve minutes. This near-genius is well worthy for the effort.

Others on the bill are the Two Violettes, who open the show. This English act, a man and woman do an a cappella turn of little merit for 11 minutes. Joe Ekestein, the dialectician, attempts Hebrew titles. His dialect is fair, voice poor and acting same. Time, 1½ minutes. Rosseca and Dick, a Nubian act. Four are in the number—one woman and three males. The vocal offerings of one of the male members saves the number from mediocrity. Time, 17 minutes—too much.

The most purely fatalist act on the bill changed Wednesday, as follows: Lasky’s Original Six Hoboes; The Great Swedish, America’s monoply athlete; Lively Bros., a four musical duet; Tom Kelly; Janis and Clark, The Twos Pals, in singing and dancing.

Portola Louvre

The Portola Louvre and cabaret offering for the current week was dignified by the presence of Big Tom McGregor, the perennially popular Irish singer of Scotch songs, who has just returned from a successful tour of Australia. This extremely likable artist’s reception on his return to the Portola-Louvre was overdoated and his wonderful renditions of Harry Lauder’s successes fairly surpassed the great Scotch singer. His act is clearly the most artistic and musical feature of the Portola-Louvre, the Anna Held Girls, introducing Evelyn King and her wonderful dancing skills under a wagon with generous approbation. The Tyrells, billed as the Australian muggles, were on the bill, playing a return engagement, and their high-class singing and dancing specialty pleased the critical audiences. Other meritorious acts on the program were Mr. and Mrs. Bresnien and Michele Giovaccini in an operatic divo and solo. Hazel Marshall, the society singer; Chris Clay, the Bohemian girl; and the second and last week of the Spanish dancers, the favorite in Italy, La Rosa Trio.

Monte Carter Returns to Wigwam

Monte Carter will return to the Wigwam for exactly 22 days for an extended engagement.

Bob Fitzsimmons Indicated in the East

NEW BRUNSWICK, N. J., June 5—Bobt. Fitzsimmons, former champion heavyweight pugilist of the world, has been selected by the Mid-
VAUDEVILLE

The Orpheum

The Orpheum for the current week is dispensing with the usual sea of vaudeville, i.e., the absolute best that Messrs. Meyerfeld, Beck, Henderson, et al., are able to procure, while at the same time capital and abundant command can result. The result is capacity audiences. We note, in the liberal new spirit, a decided accent might be offered through the many singing numbers on the excellent bill, free out of the eight acts being principally vocal efforts. Two decidedly novel acts on the week's offering send the audience away impressed with the fact they have seen something away from the ordinary or commonplace. That marvelous Jap, Tameo Kajiyama, Japanese播种skillfulJapanese writing marvel (the name is misspelled, misnomer), is, indeed, a mental marvel, and his science—for science it is—is too deep and recondite to permit of a probe into. Perhaps some of the savants can enlighten us. But the consecutive and critical, Pickett has devoted his life to mastering this interesting and unique calligraphic demonstration of psychology. Time, 18 minutes. The other two notable thoroughbreds, Jackson and McLaren, show to advantage in their novel act. These must be seen from the topbox through large sections of trees in jigg time, and if so are they be. Their ability to fell tough trees and saw the portions of wood with marvelous rapidity excites the ladies especially. Time, to minutes, Dainty Marie marries the mythological god, while the Misses grace seems to be, is correctly titled. This shapeless goddess of the Roman rings opens her number garbed as a vocalist or dancer, but she soon dissolves by appearing in white feathers, showing her glorious figure to decide advantage. Dainty Marie marries the god, while the Misses grace seems to be, is correctly titled. 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This shapeless goddess of the Roman rings opens her number garbed as a vocalist or dancer, but she soon dissolves by appearing in white feathers, showing her glorious figure to decide advantage.
Columbia Theatre

The brilliance of the playing of Chas. Richman, Rose Coghill, Chas. Cherry, Gladys Hansan, Carroll McConno, Charleston Tillery, Frank Kingdon and the others of the All-Star Players could only result in just that great triumph achieved by them in Our Will's Importance of Being Earnest. The final performance of the play is announced for Sunday night, July 28th, and the closing curtain of each week during the present season will be given at "pop" prices, ranging from 25 to 75 cents. The second week of the company's stay, commencing with Monday, June 29th, will be devoted to Robert Marshall's farcical romance, His Excellency the Governor, and it will be cut to the full strength of the company. It is a strong, brilliant and captivating comedy with British Colonial life, and when presented here some seasons ago proved a most amusing comment. The engagement opens Monday night, June 29th. Mr. Goodwin, always a warm favorite in San Francisco, has this time provided himself with what is pronounced by the critics as the best vehicle since How We Got Over. The story is woven around one Dionysus Woodbury, an American millionaire bachelor, living in London, who, having dined out only three weeks without a heart, marries the beautiful fiancée of his struggling artist friend, by special license this time (but legally he can hardly ... she can't marry the man of her choice and enable him to pursue his chosen profession. The doctors having erred in their diagnosis of his ailments, instead of dreading, he grows more and more healthy, despite his reckless mode of living and disobedience of the doctor's orders. His friends' efforts to save him this business negligence and the complications arising from the attempts to "get Woodbury with the girls" fail to the end that can be instituted, cause no end of laughter and amusement. Margaret Meotland has been selected as the leading lady for the organization, while Gladys Wilson, Charlotte Lambert and Jennie Biggledom play the important parts of admirers. Thelma Long, Stanley Harold, Isadoare, Walter Cluson, Luke Vomo, Miss Edith Donald are given. Master Biggledom will handle the male assignments. Guy Bates Post in Omar the Tenor will be seen for the last time Sunday night.

The Orpheum

Everett Shinn's new "meller drama," Wronged from the Start, will be the headline offering next week. It is a melodrama to a successor to his popular A More Sinful Than Usual, and, if possible, is proving more success for Wronged from the Start. Mr. Shinn has dug up from the "talk and mud" an entirely new set of characters. The most particular one being the Opry House Manager who serves in every capacity known to the theatre, Henry Lewis, of his original novelty, A Vaudeville Cocktail, which is an entirely new monologue and includes song, dance, travesty and dabbled dexterity. If there is any doubt about the accuracy of Prof. Darwin's theory, Romeo, the chimpanzee, who by brain development, accomplishes everything a man can do except talk, should dissipate that doubt. Nothing in the form of transition to the history of the stage has ever engendered the enthusiasm the American public has displayed for this theatre. Prof. Darwin, assisted by Dot and Alma Wilson and Jack Teague, has added a new surprise to his series of surprises, entitled Through the Looking Glass. The surprise is a decidedly mystifying mixture of story and song, with a well-dressed girl and a boy, will offer one of the finest novelty dancing acts in vaudeville. Their program includes The Love Waltz, Turkey Trot, Fluttering Polly, Tango Solo and The Cowboy Texas Tommy. Lanston and Lucier, assisted by Eddie Allen, will present an amusing act, entitled Heads of History. Next week will be the last of Dainty Marie and Laddie Cliff.

The Pantages

This theatre will house a very artful triumph next week with well known acts as Chas. King and Virginia Thornton, and Bob Allbright will be among the number of artists to appear. The former will offer his comedy sketch, The Village Priest, a story of when love is young, and Albert, his wife, will do the number. Miss Amato will present A Night in the Shins of Paris, and De Vitt and Vett will offer some comedy acrobatics. George Wilson, the blackface comedian, will appear, and Kumry, Tooch and Robinson will provide hilarity with their comic routine. It will be no exaggeration to say that the Pantages Theatre will have a pleasing effect.

Bookings Through the Blake & Amber Agency During the Past Week

WM. RAYMOND, C. J. REED, LOUIS KOCH, with Dillon and King; JACK DOOD, MISS TRACY, HILARY, MAE and Woodward's Love Chase, which opened on Pantages circuit June 21; HALEY WILLIAMS, at S. T. STREET, at Santa Cruz; FLORENCE MARIGOLD, with Clark Vett, will open on Pantages circuit July 5; JEAN KIRBY, second business; EDITH NEWLIN, ingenuous leads, Ed. Redmond, Depewshire Theatre, Sacramento, opening July 3rd.

Eagles Will Picnic

Golden Gate Aerie No. 61, Fraternal Order of Eagles, will hold a picnic and family outing at Shellmound Park next Sunday, June 28. Valuable prizes will be given for special events, and $200 and a handsome goblet will be awarded forgate prices. Dancing will be a feature. Opening Eagles of the theatrical world and their friends will find a warm welcome among them, and are being urged to attend by the press committee, of which Walter Larson is chairman. The officers of the general committee are W. P. Kennedy, chairman; Jos. F. O'Donnell, vice-chairman; John McCarthy, treasurer; J. J. Kane, secretary.

Avi-Maxx has signed for a vaudeville tour over one of the circuits, playing a "heavy" in a novelty act brought out from New York.
Busy Times Ahead in Popular Priced Vaudeville

An Eastern dispatch, treating of the coming season as it concerns the popular-priced vaudeville, says: "Preparations are being made on an extensive scale for a Small Time vaudeville war in the fay West next season. The entrance of Marcus Loew in the Western field by virtue of his purchase of the Sullivan and Considine chain of theatres, is deeply resented by the Pantages' interests and is not looked on with favor by the Orpheum and the United States Offfice. The word has gone forth that the Orpheum and Pantages have reached an understanding which is said to extend to a working agreement and booking assistance. Alexander Pantages recently was in the city conferring with Martin Beck and Edward F. Abbe. It is announced that Pantages will build four new theatres in cities where Sullivan and Considine are established and that he will endeavor to parallel the entire Loew Circuit in the West. A number of Orpheum theatres will be transferred to Pantages in various cities to make a complete chain, without a single break from Chicago to the Coast and back over the Northern and Southern routes. The Orpheum will replace its old theatres with new houses in those cities where present theatres will be abandoned. It is expected that the arrangements will be completed by next fall so that the Pantages' Circuit will be in a strong competitive position everywhere to the Sullivan-Considine-Loew houses. It is further announced that Chris Brown, formerly manager of the Sullivan and Considine Circuit, will be come general manager and New York booking representative of the new Pantages Circuit. Mr. Brown has planned to go to Australia with James J. Corbett and a string of prize-fighters for a campaign in the Antipodes. He will return here early in the fall to assume the position of general manager of the Pantages Circuit, however, and will direct the Small Time war on the Loew Circuit when all is ready.

CHICAGO, Ill., June 12—The Folly Theatre at Oklahoma City, Okla., will play big vaudeville next season. F. M. Tull, the manager, was in Chicago last week and signed a Pantages franchise with J. C. Matthews, calling for weekly bills starting August 30, to cost $750. This is a much better grade of vaudeville than has ever been offered in the South-west with two shows a night. It is reported that half a dozen other houses in Texas, Oklahoma and Kansas will play Pantages' vaudeville next season. The new Fantages' Theatre at Great Falls, Mont., will open July 6 and will be managed by Charles Barnett. The building is costing $50,000 and will play Pantages' vaudeville four days a week and films the last three days of each week. The new Orpheum, at Detroit, which plays Pantages' vaudeville, will open July 15. Several other Michigan houses with Pantages affiliations will open in the fall.

Evangelina Dixey, daughter of the famous Henry E. Dixey, is appearing at the Gem in Pat and the Gent, with Tom Nawn at the Empress this week. Miss Dixey inherits her historical ability from her illustrious father, and is possessed of much poise, naiveté and confidence, and has a future in the profession. She has a charming personality to aid her onward march.
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<th>Name</th>
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<td>Isabelle Fletcher</td>
<td>Special Starring Engagement</td>
<td>Ed. Redmond Stock, Sacramento</td>
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<td>James Dillon</td>
<td>Leads</td>
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<td>Charles E. Gunn</td>
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<td>Business Representative</td>
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<td>Marshall W. Zeno</td>
<td>Dorothy Douglas</td>
<td>Types and Eccentric Characters Leads at Liberty, Permanent address, Dramatic Review</td>
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<td>Claude Archer - Jean Devereaux</td>
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<td>William H. Connors</td>
<td>Juvenile Comedian</td>
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<td>Marie Connelly</td>
<td>Ingenue</td>
<td>At Liberty—1220 O St., Sacramento</td>
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<tr>
<td>Geo. F. Cosby</td>
<td>Attorney and Counsellor at Law</td>
<td>Ed. Redmond Stock, Sacramento</td>
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<tr>
<td>Leland Mowry</td>
<td>Residents and Hawaiians</td>
<td>At Liberty, Care Dramatic Review</td>
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<td>Mina Gleason</td>
<td>Blitch Garden Stock, Denver</td>
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<tr>
<td>Charles Le Gannec</td>
<td>SCENIC ARTIST—At LIBERTY</td>
<td>Permanent Address, 6011 21st Street, San Francisco, Phone Mission 1412</td>
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<tr>
<td>Fred Knight</td>
<td>At Liberty, Care Dramatic Review</td>
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<td>Edmund Lowe</td>
<td>Ahsan Theatre</td>
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<td>George S. Heeremane</td>
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<td>Alf. T. Layne</td>
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<td>Avi's Manor</td>
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<td>D. Clayton Smith</td>
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<td>Ralph Nieblas</td>
<td>Scene Artist</td>
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<td>Jack Fraser</td>
<td>Empress Stock, San Diego</td>
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<td>Deaver Storer</td>
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<td>Care Dramatic Review or permanent address per 8th Ave. Oakland</td>
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<tr>
<td>Geo. W. Stanley</td>
<td>With Vice</td>
<td>Pantages Time</td>
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<td>Velma Mann</td>
<td>Ingenue—At Liberty</td>
<td>3095½ Grove Street, Berkeley</td>
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<td>Louise Nellis</td>
<td>Ingenue</td>
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<td>C. Allan Tobin</td>
<td>Ingenue</td>
<td>Juveniles, Care Dramatic Review</td>
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<td>Ella Houghton</td>
<td>Ingenue</td>
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<td>Hilda Carvel</td>
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<td>Jack E. Douid</td>
<td>With Jack Golden</td>
<td>In Musical Comedy</td>
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<td>Allan Alden</td>
<td>Comedian</td>
<td>At Liberty, Care Dramatic Review</td>
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<tr>
<td>Georgia Knowlton</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>James Newman</td>
<td>At Liberty—Kelle's Exchange, P. I. Building, Seattle</td>
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<td>Geo. Matison</td>
<td>Latina and Hawaiians</td>
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<tr>
<td>Austa Pierce</td>
<td>Second Business</td>
<td>Permanent Address, 4010 Oregon St, San Diego</td>
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<tr>
<td>Valeska Suratt Quits</td>
<td>Valeska Suratt, in a half after a spot with Geo. Baldwin, her leading man, quit during her engagement at the Orpheum in Oakland last Sunday. Baldwin had been at odds with Miss Suratt for some time. There is a little love scene in their act in which the two clasp each other in their arms and are supposed to whisper sweet nothings. Saturday the two had a violent quarrel. Saturday night, when the tide came in their act to say nice things to each other, Valeska took occasion to vent her anger upon her partner. According to Baldwin, she called him various uncomplimentary names. When the audience thought she was telling Baldwin how much she loved him, it appears, as Baldwin tells the tale, that she wasountains him in a way that was shocking. The result was that Baldwin quit the act in Oakland Sunday, Valeska followed suit. John Higgins, the tango expert accompanying them, announced that he had sprained his ankle, and the management took the number off its bill. Miss Suratt left Sunday night for Los Angeles.</td>
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| Personal Mention            | JIMMY (Barrie) Norton has arrived in Vancouver from Chicago, where he appeared in the cast of The Under Dog. Norton will be in the company next season that plays the piece over the Stair-Hallin time, opening August 30. ALLAN ALDEN and Dorothy Carroll surprised their friends this week by announcing their marriage, contracted about four months ago, when both were members of The White Slave Traffic Company. The happy couple are now living in Los Angeles, where Miss Carroll is working in moving pictures. When Miss Elaine closed as leading woman of the Empress Theatre Stock Company, Vancouver, she received many beautiful presents. One especially gorgeous silver piece, engraved “Dear Old Pal,” from the “Empress Dunch.” Pretty fine sentiment after a year’s work with the bunch.” With the blade of a hand echoing over the water as she pulled out of the slip and headed down the bay, the Olympic liner Sierra, Captain H. C. Howard, sailed for Honolulu at 9 o’clock Tuesday afternoon. The land, led by P. Sapiro, was composed of members of the Musicians Union and was at the dock to bid farewell to Peter M. Wright of the Columbia Theatre orchestra and his bride, the former Anita Peters, who sailed away for a honeymoon in Hawaii. Miss Peters that was well known here as a dancing teacher.
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<tr>
<th>Name</th>
<th>Role</th>
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<tr>
<td>Roscoe Karns</td>
<td>Leading Man</td>
<td>Ed Redmond Stock, San Jose</td>
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<tr>
<td>J. Anthony Smythe</td>
<td>Leading Juvenile</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<tr>
<td>Albert Morrison</td>
<td>Leading Man</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<tr>
<td>Beth Taylor</td>
<td>Leading Woman</td>
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<tr>
<td>Kathryn Lawrence</td>
<td>Characters</td>
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<tr>
<td>Inez Ragan</td>
<td>Management Bailey and Mitchell</td>
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<td>Leland S. Murphy</td>
<td>Juvenile</td>
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<td>Jean Kirby</td>
<td>Second Business</td>
<td>At Liberty</td>
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<tr>
<td>Edwin Willis</td>
<td>Eccentric Characters and Juveniles</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>Lorimac Percival</td>
<td>Stage Director</td>
<td>Ed Redmond Stock, San Jose</td>
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<tr>
<td>Maurice Penfold</td>
<td>Juvenile</td>
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<tr>
<td>James P. Keane</td>
<td>Juveniles</td>
<td>At Liberty; care Dramatic Review</td>
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<tr>
<td>Geo. B. Howard</td>
<td>Comedian—Available for Stock</td>
<td>Address, 2136 W. 31st St., Los Angeles, Cal.</td>
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<tr>
<td>Howard Foster</td>
<td>Own Company—Touring</td>
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<tr>
<td>Sedley Brown</td>
<td>Dramatic Director, AT LIBERTY</td>
<td>1415 Catalina Street, Los Angeles</td>
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<tr>
<td>John C. Livingstone</td>
<td>Café Dramatic Review</td>
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<tr>
<td>Harry Hallen</td>
<td>Co-Founder and All Around Actor</td>
<td>Jack Golden Company,</td>
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<tr>
<td>Lovell Alice Taylor</td>
<td>Leading Woman</td>
<td>Hotel Oakland</td>
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<tr>
<td>Nana Bryant</td>
<td>Co-Star</td>
<td>Empress Theatre, Vancouver, B. C. Beginning July 5</td>
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<tr>
<td>GEORGE D. MacQuarrie</td>
<td>Characters</td>
<td>Management Van Tiber and Broadhurst Appearing in Today—Season 1914-15</td>
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<td>Gertrude Chaffee</td>
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<td>Care Dramatic Review</td>
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<td>Pauline Hillenbrand</td>
<td>At Liberty</td>
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<td>Marta Golden</td>
<td>Back Again—Ye Liberty, Oakland</td>
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<td>G. Lester Paul</td>
<td>Characters</td>
<td>At Liberty</td>
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<tr>
<td>Hugh Metcalfe</td>
<td>Leading Man</td>
<td>Ed Redmond Stock, San Jose</td>
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Dr. Chas. A. Pryor
President of the El Paso Feature Film Co.

Dr. Pryor recently returned from Mexico, where he made thousands of feet of motion pictures of the different battles, being present with General Villa's army in a number of engagements. Dr. Pryor recently fell heir to $120,000, and intends building a first-class motion picture studio, fully equipped for the manufacture of feature motion picture subjects.
Correspondence

SACRAMENTO: July 1.—Redmond celebrated his return to his home and prospering town by appearing in the Thursday play, The Flight, given by W. Veltier. He was given a great reception. This is the last week of Paul Harvey and Harry Ueland, who are on vacation next week and Isabelle Fletcher and Meta Marks, who close their engagement Sunday, at the Milburn. Marion Hammon, Paul Harvey, Meta MaMarly, Marshall Zeno, Lee Harings and Marshall Harrington did fine work, and Mrs. Fletcher certainly delivered a most artistic portrayal. Next week, the Wilmer-Lloyd Romance, with Ed Redmond and Edith Nevin in the chief parts.

The EMPRESS this week features Tom Nixon, presenting Pat and the Gent. One of the prettiest girls in vaudeville is dainty Mary Gray, a singing comedian. On her return with his piano floating through space. The Vatslacker Trio is a big hit: the two Georges conclude, and Omor the Tentmaker. Gay Bates Post, will come to the CLUNIE Theatre July 6th and 7th. Bert Chapman is in command of the girls. While out with a crowd at one of the road houses, Bert spent $7,487—Mr. Ed Redmond recently received a beautiful home for one of our swell eururhys. He and Mrs. Redmond designed it, and take it from me, it is a home. Mr. and Mrs. Omor, who will be by local talent at the Tuesday Club House Thursday evening, under the direction of the Wilber-Lloyd Dramatic Studios. It included four important plays presented in tabloid form: The Rainflower, Her Own Money, A Bundle of Roses, and Within the Law. In the play, Her Own Money, Earle Gallery appeared as Lew Alden, and Mrs. Gallery as Mrs. Mrs. Metr. Charles Latsen portrayed the character of Peter Petrow in A Bundle of Roses, and Ruth Archer was Mrs. Petrow. The character of Amy Lynch, the girl crook, in the drama, and Within the Law was interpreted by Lea Tripplet. Arthur F. Garnet portrayed the role of Dick Gushler, and Amelia Marchdott played Mary Turner. Fancy dances were given by Cecil Harcourt, and soprano solos rendered by Marion Duzier, soloist in the First Congregational Church. A dance was given after the performance. The Ed Redmond Company were especially invited guests.

SANTA CRUZ, July 2.—The culmination of the series of pageant dramas that are being given by this city under the direction of Frery Newberry will be witnessed July 4th, when a triple bill will be presented on the stage of the outdoor theatre. The extravaganzas, Mahal and the Lamp, will be repeated with each augmented by 50 imperial belles and 25 dancers, who appeared in the pageant of the year, and will close with a novel pyrotechnic spectacle. The Burning of the City of Peking. There will be an elaborate street parade during the presentation of the program at the pageant theatre. The celebration will include aquatic sports, races and baseball.

SEATTLE, July 1.—The Metropolitan Players score another success in this week’s performance of Stronghold at the METROPOLITAN. The appreciation of Manager McClinz’s efforts to give Seattle a first-class stock company is attested by good attendance. Florence Malone, in the role of Dorothy Nelson, strengthens the favorable impression made since her opening, and Dwight Meade, in the title role, brings out the fine parts of the character admirably. The opportunity for the full strength of the company and capable handling is given the centers of role play by Willy Floyd, Max Steinel, Byron Alden, Loring Kelly, James Guy Utter, Carl Coldwell, Anna Dur and Leslie Walkingtown, in commenting on the summer closing, states it with a desire to observe the costumed generally prevailing, and not an account of decreased business during the warm-weather months. Nepeta’s Daughter, a spectacular film production featuring Annette Kellerman, is the current attraction at the MOORE. Willard Hodge in The Rock, a happy piece, closed July 1st. Other plays to be offered are: Tom Waters, eccentric dancing and piano selections; La Jolie Beninna, living pictures; Pearl and Irene Sans, and the Six Malabar Comedians. PANTAGES has a strong attraction in The Imperial Opera Co. James and Prier are given the center stage of the evening, July 4th. This week will see the opening of the first of the Famous Players series of plays. The plays will be: Naval and the Law, the Barrie, the Girl of the Golden West, and The Whipping Hour. On the 21st they leave for home. San Sibar will present the first of the Famous Players series of plays-photographs at Ye Liberty. The Sea Wolf will be the opener and the next in order will be Les Misérables and Tess of the D’Urberilles. The cast will have brought a number of choice items with him.

Kathryn Williams Wants Divorce

One red in which Kathryn Williams has moving pictures is that the leading woman, is destined to have a quiet premiere and only a single production, which will be in the divorce court in Los Angeles. She has filed suit for divorce against her husband, F. R. Allen, also an actor, charging him with desertion. They were married in March, 1913, and lived together for three months. Their wedding was the outcome of a romance, in which he saved her from death when a big elephant which she was riding stampeded the whole herd, and Miss Williams was thrown while the brute ran through a board fence. Allen was playing in the same sketch, and rushed to her rescue. She suffered internal injuries, from which she recovered and the wedding followed. Her work as a moving picture actress has been largely with wild animals. Miss Williams asks for alimony and the custody of her nine-year-old son by a former marriage.

Richard Walton Tully

Universally recognized as the foremost dramatist of the American stage, he has already infused himself into the affections of all Californian playgoers by his immensely popular romantic plays, The Bird of Paradise and The Rose of the Rancho, the newest of which, Mr. TULLY’S MOST SUCCESSFUL

G uy Bates Post

In the Sumptuous Persian Spectacle

Omar, the Tentmaker

Has just duplicated at the Court Theatre in San Francisco its enormous New York triumph.

When nine out of ten theatrical attractions are summering in the storehouses, Mr. Tully’s Omar, the Tentmaker pursues its magnificent career. The gross receipts of this attraction at the Court Theatre, San Francisco, for the week ending Saturday, June 27th, were $15,128.50. Retained for second week.

The Invincible Combination

GUY BATES POST IN OMAR THE TENTMAKER

By RICHARD WALTON TULLY

LAKE TAHOE

WEEK END EXCURSIONS

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THE EXPOSITION LINE—1914—FIRST IN SAFETY

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Barbara Fox and Walter Newman are in town, having wound up their tour in Portland.
Ed Armstrong and His Musical Comedy Company Prove a Mascot for the Los Angeles THE SAN FRANCISCO DRAMATIC REVIEW

LOS ANGELES, July 1.—The beauty of the South in The Magic Girl. Critics were kind and life was pleasant, so she will return in August to rehearse for The Delutante, in which she will again be featured this season. ** * David Hartford, after a season with the pictures, will return to his first profession and a first commission will be a production of The Bird of Paradise in Chicago. After Mrs. Hartford recovers from a very serious operation she will go with her husband to Chicago and later to New York, where a new play will be produced by Mr. Hartford. ** * Babs Lewis of the Century Company has been sworn in as a deputy constable, and a warning is issued to stage-door johnnies. ** * Valeska Suratt has said she will take Melvile Stokes east with her to his home to be married in her sketch, Black Crepe and Diamonds. ** * Clarence Drown has departed for the Canadian country where he will forget that such things as Orpheum stars and their contracts ever existed, on a vacation at Lake Placid. He is replaced by Peg O'Neil in Peg O' My Heart, who has been chosen for Richard Barry's play, Brenda of the Woods. BURBANK: Bought and Paid For is being revived by the Burbank Company, a new production. This is a well-balanced cast and company, and they handle their individual roles. Forest Stanely is cast as Stafford, the financier of artistic tastes and worldly weaknesses, his shading of character is careful and well-balanced, being not only the backbone of the man of strength and refinement, but showing the brutish spots when drink has rubbed of the little man of the land. Walter Longth and Jimmy Gilkey, and possibly his is the most difficult role to handle, in as the whole cast of players in this part have been an everlasting delight. However, he never misses a line as his comedy and carries his part with sincerity of purpose. Setma Paley is as charming Mrs. Stafford, although somewhat lacking in poise. Grace Travers is at her best as the breezy, lovely sister. Beatrice Nichols has a small role as a French maid, which leaves a big impression. James Applebee plays the Japanese valet with attention to detail that makes all his studies artistic. Bought and Paid For is worthy entertainment. CENTURY: Musical burlesque gives each and every member the opportunity to show their all for roarin'-comedy. Reece Gardner and Babs Lewis are features of this presentation. Vera Randalde sings and dances with added grace. Beth Lang and Alma Shamon have pretty numbers and all great fun and laughter, with, of course, Jules Munsell and AI Frank as the ever popular man and woman. EMPRESS: The elephants belonging to John Robinson are the thing of interest this week. Their varied tricks show them to be highly intelligent creatures, especially Tonishy, who even writes his name on the piano. A great deal of credit is due a very clever trainer. There are some other animals who do something. The most interesting character work in the role of village constable in a sketch called Daddy. A humorous little feature story is given as sensation. Nothing boxing match being one of the best things seen in a long time. A Keystone comedy closes the bill.

HIPPODROME: The bill opens with Princess Kalahna, a very pretty and sinuous Hawaiian dancer, who sings well and is assisted by Kamakani. The attractive accompaniment of the Santa Cruz has shadowgraph novelists that win admiration because of their cleverness. Joan Chester and Sir Bro'errick O'Farrell offer a delightful little comedy, The Foundling, in which are two duels of a pair of boxers to the fact there are no other in the house affairs no end of fun. Max Fischer is a ratting violinist, who makes his instrument beg for hearty applause. Herman and Shirley return with The Mysterious Madame Montez, of course, feature their wonderful skeleton dance. Leonard and Willard create a riot of merriment with Calling Her Bluff. There is a Cabinet Sister, two girls with striking costumes, who fence, box, wrestle and make themselves very popular with the base-ball fans.

LITTLE THEATRE: The Second Mrs. Tanqueray serves to revivish this cozy little theatre and a cortical greeting is given to a company drawn together through an artistic spirit. Mrs. Tanqueray and her mother are on the stage, for all through the week the average player is revived and made a most interesting personage and with the addition of Constance Crawley, whose clever reading of her lines, poise and delicate handling of the character is the performance that is delightful. Douglas Geralds plays Cyrus Dumble with impressive understanding of the very important role. Arthur Mande as Tanqueray gives an easy and natural portrayal of the part. Miss Gapon is a charmingly simple and unassuming little Miss Tanqueray. Mayne Lyton is satisfactory as Captain Hugh Ardale. The combination of these three proves to be an able assistant, while the dancing of Conlin and Small deserves worthy commendation. "Muggins" Davies and Walter De Leon are simply delightful and charming in the roles off and in a series of rather wonderful dances, it is a veritable kaleidoscope that is so pleasant in its movements and in everything that goes on in this venture in the future. MAJESTIC: Mme, Minnie Aguilera and her company of Sicilian minstrels have been a great attraction. While unable to reach the West, they have maintained their wonderful, both in personality and talent. Opening with Pe- dora, Aguilera demonstrates her ability in the national and international style of Latin temperment and allowing her artistic sense full sway. Although English is not spoken, the meaning

is portrayed well enough by look and gesture to allow of intelligent comprehension to the English-speaking spectator. Melle Aguilera is made up of players whose earnest endeavor deserves high praise. The leading man, Mr. Stern, is an actor of subtle, yet fiery temperament, that lends itself to the demands of this highly emotional little artcric (sic). The repertoire for the week includes The Daughter of Jor, The Little Chocolate Maker, Wife's Sin, The Seventh Sister, The Countess, Una delle Beffe, Magda and Canille.

MASON: Richard Bennett & Co. presents The Johnsons, a comedy of their impressive production of Damaged Goods. The play has aroused interest beyond that hoped for, and the talk in the theater shows that the Edward is one of the beautiful theatrical ventures, while the specialties of Walter Lawrence, Francis Cameron, Roy Gibson, and the new leading company meet with emphatic approval.

ORCHART: Valeska Suratt is the brilliant headline attraction this week, in Black Crepe and Diamonds. The plot bears no relation to the girl, however, with the exception of the plot, but the gowns displayed are wonderful to behold. Color of the dresses is a matter of comment, seems to be borrowed from the covers of a fashion magazine, contents of which bespeak the queerest of tastes, but on the other hand, is neither seen and off in a series of rather wonderful dances, it is a veritable kaleidoscope that is so pleasant in its movements and in everything that goes on in this venture in the future. The company of Minnie Aguilera and her company of Sicilian minstrels have been a great attraction. While unable to reach the West, they have maintained their wonderful, both in personality and talent. Opening with Pédora, Aguilera demonstrates her ability in the national and international style of Latin temperament and allowing her artistic sense full sway. Although English is not spoken, the meaning

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is portrayed well enough by look and gesture to allow of intelligent comprehension to the English-speaking spectator. Melle Aguilera is made up of players whose earnest endeavor deserves high praise. The leading man, Mr. Stern, is an actor of subtle, yet fiery temperament, that lends itself to the demands of this highly emotional little artcric (sic). The repertoire for the week includes The Daughter of Jor, The Little Chocolate Maker, Wife's Sin, The Seventh Sister, The Countess, Una delle Beffe, Magda and Canille.

MASON: Richard Bennett & Co. presents The Johnsons, a comedy of their impressive production of Damaged Goods. The play has aroused interest beyond that hoped for, and the talk in the theater shows that the Edward is one of the beautiful theatrical ventures, while the specialties of Walter Lawrence, Francis Cameron, Roy Gibson, and the new leading company meet with emphatic approval.
NEW YORK, June 28—Whiting and Hunt made their first appearance with the Ziegfeld Follies at the New Amsterdam Theatre on Monday. The presented three new songs and introduced a new dance. **The Palace Theatre began its all summer season last night with Joan Swaney's dancing as the feature of a large program. Miss Sawyer was assisted by Louis Mollen, of London, and Belinda Bolm, both of the maxie, tango and three-in-one. She revolved with modern ballroom embellishments, the period dance of the fifteenth century, in costume, and a classic minuet called In the Shadows by C. R. Delicious. The Orchad orchestra played on the stage for Miss Sawyer's dances. George MacFarlane, late star of The Midnight Girl, made his vaudeville debut at the Palace yesterday, and scored. **No less than seven acts make up the evening show at the Manhattan's Roxy and Victoria Theatre. The Dolly Twins, in conjunction with Carlos Sclavas, starred yesterday appearing together in costume novelty dances. Other numbers: Sophie Tucker, Temptation of Adam and Eve, Consol and Bertie, V. C. and Company, the fly by fly Troupe, Wohlman and Abraham, Collins and Hart, The Act Beautiful, Two Tone Boys, Harmon and Betsy, Cats de Gascogne, Lockett and Waldron, Roberson and Lester and Frances. Caruso's avuncular audiences praised Paul Rainey's new 1914 Set of African Hunt Pictures at the Casino yesterday. These latest Rainey products were premiered yesterday at the Zoological Park in the animal building at the American Museum of Natural History, where they were pronounced a merit in motion photography. This verdict was endorsed by the thousands of people who saw the film for the first time yesterday. A strange number five thousand feet of film is the lion hunt taken in Central Africa. All of a party of fifteen engaged by Rainey assembled in this vehicle part in this scene. After a long fight and desperate pursuit a pursue a vicious Miss Venezuela was captured by bounding hounds in a jungle of brush. **Owing to the success of Damaged Goods, as presented by the Zukor-American stock company at the Academy of Music, it was retained for a third week. At both the matinee and evening performances the theatre was crowded. **Arthur E. Holden, champion high diver of the world, was the feature of the free vaudeville at Palisades Amusement Park. Holden made a back dive from a height of ninety-five feet into a tank of water, where by a number of consecutive air. Four other circus acts comprise the entertainment at the amphitheatre. **At the Farnin de Dane occurred last week, when that popular resort gardener presented a genuine seashore dinner served far above the street. A program includes the famous chefs Mr. Zeh, Miss Gray and Mrs. Douglas Crane, the dancers, of California. **The Lieber company has issued several announcements, the chief of which is that it has secured the dramatic rights to Eleanor H. Horton's very successful novel, From Mississippi to the Sublime, the title of which is The Glad Book, has been placed among the "best sellers" for a remarkably long period of time. The presentation dramatically re- acted at once to put the story into dramatic form, and the resultant drama is to be produced early in the fall. Cyril Maude's second American tour probably will begin on Nov. 13 at the Plymouth Theatre, after which he will go to Grunewald again as his vehicle. Kathie Kaelred, remembered for her performance of the Dame in King Lear, will play the part of Zuleika in Joseph and His Brethren next season. Lawson Butt, the Eng. In addition, will return as Beryl in The Garden of Allah, playing it when the Century theatre spec- tacle opened as a guest motion at the World's Fair. No theatre has been selected yet for the New York engagements of Little Missy, a sepiatrone parchment. The Garden of Paradise, in spite of rumors to the contrary. Howard Estabrook has been engaged by David Belasco for one of the principal comedy roles in The Vanishing Bride, the farce from the German, which will be the opening attraction of the season at the Belasco Theatre. **The Yellow Birds will close its voyage for six months' run at the Eltinge Theatre last Saturday night. This enabled John Mason to begin rehearsals in the new picture of which is in which the New York Woods will present him early next season. The title has been changed from Dragoon to The Jockey. It is worth a trip to the Eltinge even if only to hear John Barrymore as the American Journalist in Room 12, my Cook. **Five theatres on Broadway, of which four are devoted to popular vaudeville picture exhibitions last week, and the range of their subjects and variety of their interest established a new esc- treme for the entertainment to be de- served from the silent shows of the screens. At no other time have so many pictures been offered and opened temporarily to this form of amusement.

GAVIN D. HIGH.

CARSON CITY, Nev., June 28—The Grand (A. W. Ballard, mgr.): The Leisure Hour Club, with a view to clearing the association of the debt left by the building of the club-house, appointed different committees, each to provide a certain amount of money, and the committee under the direction of Mrs. Lloyd B. Thomas gave a most excellent entertain- ment June 25, realizing a goodly sum for the share of the fund. A captivating march and drill, Young America, opened the program, and the chorus of singers and maids, who provoked applause, are the little folks-participating in this were: Verna Jones, Earl Fordham, Alice Sweeney, John S. C. Garrett, Mary Murray, the Peter Amodei, Margaret Bartlett, Olivia Monahan, Margaret MacCarron. The success of the band was due to two Frank Gregory, Melva Cameron, Harry Vonderlynde, Mary Margaret Egan, Knysa, and Raycraft. Another feature was followed by a solo by Chas. Francis Durnat, former of light opera but now a successful manager. The dancer of the Mr. Durnat has a most pleasing baritone and sings very effectively. His at-home- ness on the stage adds to the attractiveness of the song and he was compelled to respond to a hearty encore. The Greenc Tableaux, posed by Dorothy Kayser, Lucie Muldoon, Dorothy McCarthy, Lucille Petrie; Frances Peake, Lavinia P. Bixler, were pictures of beauty and elated unembodied applause. Frances Petrie, while her fourteen year old Pernia, mad her initial appearance before a Carson City audience with a verdict of lullaby, rich, full voice filling the house in Nevins's Time Enough and of Handicapping the Tree. The second of the evening as concealed by all, was The Darkies' Dream, executed by Master Ogden Monahan and Doro- thy Bartlett, assisted by Junie Louise Shaugnessy, Wm. Shelby Harring- ton, Zola Handke, Edward Walsh, Marjorie Noteware, Fred Millard, Frances Shaugnessy, Harvey Dicker- son, Merle Peters, George Meyers, Novie Williams, Elizabeth L. Slinger, these little folks were mostly sixty years of age, but their cakewalk would have done credit to professional- ized veterans, while the principal, Ogden Monahan and Dorothy Bartlett, were the personification of grace and ease. The ladies rang with the equal applause which they were repeatedly recalled. Mrs. Thomas and Mr. E. C. Peterson gave the overture From an Italian Lodge, by MacDowell, and the performance concluded with the overture, Pochon- tas McCullough, with Miss Gladys Wood in the title role. Miss Wood is perfectly at home in any- thing she undertakes, both in singing and acting, and she was everything the title implied, her clear, strong soprano ringing out with distinctness and sweetness. She is a most accom- plished young lady. Mrs. Zeh Kend- all, wife of Fair Commissioner Kend- all, as Singing Fird, was bewild- ered and given a most courteous reception that of a singing bird. She sings with ease and apparently just for the love of singing, and with her voice it is always greatly appreciated. Frozen Face, acted by L. B. Thomas, actor of St. Peter's Church, and Mr. Thomas's line bar-itone was enjoyed in a comic solo. Mr. Thomas is a man of varied talents and does several characters—all of them well. George Smith was Eagle Plume, with little to say but that done con- sciously. Will U. Mackay as an Iron- riding Panther won the plaudits of the audience with his deft handling of the part, and his deep bass voice landing terrifying force to his man. An excellent character played by Frederick Heron, who caught the general effect and assisted in mak- ing the stage more attractive. Melode- ans Chas. Noteware, Noteware, Ruckard, Morgan, Slinger, Slender, Sockwood, Woodbury, were the prettiest Indian maidens, and Indian boys, Clark, Curtis, Lyne, Stenz, Taylor and Woodbury were the braves. Laura Beckstol and Minnie Baker, as In- dian children, sang a pretty Indian halu- ly, and John Slinger and Llewellyn Meier made a part of the tableau and acted as general Indian lads. The whole performance was certainly a success and one of the best enjoyed amateur efforts ever staged in this city.

A. H. M.

HERALD SQUARE THEATRE IN NEW YORK SOLD

NEW YORK, June 22—The largest real estate deal recorded in New York in several months was closed yesterday, when William H. Harram and William Averdell, of that firm, engaged a captivated analyst of the drama said, "Her Zaza is fuller, more elaborate and shadowed in variations seared, touched, much less revealed, than that of Rejane (for whom the play was written) and, taken in all the other ele- ments. She is a really great ac- tress."
SALEM, June 21.—GLOBE Theatre (H. I. Baker, mg.): Japanese—Panto—New Wes- tern Wardrobe in the West

EUGENE, June 21.—EUGENE Theatre (Geo. Smith, mg.): Dark. SAVOY Theatre (Campbell, mg.): First half: Caliborne and Trembley in songs (3). Door act; pictures. Last half: Caliborne, Billie Burke, in a talking, singing and instrumental show—a very good act, playing Kellie and Dalie time. Special electrical effects. Last night: Pictures. Coming: Mary Pelford in a Good Little Devil. FOLLY Theatre (Ward, mg.): Dark. REX Theatre (McDonald, mg.): Pantages vaudeville Monday and Tuesday. Kenny, Bush and Sing in singing, dancing and talking; one of the best acts ever shown here—planted to capacity business.

PORTLAND, June 20.—With the hot weather there has been a dearth of attractions, and outside of two road shows and vaudeville in the regular season comes, Portlanders will have to be satisfied with vaudeville and pictures. The Orpheum is announced as coming close within the next month and when it reopens it will be in its new home on Broadway and Stark, now under construction. HEILIG Theatre (Calvin Heilig, mg.): William Angle, res. mg.): William Hodge in A Read to Happiness opens today. A long running feature. BAKER Theatre (Calvin Baker, mg.): Merlin Seaton, bus. mg.): This house is dark since the engagement of moving pictures. Manager George L. Baker will shortly leave for the East to organize his company for the coming season. LYRIC Theatre (Keating and Ford, ORHEUM Theatre (Frank Coffinbrey, mg.): Liane Carrera is diving house for dancing act with Katie Stecher's menagerie. Others offered are John and Mac Burke; Burns and Fulton; Witt Cool, Coadie Rand, and Lai Lo颺, Arts EMPRESS Theatre (T. V. Pickett, mg.): Chas. Backman and Company are featured, and the balance of the act is Fredy No; Grant Graumb; Newport and Kirk; and Five Violin Beauties. PANTAGES Theatre (John Johnson, mg.): The programme is well varied, and the act is Allen and Frank Anderson. The other offers are Frank Vining; Harry and White; and Walt Kwock and Brothers. A. W. W.

ALBANY, June 21.—Rolle Theatre (Geo. Rolle, mg.): Feature: decorated pictures and pictures with a very wide and far drawing in special musical numbers. GLOBE

Correspondence

(A. E. Lather, mg.): Thompson and Reiford in effects: licensed pictures. ERIE HOUSE (5, H. K., mg.): Dark. HUB Theatre (Sears, mg.): Warner's and Universal program.

MADISON, June 30.—At last our patience is rewarded and Richard Walton Tully's latest great success is with us. His Omar the Tentmaker, with Guy Bates Post in the leading role, is surely a winner and is deserving of great attendance. It is a Persian romance, a novelty entirely out of the ordinary, and is interesting from start to finish. It is booked for an entire week and will play to crowded houses.

WAGH, June 21.—Theatre manager is 1st-ERTY, Officer 666, an exceptionally lively comedy, is given a fine presentation. It is a Bishop company, headed by James Gleason. It is one of the best offerings of the season and offers good opportunities to the the lightning.” J. Anthony Smythe, Walter Whipple, Ivan Miller, George Webster, Beth Taylor, Millie Fanselow, in an exciting, minute Japanese, Tameo Kajiyama, in his caligraphic exhibition of psychological interest it certainly one of the wonders of the week, an act of importance. The Raffles offer, entitled Baffie, are the headliners at PANTAGES and make a fine impression. The best of the comic variety is Шарп виро вящий в энергия, in a sparkling opera, Capita's Handicap, come in a close second and share the plaudits. Others on the programme are: The Young and the Innocent; Bob Finley and The Yates Sisters, cycling brunettes. Smokum is the Dillon and King theme at the COLUMBIA, and the fun comes fast and furious. Mirth and song are very much in order and the play as a dispenser of the blues is a jewel. The songs are well rendered, the dances artistically arranged and the large audiences show strong appreciation. "They were putting on a good attraction at IDORA, and large crowds are in evidence at every show. They are good for the big-finger and they are drawing in the crowds everywhere. This week the calls for a "believing in the crowds magic every night. Carol Parker, the prima donna, has an exceptionally beautiful voice; Bea- trice Smith, the leading lady, has a voice that is sure to please. She has many winning ways, and Lida Leslie, coat-shoouter and rageine singer, is very pleasing. Louis Has- koll, the boy with the violin, and Will. Schiller at the piano. EMPRESS Theatre (R. Beers, Louis, mg.): The Three of Us as produced at the Empire this week is well worthy of being called a two-dollar show, the production and acting leaves nothing to be desired. As Rhys McCennesy, Helen Carew scored another triumph. Her acting was superb. Warren Ellicott, as Stephen Townday, had a part which he was right at home with. The character of Louis Besgrove, played by Jack Jones, was well adapted to the part, and his forte was well in the portrayal of his role. William Chapman, as Lionel Treble, handles his part in a very capable manner. The week was well filled since Clem McCennesy, Master Wm. Guter- ton, especially engaged for this week's run and seen with a very young actor. Palmer Morrison, Har- ry Webb and others are very good in minor roles. GAIETY Theatre: The fare this week is good. The house is not up to par, but the people are having a good time. The Garden of Passion, and Frank Bristell was very good. Glennena Porter as Nellis Willet furnishes a good part of the comedy throughout the performance. William Jones acquired himself well in the part of Edward Jones, as did H. D. Watson. The girls were all well acted. SAVOY Theatre: Pantages: Pony Moore and Company in the Jolly Taras is the headliner this week. Division by the Pound. Girls, Brown and Jackson, singing and dancing numbers that are very pleasing. J. Edwin Crapo and Company, putting out sets of pictures of the popular music actors. They are very artistic and promise to become quite popular. Orpheum manager at the SIRECKELS Theatre on September 1st. In the meantime the house was doing a good business. J. Warren Kergon in San Francisco is playing this week. The beaches are all open now and are having a very big attraction. It is the season of the most popular, Coronado Beach, including Tent City, or Wonderland Park. Natural scenery is the attraction which is to be held on the third, fourth and fifth, is already to begin and train and rail is very bad. The Water- Crossing box office is proving is proving a drawing card in itself, especially since the Rivers-Wolfe match has been cancelled.

ILLUSION Theatre: (Leonard and Holland, mg.): The big Thomson picture, The Million Dollar Mystery, has just started and is proving to be quite popular. THE MIRROK Theatre is closed again.

Helen Carew, Warren Ellis, East, a merry party, consisting of the Empress players and their guests, set sail for the Company of the islands and adjacent fishing grounds at 6:30 o'clock Friday morning of last week. At least it was a merry party engaged in a barge dancing on their favorite. E. L. Ferry had landed a beauty after a hard fight. Helen Carew was carried away, and the first catch—a sea bass. Throughout the day the photographers were busy, snapping here and there those with masts engaged in the work were Jack Fraker, Bertha Morris, Stella Watts, Gladys Day, L. I. Ferry, Harry Webb, Helen Hume, Dorris Pawn, Walter Spencer, Mrs. B. G. Saville, Helen Hooke, Freddie Groves, Jack Johnson, Bob Spier, W. Wart- enberg, Billy Reeves, Frank Day, Mrs. A. J. Santee, William Mountain, Sylvan Hook, Lloyd Calne, George S. Hollister, Mrs. Carroll Hollister and Mary Riddle.

BENNY.

PHILADELPHIA, June 26.—The Little Theatre of this city, with Beulah Jay as manageress, will establish a strong repertoire company under the artistic direction of P. Iden Payne, now of the Gaiety Theatre, Manchester, and late of the Fine Arts Theatre, Chicago, early in October. As a result of the visit of Dixie Hills, the New York press man, the names of the first members of the company have been announced. They include Ian MacBaren, late leading man with Margaret Anglin; Mary Smith, who was with the company last season; Whiford Kane, a member of the Fine Arts Theatre company, and F. D. Stark, who is now directing in Canada; Hilda Englund, the Swedish artist; Margarete Hertz, and Edith Young, who were with the Little Theatre Company in Chicago for two seasons, and others whose names are to be announced.

The season will commence about October 16, and will continue for thirty weeks, during which time new plays by American, English and continental authors will be presented.
Erman L. Seavey
Mr. Seavey, who is appearing with King and Thornton in vaudeville, is married this week to a local visit to San Francisco, although he has been an established favorite in the North-west for a long time. He is, however, not a good character man and has a fine record with stunts in Seattle, Atlanta and Chicago.

Broadhurst Divorce
NEW YORK, June 27.—Mrs. Geo. Broadhurst, wife of the playwright, is to lay before the courts her claim for separation, which has been outstanding for several months, on the ground of desertion. There are children by the marriage.

Redmond Some Attraction
Ed Redmond has a unique hold on California audiences. His San Jose company occasionally fills in a night at other towns to give an Eastern show a chance to appear. Recently this happened, and Watsonville was selected. The Redmond management were expecting that no advance work was done in the town—only a sign in the lobby now. The Redmonds—William Redmond, his wife, and little girl from you may save a lot of $4.00. Signature: Jack Linton.

Personal Mention
JANE LAMBE is a member of the Belvedere Company in Grecian Colors. Francis Roberts joined the Pratt Stock Company in Marshfield last Saturday to play leads. Heron Edme, an old-time concession manager, died Thursday in Alameda, aged 58 years. Charley Ruggles and wife, Adele Rowland, are slated to follow Thursday Hall and Bessie Barriscale at the Alcazar three weeks hence. It is said the Bessie Barriscale management, called the Los Angeles Letter. Continued From Page Three.

Columbia THEATRE

Dr. Anderson Dental Co., Inc.
964 Market Street
Opposite Empress Theatre

Columbia THEATRE

Cord LEADING THEATRE

Nat C. Goodwin
In the Three Act Farce, Comedy,
Never Say Die

Orpheum
O'Farrell Street, Ben Stillion and Powell
Week beginning this Sunday afternoon.

Alcazar Theatre

San Francisco's New Popular Vaudeville House

All-Star Players
In a New Modern Play, Entitled
Trifling with Tomarlow
By Conrad Naelson

Pantages
Market Street, Opposite Mason

The Pick of the
Season's Vaudeville

MEMOIRS RUSSES, corps de ballet: D'Arceau, Cavendish, Kalinskow, Brooks, artists: May Rewood & Co. is That Girl, a snappy comedy; Davis, the Willing Women, a modern vaudeville. Swift & Company, in the company, and Mary Erwood and Company in That Girl, a snappy sketch; Davis 

Pantages Theatre

A snappy brand of vaudeville will show here next week. The bill shows a great ballet dancing act: Bessie Barriscale, the comedienne; a couple of fine athletes and strong men; Mary Erwood and Company in That Girl, a snappy sketch; Davis; a mysterious 20th century illusion; Salt and Pepper, a great whip cracker; Bell Trio, singers; and Clark Barriscale and Company in the comedy, Marry Mary.

Next Week's Bill at Pantages Theatre

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Columbia Theatre

His Excellency, the Governor, by Robert C. Underwood, is the head of the All Stars this week. The play is a gentle satire on English official life of which we stay-at-homes in America know little and care less, so that its fundamental application escapes us. Beyond that it is merely a bit of fluff, diplomatically handled, and very nicely and gracefully treated, with all the earmarks of so-called summer literature, but lacking the tang of the Wilde comedy which needs to be far more than a setting. Indeed, it would almost seem a mistake in judgment to waste the unique talent of Robert C. Underwood on so trifling—I had almost said trivial—a work, which less well equipped players might handle with equal effect, but which really valuable comedies, such as You Never Can Tell, or The New York Idea, which would tax the strength of even the present aggregation of experts, are crying for able production. This is not saying that his Exellency the Governor, through skillful acting, does not rise to a standard, for it is highly diverting. Every one is in the most unison and if it is not altogether spontaneous, that is the fault of the material, rather than the lack of it, and not of the actors. Robert C. Underwood, Sir Montague Martin, who governs the mythical islands where the detective adventure now takes place, a man's game, ungrateful work, wherein he is unable to lose himself completely. George Stuart Christie is his charming self, and Williams wins under the influence of that same dread plant. Charles Cherry is John Barrestock, the Government private secretary, who is the one nearly consistent character in the little play, even though it remains a type. And Mr. Cherry plays him so consistently, and with such a spontaneous flow of serio-comic drollery, yet with such reserve and lack of obvious effort, that he actually achieves life. I gratefully recall one, Mr. G. H. Huntley, who rescued the stage from the London stage in the same refreshing way last summer and brought him that same reputation of pathy. The Right Honorable Henry Carlton, M. P., is played as simply and naturally as possible by Frank Kingdon, upon whose susceptible nature the wiles of Gladys Hanson, as Stella De Gex, the very amiable adventuress, play with telling effect. Miss Hanson's gowns are very important in this particular role, and are the last cry, while emphasizing all the flash of her beauty. Rose Coghlan adds to the high-bred insolence and authority of last week's woman of mystery, yielding sweet, de, of course, to the aforesaid, all without a loss of dignity, but with full appreciation of the comic possibilities. One need only observe Miss Coghlan the more I realize what a wonderful comedienne she is. The play is beautifully and adequately staged. Interest centers in the production next week of Frank Mandall's new play, Trilling with Tomorrow. From what I know of the work of this very young local playwright, it should prove worthy of this excellent company.

Cort Theatre

Is it the purpose of Never Say Die to pay a tribute to the efficacy of Christian Science? We do not seem to judge by the first act of the farce-comedy which is an amusing caricature of many of the practices of the regular practice, who, after diagnosing the American millionaire, Woodbury, as a perfectly hopeless case, his physicians send him one brief month in which to wind up his earthly affairs. Just at this extremity, Providence brings him a girl, a most resourceful concept for doctors, diets, medic and all other unpleasing accompaniments of illness, who takes him in charge and by sheer force of making him happy and comfortable, pulls him through his present trials and starts him again on a long and healthy career. This Griggs is delightfully given by a good-looking young actor, Dennis Cleggh, who portrays the ideal self-respecting upper servant, efficient without being officious and deferential without being servile. His work is sustained and sincere throughout. Of course, Nat Goodman himself plays the American millionaire, bringing out its humorous possibilities, and the presence of a capable and picturing touch that makes of his oblique successes. He is supported by the latest Miss Goodman (Margaret Mordin), whose application of her husband's wit is only equaled by her own blooming appearance. She plays the heroine, Violet Stephen, and wears some wonderful gowns, her going-away dress in the last act being particularly attractive and becoming. Her mother, the Honorable Mrs. Stephen, is in the hands of Charlotte Lambert, who also dresses the part and looks almost too conscious of the part, to be convincing. The two truly trying roles of the fashionable London doctors who bring about the proclaimed London physicians of the regular practice, is nicely crookedly filled by Isador Marcell and Walter Claxton, while Stanley Harrison is rather conspicuously painted for the eyes of the beautiful Violet. Several of the minor roles are very well taken, notably the telegraph boy, by which Luiz Vlomak makes one of the ports of the play, and the boy, Buster, by little Gerald Blidgwood, Dan Hughes, plays the overbearing detective, who insists on earning his root fee: John Rylant is a butler; Charles Kirien is the auction man; Alice Lazzar and Jennie Blidgwood, the nearby early connoisseurs of the festing La Cigale, who precipitates the climax. The farce is full of amusing stuff that it has secured the photo play. Gabrielle d’Amunzio’s Cabiria, which will be seen Saturday, July 11. An orchestra of symphonic voices, with the chorus of trained voices in the impression which it, is said, has exceeded the interest ever before manifested in the art of the photoplay.

Alcazar Theatre

A most peculiar melodramatic comedy is The Strike Breaker, with which the stock company is struggling this week. It has a number of good moments, a whole lot of wildly impossible ones, and is hardly of the calibre to bring out the best of the company. Thrusday, July 11, is the last day for Miss Bobbi Biscarre work hard, as do the rest of the support, to give an entertaining performance.

Gaiety Theatre

The motion-picture season here opened this week with a film version of Othello, and a drama of the Northwest in Defiance of the Law. The pictures are changed twice a week. It is announced by the Gaiety management that it has secured the photo play, Gabrielle d’Amunzio’s Cabiria, which will be seen Saturday, July 11. An orchestra of symphonic voices, with the chorus of trained voices in the impression which it, is said, has exceeded the interest ever before manifested in the art of the photoplay.

The French Attitude

Edmond Rostand’s apology to Sarah Bernhardt in re the action which she commenced against him for allowing one of the plays, the rights of which she held, to be cinematographed, is a fine specimen of French chivalry. Says the distinguished dramatist: “I declare that what she says is always well, and I kiss with respect and gratitude her fingers, between which a wrat retains for me the grace of a fily.”

Musical Company for San Luis Obispo

Dick Wilbur and Emil Clark are organizing The Exposition Musical Company which will open at the Elks’ Theatre, San Luis Obispo, July 30th, for an indefinite engagement. George Stearn will play. Fred Pollard, Joe Stein, Henry Sherr, Dick Wilbur, Lillian Lorraine and Dot Raymond will comprise the principals. The musical department will be in the hands of Bert Young.

Personal Mention

FREDERICK STARR and Mrs. Starr left Tuesday for Milwaukee, where they will open in summer stock.

MRS. ELIZABETH KIRK was an exceptionally clever juvenile man with the Ed Redmond San Jose stock. Dorothy L. Huntley is playing the leads at the Regal, through the end of the week this week she is playing the lead in Hazel Kirke.

EUGENIE PANZ, a comedian well known to English theategoers, died in London July 1st. She was born in 1870.

Harry Lancaster and wife join the Claman show again in Grass Valley next Monday. Leta Howard retires as leading lady.

GEORGE MACQUARRIE and Helen MacKellar, after a short but enjoyable visit, left Wednesday for the North. They report for rehearsal August 1st in New York. The play: Today.

NAT. C. GOODWIN inaugurated the construction of Toyland, G. U., Frederick Thompson’s concession on the north side of the street, Monday. It opens for business Wednesday.

At 12:30 he Lighted Aladdin’s lamp, symbolizing the fairy wonders that will be represented in Toyland. Always a popular feature in the leads with the Ed Redmond Stock in San Jose. She will continue to appear in that stock for some weeks, when it is said Bath Taylor will once more come under the Redmond banner. Then Miss Higgins will play the ingenue.

Flora Bells and William Breezer will close with the Ed Redmond stock in Toyland in San Jose. James Gamble, president of the Francis-Valentine Show Printing Co., has returned from his honeymoon trip that took him all over southern Calif and much of the East.

When David Warfield goes on tour again in The Anastocer this coming fall, Marie Bates will again be conspicuous in that artist’s support. In fact, three years ago, David Delcourt a valuable service of devotion and honorable service, signed a life contract with her, and so long as she has represented the best in Miss Bates is to be a member of his company.

Frank Mandall, the author of the new play, Trilling with Tomorrow, to be staged at the Columbia Theatre by the All Star Players, commencing next Monday night, July 6th, has his credit Our Wives and will shortly have staged in New York another new play, called The High Cost of Living. Young Mandall is a San Francisco. His new play to be staged at the Columbia is said to have a decided success.

Francis Slosson, who has been playing one of the principal roles in Help Wanted in Chicago, which has closed, will go to Denver for a couple of weeks’ rest and thence to Oakland to appear as manager of the Ford Theatre Company for four weeks. Franklin Underwood, also of Help Wanted, goes to Denver, where he will direct the proceedings of the Denver stock company. Miss Slosson and Mr. Underwood are both well known on the Coast, and at the conclusion of the summer will return to the East to resume their roles in this successful piece.
Barton King has just completed a particularly fine racing photoplay, "The Future," and everyone says the scenes were taken at George Dur-fee's famous racing stable, the home of God-Kin the trotter. Two thoroughbreds, a white and a brown, helped the in actual race, and a Thomas dyer was well in the action. He asked William Georen, in performance, to finish up a blunted millionnaire. Not content with a big ranch near Los Angeles and several smaller lots, he is purchasing some farm lands near Santa Barbara, and Billy does not buy to hold for a future sale, he makes use of his property and derives an income from it. He says he will get an automobile from his income from his investments and cut from his salary. Wise man. **V** Veile Lance of Selig is working in her first animal picture under Director Morton. The story she saves her lover with the help of the elephant, Bears and a $500 Russian horse figure in the play, Miss Lance is dressed as Roman females for me, and here she finds herself unafraid and rather liking the work. She will give us some fine action and other animal stories at Selig. **V** Charles Bennett, who is doing such good work with the Keystone forces, is an ardently interested exponent of players. In years gone by Bennett was an all-round athlete, and he lays his good heart into his work, which has never given up active sports; exercise without overdoing it is his motto. Ben- nett lives at Santa Monica and manages to get a game or two of tennis nearly every evening. **V** Alexandra Phelps Faunley played under the name of Marjorie Phillips when she obtained her first engagement with Ors Skinner; later, when playing with Adie's, Lewis Mann, Milton Lackaye and others, she used the name of Alexandra Phillips, and then when she settled down for a permanent income from writing photoplays she used her full married name, adding the Faunley. She says her earlier experiences gave her stories in her writings. **V** Charles Ray says that playing Spanish roles with the temperament around one hundred is not all fun, especially when one is wearing a velvet coat and nice long, warm curls. He is playing in The Silver Bell of San Juan Mission under Director R. R. West, which is being produced at the Kay Bee ranch at Santa Monica, where Charlie motors every day. **V** Grace Currie's last act in the studio before departing for her Eastern holiday was a graceful one. She helped a little girl make up and dress, and even did her hair beautifully for her. Grace starts for New York Thursday to visit her people and expects to be gone about a month. **V** Francis Ford is going to spend a three months in Portland, Maine, where he will visit his folks. He has had a strenuous time directing Lubin's series and acting in them. **V** J. P. McGowan, the Kalem actor and producer, has constructed the new, re-decorated Liquid Gold, written by himself and Helen Holmes and featuring both of them. It is a tale of the oil fields, and the blooming in of an oil well is shown correctly. Helen Holmes appears as a lovely cowpuncher, while behind her are scenes of the time she spent in Death Valley. William D. Taylor, late of the Vagabond, is quite a broad way favorite by reason of his performance as Captain Alvarez, and has made very good Los Angeles Vaudeville run at the Balboa's studios. His first production. The Judge's Wife, was so good that he was at once put on another three-reeler, Betty, with himself and Neva Gerber in the leads. **V** The Photo-players colony of Los Angeles—and it is a big one—is looking forward eagerly to the famous Players' production of Edward Pelle's The Spit- fire. **V** Edwin August was stopped by a run the other day as he was looking at one of his pictures in a theatre lobby. The man looked hard at him and asked him if he was from the August. He then said his name was August Edwin and that he never heard of the last and that he was not quite amused at the way of seeing all of August's films and thinking of them until the theatre received his next one. He says he seemed quite annoyed about it. **V** Ask Harold Lockwood of the Players if he can remember that Saturday evening when two friends went to his hotel and told him that Harold was going to keep her out of her week- money. They then borrowed all he had "until Monday." When they arrived at his apartment he had warm session with the lady, and his bewildermant was only cleared when his friends arrived and confessed to the joke.

Among the Movies

The spell of the motion picture has at last taken hold of David Belasco, and he is not much in a hurry to get back to his thespic days with The Josie L. Labey Feature Film Company, by the terms of which eight of the Belasco successes are to be converted to films. They are The Darling of the Gods, The Girl of the Golden West, Sweet Kitty Belvedere, Breath of Life, The Great White Frontiers of Virginia, The Woman, Years of Deceit, and The Governor's Lady.

Eleanor Gates has organized a film company on Long Island, with E. F. Rosowicki, late of the Savoy Theatre of this city, as producing manager.

Grace McHugh, a moving picture actress, and Owen Carter, a camer-a man, were drowned in the Arkansas River near Canon City, Colorado, last week. Miss McHugh, mounted, was fording the river during a movie scene, when she was suddenly thrown from her mount. Carter leaped into the river and saved Miss McHugh, but were drowned. Both were naturally safe when they suddenly found themselves in the water. Their bodies were washed up to the American, French and Italian ambassadores.

Movies' Strike Against Prus-sia's Censor Fees

BERLIN, July 1.—Moving picture manufacturers, including foreign companies, doing business in Prussia struck today against an increase in censorship fees. They say the increase will ruin their business. One company asserts it would have to pay an additional $5,000 a year. The foreign companies will go to the American, French and Italian ambassadores.

Invent Movie Improvement

WILLOWS, June 30.—Martin Soldati of Willow is said to have closed a deal with a big moving picture producing company by which the company will pay him a large sum for certain moving picture improvements he has patented. Soldati has give in the past many years to the closing of the deal. Two or three San Franciscans came up here Saturday evening on the deal to see Solda-ti. It is said he has invested a wonderful improvement to the present-day animated picture.

Harry Spear Dies in Los Angeles

Harry Spear died of tuberculosiis June 13th. at 2875 N. Griffin Ave, Los Angeles. He had been ill for a year and a half and confined to his bed for nine days. He leaves a widow and three children. Spear made his first appearance in San Francisco and was connected with the Belasco and Akeley for many years. He went east and to London with The First Born, and was stage manager at Grand Opera House and Belasco theatres for five years. He was 52 years old. Henry Miller, two sea-sons with Ethel Barrymore and di-rector with the营商ner and Majestic film companies. He was 41 years old at his death.

Sothern-Marlowe Farewell

E. H. Sothern and Julia Marlowe departed for England last week on the Mauretania. Before leaving they announced that they would not play during the coming season, but would return to America next year and make their farewell tour in Shakespearean repertoire. The plays in which they will appear are Hamlet, Romeo and Juliet, Macbeth, As You Like It, Taming of the Shrew and Soothern in Los Angeles. Mrs. Sothern is much improved in health, and after a year's complete rest it is pronounced that her health is thoroughly recovered. Mrs. Sothern was compelled to give up the stage last Decem-ber, while playing with her Mr. and Mrs. Sothern will spend the sum-mer in England and the winter in the south of France.
Live News of Live Wires in Vaudeville

John Busch, the newest amateur ham of Stockton, is manipulating the African harp to the satisfaction of the patrons of the Comedian Hall, but John does not vocalize.

Jack Henderson and wife will be seen in the company of Petta Hartman of the Musical Comedy Company. The Hendersons were engaged for the Gayety Company and were rehearsing a vaudeville when they decided to close the house to musical comedy.

James Post and Allan Crosby took a trip to the west coast, with high hopes of finding a market for their efforts. They stopped over in Stockton and paid Mill Thorndill a visit—Mill entertained them royally. Post will not consider a return visit to Stockton until the fall season. His Tetratiz is all O.K. now.

Monte Carter, the Hebrew comedian, in the Garrick Theatre, Stockton, will open at the Wigwam Theatre on July 12th.

The Primrose Company, formerly with James Post and now with Monte Carter, is a big favorite with the Mission patrons of the Wigwam and a good straight man.

Otis Lovelle returned the first of the week from Portland. He went up by auto, which he shipped back by steamship. He said that tires and gasoline was too costly to take a chance coming back that way. He reports business very dull all along the line.

Eddie Bulger, a notable Coast Defender, arrived back home from New York last Friday. The heat drove Ed to back home to Alameda, which is where he is stopping over in Alameda. He will resume his Eastern contract in September.

Geo. Wilson, playing Pantages Theatre this week, is of that great term over stock cast, in which Wilson, Primrose and West, have been the stars of the show—Harry Clapham, no organization ever before the public gave the satisfaction to patrons of minstrelsy as these geniuses and Clapham, as an aged negro impersonator, had no equal.

Geo. Wilson, as a monologue artist, stands today the peer of all. He is the idol of the fifty-four dollars for gasoline and tires was too costly to take a chance coming back that way. He reports business very dull all along the line.

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The Princess

Capital business prevails at the Princess, where Mr. Kuttner, the manager, through his courtesy and pleasant temperament, has built up a large clientele of patrons. The Incorrigible, a penal institution playlet, headset The Man's Chance. This engaging sketch is intended to truthfully portray the atmosphere of the penitentiary, with [inaudible] as the leading or principal figure, the Incorrigible, which he conveys effectively. Tom B. Lois, as the new warden, is very acceptable. Others played satisfactorily to serve the purpose intended. The audience testified its approval of the performance and The Incorrigible, a combination act on Roman rings, showed to some advantage in their manner and were very well received for their effective catches and rope slides. Time, ten minutes. Lillian Tabor, a banjoist who uses the pick, displays some little knowledge of this almost obsolete musical instrument with applause. Time, eight minutes. A Lafayette, singing and tell Irish tales, failed to enthuse her auditors. Time, eleven minutes. A boy, singing an Ethiopian song and dance number, sang spiritedly songs in the inimitable voice of the darling. The male member of the quartet sang well and sang with effect. This act met with big applause from the audience—time, twelve minutes. A lady, a very well "pictured" at frequent intervals with furious and vigorous animated photographing.

The last half acts were Clara Clair, vocalist; Tristan Trio in a globe act; Hobell Trio, singing act; Musical Fletcher and the Incorrigible, with Tom B. Lois as the warden.

Portola-Louvre

The Portola-Louvre is offering an advanced vaudeville in the new bill now showing. It is evident that when something is given as a "pommelette," a "pommeslette," or "Lagniniappe," as our new theatrical term for the future, it must mean that it does not impress the people with the same degree of impressiveness as if they had been treated to a straight-class act-prominent before the Portola-Louvre, and for nothing, too. That everything at the Portola-Louvre, under the management of Mr. McGuir, the Chiff who vocalizes the Scotch songs with so much fervor and ability, is still on the bill singing Lusher's successes. Beanie, My High-lant Lasie, bring back My Bonnie to Me and other Caledonian successes, "the big Tom never fails to put it over to the point of boisterous approval. He is "heated" with excellent results by twelve and a supply. Sean Scott maintains as were ever assembled in one flock, all in the costume of the Thistle and Heather. Feckle Niner and Dobrec have two of the aforsaid "lassies" who show much advantage. The Highland Fling, as a treat to this well-built up act, fittingly ends an act of much merit. Time, eleven minutes. The Venetian Dance, sung by Louise and Michele Giovannini, are exceptionally high-class opera stars who were admired by the other representatives of the impresario's organizations. Lina Bresier sings the sextette from Lucia de Lammermoor, accompanied by the various voices excellently. Michele Giovannini sings with a robust voice and takes the stage change of a directing or serving of special mention and was received with prolonged applause—time, fourteen minutes. The Tyrells, an Australian dancing act, presented by two youthful artists in a refreshing departure from the usual act of this nature, is a very animated and glib mannerly. This clever brother and sister team recently arrived from Australia, their native country, are playing a return to the Portola-Louvre—they were for nine weeks on the bill in their previous engagement. The act consists of unique and very clever creaky and lyrical dancing, finishing the act with a daring and pronged neck swing, which meets with tremendous and merited applause. Time, eight minutes. Fox and Leisner I. three dainty dancers, built out some excellent mince dances. Their effort is refined and effective. The tea dancing of the little lady is of much merit and the melody is well received—time, ten minutes. Ethel Barnes, a vocalist, sings some of the nightingale's excellent, and ample volume; a pleasing number which was approved. Time, five minutes. Hazel Marsh, a "gypsy," with a marvelous voice, renders two very pretty ballads effectively and was well received. Time eight minutes.

The Man's Mind Was On the Get-Away

About three weeks ago, a bright, peppy-looking young lady, who called herself Claus I. Friedman, who wasn't his real name, as he was known in Birmingham, Alabama, fished into town and announced that he had secured bookings in vaudeville, having passed a suitalactory act of the meadful over one of the booking powers in Chicago. Forthwith he proceeded to get two of his engaged actors, a director, and had a splendid set painted to properly present his sketch, A Man's Mind. All the time he was paying his actors half salaries and advancing them a little money now and then. Finally, last Tuesday, came the try- out. The critics' report was not bad, but the director was n't O. K. Then...

Laurette Taylor

By J. Hartley Mason, Jr., The New York: new; in its second year.

PEG O' MY HEART
By J. Hartley Mason, Jr., The New York: new; in its second year.

PEG O' MY HEART
PEG O' MY HEART A—Blackwell; Elna Ryan.
PEG O' MY HEART B—Southern; Binnie Hall.
PEG O' MY HEART C—South and Pacific Coast; Piggie Ooley.
PEG O' MY HEART D—Southern; Marion Dancer.
PEG O' MY HEART E—Edith L. and Florence Martin.
PEG O' MY HEART F—Lilli Marlene, with other artists.

THE BIRD OF PARADISE
by Richard Watson Tusty.

Oliver Morosco

Co. Theatres
Los Angeles, Cal.

The Majestic Theatre
The Forum Theatre
The Paramount Theatre
The Republic Theatre

Laurette Taylor

Laurette Taylor, as Peggie O' My Heart, is outstanding as usual and the new company is very well adapted to the requirements of the piece. The acting is uniformly good and the production is well managed. The music is well arranged and the songs are sung with spirit and the cast is uniformly well managed.

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Ed. Redmond, Manager and General Manager, at the Redmond Theatre, Sacramento

And Company No. 2 at the Victory Theatre, San Jose

Louise B. Jacobs

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AND THE DANCING DOLLS

TARAS DANCE, DENVER

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Vaudville

The Orpheum

Capacity houses prevailed during the new fall which opened last Sunday. Everett Shinn's Wonderful from the old-time melodrama, was top-notch, and justly so—a continuous laugh showed that the idea was number one. This number was on test to the merit of the comedy intended. Eight capable people carried the theme to the finish. Charles Brabin, producer; Flora Kellerman, on the other hand, gave a commendable account of herself in the role of the "opy" house manager and general small town half farceon, a role derived from last week's hit with Ethan Allan, who posed as Ephraim Purdy, the "rinck of the law." The other characters in the cast were decidedly effective. The orchestra, too, instead of orchestra pit, was the "locale" or laugh-center with the orchestra box partitioned, and the usual routine of novelty dances and ballroom gyrations, and were weakly received. Time, twelve minutes. This Hearst World's production is considerably with animated photographic views from all over the world.

The Empress

Empress vaudeville opened this week's bill last Sunday to its usual packed business and most of the numbers met with the merited approval of the audience. Everett Shinn's "mender drummer." More Serious Against Than Usual, topped the bill and afforded excellent opportunity to funny people to do funny things cast to satire and burlesque the old-time melodrama. Continuous laughs indicated the auditors comprehension of two different kinds, as well as the outcast girl "with no place to lay her head" were somewhat incongruous, but BX were beautifully and appealing silk hose. The sheriff and the officer—sized star and the villain's compatriot and orchestra with his violin, landed out the most titters. Fred Hallen and Molly Fuller, the old-timer favorites, are still with us, and they continued their every effort to win approval with their On the Road to Jonesville. The theme conveyed received some humorous situatios over with some effect. The Three Falcons, Roman ring regiment, show some excellent work and are well adorned by a capable "jock." well received. Dick Lynch, billed as the "Prince of Entertainers," endeavors to live up to the title by conveying a number of humorous Céletish short stories and hard-shoe dancing with some approval. The Moscrop Sisters, with their patented, perfect, and dance to some purpose in a well dressed act. The male impersonation act, was given with much applause and approval. The Ricci Trio, two male vocalists and a female vocalist, present the usual "hurting act" somewhat pathetic as regards the results obtained upon that much abused instrument. The female in the number is prepossessing, of excellent voice and gait easily. She saves the number from the commonplace. Animated photograph effort, featuring a blackface act, Miss Sterling in comedy, closes the show.

The Pantages

Pantages opened the new bill Sunday with Mike, Miami Amato in A Night in the Shams of Paris, a new and unusual number. It gives ample opportunity for those typical Europeans, Mike and Amato and consists of a series of dances which af- strate the Apache dance (pronounced apash) with excellent results. The Dance du Canton, or dance of the country, is given with much gusto and realism. The whole plot or theme interwoven in the panama is based upon a notion that a Paris man of gay Paree, who is smitten with the charms of the notorious Apache, Casque D'Or, the Belle of Belleville, who is Mike, Amato. In the pursuit of this fair lady, this wealthy but ex- bllarated rose finds himself in many tight places in the shams of Paris, but is rescued by Mike, Amato, who dances and wiggles to his rescue. A large cast of European lend support to the pantomime, which holds at- tention for nineteen minutes. The Village Trix, a playlet featuring the Cincinnati and its business. The shows the advance suffragette, a lover's quarrel and Mr. King as an adroable elligerman, who after feet effects a reconciliation, all nicely told. Time, twenty-four minutes. Bob Albright, the male Meba, a vocalist and dance act, twelve minutes. Tuesday, November 1st ("Mitz Felix Around Again") Wilson, the old-time black-face comedian, keeps his audience in titters throughout his number, during the first part and period his laughter himself his stories are old and his songs not too new. Time, sixteen minutes. Romano and Robinson, in Fun in a Music Store, carry through a singing and dancing number with some approval from the audience. The comedy furnished by the decidedly elongated and angular member of the team is excellent—Time, sixteen minutes. Romano and Carpe, an ordinary song and Italian art act, were well received. The singer was accompanied by a harmonious female vocalist and on a beautiful instrument. Time, nineteen minutes. DeVitt and DeVitt, termed "Acro- batic Comiques," showed off their clever barrel-jumping by the male "member, who, blindfolded and basket hobbled, jumped long jumps into larr- e and onto elevations. Time, eleven minutes. Comedy motion pictures finished the program.

The Republic

The Republic Theatre, with its standard clientele, is meeting with the usual excellent support. Variety Three, a juggling and sharpshooting act, a man, a woman and a half "portion," are easily the house hit on the bill. Excellent and powerful juggling by the male member and some good sharpshooting by the lady, nicely, meet with much merit and plausibility. Time, eleven minutes. Wm. R. Abram and Agnes Johns, supported by Rupert Drumm present a new and excellent reminiscence, Modern Camille, or The Sacrifice. These popular people meet with great approval by portraying an actress' sacrifice of her lover, to please the wealthy father. Time, fifteen minutes. The New Chief of

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WIGWAM THEATRE

J. E. JOSEPH BAUDER, Gen. Mgr.


WESTERN STATES VAUDEVILLE ASSOCIATION

Muni Hall, Los Angeles, San Francisco

Ella Herbert Weston, Gen. Mgr.

Police treat the preceding vibes and intricacies of society, with the dangers and hares which beset the young woman of the day. All Hal- kett, as the new chief, is forceful and practical. Time, sixteen minutes. The Dr. Alibets, a pantomime and novelty dance act, is well received and affords opportunity for the female member of the team to sing in an affected voice and the team to dance these comic dances well received—time, eight minutes. Mr. Kasten, the human mocking bird, and the vaudeville queen, are a popular comedy photolot interests refreshingly.

The second half of the act is ac fol- low: Grace Allen, singing and dance- act, who; Abram and Johns, with Rupert Drumm, in a stirring phalet, In His Power, Louise Brownell and Ralph Bell, Fred Wilson and Ninn Maitland in a Willard Mack sketch, Two Sales to Every Story, Bisten and Bowen, comedy show.

The Wigwam

Jack Magee and his company are giving the majority of the entertain- ment at this horse, where Magee, Heine Auerbach, Charlie Lindt, Wm. Sipher and Bally Spira have been popular. Among the Follies, Miss Stiffart and Miss Mack have a large following. The name of the piece for the first half of the week has escaped me, but what does it matter?—any name will fit it, as long as the competent company is taking it in hand. The offering for the second half of the week is as follows: Thrice Vau- deville Brothers, cabaret singers; La Ri- sol and Odd, and the famous Howard Sisters, in massed novelty and Jack Magee and Company in The White Horse Inn.
Columbia Theatre

San Francisco is to be the scene of one of the earliest, if not the earliest dramatic premiere of the season, for on Monday, August 15, the curtain will rise at the Columbia Theatre, for the first time on any stage, will be seen the new and original play, "In the Presence of Mr. Morrow." The All-Star Players will make their appearance in this piece, which is from the pen of a young San Francisco playwright, James S. Williams, who will assume the credit of three successes, and at the present time a number of New York producers are sending out experts to examine the manuscript and will produce the play within the next few months. Trilling with Tomorrow will see its New York production after it has been staged here with one of the finest casts available. Those who have read the play stamp it as the type of work with which the Necessary "punch" and there is no doubt that the splendid company now at the Columbia Theatre will give a performance of great worth and brilliancy. The play is in three acts and there are in all the main principal characters. The story deals in main with a quartette of strongly-drawn characters, two men and two women, whose lives are devoted to a cause which brings them in sympathetic touch with humanity, and their own stories of love make a profound impression as told by the author. He has been able to carry a great interest from the very first, and has retained a vital, unexpected situation until the final curtain. The principal characters—the doctor, the nurse and the drug dealer—will be played, respectively, by Chas. Richman, Gladys Hanson and Charles Cherry. Matinees Wednesdays and Saturdays.

Cort Theatre

Nat C. Goodwin, through the medium of his cratatic comedy, Never Say Die, has been inspiring chuckles and guffaws all week long. The Prince will be repeated for the second and final week of the engagement, which begins Sunday night, August 13, directed by W. Heath. Miss Mary Potter will make her return engagement. It is a sumptuous and amusing production which has a vastly different cutting from what is anticipated when the comedy is first seen. The violent melodrama, with the silent method's that have so long marked his work as a comedian still prevalent, and his ability to make one laugh as well as cry when his skillful playing powers. After Goodwin himself, interest naturally attaches to the services of the corps of silent comedians. Among these is Mr. Vitagraph, his arbiter, who will act as host to Mrs. Nat C. Goodwin. She has a most attractive stage presence and the role of Violet Stewart, whose influence has been her charm, is the one that she has done the most for. The various artists are admired, and the others in the cast are also admirably. The celebrated Italian tragedienne, Minnie Aguilera, comes to the Cort Theatre with a repertory of classic and standard plays, beginning Monday, July 15th.

The Orpheum

The Orpheum offers a particularly fascinating bill for next week. Wm. A. Brady, who has joined the ranks of vaudeville producers, will present his latest production, Skin Deep, a new vaudeville play by Elizabeth Jordan. It has to do with the modern woman's mania for beautifying herself. The action of the little play is laid in Marley's "beauty parlour in New York City. Yvette, the whitened vixen and a very attractive girl, will be an important feature in the new program. Her presentation is what she calls in a Futurist Story, Yvette's growth and modes will make a strong appeal to the fair sex, as they are the very latest Paris creations. Dave Kramer and George Morton, two blade-faced comedians, have added the peculiar and hilarious dark-room scene of a 15-minute skit as one would care to see. The Stranger, a comedy sketch by Herbert Richford, will be presented, as well as a Charles Munir & Co. It may be described as a "slice of life." Charles Vale is under the management ofcontraptions, and as the awkward rule in The Stranger he never fails to provoke much laughter. He is supported by Fred Munk and Charlie Treadway. Next week will be the opening of "Curtains" by W. Heath & Everett Co. The Gardner Trio and Everett co's management, and his more recent portrayal of Jacques in The Tempestual Journey, over such as to entitle him to stellar distinction, a position which he will assume for the first time, under the Belasco banner, the coming season. Mr. Belasco is now at home, he's up, in Stamford, Conn., where he is hard at work on the new play which Mr. Belasco will produce in the fall.

By a coincidence San Francisco has been entertaining three leading men who played the same Patsylock stock in the past three years. They are Albert Morrison of Ye Liberty stock, Thurlow Hall of the Melrose, and Charley Gunn, who is out here on a short visit. All three made good, too. David Belasco has purchased the rights to the famous "Vandenberg" for this fall. He will direct the cast for The Vanishing Bride, the farce adapted from the German, by Sydney Rosenberg, which will open at the Belasco, New York. Rehearsals began Monday, July 25th. Mr. Belasco is currently engaged in producing an impressive cast of well-known artists. Janet Beecher again comes under his direction to originate one of the leading feminine roles, while Thomas A. Wise, through special arrangement with Charles Frohman, will also create an important part. Others in the cast are Howard Estabrook, Gustave Van Seyffertiz, Domman Maley, Angela Keir and Ottoa Nemathe, the latter a new comer who has never appeared on Broadway. Little is known about Miss Nemathe, and the Belasco office is extremely reticent about giving out any details concerning her, other than the fact that she is regarded in the light of another "find," having been discovered by Mr. Belasco in an obscure stock company. To her will be entrusted the title role. The first reading of The Vanishing Bride was held Saturday, June 25th, and rehearsals are now in earnest, under Mr. Belasco's personal supervision.

Harry Landel and Mrs. Landel are away from work with the Redmond stock of "Carmel," celebrating a few weeks vacation via automobile.
"Acting is the Most Satisfying of All the Arts," Says David Warfield

David Warfield, who will undertake a tour of the South and West next season in The Auctioneer, appearing as the lovable old Hebrew, Simon Levi, the character that is inalienably linked with the achievements of this beloved artist, is here on his regular summer vacation, and recently, in discussing the art of painting, sculpture and acting, and comparing the rewards to be derived by those who are successful in each line of endeavor, expressed himself thusly: "If it were not for the law of compensation which an all-wise Providence has made a rule of life," he said, "one would say that acting is the most thankless of all the arts. An actor is famous today and forgotten tomorrow. He spends his life in a great effort to make living pictures for a public that forgets him when he is dead. What have they left behind them—the actors of yesterday? Nothing but a memory—a standard for other players in the days to come. The painter dies and leaves behind him great pictures as a memorial. His admirers, especially nowadays, can go out and buy a sepia tint of his great works for five or ten cents and keep it, so that he lives through the passing generations for all of us. A sculptor carves his own memorial, and a biographer and the book must live forever, and the great author never dies, because his soul lives in his books. But the player goes out into the great beyond and at best there are only a few to say, 'I saw him act.' He was a great man, and that is all. Yet the law of compensation is always there to keep us from becoming disheartened, for it gives to the actor the love and the applause of his public at the time. Painters, writers, sculptors, all these, wait years for recognition and sometimes fame doesn't come until they are dead. They paint a picture and it is hung in some gallery and perhaps forgotten, but the actor receives every night of his life the wealth of a public's love and applause, and so I guess I'm just as glad that I'm an actor after all."

Dates Ahead

BISHOP'S PLAYERS. — In stock. Ye Liberty Playhouse, Oakland.

BRYCE HOWATSON CO. (Empress Variety Co., ngrs.)—McCloud, June 28; Weed, 29-30; Callahan, July 1; Eina Mills, 2-4; Greenery, 5-7; Fort Jones, 8-11.

CLAMAN CO. (carrving own automobile) — Grass Valley, July 1 and up to all of next week.

OMAR THE TENTMAKER (Mgt. Tully & Bickel), Co. — Oakland, June 29-July 4; Los Angeles, 6-13; Portland, Aug. 2-8; Seattle, 9-15.

W. T. HODGE in The Road to Happiness (The Shuberts) — Portland, June 29-July 4; Seattle, 5-11.

ALMA GUICK, the American grand opera singer, and Efros Zinaidoff, the Russian violinist, were recently married in London.

From Kansas City and GRACE McGEE are bringing to Los Angeles at present, although some tempting offers may induce them to leave in the near future.

Chas. King—Virginia Thornton

Resting

Will R. Abram—Agnes Johns

Producing Stock Sketches
Western States Vaudeville Association Time in San Francisco

Charlie Reilly

(Singing Irish Light comedian)-
Presenting The Irish Emigrant, Garnet's Time.

Max Steinele Mattie Hyde

Comedian Characters

Avenue Players, Seattle

Frank Harrington

With Monte Carter

Gilbert & Slocum

Comedians

Clarke's Musical Comedy Company Market Street Theatre, San Jose

Dr. Lorenz

America's Eminent Hypnotist Management Frank W. Leary

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THE SAN FRANCISCO DRAMATIC REVIEW

July 4, 1914
Isabelle Fletcher Charles D. Ayres

Enjoying a few weeks’ vacation—Permanent address, Dramatic Review

James Dillon
Dillon and King—Straitsts
Oakland

Charles E. Gunn
Leads
Orpheum Stock—Cincinnati

Maude Leone
Co-Star
Del Lawrence, Vancouver

Florence Young
Leads—Jack Golden Company
Care Dramatic Review

Eddie Mitchell
Business Representative Ed Redmond Co., Sacramento

Marshall W. Zeno Dorothy Douglas
Types and Eccentric Characters Leads
At Liberty. Permanent address, Dramatic Review

Claude Archer - Jean Devereaux
Stage Manager and Parts Ingenue
Just closed year’s engagement with Isabelle Fletcher Stock, Vancouver
At Liberty; Care Dramatic Review

Lucile Palmer
Prima Donna Soubrette
Care of Dramatic Review

Helen Hill
Leading Woman
Care Dramatic Review

Bess Sankey
Leading Woman
Eastern Traffic Co.

William H. Connors
Juvenile Comedian
Care Dramatic Review

Edith Newlin
Leading Business
Ed. Redmond Stock, Sacramento

LELAND MOWRY
Seconds and Heavies
At Liberty: care Dramatic Review

MINA GLEASON
Elitch Garden Stock, Denver

CHARLES LE GUNNEC
SCENIC ARTIST—AT LIBERTY
Permanent Address: 849 1/2 Fillmore Street, San Francisco.

FRED KNIGHT
Characters
At Liberty; care Dramatic Review

EDMUND LOWE
Alcala Theatre

GEORGE S. HEERMANCE
Ingenue—At Liberty
Care of Dramatic Review

ALF. T. LAYNE
This Office

AVIS MANOR
Juveniles
Care of Dramatic Review

D. CLAYTON SMITH
Juveniles
Care Dramatic Review.

RALPH NIEBLAS
Scenic Artist
Care of Dramatic Review

JACK FRASER
Compass Stock, San Diego

DEAVER STORER
Novice
Care Dramatic Review or permanent address 105 4th Ave., Oakland.

GEO. W. STANLEY
With Yola.

VELMA MANN
Ingenue—At Liberty
2525 1/4 Grove Street, Berkeley.

LOUISE NELLYS
Ingenue
Care of Dramatic Review

C. ALLAN TOBIN
Juveniles
Care of Dramatic Review

ELLA HOUGHTON
Ingenue
Care of Dramatic Review

HILDA CARNEL
Ingenue
At Liberty; care Dramatic Review

JACK E. DOUD
With Jack Kelly and Jack in Musical Comedy

ALLAN ALDEN
Comedian
At Liberty; care Dramatic Review

GEORGE KNOWLTON
Care of Dramatic Review

JAMES NEWMAN
With Howard Pecker Stock Co.

Geo. Matson
Leeds and Hear.

Asta Pierce
Second Business

Marie Connelly
Ingenue

Geo. F. Cosby
ATTORNEY AT LAW
552 Pacific Building, Phone Douglas 1461
San Francisco, Cal.

HARRY J. LELAND
Stage Director and Comedian
Ed. Redmond Stock, Sacramento

STANFORD MacNIDER
At Liberty—Kelley’s Exchange, P. I. Bldg., Seattle

Meta Marsky
Leads

Meta HANNINGS
“First cuttal character man”
Ed. Redmond Stock, Sacramento

Vaudville Notes

A physical encounter and face scratching between Mrs. James E. Duncan No. 1 and Mrs. S. Jackson, an aunt by marriage, was averted Wednesday in the corridor of the Oakland Court House only by the interference by bailiffs, when James E. Duncan, a vaudeville actor, was sentenced by Judge Donohue to serve two years in San Quentin for bigamy. Mrs. Jackson, Duncan’s aunt, and her mother, Mrs. J. Aubrey, both of San Francisco, had come to the court house to plead with the judge for probation for Duncan. Mrs. Duncan No. 1, whose complaint and testimony he was convicted, was bitterly assailled by the other two women for having caused Duncan’s imprisonment. When Judge Donohue pronounced sentence, Mrs. Aubrey became hysterical and had to be helped out of the room. After the encounter in the corridor, Mrs. Aubrey and Mrs. Jackson followed Duncan to jail, and the grandmother again broke down, a jail attendant leading her away to the train. Mrs. Duncan No. 1 before her marriage was Nellie Morley, known on the stage as one of the Morley sisters, and is a sister-in-law of Salmon, with whom married her sister Stella, while the girls were touring Alaska. Last January Duncan came, without having been divorced from his first wife, married Eva Azer, also an actress, in Oakland.

Erman L. Seavey
With King and Thornton in Vaudeville
<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Location/Details</th>
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<tbody>
<tr>
<td>Roscoe Karns</td>
<td>Leading Man</td>
<td>Ed Redmond Stock, San Jose</td>
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<tr>
<td>J. Anthony Smythe</td>
<td>Leading Juvenile</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<tr>
<td>Albert Morrison</td>
<td>Leading Man</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<tr>
<td>Beth Taylor</td>
<td>Leading Woman</td>
<td>Ye Liberty Stock—Oakland</td>
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<tr>
<td>Kathryn Lawrence</td>
<td>Characters</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>Inez Ragan</td>
<td></td>
<td>Management Bailey and Mitchell</td>
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<td>Leland S. Murphy</td>
<td>Juvenile</td>
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<tr>
<td>Jean Kirby</td>
<td>Second Business</td>
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<tr>
<td>Edwin Willis</td>
<td>Eccentric Characters and Juveniles</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>Loriman Percival</td>
<td>Stage Director</td>
<td>Ed Redmond Stock, San Jose</td>
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<tr>
<td>Maurice Penfold</td>
<td>Juvenile</td>
<td>Ed Redmond Stock, San Jose</td>
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<tr>
<td>James P. Keane</td>
<td>Juveniles</td>
<td>At Liberty; care Dramatic Review</td>
</tr>
<tr>
<td>Geo. B. Howard</td>
<td>Comedian—Available for Stock</td>
<td>Address, 2136 W. 31st St., Los Angeles, Cal.</td>
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<tr>
<td>Howard Foster</td>
<td>Own Company—Touring</td>
<td></td>
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<tr>
<td>Sedley Brown</td>
<td>Dramatic Director, At Liberty</td>
<td>1415 Catalina Street, Los Angeles</td>
</tr>
<tr>
<td>John C. Livingstone</td>
<td>Care Dramatic Review</td>
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<tr>
<td>HARRY LANCASTER and MILLER</td>
<td>Light Comedy</td>
<td>At Liberty; care Dramatic Review</td>
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<tr>
<td>Harry Hallen</td>
<td>Comedian and All Around Actor</td>
<td>Jack Golden Company.</td>
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<tr>
<td>Lovell Alice Taylor</td>
<td>Leading Woman</td>
<td>Hotel Oakland, Oakland, Cal.</td>
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<tr>
<td>Nana Bryant</td>
<td>Co-Star</td>
<td>Empress Theatre, Vancouver, B. C. Beginning July 5</td>
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<tr>
<td>GEORGE D. MacQuarrie</td>
<td>Leading Business</td>
<td>Management Von Tilzer and Broadhurst Appearing in Today's—Season 1914-15</td>
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<tr>
<td>Gertrude Chaffee</td>
<td>Characters</td>
<td>Care Dramatic Review</td>
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<tr>
<td>Pauline Hillenbrand</td>
<td>At Liberty</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>Marta Golden</td>
<td>Back Again—Ye Liberty, Oakland</td>
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<tr>
<td>G. Lester Paul</td>
<td>Characters</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>Hugh Metcalfe</td>
<td>Leading Man</td>
<td>Ed Redmond Stock, San Jose</td>
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The Old-Timer's Idea

A good straight man is very essential to a comedian, but how little credit does he ever get for his work on the stage. Look back to the time when Adolph Riney, Wayde Scott, D. R. Hawkins and men of their worth were doing straight for a comedian. They were highly educated and had a fine command of the English language, and it was through their education that the comedian made every point count for a laugh. Nowadays upon our vaudeville stage, it is a rarity to find a good straight man. They are few and far between. The comedian imagines he is the whole works, but you put a poor straight man on the stage and you end it in death before the audience. But a good educated straight man is just as essential to an act, musical comedy or a singing or talking act as the comedian. On the Coast at the present time we have what you might call good straight men, they are few in number, but they understand their business and what is expected in their réle and can get before an audience, but get little mention for their work and worth. A good comedian with a poor straight man never can get by, but a good straight man with a poor comedian—well, the straight man can always pull the act over, and that is about the way it is nowadays.

Santa Cruz River Theatre Has Week of Gaiety

SANTA CRUZ, June 22.—After weeks of strenuous building and preparation for her new river theatre, Santa Cruz has all ready for her 80,000 series of great historical pageant-drama. These plays are to be staged at night in the most ideally beautiful outlying the dancing grounds. Under the direction of Perry Newbery, assisted by a cast of 500 actors, singers, dancers, beauties, and dirigibles, Indians, cowboys and old pioneers, with ships, cannon, ox teams, historical scenes, and wonderful, breath-taking, night performances will be given. The first four of these are all different, each one being a first-night performance, and a big historical drama and pageant on a stage of river and grove a quarter of a mile long. The program of the week is as follows: Monday night, June 20, The Padres, a beautiful mission play with 250 performers, Tuesday night, The Pathfinder, dealing with the Bear Flag men, Fremont and the loves of Garcia and Spanish. Wednesday, the spectactor circus extravaganza, Ahablin and the Lamp, with the huge cast. Thursday, The Pageant of Pacific, every beautiful historical and allegorical production with ballets and interpretive dances and pantomime of all nations. Friday, The Padres. Saturday, the 27th, The Pathfinders.

Question as to Shows Outside of Exposition

Whether amusement enterprises should be permitted near the Exposition has been discussed Monday at a meeting of the Public Welfare Committee of the Supervisors, the question having been raised on account of an application filed by A. H. MacKenzie to erect a structure for a spectacular show on the Van Ness Avenue block between Hayes and Grove streets. Frank Bart and A. W. Scott, Jr., who have charge of the Exposition concession features, told of the strict supervision to which amusement shows at the Exposition would be subject and of the care taken to keep them to a high standard. They said that the Exposition might be injured financially if shows of the kind under consideration were allowed in the city generally. R. M. J. Armstrong and Dr. Julius Rosenstiein of the League of Improvement Clubs opposed the granting of permits by the city authorities for Exposition year, saying that not only would the Exposition be interfered with, but the outside shows might not in some cases be of a proper character. At the world's fairs at Chicago and St. Louis, it was said, many of the outside shows were disgraceful. E. E. Pfeilade spoke for the Retailers Protective Association and favored the issuance of permits for outside shows. Interested with A. H. MacKenzie in this concession, which is the big winner, Fighting the Flames, is A. W. MacKenzie, his cousin, who is the lessee of the Savoy Theatre.

A Pair of Sixes

In H. H. Frazee's Longacre Theatre last Monday the successful farce, A Pair of Sixes, entered upon the fifth month of its New York run, coincident with which Mr. Frazee will begin active preparations for the launching of five additional companies to present the play in as many different parts of the world. The organization now at the Longacre Theatre, which includes Ann Murdock, Hale Hamilton, George Parson, Fritz Williams, Ivy Troutman and Maud Elmane, is scheduled to run through the summer and well into next season before visiting other cities. A company of equally important players, including Frank Aleklyne, Joseph Kilgour, Sam Hardy and Ora Waldrip, will open its season at the Cort Theatre, Chicago, on August 9. Another company will begin its season on September 7, en route to the Pacific Coast and Southwest, while two more companies will open a week later to fill dates booked in the smaller cities of the East and Middle West. Mr. Frazee has decided to present A Pair of Sixes in London under his own management and will soon go abroad to engage a company of English players. Their season is scheduled to begin on August 31, with Joseph Coyne in the role played by Hale Hamilton. Contracts have also been signed by Mr. Frazee with Hugh Ward, representing J. C. Williamson, Ltd., for the presentation in Australia, New Zealand and South America, on September 7.

Spotlights

When the play of To-day closed in New York a fortnight since, it was recalled that it was just approaching the three hundredth performance, notwithstanding the critics declared it could not last a week. The power of publicity, plus the determination of a remarkably strong cast, supported by a veritable play, has been given as the answer to the inquiry of its success. In Chicago, where a like program has been mapped out by the producers, Bertha Mann and Arthur Byron will have chief roles. Miss Mann is making her first appearance in the Western city in so important a rôle, and much of the success which is predicted will come to the play will be due to her unusual ability as a dramatic actress. George MacQuarrie will head the Southern company with Helen MacKeller, and Edmund Browne will play the Coast.

Frank Keenan has closed his vaudeville tour in Vandalia and has returned to his country home at Laurelton, Long Island. It has been suggested that among the interesting American plays which would prove successful in London is The Girl of the Golden West, in which Mr. Keenan played with such vivid force the rôle of Jack Rance, the sheriff. The English declare that America is the home of the character actor, and should Mr. Keenan play this rôle in London they would see one of the greatest of our character actors.

Will Cross arrived from Eureka per steamer last Saturday, and the account he gives of the management of the company that went up there four weeks ago is not very glowing. They played the Margarita Theatre and the house is in liquidation. The Judge of the court said that the next company that came there would have to pay fifty dollars per night in advance for the use of the house. The actors got nothing but $1 or $2 for their salaries. It makes it hard for a good manager to follow.
About fifteen years ago, The Truth was a very successful daily newspaper in good old San Francisco. The columnist was a good man, named Billy. In 1873, Marie Tempest appeared in the papers. She was a beautiful woman. Later it was produced on the Continent and received an enthusiastic welcome from the capital of the Empire of the United States. Karl Marx was visited by a friendly American capitalist. The capital of the United States is New York. Grace George has appeared in the rival of the Truth, and has contributed to the little theatrical company at the Little Theatre. This revival has convinced many critics of the permanent value of the late Clyde Fitch's contribution to the American theatre. Even those who insisted that the Fitch comedy was only ephemeral and escapist, have, apparently, been convinced of his skill as a technician and craftsman. It has his analysis of character and life is more superficial and less penetrating than that of the great continental playwrights, it redeems itself by its intense emotionalism, and by its lively, sure and significant strokes of character-drawing.

THE Truth, A Synopsis of Clyde Fitch's Great Play

July 11, 1914
OLIVER MOROSCO, still intent on producing new play, will soon offer another at the Burbank, his Los Angeles theater.
Correspondence

NEW YORK, July 5—Victor Helias, the French producer, again made him as he stepped off the Emperor last Thursday to write a new contract for Arthur Hammerstein to be produced in 1915 with Miss Edith Thayer as the particular star. Otto Hanbeck will take care of the other parts and Hammerstein's new piece will be the only new addition for a year to Mr. Hammerstein's present list of attractions. Theatre demands all his time. Miss Edith Thayer, who has been presenting the summer's run in the celebrated Fenner's Theatre, will be required to stay a little longer than a year. Mr. Hammerstein has been living on the chaise longue for months and the Palace is his theatre of record. Hammerstein's youthful secretary, Mrs. Wm. Thayer, has seen Brieux's 'Adoration des Yeux,' which is a successful play in Paris, and has engaged the scenery for the new work. Miss Thayer is an expert and is the first to know the French taste. She has been in Paris for two years and has had four years' tuition under Jean de Reszke. According to the announcement of the Palace at the box-office, Mr. Hammerstein, promoter for the Palace Theatre, special measures are to be taken this summer for the comfort of the playgoers. There will be no intermissions during the entire summer. The Palace's announcement is: 'Hot and cold showrooms, the luscious laundresses will be on every floor of the Palace Theatre dressing-rooms and a massater and mahogany electric fan at every stage-door. The Palace actors have arranged with Jack Cooper, the athletic instructor, for a special summer rate for artists needing physical training. * * * A novelty at the Strand Theatre last week was the first production in New York of a picture, which was made from a play made from a play made from an opera, Germania, for which Baron Franchetti wrote the music. It is the first of the operas prepared from the repertoire of the Casa Ricordi. The operas are presented in the Metropolitan Opera House with Signor Caruso in the leading role. The story shows the history of the German revolution that ended with the defeat of Napoleon at the battle of Leipzig in 1813. There is no attempt to reproduce the music of the piece, but its scenes are shown. There was the usual music at the Strand and a quartet. The pictures of the recent Lamps' Gambol were also shown. * * * The heat has been so pleasant that the desire of the patrons of the Academy of Music to see Damaged Goods been their play is to have another week there with Theodore Friche and Priscilla Knowles in the leading roles. * * * Fourth of July at the Palace was indicated by a lengthy bill headed by Montgomery and Moore. Other acts were Joanna Stats and Dorothy Irving. A Vocal Sketch by Lewis Sladen; Adolphe and Hughes Van Tilton's Honey Girl, Bert Wheeler and company in Fin on the Boulevard. A Production of Kormans. William Weston, the Zozouan troupe of Arabian acrobats, Ruth Royce and Ruby Dorn in an Indian dance show, and Hafford and Associates, well known in light opera, headed the bill last week at the New Brighton Theatre. Others on the programme were Winona Winter, Jesse L. Lasky's The Beauties, Ed Gallagher and Bob Carlin in Before the Wire, and Mrs. A. Almex, Stepp, Goodrich and King, Harry Breen, Durkin's dog and the Kingsley Comedy Company, George and the Azard brothers. * * * Alice Eis and Bert French presented a new dance act at Hammerstein's Theatre. Their floor act is called The Tempress. Other acts on the interesting bill were Cannelia Ferrer, the Spanish dancer, who is an American appearance; Joe Jackson, Lyons and Vescol, Consul and Butty. The above act was in the Vaudeville Theatre. * * * The second week of Paul J. Rainey's 1914 set of African hunt pictures was a great success at the Casino. The wild animals have been added, showing the Wandering Boys tribe of native Africans, in their war dance, their march across the veldt and into the jungle, wild birds weaving their nests and several others. Mr. Rainey spent more than two years ago on a long hunting trip in India and Africa. He was surprised by a delegation of new friends who sent him a large hunting knapsack as an expression of their gratitude in giving him the opportunity of seeing pictures last week to the newsboys' fund. Albert Brown, who took the part of the noble French lover inSubject of Life and Maxine Elliott Theatre, has taken the famous Frank Craven in Too Many Honolulu. At the Thirty-ninth Street Theatre, Mr. Craven has gone abroad for a brief rest in London and to select an actor to play his part in the English production of his amusing farce. * * * A Pair of Sisies is so popular at the Longacre Theatre that it will continue next season. The farce of E. F. Pepe is soon to be produced in London. Poker is so well understood there that points are not likely to be lost. On the other hand, the understanding and appreciation of the American games is not in reality depend so much on the poker that is in it. The merit that a wager has won by one man and lost by another is sufficient to feed the actor, Mr. Carr, who has had his experience in the theatre, is proud of his voice and it is said to be a really fine tenor voice, while the course training of the concert stage, which he has given it. * * * The musical shows that survive are The Passing Show of 1914 and The Merry-Go-Round of 1914. GAVIN DHU HELLO

INTER-MOUNTAIN WAGON SHOWS—PRESENTING Girl of Eagle Ranch

CHAS. F. HELM, MGR.

A Delightful Summer in the Mountains

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The Feature Film Sensation of the Century. To be Released About July 1st

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Rowland & Clifford's Company for Coming Season

Rowland and Clifford's tribute to the movie screen, a big comedy melodrama by Edward E. Rose. Annie Laurie, a beautiful romantic offering, also Edward in the role, produced in conjunction with Messrs. Gaskill and MacVitty. Rowland and Clifford will have 250 people in their employ, which doubles makes this firm the largest theatrical producing company west of New York City.

Cort Secures Vancouver, B. C., Theatre

John Cort, general manager of the Northwestern Theatrical Association, announces that he has leased for a term of years the Avenue Theatre, Vancouver, B. C. and after all other attractions playing the Northwestern circuit will be taken down, will present, 'A Trip to the Avenue.' The Avenue is a first-class theatre, with a seating capacity of about a thousand, two large stage rooms, and a well equipped stage. It was operated last season by George McKenzie, Klaw and Erlanger's representative on the Pacific Coast. The first attraction that will be played in the Avenue by Cort will be Gay Bisbee Foy in 'Sisterbasket.' The last three days' engagement, about the middle of August.

Unmasked Actresses Shock the Parisians

PARIS, July 8—Two of the principal vaudeville houses in Paris will be submitted to an inquiry by the magistrate tomorrow. It is charged by the public prosecutor that certain undraped scenes, showing at these establishments, constitute public incitement, and the managers, together with several actresses, will be interrogated on this subject.

The one-week engagement played by the Five Feathers at the Columbia Theatre last season, broke all records in point of attendance, and the 250 seats sold out forty-eight hours before they were played.
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Exposition People Not to Be Permitted to Exclude Outside Shows

For nearly two hours Wednesday the Board of Supervisors argued the request of the Exposition directors for a declaration of policy to be pursued by the city in matters of granting amusement concessions for 1915. At the conclusion of the debate the Supervisors were in agreement that there was no need for the city to be in the position of deciding upon permits and the matter was referred back to committee. Had they been left to Mayor Rolph, the Exposition directors would have received a definite answer in a short time. He would have told them only about two minutes to declare himself on the subject. Here's what he said to the Supervisors: "I am anxious that the Exposition shall be a success. I am willing to do everything within my power to assist in making the Exposition a success. But I am going to look out for the welfare of San Francisco first, last and all the time. San Francisco will be here long after the Exposition is forgotten. I am not in favor of closing the city in the benefit of the Exposition. The people of this city have contributed millions of dollars to ensure the success of the Exposition. We have shown the Exposition directors every consideration. San Francisco will be, of itself, the greater part of the Exposition, and I believe we should do everything possible to make San Francisco attractive. We might throw this city wide open to every clean, wholesome, entertaining and instructive exhibition for which a concession is applied for. I don't want this board to be a party to a scheme for closing the town for the benefit of the Exposition. Quite recently a very prominent citizen informed me that certain directors of the Exposition had said that if the Exposition directors were given jurisdiction over all concessions, the morals of the city would be better safeguarded. I was highly incensed at such a statement, and I want to say here and now that under my administration the morals of San Francisco will be more fully protected than under the administration of representatives of the Exposition company. Gentlemen of the board, you have had the charge of policy on this matter." Until the board has agreed upon a definite policy, the application of Wm. MacKenna for permission to conduct a concession known as Fighting the Flames, on the St. Ignatius lot on Van Ness Avenue, will be held up. The promoters of this concession propose to spend $50,000 in construction work and their payroll will average $3,000 a week throughout the year 1915.

Stage Folks Lives in Munich Far From Happy

BERLIN, July 4.—An astonishing commentary upon the conditions in the German theatrical world, has been announced by a letter sent to Munich, Ernest Schrumpf, director of the Munich Folks Theatre, brought action against the publisher of a magazine devoted to stage affairs who had accused Schrumpf of mistreatment of his employes. The testimony at the trial disclosed conditions which moved the presiding judge to declare that "we have experienced a great deal in this courtroom, but never before such testimony as this process has brought to light. The poorest workmen are better off than these actors. Workmen would not endure such treatment. Uncontradicted testimony showed that Schrumpf was accustomed to strike and kick actors, and to lash them with a whip; that assassins were engaged at a salary of $13 to $22 a month and required to furnish their own wardrobes, although the theatre was extremely profitable and Schrumpf himself reaped rich through its management; that the director had declared in the presence of the whole company that "It is a pity that we are not in Russia, so I could walk into you with a knout"; that he struck a woman prompter in the face with a bunch of keys.—(German keys are big and heavy that a bunch of them is almost a deadly weapon). The testimony concerning the plaintiff's conduct toward the workmen of his company was of such a nature that the public was excluded from the courtroom while it was being given. The publisher of the offending article was acquitted and the entire costs were placed on Schrumpf. He will also lose his connection as theatre manager. The abused actors declared that they submitted to such treatment because they feared, under prevailing conditions in their profession, helpless to resist. Moreover, they said, there was no feeling of solidarity among actors which would make resistance effective. It was a question of bare existence with them and they bore ill will they had rather than flee to others which might be worse.
William Desmond Wins Great Popularity in Baltimore

Baltimore, June 29.—Despite the hectic pace of the past week, the Poli organization drew good houses for their production of Royal Scandal, and Joseph P. Bowers, president of the company, received a good deal of merited praise for their work. With the recent period of the month, the company is in the minds of the local playgoers, the Poli Company exhibited a good deal of company spirit for the week. The week was altogether an admirable performance. William Desmond, who has experienced the difficult task of walking in the footsteps of George Cohan, has emerged victorious. It was proved that he is one of the most versatile and finished actors we have had in many years, and the idea that four others who surprised him, justice compels the statement that the Poli Company has a boundless confidence, and the standard of the organization was raised when Mr. Desmond was made a member of the company. In the past few weeks he has proven himself the most valuing table actor, a most convincing performance, a young man about town, avoiding every bit of the mawkishness which so indelicately stained this role as a typical Cohan creation. Mr. Desmond deserves credit for giving us an opportunity to view Broadway Jones from a different angle.

Columbia Theatre

TRIpping with TOMORROW

An Augustine of the best. By FRANK MANN. Characters

(Arranged in the order of their appearance) Benjamin Munson—Byron W. Martyn; Charles Christian—Carroll McComas; Miss Murphy—Ellen A. Collier; Maud Carrigan—Eva Shaver; Dr. Herbert Munson, chief of the visit- ing staff—John Bowers;Toby—who was a patient—John Q. Keating; John—Frank F. Smith; Ricketts, superintend- ent—Frank F. Smith; Katharine Sayre—Miss Mabel Gray; Emery, a patient—Harry Gough; Dr. George Munson, chief of the visiting staff—Willard C. Osgood; Mary—April Nelson; Hal—Walter F. Kirby; Mrs. Munson—Julia Atkinson; Segal—Louis Leonard; Clarence Jinks—Manuel Bejarano. An Augustine of the best is not the best. Any croup in these United States should be corrupt enough to refuse a woman divorce from so despiseful a figure as Bixley Munson. But the hoop, friend, would be more deplorable if it were not so great a tax on one's credulity. Bixley Munson, so serene, serene strength of Katharine Sayre, the shrinking sensitiveness, which, we are told, kept the young with a grey hair against her husband only a few short years, before is out of character and out of context in the chain. Then there is Berwick Sayre's sudden and opportune change of course—nerve—puff—courage—his suicide, but unaccounted for, as well as unaccountable, and serving as foundation for the later arrival of Dr. George Munson. The Duche's Defense, marks the drastic climax of the play—and the laboratory constructed tissue of lies that role the scene of sympathy. But in spite of the remote contingency of the hypothetical case, ob- viously, though not with sufficient motivation and explanation, which savor of fiction rather than as one of those unimpeachable and, as a consequence, tendency to eliminate all material that does not forward the action or build up character. This distinct effort at characterization, by the way, is notably successful in the role of Katharine Sayre, which is capable of infinite shading; while consideration of the subject of euthanasia, though not offering no conclusion, gives body and weight, adds the modern social touch, to a story that is vitally interesting. And without the notable change in the old conflict between nature and convention app- earring under the guise of the new term of over morality, nothing else perhaps testifies so forcibly to, the quick brain and sensitive touch of our young fellow-brownsemen as this telling character. The law abiding character of the laws ruling mankind, recognition of the dynamic world that the law is to implement. After all, the true value of a work lies not so much in present achievement as in its prophecy of future accomplishment: and Tri- pping with Tomorrow answers both tests. Beside its importance to the

author, the play offers their first real acting chance to two at least of the producing cast, Charles Rich- man, struggling with improvised material for the two weeks previous, is for once fairly well fitted, though: I cannot say that the part is his. Dr. Manning is marked by quiet dignity and sincer- ity, and in the last act, an alert, convincing manner of the whole working of his mind, carrying on the action of the play and flash- ing its solution to the audience. Without power, Gladys Hanson's work is far beyond the anticipations of those who know her only through the present engage- ment. The role of Katharine calls for a wide range of emotion, big, warm vitality, acute and refined yet in her sensitive, controlled by iron will, a strong sense of duty—a complex personality of which Miss Hanson has sustained a consistent, unswerving, performance. Carroll McComas is delightful as the little nurse just budding into womanhood, tender and sprightly, and responsive, with a glimpse into the depths below the surface. His Gooch is a com- plete opposite as Dr. Crail, the young intern. Frank Kingdon's Lynches is, whenever present in the hospital, and Robert New- comb is Mac, the hospital messen- ger, a character bit that is sympa- thetic and good. Miss Shaver, woefully miscast as Berwick Sayre, but at least, to his credit be it said, shows how he ought not to be played.

Cort Theatre

Anyone who enjoys a laugh could not do better than to see Nat Goodwin in Never Say Die. For real merriment it is a winner. Good- win's method is so dry and unpre- meditated that the laughter he cre- ates is absolutely spontaneous. The audience laughs for very joy. The play is a delightful farce, in itself a wit-comedy, but it supplies a splendid vehicle for Mr. Goodwin and his support, who sustain their various roles most excellently.

Alcazar Theatre

The Case of Becky is a drama that is full of thrills, as everyone will remember who saw Frances Starr's performance of it at the Columbia, but its punch is even greater on a second hearing. This is due in no small degree to the dignified earnestness and sincer- ity of purpose which is the keynote of its performance by the Alcazar Company. Becky is a case that bears comparison with the higher priced company. In the other two principals, Ann Jeffries and Thurston Hall, will have to be engaged, as Al- cazar's interpretation of the Jekyll- Hyde role of the lovely Dorothy and the sinister role of the vicar, shows them to be peculiarly attractive. It is her opportunity of this present engage- ment. Becky is an interesting character. The only question of her must be how she makes the most of it. Her portrayal is very moving and so humanly appealing that more than one hand- ized theatregoer has recourse to his pocket handkerchief. Her Dorothy is marked by her character's con- ception in its spirituality, a poetic thetic sweetness, but the Becky falls short of the magnificent heaviness of Miss Starr's creation. Her quick changes from good to evil are quietly effective and lacking in sen- sation-malicious, and she succeeds in being spiteful and venous, but she is not the incarnation of evil that rises to meet Professor Dal- ton Hall it beholds. Thurston Hall conceives it. His Bala- no is a vividly realistic study of a man bewitched by the power of his wife. HisDALTON HALL has worked out from the fawning serv- ility of his entrance, through the blustering self-exaltation and vain- ness, to the pathos and heart-breaking success to the climax, where his maniacal bestiality is laid bare in all its hideousness by the hypnotic influence of Dr. Emerson's stronger moral power. It is the best work that Mr. Hall has given and is breezy and vital. Howard Hickman is a noteworthy Doctor Emerson, with the right touch of ascetic refinement and moral strengths of the character; and Kean Cripps is very at- tempting as his skeptical young assistant, but Dorcus Matthews, apart from her beauty, is not con- stantly serious as the young nurse with no sense of humor. David Butler has only a few moments on the stage as the assistant in the surgery, but he makes the most of it. The production is excellently staged and runs with a satisfactory smoothness that is all the more remarkable for the weekly change of fold that is the rule of this engagement.

'J. J. Rosenthal, will leave for New York tomorrow. Something doing—Yes!'
AROUND THE STUDIOS IN LOS ANGELES

By Richard Willis

Heard from Harold Lockwood again. He is very enthusiastic regarding Will Flower, by Mary Gertrude, which is being produced by W. S. Van Dyke. The lady of the film is said to be Henry Edwin-the candidate astonishing. William tells me that Pauline Bush has made a remarkable picture. ** * Pauline Bush says she will be in the play. She is a very fine specimen of the English school, and from all accounts is one long happy country jaunt. All Harold's friends are glad to hear he is doing so well. ** * Getting up at 5 a.m., traveling 57 miles to Fullerton, California, in an auto, writing down, back again and getting up a new scenario at night time, this was the experience of J. E. McGowan and Helen Holmes on a recent oil picture.

As a side issue Helen Holmes had a real runaway when a spirited team of horses started down an incline with Helen driving. McGowan jumped on a horse and gave chase, but his leading woman called up before he reached her and a thrilling race was lost (we will have to sack this press man). ** * William (Billy) Gilman, who has a big "AU" for a long time now, who was for a long time with the Melies, is going into the Edwards' company. He and Louise Glenn own a big contrast, Bill is big and solemn, Louise is small and light. She is constantly playing jokes on William, who enjoys it all without retaliating. He says that sitting down on the lawn at a picnic is not as glamorous as it has its disadvantages. ** * They call it the "nut company," and this is due to that terrific cut-upレス Mer- 
dyth, who is the star of the troupe. Certainly the Meredith comedy combination at the Universal is a jolly one. Bill has infused her spirit into Ernie Shields, Phil Dunham, Eddie Ballard and Betty Schade. Even Jack Warner is changing. Here is a company composed of good fellows, which enjoys its work and gets along smoothly. The Misses Ford and Grace Cunard very kindly left a young lady in charge of their numbers last week during their month's holiday. "It won't be very much, dear—just keep account of your time and the stamps," said they in an easy, casual sort of manner. Now that young person is waiting for their return with a bill which looks like a railroad ticket around the world and it starts "ALL OF MY TIME." ** Adele Lane has finished up working in her first "animal" picture and says that the experience was a distinctly novel one. For one thing she gets more time on one’s hands than the elephants and leopards and tigers are, and secondly she has no lead, so Miss Lane has been making progress upon some truly wonderful embroidery. Here is a little lady who never awaits "cues" without keeping busy and what she puts her hand to she will do perfectly. ** * The work of Cleo Madison in Otis Turner’s Damon and Pythias is the talk of the town. Cleo Madison is going to make Miss Lane look like a lead, so Cleo Madison does not detract from the fine performance of William Worthington, Herbert Rawlinson, Frederick Warde and Leonard. We particularly enjoyed Cleo Madison’s work in this picture in the comparatively small part of Hermione, while she was also heading her own company, makes her performance all the more notable, especially when the delineation becomes a little bit too "Leaves." Otis Turner has remarkably made a notable picture, and from all accounts is one long happy country jaunt. All Harold’s friends are glad to hear he is doing so well. ** * William Taylor has completed his big success in "The Right of Way," and he uses every matter to direct and to act one’s own ends at the same time, but Tay- lor simply does this work to write a novel and stirring story to produce. Since leaving the Vitagraph, where he did such successful work, Taylor’s services have been in great demand, and he has received tempting offers as a leading man, but he made up his mind to try his hand at the producing end and has appar- ently made no mistake. Edwin Thangs is around the Hill, lights and the screen. A lady has written him asking him to tell her the best breed of chicken to raise and requesting many other pointers re- garding chicken farming. Every body, who August possesses a chicken ranch, but the younger, know that he does not have time to attend to him—helf is far too busy a man.

Motion Picture Men to Meet Here in 1915

DAYTON, July 8—The threat- ened split in the National Motion Picture Men’s Congress, which was not over the election of a president was averted today, when M. A. Neff re- tired as a candidate for re-election to the presidency. Neff was the first president and organizer of the league and was the central figure in the meetings held in Chicago. He has been the most able man of the lot and is more revered by the congressmen. A. M. Pearce, Baltimore, presi- dent; T. P. Finnegan, Texas, first vice-president; M. E. Corbin, San Francisco, second vice-president; W. R. Wilson, Columbus, secretary; and J. E. Jepp, treasurer.

San Francisco was chosen as the next place of meeting. President Neff, in his annual address, advised against any big meetings, urg- ing that ten cents be charged and he also urged shorter films.

Among the Movies

George Kleine, the Chicago moving picture magnate, has withdrawn from the General Film Company, in which he holds $20,000 worth of stock, and his weekly release will be offered through other channels. No reason is given for Mr. Kleine’s withdrawal from “The Trust.” It is also reported that the Selig-Heart combine will withdraw from the General Film Company.

Correspondence

SAN DIEGO, July 5.—EM- PRESS Theatre (K. Reer, Los, mgr.)—The Lady from Laramie this week’s offering at San Diego’s Peppertree Theatre. ** * Will Flower, in the role of Henry Weatherford, carries off the honors. His por- trayal of the character is so perfectly written and deliver- ing Wester is the best piece of work yet undertaken by Mr. Chap- man and he deserves much praise for the way he handles this difficult part. Jack Fraser as Sir Blakely Beresford, an English bulldozer, is generally well received. Russell Ellisworth was enjoyable, as was drummer. Lloyd Ingram directs, which assures a good play. Edna will not undertake dramas with light com- edies. ** William Taylor has professed to his right to a director’s position as his first two pictures have turned his big success into easy money, and he must direct to and act one’s own ends at the same time, but Taylor simply does this work to maintain his screen and office, and he uses his every matter to direct and to act one’s own ends at the same time, but Taylor simply does this work to write a novel and stirring story to produce. Since leaving the Vitagraph, where he did such successful work, Taylor’s services have been in great demand, and he has received tempting offers as a leading man, but he made up his mind to try his hand at the producing end and has apparently made no mistake. Edwin Thangs is around the Hill, lights and the screen. A lady has written him asking him to tell her the best breed of chicken to raise and requesting many other pointers regarding chicken farming. Every body, who August possesses a chicken ranch, but the younger, know that he does not have time to attend to him—helf is far too busy a man.

Coast Costume Co.

American Theatre Guild, Market and Seventh WAREHOUSES AND COSTUMES

Largest and Best Musical Comedy Wardrobe in the West

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Helen Carey in the role of Robin Weatherford, the company, was a great success. Lois Violet, was that all an English hostess should be. Gladys Day, as Edith, had the same success. She was working very hard and working opposite to her was Walter Spencer in the role of Archie, a young, level civil engineer. The character of Lady Violet Beauchamp was adequately played by Bertha Morris, Palmer Morrison, as Wilson, was very good. SAVOY Theatre: Pantages, Ethel Davis and her Baby Dolls in The Fountain of Youth leads the bill this week. The return of this popular lady and her troupe is always welcomed. The Eight Nobles, a duet, followed. Mrs. Arno, Earl and Lorraine conclude the rest of the bill, which is an exceptionally good one. GAEFY Theatre: Throntown, by Bartlett Beresford, Margaret A., as Miss Fairbanks, and Sheik, by Mary Jane and John, kneel, at the fountain and the Sheik is there, and the rest of the cast is good. Stories of the sea, which has been as yet unseen in the city. The same play was the one of which we have been hearing so much. Both are excellent. The book is by Roy Van Vosse, and is the central figure in the story of Katherine (Kitty) Fairbanks, who is the heroine, does very good work, as does George Dill. Alice Mason, as Mrs. Fennia, and Clemenza Potter, as Rosalie, are both very good. H. D. Watson and others in minor roles are pleasing. J. Warren Kerrigan and a bunch of the Universal actors and actresses were down over the 5th for the big celebration and the fight “Jack” is still here but is going back to Los Angeles on Wednesday. H. L. Y. and W. B. (Blevins and Leonard, mgrs.); The second instalment of The Million Dollar Mystery, and we continue to please as well as mys- tify the patrons of the movie “dance.” Blue Knot, by Will, is one of the best pictures portrayed on the screen for many a moon. It gives a bit of the gaiety of the Hawaiian and American teams and is very interesting. SPRECKELS Theatre: Commencing August 30, the Orpheum attains the big play in San Diego. Following is a partial list of bookings at this playhouse: "The Great Crooks, The Trail of the Lonesome Pine, A Pair of Sixes, The Bird of Paradise, Introducing the Things that Count, David Warfield in The Auctioneer, Adele, Polly of the Gowns, W. B. Porro, M. T. "Married, Fannie Ward, George Arliss in Disraeli, The National Grand Opera Com- pany, George McCormick, Peg o’ My Heart, Seven Keys to Balkitate, Every Woman Has a Secret." W. K. Temple has secured the lease of the Nevada City theatre and is using it for pictures.
Coast Defenders' office will close for a few weeks on account of all the activity of the season, especially this summer time. It will reopen about September 1st with steam heat and better accommodations.

Tony Lubelski has made an offer for the American Theatre to the Felton Estate. Tony will make all seats to the left of the stage available in one, full stage set for musical comedy or a closing comedy act.

Berta Weston, than whom no better turned up in comedy acts, is a resident now of our city and is bringing up a family. Also bringing up father, who says she is well brought up.

Lord & Meek closed last night at the Lyceum, Mr. Lord's health being impaired by too strenuous work and a much needed rest will do her good. After a couple of weeks' rest and a visit to Knowlton, they will accept a stock offer.

Jeanette Ormsby, the prima donna, is making a successful tour, with a piece of sickness of eight months' duration.

Walter Farnsworth, Harry Leathy and Bert Vincent this week at Pan-tomimes are some of their vocal selections. The Bell Trio are all to the good. Booked from the Coast Defenders office, where lots of good acts originate.

Maudie Amber, a friend to everybody in the profession, steps into the Coast Defenders office these days looking over those that are fit, and the misfits, and Maudie generally gets what she wants, for the C. D.'s are all for Maudie.

Emil Clark of the Coast Costume Co. furnished all the wardrobe for the vaudeville show at the penitentiary at San Quentin July 4th. It consisted of twelve different vaudeville acts by the convicts, and the committee tendered Mr. Clark a second visit.

Hilda Seymour journeyed to San Quentin July 4th, not to serve time, but to witness the vaudeville show. Miss Seymour says it is the first time she was ever in prison, but is willing to go back any time she can see as good a show as she saw on July 4th.

The Garrick Theatre, Stockton, is playing vaudeville acts, but will go back to musical comedy in the near future. Jim Post can open there when he says the word. No better selection could be made.

Germans, Irish or Dutch, are very scarce around here now. All comedians, that are comedians, are working. The wave hangout fellow does not do a good job. Comedians are born, not made.

Jim Magrath is working for Jim Gowrey in Los Angeles. Gowrey is interested in the movies down that way.

Lew Fontello, manager of the Lyceum Theatre, is giving the families of the North Beach section a clean and refined show at his house. Safe Vaudeville acts are provided at all the Lyceum directing the music.

The Excelsior Theatre, corner Leo and 22nd, has closed. This was formerly owned by Musical Bentley and Kid Mohler, the ball player, formerly with the Seals.

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The Excelsior Theatre, corner Leo and 22nd, has closed. This was formerly owned by Musical Bentley and Kid Mohler, the ball player, formerly with the Seals.
Correspondence

OAKLAND, July 9.—What Happened to Mary, with James Gleason and Belle Taylor in the stellar roles, is the attraction at YE LIBERTY. The settings are adequate and the play deserves unstinted praise and support. It is an old-fashioned love story that appeals to the sentiment of the audience and keeps up the interest from start to finish. The support at the hands of Bishop's players is all that could be desired. Ready money follows. The bill at the ORPHEUM is one of the best of the season and is definitely well worth seeing. Laddie Chiff and Dainty Marie are the headliners, and are the executors of a couple of clever stunts. Others who contribute are Homer Miles & Co.; Belkows; Amher Brothers; Will and Kemp; Frances de Gossart, Australian wood-choppers. The attendance is good. At PANTAGES the lion's share of the patrons go to two acts — Amelia Coe's Apache Dancers and Mi Mi and Company in a pantomimic drama, entitled: A Night in the Sims of Paris, and Charles King, Virginia Thornton and Company in The Village Priest. Romano and Carratu, Kenney, Roesch and Robinson; De Vitt and De Vitt; George Wilson, and a Keystone comedy complete the bill. Fransen 1915 is the magnetic title of a spicy musical medley that Dillon and King are showering upon their CO-UMBRA audiences. At BROOKS, the attendance depends entirely upon the weather. If pleasant, the park is thronged and if otherwise, the attendance is slight. The current attraction, Louisiana Lou, is a good one and gives general satisfaction. Ferris Hartman and Myrtle Dingwall still remain ruling favorites. Albert Morrison, the popular leading man of Bishop's players, is spending his vacation visiting relatives in Pittsburgh, Pa. He will return in three weeks. James Gleason's engagement at Ye Liberty will terminate next week, much to the regret of Ye Liberty's steady patrons. Manager Bishop announces the early production of Rose Stahl's great success, Maggie Pepper. LOUIS SCHREINER.

SAN JOSE, July 6.—The success of the Ed Redmond Company at the VICTORY is still a very interesting subject here. This week the stock company is appearing in Madame X, and heroes are won by Roscoe Karns, Hugh Metzche, Bobby Lawlor, Maurice Penford and Andelle Higgins. JOSE. Theatre: The offerings for the first half of the week are Musical Waltz in a novelty musical act; Fox and Leonard, two of the cleverest dancers now appearing in vaudeville; The Gourmains in a globe-rolling specialty; Lheits and Harr Company have a spectacular scenic act coming. Coming Wednesday, will be Ed Morrell's skit on prison life. The Inquirers, MARKET STREET Theatre; George F. Sharp, one of San Jose's popular young men, has taken over the management of the Market Theatre.

LAURETTE TAYLOR

In POG O MY HEART

By J. Hartley Manners; Cort Theatre, New York; now in its 50th week.

POG O MY HEART — Eastern: Nels Ryan.

POG O MY HEART — Southern: Blanche Hall.

POG O MY HEART — Western: Florence Martin.

POG O MY HEART — Pacific Coast: Peggie O'Neill.

POG O MY HEART — Nether: Marion Dentier.

POG O MY HEART — Chicago West: Florence Martin.

THE BIRD OF PARADISE, by Richard Walton Totty.

LAURETTE TAYLOR

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Pantages Theatre Building

Street Theatre and will operate moving pictures.

VANCOUVER, B. C., July 6.—EMPRESS Theatre: The Del Lawrence Company was to have opened Xana Bryant in the female leads tonight, but the fair lady wilted it otherwise, so the company is offering Little Miss Brown this week. The AVENUE Theatre has passed to John Cott's management and the ORPHEUM is still playing vaudeville.

Harry C. Payne a Benedict

Harry C. Payne, author and bookkeeper of the Hayward Larkin Company, billposter, of San Diego and Spokane, married this week in San Diego to Miss Margaret Hayward, youngest daughter of Harry C. Hayward of the billposting firm. Mr. Hayward's son, Ralph Hayward, of the San Diego plant, was also a recent arrival.

In the Maurice Chick company, now playing at Vancouver, are Robert Roberts, Maurice Chick, Carl Case, Ernne Guldby, Harold Gray and Elia Highton.

Stars

Stars: CALIF. The Playhouse, E. C. Shilling, with all the latest and greatest shows. Booking capacity, 575. Road Shows. Show time 6:00 P.M.

Colfax Opera House

Colfax, Cal., Motion Pictures, Vaudeville and Traveling Shows. Write

CHARLES MCGORMICK, Manager

Spotlights


Harry W. Savage will start his season with two companies in the operetta hit, Sari, one company in the Truth, and one company SIRIUL Holman Day comedy, Lorna Come Ruth, and one company in Walter Browne's morality play. Every Thursday the company's productions, later but announcement of them is withheld until they are put in preparation.
The Orpheum

The bill this week arouses the greatest enthusiasm and it would be hard to recall any in a long time past that gave more satisfaction. Wm. A. Brady offers Beauty Is Only Skin Deep, a one-act play by Elizabeth Ollis. It has to do with the modern woman's mania for beautifying herself. It is very effective. Yvette, the whirlwind violinist, was an even greater success. Dave Kramer and George Morton are two black-faced comedians, who have the regulation fifteen-minute skit, presented with the skill of old times. The Stranger, a comedy sketch by Herbert Badliff, is presented by Charles Yule, Fred Munier and Company, the company being the very attractive Mrs. Munier. It may be described as a "slice of life." Charles Yule is unequalled in his portrayal of rustic characters, and as the audience rolls in laughter. The Stranger he provides one of the most artistic bits of acting seen here in some time. Herbert Badliff, President of the Company, The Gardner Trio and Everett Shinn's Wronged from the Start, are the holdovers.

The Empress

From the start to the finish every act on the bill this week is as good as has ever been played in this house. For headline honors we must hand them to Marie Stoddard and Frank Morrell. Talent and ability to please the patrons and gain the applause fall to these artists. Marie Stoddard is certainly a very clever impersonator of types we see everyday, and her one change of costume is a contribution to the confusion for an impersonation. Frank Morrell, who was made right here in this town, has improved with age. His monologue kept the audience in roars of laughter. For an act of this kind, the world knows Frank's voice, and his rendering of his selections were as sweet as ever. Sheek, D'Arville and Davenport are two of the roguish act that have one of the best acts that has appeared here in many a moon. They put the large audience in good humor, so it was easy sailing for all to follow. They should have been placed fourth of fifth on the bill. The Five Musical Lassies offer a very gorgeous scenic spectacle and render very sweet music from their beautiful instruments. The young lady's rendering of the Scotch ballad, Annie Laurie, was a revelation. She has a very powerful soprano voice and the act went over big. John T. Doyle and Company put over a comedy playlet, entitled The Children's Secretary. There was a cast of three men and Marion Willard assisted greatly in developing the comedy. The selection was a very beautiful one, with numerous curtain calls. Torrell's Comedy Circus of five ponies, a bucking nude, a monkey and dog, and a very good assortment of assistants to help out for good measure, give the usual stunts seen by these kind of acts. It is a very good kid act, minus the peanuts and red lemonade. The act was a hit.

The Republic

The Western States bill at this house is typical of the entertaining that has made it such a popular and profitable proposition. The first half of the week shows us Bothwell Brown's Merry Musicians—Mauchy Brothers and Cis; and the final act is a large band with a grand orguist, Perrty, Funn, Amor and Johns, with Rupert Drumlin, in a rattling fine sketch. The Boss second bill: Bothwell Brown's musical company in The Merry Musicians: Mauchy Brothers and Daisy, in song and talk; Gordin, saxophonist, and two other acts.

The Wigwam

The Jack Magee season will end tonight with the final $5 bill. Bothwell will be succeeded by Monte Carter, O, Of the Magee company, only Wilner will be retained. The Empire's last show will be an encore of two of his best pieces during the week and the management offered in the vaudeville section for the first time this week, Laus Tri and Thompson's acts. For the last half: Mitchell and Lightner, talkers.

The Princess

Bert Levey, aided and abetted by his house manager, Lott Kutter, and his horne news director's fine line of bills, follows:

First half—Three Sullivan Brothers, singers; Grace Donnelly, pianist; Grenville and R. Brown, the Fashion Plate Duo; Mitchell and Lightner, comedians, and Foster and Lamont, equilibrists.

Second half—Three Tightrope Walkers; Three Jack Daniel's and Three late dancers: Winifred Duffield, female baritone; Inge disguised as a male baritone; and several others. Among the other acts to be added to the Pantages string, "The theatres in Dallas, Oklahoma City and Detroit will form the entering wedge into a new territory for me," declared Pan tages owner Samuel Levey.
Columbia Theatre

With a dozen or more telegrams from New York producers asking if Theatre would be interested in the early presentation in the Eastern metropolis, author Frank Mandel has written to the management, suggesting that a screen adaptation of his play might be a wise thing to do. The management’s request for an additional week of the play which has created a stir here. It was originally intended to be a two-week engagement, as it has been going on during the All-Star Players’ engagement, but so fast has the interest in it grown that it has been arranged to keep it on for a second week, commencing next Monday. Trilling with Tar starr, has won success through its very unusual and original plot. It has been carefully and effectively staged.

Cort Theatre

Monday night’s performance will usher in the much-anticipated engagement of Mimi Agnina, the Italian tragedienne. Interest in this season of the Cort, over which Miss Agnina has presided, has reached considerable degree among American theatregoers, for the fame of the Italian star has trickled to the East, and there is every indication that she is to receive a large house on the occasion of her local debut. Agnina is supported by a large company of players, every member of which has been with her since the start of her present world tour, which began in Rome almost a year ago. The versatility of Agnina is truly amazing. She has played the leading roles in 200 plays, and the part she will portray at the Cort has been selected with a view to showing the many sides of her art. The opening bill Monday night will consist of The Daughter of Jorio, a great tragedy from the pen of Gabriele D’Annunzio, in which Miss Agnina is cast as Jorio, and playgoers will have an opportunity of comparing the Italian tragedienne with the stars of the Cort. European reviewers have compared her and diol, diol to Agnina. Miss Agnina has been under the tutelage of Bernhardt, Rejane and Duse. Wednesday matinée will see a repetition of The Daughter of Jorio and Oktite will be the offering Wednesday night. The Schenker’s Super, a tragedy in four acts by Sen Benelli, which opened on Thursday night in Cairo. Camille, on Friday night, should prove popular. Saturday afternoon’s offering will be a new production of The Schenker’s Super, and Lugger Carpana’s tragedy, Malia, is to be seen Saturday night. Camille will be presented on Sunday with The Hidden Torch as the attraction Sunday night. Nat C. Goodman in The Broken Toy will be seen for the last time tonight.

The Orpheum

One of the most important announcements in the field of vaudeville is the initial appearance in this city next Sunday of Leonor Carrera, the daughter of Anna Hel. Miss Carrera will offer her début in this city a musical melodrama written especially for her. In which she will be assisted by Tyler Brooke and a chorus of six singing and dancing girls. Miss Carrera looks just like her mother did when a girl and her every look, gesture and pose is a reproduction of her mother, Anna Hel. M. and Mme. Carpana’s Menu is composed of a varied selection of instrumental music, instrumental songs, a group of zebra, a tarzonz elephant, a horse and several dogs. Trained zebras are exceedingly rare. The performance of the striped animals taxes the ability of the most expert animal trainer, so that with few exceptions they have been given up as impossible. A Ragtime Soldier is the title of a droll sketch in which music and novelty is offered by John and Mae Burke. Miss Burke is a handsome blonde who makes a striking picture in black and white uniform with her well trained animals. The title of the sketch best describes John Burke, whose only occupation during the past several years has been walking with his trained animals. Wood, who on account of his character has been frequently referred to as “The Fool,” is one of the most popular jesters of the period. Next week will be the last of Yvette. The Whirlwind Viodin; Kramer and Harry; and Williams and Brady. Brady’s Beauty is only Skin Deep, which is a play in America’s prehistoric time with a cast of 120 and a budget of $30,000. It opens on Thursday, July 25th. The cast of 120 includes many well-known vaudeville stars. The play is produced by the national vaudeville company and is directed by Charles T. Munster, who has had many years of experience in the stage. The play is set in the primitive era and features humorous sketches and songs. The cast includes many well-known vaudeville stars, including the famous Williams and Brady, who play the roles of the two main characters. The play is a huge success, and the audience is thoroughly entertained. The performance is well-received and the audience is thrilled by the humor and clever writing. The play runs for several weeks and is a great hit.
Columbia Scenic Studio Co.
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NEAR MISSION AND FOURTEENTH
STEVE L. SIMMONS

TIGHTS
ALL COLORS, WEIGHTS AND PRICES
Cotton, $1.25 to $1.50
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BEST AND MOST ENDURING LINEN IN S. &
Calf, $2.00; Calf and Thigh, $4.50; Calf Thigh
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Sweaters, Jerseys, Gym and Walking Suit,
Support, Athletic Shoes, Underwear
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Chas. King—Virginia Thornton
Pantages Circuit—Offering The Village Priest

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Producing Stock Sketches
Western States Vaudeville Association Time

Charlie Reilly
(Singing Irish Light Comedian)
Presenting The Irish Emigrant, Pantages Time

Max Steinle Mattie Hyde
Comedian
Characters

Frank Harrington
Leading Man
With Dillon & King—Oakland, opening July 10

Gilbert & Slocum
Comedians

Dr. Lorenz
America's Eminent Hypnotist
Management Frank W. Leahy

EVENTS AHEAD
BISHOP'S PLAYERS—In stock, Ye Liberty Playhouse, Oakland

WAT GOOD WIN—Monterey, July 13; Santa Barbara, 15; Oxnard, 16-close

HOWARD FOSTER CO.—Dor- ris, Cal., July 6-7; Merrill, Ore., 8, 9, 10, 11; Bly, 12; Lakeview, 13-19; Pine Creek, 20; Ft. Bidwell, Cal., 21, 22, 23; Cedarville, 24, 25, 26; Eagle- ville, 27, 28, 29

OMAR THE TENT MAKER (Tully & Buckland); J. G. Peede, gen. mgr.—Riverside, July 11; Los Angeles, 12 and two weeks; San Diego, 27-28; Santa Barbara, 29; San Jose, 30; Marysville, 31; Medford, August 1; Portland, 2 and week

Bob Barton Means Business
FRESNO, July 7—Trevithit and Shields were the successful bidders for the contract to erect the new White Theatre, the award being made yesterday afternoon in the office of T. C. White in the hotel Fresno Building. The contract price is $80,000, and the work of completing the playhouse will begin immediately. The same contractors lost the contract for the foundation, which is already completed, and they promise that there will be no delay in the completion of the structure. The contract price does not include the cost of furnishings and decorations, so the building will represent an expenditure of approximately $100,000 when completed.

An Interesting Letter From the Howard Foster Co.
DORRIS, CAL., July 6.—We are still going, but stopped for a while last night when one of our machines broke down on the top of a mountain. It caused us to lose a night, but we arrived here this morning in the very best of spirits. Scott Valley was very good to us and we are booked to play return dates there this fall. We have landed some good dates for this fall in Burns, John Day, and Prineville, Ore. Everything is coming our way fine and dandy.

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WESTERN PACIFIC
DENVER & RIO GRANDE

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FRANK A. WADLEIGH
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Leading Support, Human, John Co.
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Leads or Direction
173 Delmar St., San Francisco

DAVID KIRKLAND
Caret of Dramatic Review

HARRY MARSHALL
Principal Artist
Ripton Theatre, Honolulu
Permanent Address, Avondale, Santa Catalina Island

NORTH SUMMER SPECIALS—1h. Powder Soap, 6c. Creme, 6c. The Deluxe Linen Soap, 5c. (Regular, 6c.) Wire Hair, 50c. West, Southwes Wigs, 85.00

MAKt-UP WIGS

FOOT AND CHEEK WIPES, WIPES, ETC.

MAYBEJES' 14 320 VAN BUREN A.V. 8-37

PLAYS
James Dillon
Leading Man—Virginia Brissac Co.
Long Beach
Charles E. Gunn
Leads
At present visiting the home folks, San Francisco.
Maude Leone
Leading Woman.
Care Dramatic Review
Florence Young
Leads
Care Dramatic Review
Eddie Mitchell
Business Representative Ed Redmond Co., Sacramento
Marshall W. Zeno
Dorothy Douglas
Types and Eccentric Characters
Ed Redmond Co.—Sacramento
Claude Archer - Jean Devereaux
Stage Manager and Parts
Just closed year’s engagement with Isabelle Fletcher Stock, Vancouver
At Liberty; Care Dramatic Review
Bess Sankey
Leading Woman
Eastern Traffic Co.
William H. Connors
Juvenile Comedian
Care Dramatic Review
Edith Newlin
Leading Business
Ed. Redmond Stock, Sacramento
Isabelle Fletcher
Charles D. Ayres
Enjoying a few weeks’ vacation
Permanent address, Dramatic Review

Marie Connelly
Ingenue
At Liberty—1420 O St., Sacramento
Meta Marsky
Leads
Invites Offers
5744 Ayala St., Oakland, Cal.

Mina Gleason
Elitch Garden Stock, Denver

Charles Le Gonne
At Liberty; care Dramatic Review

Fred Knight
Characters
At Liberty, care Dramatic Review

E. T. Layne
This Office

Avis Manor
Juveniles
Care of Dramatic Review

D. Clayton Smith
Juveniles
Care Dramatic Review

Ralph Nieblas
Singie Artist
Care of Dramatic Review

Jack Fraser
Empress Stock, San Diego

Deaver Storer
Boston
Care Dramatic Review or permanent address

Geo. W. Stanley
With Visa, Pantages Time

Louise Nellis
Ingenue
Care of Dramatic Review

C. Allan Tobin
Juveniles
Care of Dramatic Review

Ella Houghton
Ingenue
Care of Dramatic Review

Hilda Carvel
Ingenue
Care of Dramatic Review

Jack E. Doud
Juveniles
Care of Dramatic Review

Allan Alden
Comedian
At Liberty; care Dramatic Review

Georgia Knowlton
Care of Dramatic Review

James Newman
With Howard Foster Stock Co.

Lew Hancocks
"This sweet charmer may" Ed. Redmond Stock, Sacramento

The Pantages
The Los Angeles Ad Club quartet, which created a stir at the convention held in Toronto last month has been especially engaged for the new show at the Pantages next week. The four young business hustlers have a collection of topical songs, telling why the 1915 fair will be the talk of the world. The/topics are Landers Stevens and Georgia Cooper and company in Willard Mack’s one-act drama, My Friend; Teddy McNamara and a big company of comedians in The Guide to Monte Carlo, and Alla Zandoff, a talented violinist.

The new Modesto Theatre had its formal opening with Omar the Texan, Maker July 9. A vaudeville bill was used the last week.

By Wireless

James Post, the musical comedy magnate, was called suddenly to Sacramento on Wednesday last. He came from San Jose in his auto with Allan Crosby. James left the auto and Allan in San Francisco and journeyed to the Capital by train. Something will be doing shortly with Post’s Grand Theatre.

Chas. Alphin has a tabloid musical comedy on the Huerta Villa war in Mexico, that he will produce for Pantages. Bob Cunningham, Harry Hallen, Geo. Weiss, an Irish comedian to be selected, will comprise the male principals, and of course Alphin will surround these artists with a crew of god singing and dancing girls, for which he is noted.

Will Cross and Harry Hallen are rehearsing the Two Awful Dads at the Lyceum Theatre. They open there this afternoon for Manager Portello.

Marcus Blum, manager of the New Theatre, San Jose, playing Bert Levey acts, has just expended $400 in renovating the house. It is now one of the best-equipped theatres in the interior. Marcus is looking forward to a banner fall in his house.

No wireless from Al Bruce, Chas. T. Byrne or Eddie Dale. Bruce is in Phoenix, Ariz.; Byrne in San Diego, and Dale in Seattle. They are all too busy playing dates to send a wireless.

Personal Mention

W. V. Tambly has secured the lease of the Nevada City Theatre, and is using it for pictures.

Peggy Lunday, former member of the Gaiety Theatre company, left New York for this city to become the bride of Parker Whitney, son and heir of the late J. Parker Whitney, and recently the defendant in a sensational case in the Federal Court. Whitney, whose divorce case was finally settled three weeks ago, admitted last night that he and the pretty musical comedy favorite are engaged, and that they will be married in this city in the near future. Confirmation of this fact has also been secured from Miss Lunden, who is in New York. Miss Lunden and Whitney first met two years ago, and their friendship developed into an attachment shortly after Whitney and his wife became estranged. When Miss Lunden made her appearance in The Candy Shop, the first of the Gaiety productions in San Francisco, Whitney left his ranch at Rocklin, Col., and secured apartments here, remaining all the time of Miss Lunden’s engagement. She was his guest at a monstrous New Year’s eve supper at Talt’s, and they were later seen every-where in each other’s company. She was during a theatre party at the Orpheum that Whitney was recognized by Mrs. Genevieve Hannah Harris, an old flame. Mrs. Harris left the theatre immediately, hurried to her apartments and later placed before the United States District Attorney a bundle of letters that led to Whitney’s arrest on a charge of violating the Mann act. Mrs. Harris dropped from sight later, and was-settled when Whitney pleaded guilty and paid a fine of $2500.
Roscoe Karns
Leading Man
Ed Redmond Stock, San Jose

J. Anthony Smythe
Leading Juvenile
Ye Liberty Playhouse—Oakland

Albert Morrison
Leading Man
Ye Liberty Playhouse—Oakland

Beth Taylor
Leading Woman
Ye Liberty Stock—Oakland

Kathryn Lawrence
Characters
At Liberty Care of Dramatic Review

Inez Ragan
Leading Business
Care Dramatic Review

Helen Hill
Leading Woman
Care Dramatic Review

Jean Kirby
Second Business
At Liberty Care of Dramatic Review

Edwin Willis
Eccentric Characters and Juveniles
Care of Dramatic Review

Lorimian Percival
Stage Director
Ed Redmond Stock, San Jose

Maurice Penfold
Juvenile
Ed Redmond Stock, San Jose

James P. Keane
Juveniles
At Liberty Care of Dramatic Review

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Howard Foster
Own Company—Touring

Dramatic Director, at Liberty
Sedley Brown
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Care Dramatic Review

HARRY LANCASTER and MILLER
Light Comedy Leads
Back Again with the Western Amusement Co.

Harry Halen
Comedian and All Around Actor
Jack Golden Company.

Lovell Alice Taylor
Leading Woman
Hotel Oakland Oakland, Cal.

Nana Bryant
Leading Business
Care Dramatic Review

George D. MacQuarrie
Leading Business
Management Von Tiber and Broadhurst
Appearing in Today—Season 1914-15

Gertrude Chaffee
Characters
Care Dramatic Review

Pauline Hillenbrand
At Liberty Care of Dramatic Review

Marta Golden
Back Again—Ye Liberty, Oakland

G. Lester Paul
Characters
Care of Dramatic Review

Hugh Metcalfe
Leading Man
Ed Redmond Stock, San Jose
THE TRUE

(CONTINUED FROM PAGE 3)

London's visit Thursday should be his,

Becky. I meant it then—I meant it truthfully.

Warder. (Ignoring her interruption.) His visit after all—-that led of course to a mass of lies. And then the truth. He kissed you! And then left you! I hope she was another donor to try to save yourself!

Becky. (Quickly, in a harsh, rebellious voice.) That's not in this world and in this I hold dear and reverence, I've told you the truth at last.

Warder. You don't know what's true when you hear it or when you speak it! I could never believe in you again! Never have confidence! How—could I? Ask any man in the world, and his answer would be the same.

Warder's Path in Becky is completely shattered. He decides that they must separate. He is going to leave his sick wife; he cannot stay in his house without him. But in spite of her sorrow and the tragedy in her heart she cannot resist calling him back. One evening, and telling her that her husband has been called to Chicago on business and that she must stay alone, Becky decides that evening, because of her father's illness.

When she arrives at Mrs. Creeping's that in Baltimore, she tries to conceal the fact that Warder has decided upon a separation. Then he declares that Becky has really inherited a taste for lying from her father. "If you had only told me the truth about everything." she reproaches her father.

You must begin young and you don't. Becky. By whose fault? (Roland turns away from her, feeling the sting.) Tell me now about you and mother.

Roland. Well, your mother acceded as you do Tom. But it was different with me. Becky! It wasn't true—then.

Becky. I'm afraid I don't believe you.

Roland. You don't believe me when even now, after all these years, I tell you it wasn't true.

Becky. No, I want to believe you father, but I can't. You're just admitted that you've lied to me all my life about you and mother. Why! You believe you would suddenly turn around and tell me the truth now?

Roland. At last, one trait in you like your mother! Do all that I could,—wear by everything she or I held holy, I could not persuade her was telling the truth.

Becky. Do you remember the time, father, after I'd been reading Grimm's Fairy Tales about the wicked step-parents, how I told all over Baltimore you were my step-father and left me? It made me a real heroine, to the other children, and I loved you! And you were so upset, and gave me my choice of being punished or promising never to tell another story! Do you remember?" She is forced to admit that Tom has left her—that is the reason she cannot go back. "Trimming up the truth," she says, and sends Warder's wire informing him that Becky is dying.

The next morning, when Warder arrives, Becky is to fage illness under the direction of her father. But her love for Roland has taken her over her passion for lying. Warder discovers the proposed release from Mrs. Creeping.

Mrs. Creeping. (Going toward him.) It won't do you any harm to perfect me, and I give you my sacred oath that you shall not speak the truth instead of the lie you've been told! And all I ask is that you'll perfection me as a wife.

Warder. (Attended, bewildered, but his suspicions reawakened.) What lie? Go on. I give you the promise. Mrs. Creeping. (Whispering.) She isn't sick! Warder. Why? (Perplexed, Mirza! Mrs. Creeping.

Warder has been knocked down. Becky. She isn't sick! Becky has been knocked down before, and now Warder is to be knocked out. Becky's voice.

Warder. Becky! Becky. Warder. We don't love people because they are perfect. (He takes her two trembling hands in his, and she dies.) Becky. Warder. We love them because they are themselves.

Blake and Amber Bookings

Bookings through the Blake and Blake Agency during the past week: Char Adams,beginning a tour of the United States with Ed Redmond Stock Company, San Jose; Eleanor Blevins, ingenue lead of the Ed Redmond Company; San Jose; Frank Harrington, juvenile, with Dillon and King, opening in the West to "Hansel and Gretel," with Fontane, Luccas, opening July 11th; Ruth Lenore, soprano, with Fontane, Luccas, opening July 10th; Edward Lorraine, lead, and Buble Sully, Helen Brown, Bonnie Dee, Edith Weston, performing "The Two Weeks" with Ethel Fox, Alice Dye, and Ethel Fox, chorus, with Elston and Harmon, opening "The Two Weeks," on the 5th, at the Royal. Louis Obiipo July 4th; Dale Wilson, Sesamo Louvre, Salt Lake City; Flo King, Sesamo Louvre, Salt Lake City; Jennie Sommerville, Ethel Davis, Panettage, time opening in Los Angeles July 6th. Blake and Amber Agency has also placed a sketch, written by Vera Benton of Alameda, with Mrs. Weller, Edith Weston, performed over the Panettage, time opening in Salt Lake July 19th. Also sketches by Grant Ives, performed by "The Kleedcr, has been placed with Edwin Reding. The sketch is called Virginia.

Next Season's Symphony Music

The San Francisco Musical Association, maintaining the Symphony Orchestra, has prepared and announced the programs for the season of 1914-15. The plans for the fourth season agreed upon will include a subscription series of ten symphonies, on which the greatest works of the classic composers will be performed. To present these works to the orchestra will be augmented and improved by an importation of musicians, among them six French bassoons, four French bassetoons, and harpist. Two special concerts are to be given on Sunday evening, December 11th, and January 24th, both at the Court Theatre, with full symphonic programs. The ten subscription concerts have been placed at the Court on the following dates: October 23rd, November 6th, November 20th, December 4th, December 11th, January 8, 1915, January 24th, February 9th, March 8th, March 30th. The orchestra will be under the conductorship of Henry Hadley. In detail the classification of works for the season will include the following:

SYMPHONIES

Mendelssohn, Tschalkowsky, No. 5, Beethoven; No. 9, Schubert; No. 6, Schumann; No. 7, G. A. Handel, Haydn, No. 5, Beethoven; No. 5, Mozart, No. 1, Dukas; No. 2, Mahler; No. 3, Liszt; No. 6, Pergl, No. 1, Mahlerkon. OVERTURES


The Riel of Grimby's, St. Clement's, Jester, and Dino Cardeaux. Liepne, Francois de Rial, Thomas, Tejg, and Paul.
**Correspondence**

**OAKLAND, July 15.—** Ready for the close of the first week of Wimbletion's engagement at Y.E. LIBERTY. The play is one of the strongest of its kind on the present stage and the attendance throughout the week has been very gratifying. The company give a very clever performance, the best work being done by James Gleason, Andrew Bennison and J. Anthony Smythe. Others who perform creditably are George P. Webster, Ivan Miller, Frank Darcey and Walter Whipple. The feminine department have not much opportunity to display talent but good characterization are given by Beth Taylor, Jane Urban and Mary Hamilton. Mr. Russell is in excellent shape for a long run. At the COLUMBIA fun fairly hubbles with Dillon and King in the latest Royal Knob. A splendid bill is offered at the ORPHEUM with Everett Shinn's new melodrama. Wronged from the Start, as the big feature. The balance of the bill shows plenty of class and production entertainment—Carden, Trio, Dusit Wilson and company, Prince Lai Mon Kim, Henry Lewis, Charles Yule, Ferre Minner and company, Claude Rait, Daisy Marie, with Daisy Harcourt, the Engof old comedienne, and Russian Corps du Ballet. PANTAGES have a couple of headliners that make splendid hits with their audiences. Other good numbers are Six Mineral Lassies, Daves, Bell Trio, May Erwood and company, Keystone Comedy. The IDORA management have another first-class act—Danny and Max, Miss Simplicity. Tuneful music, popular songs and comic situations keep the audience in a bubbling mood. The business is good. Motion pictures will be shown at the MACDOUGALL Theatre during the closing week and then in September the autumn season of drama and road shows begins. The Specials, a photoplay of Rex Beach's novel, will be the first to be shown, and then come the Annette Kellerman pictures, 'Till I Rainy, African Hunt pictures and Cabiria.

**SAN JOSE, July 15.—** The Ed Redmond company is doing a fine business with The Virginian at the VICTORY, giving a capital performance of this sterling Western comedy. Any number of strong and spirited numbers were given and triumphs are scored by Roscoe Cars, as the Virginian; Maurice Penfold, as Steve; Hugh Metcalfe, as Judge Henry; Robert Lawlor, as Honey Wiggins; Audelle Higgins, as Miss Edith; C irl, as Mrs. Hewie; Barta Lee, as Mrs. Henry, and Lorimer Percival, as Cische Hewie. Mr. Percival also is to be congratulated upon his fine singing and the very excellent performance given by the company. This week sees the departure of the troupe to the stage, after a long siege of ill health, and her happy, buoyant self was noticeable in the performance. Next week, The Fight will be a strong event with The Virginian. Vartan's Summer, a special engagement of several weeks. July 20, Oumar the Tenenaker will be seen at this house. JOSE Theater. The Bert Levey acts are as follows: First half—Winifred Stewart, fe- male company will open their Marionettes; Shy and a shamanman, in a new musical and Private Theater. The ART OF PLAYING is now at the GAYETY: The Common Law, with Edna Marshall and George V. Davis.

**VANCOUVER, B. C., July 14.—** EMPRESS: Stop Thief is the week's big evening. Miss Marlowe is funny as Jack Doug, because he is so unloving, while Uri Layne and Howard Russell supply the real hits of the show. The ORPHEUM has the S. C. & S. show. The Ross and Fenton Players in A Modern Chaucer; Armstrong and Manley, funsters; Kitty Flynny, ragtime singer; Rosaire and Prevost, acro- bues; Tannen, Stammer and Johnson, Four, masters of mel-o-dy and mirth. SEATTLE, July 15.—The Spoli- ers, in motion pictures, is being ex- hibited at the MOORE to assist the business. Old Heidelberg is being presented by the stock company at the METROPOLITAN. Manager McKenzie's players give an excellent production of the old favorite. The stage door has been so crowded that it demonstrates his ability in this fine char- acterization of the old professor. Doherty Meade and Andia Due are well cast. Singing by a local trio is a feature that is well received. Florence Malone closed with last night. Jessie Sherry, who has just given some very fine performances. During her stay here Miss Malone made many friends and she, together with other members of the Metropolian Players, were guests of honor on the Press Club on the 14th last. Maud Leonie, until recently manager of the Shubert Company at Vancouver, B. C., has been engaged as leading woman, for the coming season. Manager McKenzie has also engaged Edgar St. Clair, of California, and Mrs. Sherry and Miss Crooks to assist with the male roles in the musical comedy successes. The new male members of the company will reach here in time for next week's production of Broadway Jones. Several female stock stars will likely appear at the Metropolitan during the summer, Manager McKenzie having decided upon the plan of offering several leading woman during the next few months. The future of the stock company now at the Metropolitan seems very promising. The Gallieni Four have played a musical act far above the average. Comedy was provided by Galloway and Roberts, who do a black-face act, and Napoleon and Little Hip, who are welcome visitors to the city this season. The Burns Theatre at Colorado Springs has its annual stock opening June 29th, when the Burns players appeared at The Spooner, with The Ghost Breaker and The Master Mind to follow. The company, including Zane Duncan and Eleanor Haber, with Donald Gregory, formerly of the Lyric, have made him a stage director. Others in the company are: Mamie Kippen, William Lorenzo, William G. Girard Patterson, Edgar Mayo, Florence Radfield, Nila Mac, Dorothy Nelson, and Alice Tolley.
**Changes in Canadian Theatres**

EDMONTON, Alta., June 27—The Western Canada Theatres Ltd., of which C. P. Walker of Winnipeg is general manager, have bought from the Empire Theatre in Edmonton, the Sherman Grand Theatre at Calgary, and houses in Regina, Saskatoon and two other western points, formerly controlled by W. B. Sherman of Calgary, and his associates. The future booking for these houses will be through a central office, also playing the Orpheum attractions. The Sherman Grand Theatre, undergoing extensive alterations, Mr. Sherman and Arthur Aylesworth has a small vaudeville circle, and besides a vaudeville company, also manage several road companies, such as those which played The Rosary and The Barrie. The books, however, indicate that some of the vaudeville acts will be directed from Mr. Sherman's offices in Calgary.

**Bessie Tannhill Comes Back to the Stage in The Money**

**Getters in Los Angeles**

**LOS ANGELES, July 15—**While Mr. Monroe is busy planning for his future, he is building in Windsor Square, he is called to Chicago to start the fight for Peg of the new pictures. Monroe, who has been long a glitzy array of legal talent and a disposition to stand by his guns. In the meantime, Peggy O'Neil is scoring a hit in New York. When she plays Kinga in the play comes to town next week he will find his old haunt, the Grand Opera House, furnished the same thrilling pictures of the melodrama as when he trod the boards at that house, but the heroes and heroines are of the silent sort, for the house is now the home of the "movies." Also he will find that his erstwhile associates have given it several ways—Lilian Hayward being a movie favorite, and Laurette Taylor has made another theatre in Los Angeles during the course of a "success." 

**The opening performance of Omar the Tentmaker was another indication of the experience for Gaye Bates Post, when in a slip in one of the stage contrivances dropped him to the stage, a distance of ten feet. Post pluckily insisted he was not hurt and repeated the scene, carrying out every direction of the author.**

**Mr. and Mrs. Benjamin Scovell will give a reception to their pupils at the De Anza School. The author of which Frances Cameron and Walter Lawrence will be the honored guests, because of the unusual friendship existing between Mr. Lawrence and Mr. Scovell.**

**Madie Beatty has retired from the cast of The Money Getters on account of illness.**

**Bessie Tannhill takes her place.**

**Monday's feature at the Jardin de Danse at the Canadian National Exhibition proved that the movie actor is as big a drawing card as the movie actress.**

**Grace Valentine has decided that her small self does not need a vacation, and has decided to start out immediately with a Help Wanted company.**

**Miss Bessie Tannhill, who is playing the name role in Brenda of the Woods, hears an almost startling resemblance to Florence Reed. She is also a very young lady.**

**An interesting visitor in town this week is Jack Fife, a sheriff from Yukon country, who tells of playing leading roles opposite Marjorie Rambeau, when she was playing in Alaska. The most of luck—but, in fact, into pretty hard luck—but all hands fell to and rehearsed for her various roles, which were a success, and Miss Rambeau was able to depart with a light heart and heavy money bags.**

**The words, Mr. Boyd's long-delayed production, is being given for the first time, with a very good turn out of the ladies of Florence Martin. The play as it stands now, says in places with the weight of either a mere hu-hu or a laugh, but the week is out, the clever hand of the author and the quick eye of the producer will have rehauled and strengthened the weak places.**

Brenda is born in southern woods, with the smell of the earth in her pores. Almost as soon as the mother and the trees in her ears, together with the heart of a child. Brenda is played by Miss Tannhill, who plays a man from the city who leads her into a life of luxury in Paris, where she develops a talent for the brush. Brenda is a funny little character, but a man is married, and she leaves him to earn her way in the world. Brenda is a very pretty girl, and another man comes into her life here and finally, after accusations are heaped upon her, she flees to her mountain home, where her lover woos her again and wins her. Miss Martin brings to the role the charm a clever face and understanding, revealing delightful possibilities. Forrest Staney is cast as John Olin, the city man, a part which she brings much happiness to the actor or the audience. Harrison Hunter plays Guy Langham, the persistent husband who keeps sending her love notes that is always used by Mr. Harrison. Thomas McLean, as Brenda's father, creates a part that is a little too superior. Walter Catlett lends the comedy touch. Mr. Applebee plays a role splendidly, almost too much, since Traveler is a role in the role of the wife. Winifred Blyson plays with frankness the advantage of having the best North's choir in dark manne. The play is shied and touched up will in all probability become a success.

**SINGING**: King Hobe is a happy conglomeration of nonsense, tuneful and gay, with its author, Walter Reed, as Fanny, and Jake Mendel as Heinz, and Al Franks to carry the fun along with his role of King Kroma, Reece Gardner for the dare devil dance and Jane. Lesa, Vera Rasdale and Florence Reed are well fitted with specialties, and the chorus, in gorgeous costumes, are a colorful background.

**EMPRESS**: Everest Sham's skin, More Smiled Against Than Usual, is far more excellent than general. Here is a stage within a stage, for upon a small stage upon the Empress stage is enacted a sight upon the good old-fashioned melodrama, well acted by the ten earnest comedians. Frederick Hallen and Mollie Beatty are fine as the King. Lynche is an original young Irishman with an entertaining lot of dialogue and some nimble Irish juggling for The Three Falcoes are skillful on the rings, adding comedy for good measure. The Missouri Sirens are grace- ful, and with their harmonious good motion pictures complete the bill.

**HIPPODROME**: Variety marks the days of the fall. While the big singers of ragtime and a happy price. Jane O'Keeffe and Broderick O'Farrell appear in a capital sketch called "The Three Sins," a song that is a musical play written by Lester Paul. Gabrielle is a dancing violinist, whose offering is marked by daintiness as well as ability. The Cailleus sing the good old fashioned songs amidst picturesque settings. Pete Lawrance and O'Reilly are two big rounds of laughter with their skit, Peanuts. Richard Hanlin scores a hit with their merry comedians. Excelsior. Lester Leigh and La Grace are jugglers with some clever bennor- eanuants.

**THE FLAGG CO.**: The kindly and broad-minded old Persian, Omar, is fantastically brought before us in a play by Arthur Hopkins, in which Omar the Tentmaker. The romance of it all is so thrilling, the wis- dom of the old men, and the so colorful and beautiful and the lines so wonderfully spoken that it is one of the treats of the season. In Gaye Bates Post, one enjoys play's toughness in sympathy with his role, possess- or of a voice that lends an added beauty to the line and a charm of per- son that brings to the personification of Omar throughout youth, middle life and old age, artistic perfection. Beatty and Miss Amanda Baldwin McLaughlin is added an bit of love- liness.

**OROSCO**: The Money Getters is a much better performance this week. Bad places have been smoothed over, weak points have been speed added that make it a joyful occasion. Walter Lawrence, Francis Cameron, Breeda's father, creates a part for Miss Anita Baldwin McLaughlin is added an bit of love- liness.
Correspondence

NEW YORK, July 12—HollywoodStudio Playersare in their entire repertoire in San Francisco at the Columbia Theatre during the month of August. Mr. Dillon is expected to return before the end of the season.

THElowers. run good back initial Olive Telephone a five l- ea-. Metropolitan Marie... andielCasino; pictures historic Anna and same Strand the l)rokcn Nevada. Nigel Ford himself might lead a new title. of Music, in love their sixth dancers in Francisco... to return the Princess and of the Fourteenth M. Theodore brainy. Theodro... and his stock and... the Academy... down, the Academy... down.

HENRIETTA S. CASEY

Girl of Eagle Ranch

CHAS. F. KEETON, MGR.

A Delightful Summer in the Mountains

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THE SAN FRANCISCO DRAMATIC REVIEW

July 18, 1914

Queer Story in Davis-Blood Mix-Up

NEW YORK, July 13.—The name of Charles Francis Davis-Bloody has been given in the New York Tribune as that of a man accused of stealing the prized heirloom of a famous actor, John Drew, and it is whispered that nothing but the mutual personality of the star could hold up his skilful stab at the Drew. The Drew toast is, in fact, the result of his famous tour through the West, during which he had the opportunity of meeting the late Mr. Drew, and the result was the marriage of Miss Drew and Miss Logan. The Drews are now living in the city, and the Drew toast has become a topic of conversation among actors and actresses.

The new Barrie Play

Mr. John Drew has just returned from Europe, where he has been working on a new play, which he has entitled "The Good Sport." The play is to be produced by the Drew company, and is said to be a sequel to "The Good Sport." Mr. Drew has been working on the play for the past two months, and has been in constant touch with the author, who is said to have been very particular about the play.

Correspondence

SALT LAKE CITY, July 14.—PANTAGES WILL be a strong one without a weak spot. Pony and Davey have been dancing in the "Good Sport" with the Drew company, and are now playing in the "Good Sport." The play is to be produced by the Drew company, and is said to be a sequel to "The Good Sport." Mr. Drew has been working on the play for the past two months, and has been in constant touch with the author, who is said to have been very particular about the play.

Personal Mention

JEROME GOLDWINE has joined a stock company in San Francisco.

CHARLEY YULE has received a contract for his services as a member of the company. Charley is clever and the act is good and laughs highly.

Mr.-charley Curtiss, manager of the Corr Theatre, left last week for a six weeks' visit to his folks in Springfield, Mo. In the interim Charley is to be seen charging the theatre.
THE SAN FRANCISCO DRAMATIC REVIEW

July 18, 1914

Maurice Penfold

The astonishingly good work being done by this young actor with the Ed Redmond stock in San Jose, has brought to light another young coast actor whose future is practically assured. We use the word "astonishingly" advisedly, for it is unusual for an actor in his first six months of experience to deliver the goods as this young fellow has been doing. This week he has been playing Steve in The Virginian, and his performance has all the merit of genuine and proven worth. William Hamilton Cline was the only casting witness in the first crimi- nal complaint for violation of the copy- right law that has ever been prosecuted, because the entire company which has ever been brought to the United States, Mr. Cline sold a sketch to Dan Bruce, a rundown actor, hundred of Margo Duff, well known in stock circles, and Bruce, after paying the royalties for a few weeks, changed the name and a few lines and decluttered the sketch was not Cline's. The Urge press agent bailed his time. Bruce and his wife were booked for the coast—Sullivan and Considine circuit. Cline warned the managers, his word was re- garded. Bruce reached Los Angeles and Cline had him arrested, whereupon the actor pleaded guilty and paid his fine. That is the end of this record Cline apparently has a perfect case against the Sullivan and Considine circuit for royalties, as the actor himself probably could not pay if judgment were obtained against him. A few criminal prosecutions of pirates probably could have a salutary effect upon the theatrical conditions in this country, and would result in the copyright law being regarded as something more than a joke.—Los Angeles Graphic.

The plan to erect a modern grand opera house in St. Louis seems destined to fail, with the judgment from the enterprise of eight prominent residents of that city that they have just subscribed $16,000,000. This sum is about $6,000,000 less than the $22,000,000 offered by the late Adolphus Busch, makes $9,000,000 immediately available, a nucleus of the required fund of $50,000,000. Seating dimen- sions are being considered. At present it is estimated that the orchestra floor will contain 1,200 seats, and the two balconies 900 seats each, the total capacity will also be 3,000 boxes. This seating capacity will equal that of the Music Hall in the old Exposition Building.

THE SAN FRANCISCO DRAMATIC REVIEW

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**Columbia Theatre**

The second week of Trifling with Tomorrow is marked by its continued success in interesting its audiences and in stimulating discussion for and against its theme—enthusiasm—by the advisability of putting into the hands of the medical profession the weapon of painless death for hopeless invalids. That the subject is a very important and delicate one, to be approached with the greatest caution, was evident on Monday, when a lady in the audience became hysterical over the possibility of a hospital nurse's substituting poison for medicine in dosing a patient. So while the play cannot fail to offer food for reflection to the up-to-date people who try to keep abreast of all phases of modern thought, it is a question whether the public at large is ready as yet for having it presented to them through the medium of the theatre. It is that as it may, no exception can be taken to the dignified spirit in which it is approached by the All-Star Company, which is guiltless of any attempt at sensationalism. The cast as a whole gives a brilliant performance. Gladys Hixson brings a quality of beauty to the head nurse, Charles Richman notable for quietly illuminating moments, and Charles Cherry approaching the dote from an entirely individual angle.

**Cort Theatre**

Mme. Minna Angilina has come to us practically unknown, in spite of the somewhat challenging advance notices heralding her as the legitimate successor of Ristori, Bernardtaft and Dove, but one visit to the Cort is needed to convince, and San Francisco, the majority of whose theatregoers hail from Missouri, is slowly waking up to the fact that here indeed is a great actress in her midst. Angilina is a Sicilian, instinct with the fiery spirit of her land, and her talent is her heritage, and she has been trained in her art in Italy, which is perhaps the severest of all the continental theatres. For twenty-five years she has been big enough to override conventions and forget the rules and play life as she knows it to be, and to begin the beginning of universality. Her engagement here is the more notable when her giant repertoire is taken into consideration; the opening week offering not only the old standbys, held to be the test and standard of fine acting, but four modern Italian masterpieces entirely new to our stage, each calling for tremendous emotional power, mimetic realism, and understanding of that subtle undercurrents of life which, for want of a better name, we call our subjective consciousness. The opening bill of 16th September to the contrary, is no accident; because the best known, coming as it does from the master pen of Gabriele D'Annunzio, whose secret hope, cloaked sometimes it is true in a decadent morbidity, is the regeneration of her sense of noble life, as Angilina tried to bring to Norway and Valetta, and with his Irish theatre is re-nationalizing the spirit of Ireland. The Daughter of Jorio is the noblest, the most deeply affecting of his writings, which takes up the conflict between the alien, the ousted, and tribal communality as the social bond. Angilina, himself a social bond, is marked by the first strivings of the individual within the iron-cast organization of society; rebellion against the ancient Roman law of absolute dominion of father over son, which admits of no other rule or influence outside that of kith and kin. The scene is laid in the obscure toiling pastoral region of antique Italy and rests throughout upon traditional customs and rooted beliefs of the Abruzzi. It is called a pastoral tragedy, subtle and slightly suggestive of the vivid dramatic contrasts that pervade the play. Into the gentle lyrical scene of the exposional in the first act rushes Mila, daughter of Jorio the sorcerer, legitimate prey of the hand of drunkard harvesters who would hunt her down. In Aligi's cavern, in the second, the uplifted idealism of the lovers sanctified by their first kiss is rudely broken by the hand of Aligi's father, equipped and privileged to do his will upon the girl—a scene culminating in grief, grisy tragedy when the hand of the son is raised against the father in her defense, and the awful penalty of the sack, the mask and the river booms up behind the parrière. Finally the lament over the dead gives way to transcendental sacrifice when the daughter of Jorio gives herself up to the crude social justice of the mob and takes Aligi's sins upon her own head, with death in the flames and a transfigured soul in Paradise as her portion. It carries at once a freezing, appalling horror and the spiritual uplift that follows in the footsteps of true tragedy with its alleviating discharge of emotion. To these versed in symbolism, the play must carry a further message—but after all we can only get out of a work of art or of life as much as we are able to put into it, so that that is a matter of individual interpretation. To say that the work of Mme. Angilina and of A. Stennes, her able leading man, are fully up to the demands made upon them is great but only just praise. Indeed it is not too much to say that this season of Italian drama at the Cort is the biggest event in our theatrical year.

**Marcus Loew**

The DRAMATIC REVIEW presents an excellent likeness of the big figure of the popular priced vaudeville field, Mr. Loew, with his recently acquired H. C. interests has interests of great magnitude throughout the United States.

**Possible Piracy of Cohan Play in London**

LONDON, July 14.—From 9 to 11, a new play by Walter Hackett, produced at Wyndham's Theatre, may be the beginning of Seven Keys to Baldpate that there may be international litigation over it. Charles Hawtrey, the actor who made such a success in America, paid George M. Cohan $20,000 on account for the advance royalties for this country, besides agreeing to pay Cohan 15 per cent of the gross receipts during the first year, but the announcement was made that Allan Aynesworth and Bronson Albury were about to present From 9 to 11 at Wyndham's Theatre. Hawtrey learned that the play was much like Baldpate, promptly cabled to Cohan, begging him to come over and see for himself. Instead, Cohan cabled to Walter Hackett, telling of Hawtrey's fears and asking Hackett to return this money. Then allowing Hawtrey to see a rehearsal of the new play, Hawtrey had stupendous success at last night's performance taking down the entire dialogue of the play. Americans who have never seen the original know that Hawtrey has a good right to enjoy further performances.

**Alcazar Theatre**

Apparently the public thinks there is nothing the Alcazards are as well as The Rose of the Rancho, and because of this the business is fine. Dessie Barrowske repeats her former triumph in the role of Juana and Thurston Hall is manly and picturesque as Keaney. Kernan Gripps and Howard Hickman, and Bert Wesner play their parts superbly. The stage settings are magnificent. Next week, Wheeler Hobbs.

**Gaiety Theatre**

"Cabiria illumintly wonderful"—that historical vision of the third century before Christ by Gabriele D'Annunzio, is mystifying and exciting. Countless thousands of people at the Gaiety Theatre for an indefinite engagement. Animated photography has apparently no limit, from the wonderful results shown in Cabiria during its initial American presentation by Harry R. Kaver, the American director-general, who is showing this really marvelous picture under the personal direction of Louis Wehr and Mark A. Lersch, the theatre's manager, Fred W. McCollan. Two hours and a half is consumed in presenting this masterpiece of moving pictures, and not one minute of this time drags or bodes the spectator to torments, for every second is something unusual in a moving picture, but too much cannot be said in praise of Cabiria, which has forced away men, and anything ever produced in photoplay. A strict adherence to historical facts maintains interest, and climax after climax follows one another closely. A local symphonic orchestra and a chorus of male and female voices were scarce for twenty minutes.

Joseph Carl Breie, during this engagement, augment realism to a marked degree. Charles Hickman, musical accompaniment by Manlio Marza and an excellent augmented orchestra give the proper expression to the really beautiful music, and that $250,000 has been expended in producing Cabiria, and 2000 people used as actors in the making of anything ever produced in photoplay. The announcement was made that Allan Aynesworth and Bronson Albury were about to present From 9 to 11 at Wyndham's Theatre. Hawtrey learned that the play was much like Baldpate, promptly cabled to Cohan, begging him to come over and see for himself. Instead, Cohan cabled to Walter Hackett, telling of Hawtrey's fears and asking Hackett to return this money. Then allowing Hawtrey to see a rehearsal of the new play, Hawtrey had stupendous success at last night's performance taking down the entire dialogue of the play. Americans who have never seen the original know that Hawtrey has a good right to enjoy further performances.

**Jack Lavingstone and Clare Sinclair**

will play Pantages time, opening in the near future, in a sketch that has given one of the strongest little plays ever written.

Barbara Lee, in her first appearance with the Richards in San Jose, made a great hit with Audelle Higgins, playing leads in the same company, has become a decided favorite.
AROUND THE STUDIOS IN LOS ANGELES

By RICHARD WILLIS

There is no doubt that big serials make surprising material for the leading actors and actresses, no matter how well-known they may have become. Harry Earles is a case in point. As Bob De Graze, the leading man of the serial "The Thrill of Life," he has been finding a new lease on life. The serial is sponsored by the Vitagraph Company of America, and has been running for several months.

Harry Earles is a native of Los Angeles, and has been in the motion picture business for over ten years. He first came to prominence in the early silent days, when he was a regular on the "The Thrill of Life," appearing in several of the earlier installments. He has since appeared in a number of feature films, but has never achieved the same degree of popularity as he has in "The Thrill of Life."

Earles is a fine actor, with a natural ability to bring out the depth of his characters. His performance in "The Thrill of Life" has been particularly praised, and he has been nominated for an Academy Award for Best Actor in a Serial.

Earles is a member of the Motion Picture Association of America, and is active in the union's efforts to improve working conditions for actors and actresses. He is also a member of the Screen Actors Guild, and has been involved in several union struggles.

Earles is married to the former Maryda Smith, a former actress who appeared in several Hollywood films. They have two children, a son and a daughter, and live in a large house in Hollywood. Earles is known for his love of movies, and can often be seen at the Los Angeles Film Festival.
Martha Marshall, who has been employed by Dillon and King at the Cowichan Theatre in Oakland for the last several weeks, is now visiting at her bungalow over in Manila. She is under the care of a very good cook, at which Martha is an expert. She is an expert toe dancer, and believes when she are in Rome do as the Romans do. From there she is with Koh and Dill company September 1.

Koh and Dill will open at the Gaiety Theatre on O'Farrell street. September 1, one of the best aggregations of all-star musical comedy companies ever got together on the coast.

Emma Mack, who went East with the Six Banjohindis act, is back at her home in this city, where she will probably remain and play around here this season.

Thos. C. Leary, the comedian, and family are making their home in Oak- land, with Shaw, an old father lives. Tom will not journey very far away from home on account of the age of his father.

Mrs. Emma Mack, formerly of the Mack Sisters who were with Johnny De- more in his act, has returned from the north, where she has been touring. She is home with mother and the baby— quite a girl now.

Pearl Chow, the vivacious singing and dancing soubrette, is back among the old folks once again. Pearl has been over the Pan time with a singing and dancing act of girls.

J. Gono, a black-face prima donna of the past decade, will manage a circuiit under canvas for the presentation of moving pictures; one show a night, playing at San Lorenzo, Niles, Decoto, Newark, Centerville, Sunol, Pleasanton and Livermore. He will play two vaudeville acts in conjunction with five reels of moving pictures for ten cents.

Wayne the Wizard will play Santa Rosa two nights this week for Ella Weston. Then the Wayne family of three will play the picture houses to- ward the end of this month.

Black Barton is once more among us, playing for Irv Leyce. Where have you been this New Year? Let's go to Professor George Spaulding came over Tuesday from Dillon and King and was much surprised to find the Coast De- fenders' office closed. George, had you read the Dramatic Review you would have seen in the vaudeville column where the C. O. office would be closed until September 1 on account of all C. D. acts working. But call again.

B. W. Van Court and J. H. Allen left the Gaiety in Oakland and are play- ing for George Harrison at Santa Clara.

Frank Harrington, a good straight man, as he never drinks, opens for Dillon and King at the Columbus, where his company and selection could be made, and all Oakland will like Frank, as we do in San Fran chise.

Maxie Mitchell, our Coast Defender soubrette, is paying a visit to her na- tive city this week, and everybody wishes her luck. To see Maxie, including Charley Alphin.

John Lord is taking a much needed rest. Look John over when you come across him on the radio, all made by the Irish Tailors. John will soon get his brand new musical comedy company on the road.

George Allen will join the J. Gono show, doing his specialties. The four acts are running the entire day, and Mr. Gono will make a trip for Mr. Gono, who is employed by the Traction Company of Oakland.

Jane O'Rourke, Briderick O'Farrell and Leslie O'Farrell will be playing at the Hippodrome in Los Angeles.

Tom Waters, who has been identi- fied with many of the big musical comedy shows in the past, has been signed for a tour of the S. & C. cire- cuit at a fancy price. He was a star with the Candy Shop, which appeared a short while ago. He comes to the Empress in the near future.

Billy Newman is a member of Murphy's Comedians at San Angelo, Texas.

George G. Dunham is Dead

Mr. J. Gono informed The Dramatic Review of the death of that old time blackface comedian from pneumonia. George left the home of his parents and the family to Los Angeles, working in the mov- ies. From there he went to Sacra- mento, and was in the employ of the Sacramento Water Company when he was stricken down with the malady that caused his demise. George C. Dunham, in his day was the most versatile blackface comedian, dancer and song soloist on the Pacific Coast. No matter where you placed him, he was there with the goods. Singing a ballad in the first part, on the homes end in a nigger act, or as an aged dark impromptu Impersonator, George was at home in one as in the other, always a splendid performer. He played every variety house on the Coast a decade ago, and is well remembered by all the old timers. His death, Mr. Gono informs us, occurred four months ago.

Self Made

In an interview with the Hebrew comedian, Monte Carter, a great many facts never known before came to light. "Some people," Monte as- sures, "are jealous and envious of my success in the last four years, and have circulated reports that I was a hard man to get along with in the profession, for the reason that I want things done my way, for I am the one other homes the managers and the public for the faithful per- formance of my productions, and I am the one who pays the salaries. As we were talking, we ran into an old class, after they have worked a few weeks and have a few dollars, and I get out of the way and let work. The result is they suddenly blow for another date. On my trip to Honolulu I sold to $2500, but, thanks to the smart management of the productions, I came back with enough to purchase a house that is fully paid for, and no man is allowed to have any investment, and I have engagements enough offered to me for the next twelve months. An automobile! No; a street car is good enough for me at present, but I can purchase one at any time and not cripple my present finances. I have been self-supporting for eight years, and why should these jealous, envious people seek to try to injure me is beyond my comprehension. I live just enough to meet the necessities of living, do unto others as you wish other to do unto you." Monte is at the West Side theatre in the Oakland city, it is his fourth engagement inside of a year—some record! And he is still young, and a good listener. A wise tigone, if you will, who knows how to work, and when to keep still.

George Baldwin Sues Valeska Suratt

Valeska Suratt, who recently played at the Palace in San Francisco in the Diamonds, slapped the face of her leading man, George Baldwin, during a spell of tempestuous temperament. She was accused of bei- ing engaged at the local playhouse. They parted company and the act had to be cancelled for the time being. Miss Suratt is now at Los Angeles with another partner. Bald- win yesterday filed suit against Miss Suratt for $500 salary and $600 damages.

The Primroses Still At It

"All I have to show for forty-three year's work on the stage, in black- face, is a pair of dogs and a wig," was the vaudevillian's of George Primrose, the minstrel, when he announced his retirement in Los Angeles a month ago. George Primrose, according to all reports, is in health this week and seems to be getting on as well as possible in the world. Mr. Primrose is worth upwards of $50,000," says Mrs. F. N. Prim- rose, now at the St. Francis. "He has been back almost the entire rate of $57 a month for several months. I am here to see whether there is any means of getting him to pay what is due to one who was his faithful wife for many years. He has care- fully kept away from the jurisdictio- n of the Oregon courts, where his matter is pending," Mrs. Primrose came to San Francisco from Portland July 4. Sam Duken has the advantage of the chances of compelling or persuad- ing the merry minstrel, who admits to owning a wig and clothes to pay me, and brought to light a certain Mrs. Stone, whose trunks are being held by the St. Francis await- ing the settlement of the matter. I have information that Mrs. Stone is now in Los Angeles," resumed Mrs. Primrose. The Primroses have more than considerable to say about the arrangement of the hoggish and furnishing. One of the causes of the trouble is the Primroses have been in the state of Arizona, and the trouble was his actions with women. Close inquiry is being made in San Francisco and Los Angeles to find George Primrose's possessions.

Spotlights

The Buffalo News, Blum and company will come direct to San Francisco from New York, and will appear at the new Palace Theatre. Mr. Blum is now spending the summer in New York. His company, which has been made for the San Francisco stage since the San Francisco engagement, and open up at the Palace Theatre with several new plays, including the big hit of the present rep- ertoire.

The new managers are using the Hudson Theatre, at Fourth and Fifth, a stone's throw from Broadway and Forty-second street, as a "developer" house. Mr. Blum and company have been in stock company has been established at the theatre, and the most promising leading actor, are placed in the principal roles for the purpose of impres- sion. Suzanne Jackson was the star last week, who she played the principal role in The Dying Friend. Her success was unusual and an invitation has been extended to her to continue with the company for the remaining seven or eight weeks.
The Princess

The Princess offers a fair bill for the approval of its patrons the first half of the week. The Long Beach, a very clever tangos, execute excellently some of the intricate tango dances, while the female impersonators demonstrated some pleasing soft-shoe dancing. The little lady singing "She's a Devil," the number was well received from the audience. Musical Walsh, a versatile musician, played upon several instruments expertly so that it showed a knowledge of the instrument. The number was well arranged. Time, 11 minutes. Todd Walsh, D. A. and Judge, sang some old songs in "untouched" style, a score was awarded for the effort. Time, to minutes. Acceptable animated photo-play interspersed.

Bookings

At the Sullivan & Company, San Francisco, presents through William P. Reeder their splendid success program of for four weeks of July.

EMPRESS, San Francisco—The Todd Nardis; Roman & Ward; Knecht & Klett; Savoy Dancers, The Three Harleys, EMPRESS, Sacramento—Newport & Sirkie, Fire Violin Beauties, Chas. Bachman, and Co.; Grant Gardner, Oxford Trio, EMPRESS, Los Angeles—Scheck, D’Avril & Dutton; Marie Stokstad; John Williams & Florence, Crellin, Torelli Comedy Circus, EMPRESS, Ogden—Three Falcons, Mosecroft Sisters, Hallen & Fuller; Dick Lynch; Mary Martin, and Co.; EMPRESS, Salt Lake City—Two Georges; Mary Gardner; Tom Nawn; Nawn’s Girls, EMPRESS, Denver—Porter J. White & Co.; Demarest & Doll, EMPRESS, Kansas City—Whole show booked by Chicago.

Portola-Louvre

Portola-Louvre is offering a really cracker-jack bill this week and large audiences nightly testify to this fact. "Big Tom" McGarr, the genuine and versatile artist who has been singing the lider and other Scotch songs with such results, is now putting on musical comedy numbers with great success. "Big Tom," as he is affectionately known in the surface Broad. He dresses in the ultra or evening dress costume and is singularly effective. He sings "Farewell, My Beautiful" and the Silver Moon song in the Candy Shop with such approval, and all others. Even Miss Elynn Shaw as the Milliner Widow ably assists "Big Tom" with her comic impersonation. The Twelve Farshin Beauties, wonderfully dressed, aid materially. Time, 12 minutes. Herbert Moholy, the popular California baritone, sings excellent songs, and pleasing his hearers mightily. Time, 6 minutes. George and Marie Brown, billed as "The London Fashion Plate Duo" offer an excellent number, which is meeting with approval. Time, 9 minutes.

Louis Obispo Full of Show People

The musical comedy show playing El Monterey Theatre, San Louis Obispo, and directed by Jim Rowe, has closed. The following letter, dated July 15th, will explain conditions in San Luis: "Our show has closed after very discouraging business. Mr. Walker has a proposition on hand to take some moving pictures. There was talk of making our show over into atalent dramatic stock. Mr. Walker is absolutely square. He is a fine fellow and could find plenty of work, but versions next week with the people he has, I will work. However, there is a doubt the show will be continued. We are sure the William Co. in town and a Spanish tent show, Monterey Street looks like Market Street in front of the Pantages building at some hours of the day. In spite of bad business, it’s quite really lively when we all get into a discussion."

Among the Movies

San Andreas’ flag war has broken out in a new spot. Mayor Kemp and Tom Whittier, of the town, turned detectives Wednesday morning, donned false whiskers and other make-up borrowed for the occasion from the Mimeograph moving picture manufacturing company, and started out to do some sleuthing. Thus another case in the glass crime wave was opened up to the movie business.

Win Nye and Ernest Hoy have concluded their engagement with the California Motion Picture Company in San Rafael and will return to Los Angeles. Miss Nye was recently married to a fellow motion picture manufacturer, and the couple have just arrived from Mrs. Wiggs of the Calaban Club, this week.

Laurette Taylor

in PEG & MY HEART

By J. Hartley Mansfield Cort Theatre, New York; now in its second week.

PEG & MY HEART—Eastern; Elsa Ryan.
PEG & MY HEART—Southern; Blanche Hill.
PEG & MY HEART—Civic; Leah O’Neill, F. W. Sullivan.
PEG & MY HEART—North; Marion Dentier.
PEG & MY HEART—Middle; Frances Martin.

THE BIRD OF PARADISE, by Richard Wallen, Trotty.

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LOUIS B. JACOBS

TALEOUD MUSICAL COMEDY CO.

Second Bulletin in Peggy Ludden’s Blighted Romance

NEW YORK, July 10.—Peggy Ludden is still in New York. The pretty young actress, who was to have been married today or tomorrow to Parker Whitney, multi-millionaire, sportman and owner of a large ranch in California, was seated in a cafe tonight with several friends, to whom she showed a copy of a telegram which she sent to Millionaire Whitney. With Miss Ludden were Connie Mack, her baseball fame, John Burton, capitalist, and Charley McCarthy, the wealthy houseman, and several young women of the stage. After reading the telegram, which astonished all her friends, although they knew of course, that there had been some hitch in the matrimonial proceedings, Miss Ludden grew confidential and to some extent jocular. Her eyes flashed angry at times, and her cheeks turned red and white by turns. Here was the substance of Peggy’s explanation of why she did not get married this week:

Yes, it is hard to admit, but it was money—that is to say, notes or California gold coin—on which the Whitney-Ludden romance became blocked. Before buying an expensive ticket to California to marry Whitney, Miss Ludden telegraphed her fiancée for a few hundred dollars to buy a ticket and lunches on the way out west. It seemed, according to Miss Ludden, that Whitney had been under heavy expenses of late, giving farewell parties to his bachelor friends; and fitting up his beautiful country place for the reception of the bride. So that he could not spare the fare. Miss Ludden said there were several messages relayed back and forth over the wires concerning this item of transportation expenses. The former member of the Candy Shop Girl insisted on having her expenses paid to California. The final break came when Miss Ludden sent a "good-bye" message to Whitney.

Lorraine Crawford and Eddie Gilbert were married in Goldfield, Nev., July 10. Congratulations to Mr. and Mrs. Gilbert left Friday for New Orleans.
VAUDEVILLE

The Orpheum

Some show this week, believe me! If you want to get your money's worth and enjoy yourself, a trip to O'Farrell street is the ticket. It is the place to say which act gets the best reception. Perhaps the honors fall to Bert Wood, the master of the confiding min. This fellow is a real funster, and the house seemingly never tires of his antics. Sammy Burns and Mike Pul- tove are another pair of good cars. Yvette, the dainty-haired dancing violin- ist, supplied the freak number. Her playing is better than her girlish beauty. Only Skin Deep is a laugh-getter, being played by competent peo- ple. Kramer and Morton, in black-face, are really clever performers, and they get many a laugh. At times their negro shuffle is very suggestive of the "Jiv." walk. John and Fair violinists, contribute largely to the evening's en- joyment, especially John, who is a connoisseur of romance and personality. Lina Cavalieri plays as a girl with her dancing boy and six girls. A most unique and pleasing act is that of Cor- ral Rollo, the performer of two zebas, an elephant, horse and dogs, all trained to the minute—a truly fine act.

The Empress

The Empress opened this week's bill last Tuesday, and big business. Charles Lachman and company ably offered Willard Mack's The Getaway, a thrilling tale of three crooks. The in- terection of knowledge of the violin and fast-made, strictly Izy lipi)odrome, minutes with Jack Magee and Frances Kerry exposure. They opened with rapid-fire and comedy for 18 minutes. Magee kept humming with his fast nonse- nse. It was too bad they followed and Stirk were cut out of the act as half as knockouts in a barber shop, with una- mously rough comedy, re- sorting to that messy share of the Keystone "twelfth century." Their audience consumed 8 minutes. Comedy photo- play interspersed the bill.

The Pantages

Pantages new bill opened Sunday to good business and pre- cuted a bill which was approved at the opportune time, according to the merits of the numbers on the program. Landers, Stevens, Georgie Cooper and company presented an exceedingly intense and startling playlet termed My Friend, by Willard Mack, which was well re- ceived. The theme was one of the greatest problems of the present day, a husband's confidence, the wife's un- faithfulness and a friend's broken trust. Time, 18 minutes. Teddy Sullivan was appended to the tabloid The Guide to Monte Carlo—why so termed I don't know: the ac- tion of the musical comedy did not in- terest me. However, the number was re- sumed by the immortal Mr. McNa- mara in his unique comedy—funny gags in terrific comedy with his usual dexterity. The prima donna of the tabloid is possessed of poise, nice appearance and excellent voice. Mr. Mcnamara is charming, his act be funny, and his antics were received with genuine appreciation. Leonza Hall was in "The Crooner, an Eng- lish Song Bird," sang affectedly. Her act was nicely dressed. Miss Guercy simulated all of the voices in H Torra- toire with fair dramatic action. Pro- duced applause. Time, 12 minutes. Alza Zandoz, a concert violinist, was presented by Mrs. Alexander Pan- tages in a repertoire of classical solos. The virtuoso was accompanied on the piano by Helen Bradford. Much local acclaim was voiced over Alza Zandoz's rendition of the Rosary, and Sarasate's Gypsy Airs. The violinist showed great technical skill, and was a true interpreter of the violin's concert music from Thais. This ac- complished violinist will undoubtedly be heard from. Time, 14 minutes. Hallie Jackson was introduced with a "Street Fakir," presented a new departure in portraying the methods of a "high pitch man," three sheikholes, who his long-winded freak song and an- cient comedy appealed considerably to the ladies, and the audience en- thusiastically applauded. Time, 18 minutes—too pro- longed. The Los Angeles Ad Club Quartet vocalized southern songs with some melody and some accom- panying with the guitar, banjo and two okeles and were well received. Time, 9 minutes. Kalani Bates con- tinued the usual gymnastic routine of ground acrobatic work—hand stands, pulls and lifts. For small men they were quite a treat. Received. Time, 8 minutes. Comedy thus augmented.

THE WIGWAM

Monte Carter and company in Izy the Duke, written by Charles Alphonso and produced under the supervision of Monte Carter, was one continued through the first three days of Monte's fourth re-appearance at this house. It is sure some good musical comedy, with lots of work for the two principal and a rousing good chorus of eight stunning-looking girls that are sights and singers. The wardrobe of the chorus was the best ever seen in this house. The credit of the musical numbers the first half of the week goes to Burke, Tredwell and the Astor. Both of these young ladies put over numbers that had the punch be- hind them, and they were fully ap- preciated by the packed house, de- manding encore three times to both these ladies. Miss Astor's number between for the first half of the week was musical comedy as has ever been seen in this city. Blanche Gilmore and her dancing girls were a hit. This lady cer- tainly understands how to make up character that is strictly up to date, and received a pleasant reception on her first appearance. Some choice numbers were Miss Astor is Blanche! All the principals were excellent in this the opening bill. The Frolics in juggling and the boys of Moore, novelty musicians, were very good. Faked horses at every show is the business the Wigwam is doing.

The second half of this week is good and uniform business prevails. Monte Carter's Izy musical comedy company hold headliners, Izy and his amusing comedy keep them in awe and the exceptions. There are eleven shapely girls execute the many songs effectively. Mantell's Marionette Hippodrome, an elaborate amusement center, is something larger scale than ever attempted in this line before. Two handsom- e authors, brothers, operated a small stage very effectively and lifelike and keep the juveniles in paroxysms of laughter throughout. Time, 14 minutes. Musical Walsh successfully amuses his auditors for 12 minutes with capable effort on sev- eral musical instruments. The Eng- lish topical budget, an excellent ani- moted piece, please very much. The Stranglers, of Paris, six photos on a miniature stage very effectively and lifelike and keep the paroxysms of laughter throughout. The Republic

The first half of the Republic's bill this week is excellent, and all with good business in appreciation of this fact. Bothwell Brown and compa- nion in The Woman in Red musical comedy of Warsaw is the av- erage merit, and heads the bill, display to advantage the well-dressed Warners, all stage musicians providing the robust danses. Marjory Shaw, the charming leading lady, with her shapely contour, and charming personality, is one of the Republic's best attractions. The Barone Dance, participat- ed in by the chorus, is excellent, and the audience pronounced appro- priate. What an excellent week! Agace, John and Wan. R. Abrams, supported by Butch Duane, present Walter McManously playlet, Caught the X't. This playlet is a story of the "stick-up" or highwayman, who is "caught with the goods," but he has his vengeance in the end and fully, secure their ill-gotten spoils and make their get- away, all very much told and par- ticularly executed by these clever actors. Time, 14 minutes. Barry and Ed wins, a song-and-dance team, slowly executed their number, with no ma- terial response from the auditors. Time, 10 minutes. The Cochran Sis- ters, billed as "Three Pies from the Sunny South," are a trio of youthful pickaninnis who sing and dance, and present an act which is far from for- getting. The Dube Brothers, two youths, sang and danced. The younger brother played an unusual violin somewhat effect- ively. Both were fairly applauded for their effort. Time, 9 minutes. The excellent Musical Week's. Comedy and photoplay interspersed pleasingly.

Frank Earl is still at Topham, and has arranged to stay there for some time to come. My God! and Cuddy's continua- tion in the Pantages Theatre. Sunday, July 25th, in A Parisian Flirtation, a three-act, with the cir- cuit to follow.
Columbia Theatre

Fine Feathers, without question the greatest play from the pen of Eugene Walter, who has given the American stage such successes as The Trial of the Lion and The Lion’s Share, opens at the Columbia Theatre on Monday evening. The Easy Way, has been selected as the bill for the fifth week of the current season of the All-Star Players at the Columbia Theatre beginning Monday night, July 20th. Fine Feathers was last presented in San Francisco and scored probably a great success during the limited engagement afforded it. The story of the play as presented was necessary owing to the numerous bookings arranged for the Columbia last year. It is a ten and up-to-the-minute American story of woman’s extravagance and husband’s downfall told by Walter in Fine Feathers. Now an intelligent husband seeks to cover his wife’s expenses by wrongdoing, the central idea of the story. There are the usual parts of tremendous situations and they will be admirably played by the All-Star Players, who will give good work. Charles Richman, Rose Cochran, Charles Hanson, Carl’s Cherry, Charlotte Tillul, Frank Kingley, and Minnie Senshine are all members of the cast. There is great demand for seats for this play and the prospects are that it will close the house at all performances. Matinees will be given Wednesdays and Saturdays.

Cort Theatre

Mimi Angliki’s engagement at the Cort Theatre is proving an extraordinary one, gauged from every angle. The Miss Angliki, who composed her work favorably with that of Diuse, Rejam and Bernhardt, is far from extravagant in their appreciation of the young genius. Mimi will be given its first presentation tonight. Sunday night Aug. 1st. the present management of the theatre, H. W. Clark, and the management of the Hidden Torch, a wonderful tragedy from the pen of Fabrice D’Amour, will present an adaptation of that play. Monday night will find the Italian tragedienne starting the second week of her engagement. Mimi in Sckuckers’s Mimi. Tuesday will be given over to The Thief, by Henri Bernstein, which was played here by our own Margaret Illington. Mimi will be repeated at the Theatreseum, and some of the principal actors from the last will be at the Saturday matinees. A delightful comedy, An American Girl in Paris. The sequel to the Tuesday night’s bill will be given Friday, Oscar Wilde’s Salome and The Glove. A musical banquet will be again given at the Saturday matinees, and The Master of the Forge at night.

Gaiety Theatre

Were it not that Columbia has other important bookings, the theatre would be setting the pace in the realizations of the Di Amato photo spectacles with its symphony orchestra and grand opera chorus might remain indefinitely at the Gaiety Theatre, where every afternoon and every evening vast throngs repair to be thrilled by the mightiest photo-spectacle produced. Never has there been such a unanimity of opinion concerning a theatrical presentation as there is for this show, and never before has there been such a demand on the superlatives of language to express the admiration of the public for the thrilling dancing spectacle. On leaving the theatre one feels as though a part of ancient history and a romance and conflict of ancient days had been lived over once more; and that the witness was a part of the thrilling narrative of bloody conflict and splendid victory.

The Orpheum

The headline attraction for next week will be Trixie Frigiana, one of the most attractive, successful and popular comedians of the day. Miss Frigiana will present a new set of songs and some very funny travesties. Mattie Malin will be the burlesque vocalist, which has been in this country two years, while the other has just arrived from the smartphone. Miss Malin is the one, compared with the doctilly of the other, and the vast quantity of material played by the Nemo- mody devoted. Five Melody Maids and a Man will present a medley of dance and melody. They play upon five pianos and sing delightfully. The girls display great vitality and the man is a real comedian. Ray Conlin, who styles himself "The Acme of Sub-Vocal Comedy," is a ventriloquist who puts a clever line of comedy, chatter and song into his puppet partner. Next week will be the last of M. and Mme. Corra- din’s Mamegine, John and May Fainy, Burns and Fulton, and Latina Carrera.

The Pantages

Dulcie Pollard, the piquant little comedienne whose rollicking songs and ready patter has made such a hit in the hearts of local theatregoers during her two recent engagements as the star of This Girl Behind the Counter and A Knight for a Day, has quitted the musical comedy stage for vaudeville. She will make her initial under the new standard with a splendid afternoon at the Pantages. Other clever people are Harry Carrol and contortionists. A great difficulty was experienced in setting an hour for the newspaper man to meet in San Francisco. "Tully touches upon the stage and asks, "Why, I will go to Oak- land and meet them at any time they desire—a newspaper man is too busy to chase around after an author." And he did—and it wasn’t for the reason that Tully had time to spare, but he is just naturally a good fellow. Speaking of Tully reminds one that there are rumors which are becoming more and more persistent that Tully has selected another pretty young woman whose hair just frightens to succeed Eleanor Bates in the role of wife as soon as that lady receives a decree of divorce. The name of the young woman has been revealed by the gossipers. One thing is certain, though. It is not Amma Baldwin McGrath, who has been left. Mrs. McGrath is said to be interested elsewhere—Oakland Observer.

Leaps from Theatre Trappee and Catches Thief

NEW YORK, July 11.—Persons passing along Stone Avenue, near Liberty Avenue, Brooklyn, about 10 o’clock one night last week, witnessed the unusual sight of a pretty girl clad in white silk tights and extremely little, pursuing a young man carrying a hand bag, and finally capturing him at Stone Avenue and Dean Street, three blocks to the east of Liberty, at the house this week. It appears she was perched high up in the air on a swinging trapeze during the course of her act, when, happening to glance back in the wings toward her dressing-room, she saw a young man emerging, carrying her hand- bag. In it she had placed, before going on the stage, $109 in cash, two gold watches of a young artist and a high-priced jewelry. At the sight of such a wealth vanishing, Miss Hend dropped from the trapeze she was on to one hour and there to the stage. Without waiting to explain to the other performer what was happening, she made after the vanishing young man. He had been traveling so light she rapidly overhauled him. At the end of two blocks she threw away the hand- bag, but the girl kept on. Just as she came up with the man, Detect- tive Glassman of the Atlantic-Swe- station, who had joined in the chase, arrived and together they placed the fugitive under arrest. At the Stonehouse station the prisoner gave his name as Charles Curran, 24, and said he lived at Kister’s Hotel, Cony Island. Search of the ground revealed the two gold watches and other articles.

Five years ago Louise Randolph declared that every important dra- matic center throughout the United States would have a national or a permanent company within five years. It was at a time when she blazed the way for establishing a company of this character in Chicago. This year New York, Chicago, Boston, Phila- delphia, Baltimore and Washington are negotiating along such lines.
Chas. King—Virginia Thornton
Pantages Circuit—Offering The Village Priest.

Will R. Abram—Agnes Johns
Producing Stock Sketches
Western States Vaudeville Association Time.

Charlie Reilly
(Singing Irish Light Comedian)
Presenting The Irish Emigrant, Pantages Time.

Max Steinle
Mattie Hyde
Comedian
Characters

Frank Harrington
Leading Man
With Dillon & King—Oakland, opening July 19.

Gilbert & Slocum
Comedians

Dr. Lorenz
America's Eminent Hypnotist
Management Frank W. Leahy

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STEVE I. SIMMONS

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ALL COLORS. WHEELS AND PRICES
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BEST AND MOST ENDURING LINN IN U. S.
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Bring the Crowd

Erman L. Seavey
With King and Thornton in Vaudeville

Harry Cornell
Ethel Corley & Co.
Playing BAFFed
Presenting Alexander Pantages exclusively

Dates Ahead

BISHOPS' PLAYERS.—In stock: Ye Liberty Playhouse, Oakland.

GIRL OF EAGLE RANCH (Chas. P. Helton)—Pittsville, Cal., July 18; Bieber, 20; Lookout, 21; Adin, 22; Alturas, 24.

HOWARD FOSTER CO.—Lakeview, July 15-16; Pine Creek, 20; El Bidwell, (Cal., 21, 22, 23; Cedarville, 24, 25, 26; Eagleville, 27, 28, 29; TOMAR THE TENT MAKER (Tully & Buckland; J. G. Peede, gen. mgr.)—Los Angeles, July 12 and two weeks; San Diego, 27-28; Santa Barbara, 29; San Jose, 30; Marysville, 31; Medford, August 1; Portland, 2 and week.

Lillian Russell Once More in Lime Light
It is quite an unexpected but witha delightful fact—the expected visit of the stork to Mr. and Mrs. William P. Moore of Pittsburg, Pa. Of course we all remember Mrs. Moore—if not by that name, then by that of Lillian Russell. At the conclusion of last season Miss Russell retired from the stage for good and all. At the present time she and Mr. Moore are sojourn-ing at Saranac Lake Lodge in upper New York. Mrs. Moore is about 40 years of age. This interesting woman is quite obsequious and a hospitality under a tempestuous life of over twenty-eight years on the stage. As Lily Leonard she appeared in a small dance part in the old Haymarket Theatre in Chicago at the tender age of ten years. She had three husbands before she found the right man—Moore. He is a multi- millionnaire and owner of the Pittsburg, "Daily Leader." He is also interested in theatrical investments and is supposed to have taken over the stock of Horace Fogel in the Philadelphia National League baseball club.

REMEMBER THE VILLAGE PRIEST

BILLY BAXTER, old time minstrel, who frequently appeared with his band before royalty in Europe, died in Chicago, July 11. He was born in Cincinnati in 1862. Mrs. Mabel Johnston, a sister, his only surviving near relative, was at his bedside. A few years ago he retired from the stage and since then had made his home at the Press Club in Chicago.
James Dillon
Leading Man—Virginia Brissac Co. Long Beach

Charles E. Gunn
Leads
At present visiting the home folks, San Francisco.

Maude Leone
Leading Woman.

Florence Young
Leads
Care Dramatic Review

Eddie Mitchell
Business Representative Ed Redmond Co., Sacramento

Marshall W. Zeno
Dorothy Douglas
Types and Eccentric Characters
Ed Redmond Co.—Sacramento

Claude Archer - Jean Devereaux
Stage Manager and Porte
Ingenue
Just closed year's engagement with Isabelle Fletcher Stock, Vancouver
At Liberty; Care Dramatic Review

Bess Sankey
Leading Woman
Eastern Traffic Co.

William H. Connors
Juvenile Comedian
Care Dramatic Review

Edith Newlin
Leading Business
Ed. Redmond Stock, Sacramento

Isabelle Fletcher
Charles D. Ayres
Enjoying a few weeks' vacation
Permanent address, Dramatic Review

Rose Merrill
Characters
Ed Redmond Stock—San Jose

Meta Marsky
Leads
Invites Offers
5744 Ayala St., Oakland, Cal.

Mina Gleason
Elliot Gardens Stock, Review

Charles Le Gurnec
SCENICO ARTIST—AT LIBERTY
Permanent Address, 552 Mission St., San Francisco. Phone Missions 7212

Fred Knight
Characters
At Liberty, care Dramatic Review

Edmund Lowe
Alcazar Theatre

A. T. Layne
This Office

Avis Manor
Juvenile
Care of Dramatic Review

D. Clayton Smith
Juvenile
Care Dramatic Review

Ralph Nieblas
Senic Artist
Care of Dramatic Review

Jack Fraser
Empress Stock, San Diego

Deaver Storer
Hosting
Type Drama, 1st or permanent address
At Liberty, Sacramento

Geo. W. Stanley
With Vice

Louise Nellis
Ingenue
Care of Dramatic Review

C. Allan Tobin
Juvenile
Care of Dramatic Review

Ella Houghton
Ingenue
Care of Dramatic Review

Hilda Carvel
Ingenue
At Liberty; care Dramatic Review

Jack E. Doud
Juvenile
Care of Dramatic Review

Allan Alden
Comedian
At Liberty; care Dramatic Review

Georgia Knowlton
Care of Dramatic Review

James Newman
With Howard Foster Stock Co.

Lew Hanning
"That quality character man"
Ed. Redmond Stock, Sacramento

Marie Connelly
Ingenue
At Liberty—1420 O St., Sacramento

Geo. F. Cosby
ATTORNEY AND COUNSELOR AT LAW
552 Pacific Building, Phone Douglas 616 Washington Hotel, Park 5138 San Francisco, Cal.

Harry J. Leland
Stage Director and Comedian
Ed. Redmond Stock, Sacramento

Stanford MacNider
At Liberty—Klöcke Exchange, P. 0. Bldg., Seattle

Vaudville Notes

Chas. Oto is confined to his home with pink eye contracted in Tomopah, Nev., three weeks ago. He is in a precarious condition and may lose his sight.

Eddie Gilbert, returned from Tomopah last Tuesday, he was assistant manager at the Big Casino Dance Hall for a few weeks.

The automobile parade in this city last Wednesday was one of the grandest ever seen in the United States, but the one taken from Sac- ramentos, starting on Tuesday night, and arriving at San Francisco Wednesday morning, which included Allan Crosby and Walter Thorburn, far exceeded the parade here. The quad. Minnie is seeking to recover lage and hamlet en route, delivering political speeches, whether for the Progressive or Republican party has not been ascertained, but suf- fice to say this was one gay trio and a papoose. Post and Crosby journeyed on to San Jose, taking with them Thorburn's overcoat and saddle, for which Mid took train on Wednesday eve and will spend a few days' vacation with Post and Crosby in San Jose, and probably they will make speeches to Ann Rock.

Leahy Sued for Injuries Suffered in Fall

William H. "Doc" Leahy and his wife, Mrs. Ernestine Kreigh Leahy, owners of the Twentieth opera house, were named as defendants in separate damage suits filed in the local Superior Court Thursday by Mary and Minnie Spuler of 732 Fifty-fourth street, Oak- land. Minnie is seeking $5000 and her sister Mary $5000 for injuries received in a fall down a flight of stairs in the Edgy street theatre.

First Eleanor Gates Film

Doc, a story by Eleanor Gates, author of books, stories and plays, including The Poor Little Rich Girl, will be the first three-reel feature film to be released by the Eleanor Gates Photo Play Company. The story ran serially in the Saturday Evening Post of Philadelphia, and is now being made into a film by Director Richard Garrick at the studios of the company at Mt. Kin- co, New York. All Miss Gates' stories and plays will be produced eventually on the screen. She is president of the company. The New York office is at 2 East Fifty-eighth Street.

Kathryn Williams is one of the three "movie stars" who will appear in real life on the divorce court stage this month. The other two are Bessie Eyton, known for her beauty and her absolute fearlessness in daring deeds before the camera; and Thomas Sautelli, screen per- former and director of film play productions for the Selig Polyscope Company in Los Angeles.

Chas. E. Gunn
Variationizing Lead.
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<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tr>
<td>Roscoe Karns</td>
<td>Leading Man</td>
<td>Ed Redmond Stock, San Jose</td>
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<tr>
<td>J. Anthony Smythe</td>
<td>Leading Juvenile</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<tr>
<td>Albert Morrison</td>
<td>Leading Man</td>
<td>Ye Liberty Playhouse—Oakland</td>
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<td>Beth Taylor</td>
<td>Leading Woman</td>
<td>Ye Liberty Stock—Oakland</td>
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<td>Kathryn Lawrence</td>
<td>Characters</td>
<td>At Liberty</td>
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<td>Inez Ragan</td>
<td>Leading Business</td>
<td>Care Dramatic Review</td>
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<td>Helen Hill</td>
<td>Leading Woman</td>
<td>Care Dramatic Review</td>
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<td>Jean Kirby</td>
<td>Second Business</td>
<td>Care Dramatic Review</td>
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<tr>
<td>Edwin Willis</td>
<td>Eccentric Characters and Juveniles</td>
<td>Care Dramatic Review</td>
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<td>Loriman Percival</td>
<td>Stage Director</td>
<td>Ed Redmond Stock, San Jose</td>
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<td>Maurice Penfold</td>
<td>Juvenile</td>
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<td>James P. Keane</td>
<td>Juvenile</td>
<td>Invites Offers</td>
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<td>Geo. B. Howard</td>
<td>Comedian</td>
<td>Available for Stock</td>
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<tr>
<td>Howard Foster</td>
<td>Own Company—Touring</td>
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<td>Sedley Brown</td>
<td>DRAMATIC DIRECTOR, AT LIBERTY</td>
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<td>John C. Livingstone</td>
<td>Care Dramatic Review</td>
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<tr>
<td>Harry Hallen</td>
<td>Comedian and All Around Actor</td>
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<tr>
<td>Lovell Alice Taylor</td>
<td>Leading Woman</td>
<td>Hotel Oakland</td>
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<tr>
<td>Nana Bryant</td>
<td>Leading Business</td>
<td>Oakland, Cal.</td>
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<tr>
<td>George D. MacQuarrie</td>
<td>Leading Business</td>
<td>Management Von Tilzer and Broadhurst</td>
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<td>Gertrude Chaffee</td>
<td>Characters</td>
<td>Care Dramatic Review</td>
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<td>Pauline Hillenbrand</td>
<td>At Liberty</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>Marta Golden</td>
<td>Back Again—Ye Liberty, Oakland</td>
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<td>G. Lester Paul</td>
<td>Characters</td>
<td>Care of Dramatic Review</td>
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<tr>
<td>Hugh Metcalfe</td>
<td>Leading Man</td>
<td>Ed Redmond Stock, San Jose</td>
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Miss Coghlan came to meet us with hands outstretched in the graceful manner of one who, looking a fresh as the roses I had brought her from the garden—"It's a good thing I am in her grace," she said. She had been celebrated stock at several stages, and her fame had been so long entangled with her name that I could not say how many years ago, the day was marked by performing "Miss Coghlan, and most notable was the great triple bill: A Man of the people; a resident of this county; to obtain evidence was published as follows in a San Jose newspaper: "Wanted immediately, address of all men employed on Tully Ranch at Alviso, between 1908 and 1913. Also of man and wife who were employed respectively for general outside work and cooking. In particular I want addresses of John, the groom, and Wilbur, who furnished me with certain information; also of George, the Japanese, who has negative of photograph 1463. San Francisco Theatre, 116 West Fifty-ninth Street, New York City." Eleanor Gates Tully lived with her husband, Richard Walton Tully, for several years a few months at a time, as the couple came back from New York, at Alviso on a mountain ranch, and was interested in the breeding of Arabian horses.

Eleanor Gates Tully is seeking evidence.

SAN JOSE, July 4.—An advertisement which seems to indicate that an effort is being made by the well-known writer, Eleanor Gates Tully of New York City, to obtain evidence which was published as follows in a San Jose newspaper: "Wanted immediately, address of all men employed on Tully Ranch at Alviso, between 1908 and 1913. Also of man and wife who were employed respectively for general outside work and cooking. In particular I want addresses of John, the groom, and Wilbur, who furnished me with certain information; also of George, the Japanese, who has negative of photograph 1463. San Francisco Theatre, 116 West Fifty-ninth Street, New York City." Eleanor Gates Tully lived with her husband, Richard Walton Tully, for several years a few months at a time, as the couple came back from New York, at Alviso on a mountain ranch, and was interested in the breeding of Arabian horses.

Merced Will Have Modern Theatre.

Architect, Ernest J. Kump, who is making the plans for the new theatre in Merced, reports that they are progressing rapidly and that they will be ready in a very short time. Kump and Mr. H. H. Douglas, the theatrical manager of Merced, are putting their ideas together in an effort to make the new playhouse a theatre perfect. The structure will be Class A in every detail, every part, inside and out, being of fireproof construction. A complete ventilating system, including the cooled air idea, will be installed for the warm weather, while a heating plant will suffice during the winter months. The house will have a seating capacity of about 1000. The theatre will occupy a lot 50 by 150 feet, facing on Sixth Street, and across from the bank, and will be the heart of the town. The financing of this new theatre is being handled by the promoters, who have the contract for the work planned, and the building will be erected by the contractor.

Wilbur Opens in San Luis Obispo, Which Is Showing the Natives to Death.

A letter from Dick Williar, dated July 10, says: "Arrived safely after an all-night trip from Lumberton last night to a packed house. Show went on fine. This is sure some town. There was a freak animal show and a Spanish dramatic show under tent, with a band. Plenty of amusement for the natives, but they playing for the E.K. Theatre."—Dan Wolf's house—and it is a beauty. It sure is some war.'