

WET, COOL WEATHER OF JUNE BRINGS DOLLARS INTO THEATRICAL COFFERS

Winter Garden Show Proves Treat, as New Features Are Added and Cloyed Taste of Regular Patrons Is Given Surprise, Which Is Testified to by Cheers of Approval.



"Very Good Eddy" is Now at the Casino.

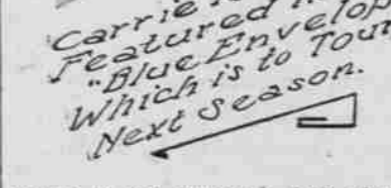


Henry Miller, Theatrical Manager and Scenarist.

BY LLOYD F. LONERGAN. NEW YORK, July 15.—(Special.)—The wettest, coolest June in many years did much to keep the theaters alive. It has been too cool and damp to go to beaches and people must be entertained, so they pick out a good show and proceed to enjoy themselves, regardless of weather conditions. A winter garden show is the appropriate response to the weather. The Winter Garden show at this time, apt or not, the show was a splendid one. It left the beaten path trodden by its predecessors and presented many unusual features. For instance, the closing number was a cavalry charge and aroused cheers of approval. A remarkable effect was produced as it seemed as if thousands of men were sweeping into line. Row after row of them came into view marching onward amid a haze of smoke. It came as the climax of a great preparedness plea and followed George Baldwin's effective song, "What's the Matter With You?" Then, too, the fact that the streets that day were filled with the first of the State Militia getting ready to march away, added to the effectiveness and the timeliness of the theme. Of course there were other themes interwoven in the plot of the "Passing Show" of 1916. It ran time number by the two Ford sisters, Miss Auto and Miss Mobile, was one of the dance numbers, James Clemmons had a new grotesque dance, an Olympian Ballet led by Tamara Swirzka and Ma-Belle and good song numbers without end. Florence Moore had some excellent opportunities to demonstrate her ability as comedienne, and made the most of every one. The usual pretty girl in beautiful costume (lack of them, at times) made a great impression and the settings were unusually artistic. It is likely that the "Winter Garden" will be crowded all summer and then all winter with this new and pleasing revue.



Ruth Chatterton, who plays Lillian Carrough in "A Lady's Name."



Carrie Reynolds, featured in "Blue Envelopes" which is to tour next season.

return to the Frohman fold after an absence of many years in a Maugham comedy, "Caroline"; Ann Murdock will have the first opportunity of the season to shine as a Frohman star in August, when, by special arrangement with the Selwyns "Please Help Emily" will be given. Chas. Cherry will have the leading male role. Two productions will be made with David Belasco, one an all-star revival, "Sibyl" will open on August 28 and the Empire for a short run and many other novelties are being carefully kept secret. To be sprung as surprises later. As mentioned in these columns last

OPERATIC SEASON IS TO BEGIN WITH TOUR

C. A. Ellis to Take Company Through Central States—New York Symphony Orchestra to Come to Coast Again With Zimbalist as Soloist.

BY EMILIE FRANCES BAUER. NEW YORK, July 15.—(Special.)—The first announcement of opera comes naturally enough from C. A. Ellis, inasmuch as his company will be the first one launched on the season of 1916-17. It is definitely arranged that two operas will be given in nine cities and the tour will last three weeks with 18 performances. Beginning in Toledo, O., October 15, two performances will be given and then will follow visits to Milwaukee, St. Paul, Omaha, Kansas City, Fort Worth, Tex., Oklahoma City, St. Louis and Cincinnati, each city having contributed a fine guarantee. Mr. Ellis has arranged for the transportation of 115 people in a special train carrying one private car, one compartment car, three Pullmans, two tourist and four baggage cars. The distinguished members of the company will include for the performance of "Carmen" Geraldine Farrar and Rita Fornis, of the Metropolitan; Helen Stanley, for the part of Micaela; Alma Peterson, of the Chicago Opera Company; Muratore, for Don Jose; the distinguished Clarence Whitehill for the Toreador; Leon Rothier, the eminent French basso, of the Metropolitan; for Zuziga; Constantin Nicolay, basso, and Octave Dua, the Belgian tenor. The name of the dancer is still to be supplied. Equally brilliant is the list of artists engaged to sing "Il Trovatore," in which Emmy Destin will have the soprano; Leonora and Morgan Kingston will sing Maricco; Louise Homer will appear in her great role of Azucena and Mr. Rothier or Mr. Nicolay will sing Ferrando. Negotiations are still pending with one of the greatest living baritones now singing in South America for the part of Count di Luna and there is no announcement

of greater interest than the fact that Campanini will be the conductor. It is understood that the operatic field will be made further interesting by the presence of a genuine French opera company in New York, the personnel of which will include artists from the Paris Grand Opera, from the Theater de la Monnaie, of Brussels and from the Opera Comique, of Paris. It is understood further that one of those chiefly interested is Otto H. Kahn, which would make it seem as though nothing would be done until negotiations with the Metropolitan where it has always been contended that they refuse to include French repertory because of the world's entirely distinct company, for which kindly consideration for the true artistic place of French opera in the art world, many thanks.

Another touring grand opera company will be the Boston National Grand Opera Company, under business direction of Max Rabinoff. This organization will go into the field this season purely on the basis of an opera company divorced from the dominating influence of Pavlowa and her organization. This does not mean that there will be no ballet, but this will form a part of the whole scheme, which involves music, drama, dancing and staging.

The personnel of the newly-arranged organization includes Maria Gay, Lina Villani, Nabel Elieghman, Felix Clement, Maggie Teyte, Tamaki Miura, Elvira Leveroni, Phyllis Peralta, Elvira Amint, Maria Wionochajski, Margia Leoni, Dorothy Follis, Riccardo Martin, Zenatello, Segura-Tallan, Adolph Schmid, Jose Mardones, Paolo Ananin, Royia Kitay, Giorgio Pullman, Carlussen, E. Maricchoff, Virgilio Lazari, G. Baklanoff, Thomas Chalmers, Romeo Rossacci, Armando Agrini, with Roberto Moranzon and Alexander Smallens as conductors.

Mr. Rabinoff announces that he will visit every state in the Union and that he will give as good opera in the most remote spot as in New York, where his offerings are always well received.

Almost in the nature of a surprise came the announcement that Walter Damrosch and the New York Symphony Orchestra will again visit the Pacific Coast next Spring, as it is not often that an organization is willing to risk such a tremendous undertaking two seasons consecutively. But for Walter Damrosch there is no reason to question, as he is one of the greatest favorites before the public, whether from the standpoint of musicianship or personality. His graciousness, his honesty, his warm, genial manner, have made him an idol from coast to coast and, following one of the most sensational tours that has ever been undertaken, the business management has no fear to undertake a repetition for next season. Instead of Hofmann, who accompanied Mr. Damrosch and the New York Symphony Orchestra last season, the soloist for the entire tour will be Efrim Zimbalist. The tour will begin March 18, and will be arranged by George Engles, business manager of the New York Symphony Orchestra.

New York readers were astounded this week to learn that the New York Sun has been acquired by Frank Munsey and that it will be combined with the New York Press, in other words, the Press is to disappear. This brings the question home to musicians and readers of musical criticism as to what daily will secure the services of Max Smith, whose writings in the New York Press have been distinguished for their sincerity, their independence and their general excellence. No one who has read the criticisms of Max Smith could doubt that he is a practical musician, not one who has been educated into the possibility of writing about musical subjects merely through long years of hearing, but because he is a schooled musician who knows whereof he writes. Those who talk of these subjects have said about this critic that he enters a concert hall with fewer prejudices than do some others, that he is not "sick unto death of music and musicians" and that he has no likes or dislikes, all of which are important in a position of trust, which musical criticism certainly should be. No doubt the brilliant pen of W. J. Henderson will continue its masterly scintillations as the eminent musical critic contributes to many other editorial offerings of the Sun, being a power in many directions.

Mme. Johanna Gadski-Tauscher is receiving no end of congratulatory letters and telegrams on the decision of the court in the matter of Captain Hans Tauscher's trial for conspiracy in the plot against the Welland Canal. Mme. Gadski has been subjected to much harshness from some sources, but there are many who are glad to have her for what she has been to the world of music for the last decade, and these regrets with her in the fact that her husband has been cleared. Captain Tauscher, accompanied by Mme. Gadski and their daughter Carlotta, will now take a tour of the Pacific Coast and will open her concert season as soloist with the Boston Symphony Orchestra at the first pair of concerts in Boston next season.

Congratulations are again pouring in on Mme. Schumann-Helk, who is suffering from a serious ailment. Her new grandchild, this time the happy mother is Mrs. Guy, who came from her California home to be with her mother in Chicago. Mrs. Guy will be remembered as Marie Schumann-Helk, otherwise known to the closer friends as "Mitsi."

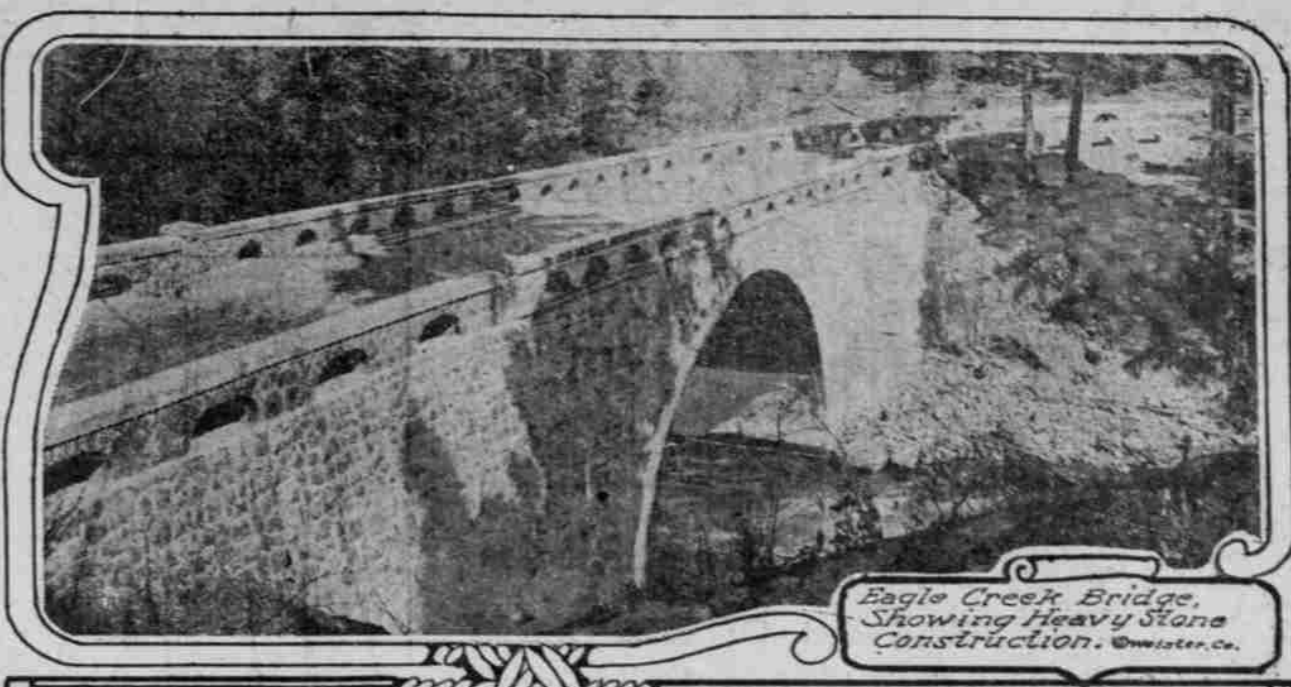
William J. Guard, the well-known press representative of the Metropolitan Opera-House, has interested himself in a Summer Incursion into "Movies." Contrary to what any one may suppose, he has not allied himself with anything else of that nature, but he is part of the success of that remarkable picture, "How Britain Prepared," intended not indeed as an entertainment, but as a vast and much-needed lesson to the people of this country who can have no conception of the dangers of unpreparedness at this time.

It is rather a relief to know that this is not a series of war pictures, all opera racking as unnecessary. Indeed, there is only one war film shown in the entire two hours and a quarter which it takes to present them. They show instead what Britain was compelled to do in order to prepare quickly to a fact which was entirely unexpected and to them a bolt out of a clear sky. These pictures were brought to this country a short time ago with the consent of the War Department, by Lloyd George, of the British War Cabinet, by Charles Urban, under whose direction the films were made and for which he took over the government stands officially as sponsor.

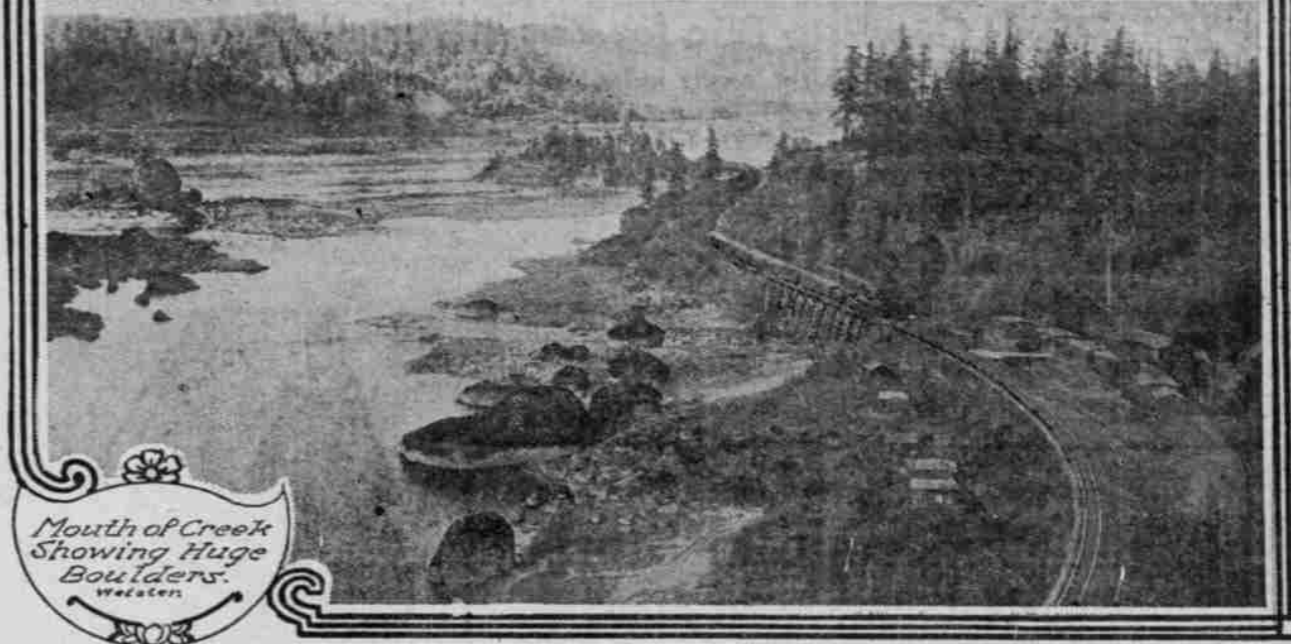
When these films were presented to the moving picture impresarios, they expressed the idea that there had been enough "war pictures" shown and rejected the idea of adding to what they had already seen. Mr. Urban had about concluded to take the pictures home when a well-known business man asked for a price for the pictures, which being granted, he invited about a dozen of his associates and friends to witness it. "What if it could be shown this lesson in preparedness to America?" he asked, and upon being told that it could cost \$100,000, he replied: "Done! We'll take it over. And even if we lose all—which we cannot do—we will judge the American people correctly—we will feel that we have done the patriotic thing by the country." The pictures show the details of Lord Kitchener making soldiers out of citizens, the munitions factories, the thousands of women who are doing men's work, the North Sea Fleet of Admiral Jellicoe and in addition to the value from this side the films are most beautiful, artistic and educational.

BEAUTIFUL COLUMBIA GORGE PARK SOON TO BE ACCESSIBLE TO AUTOS

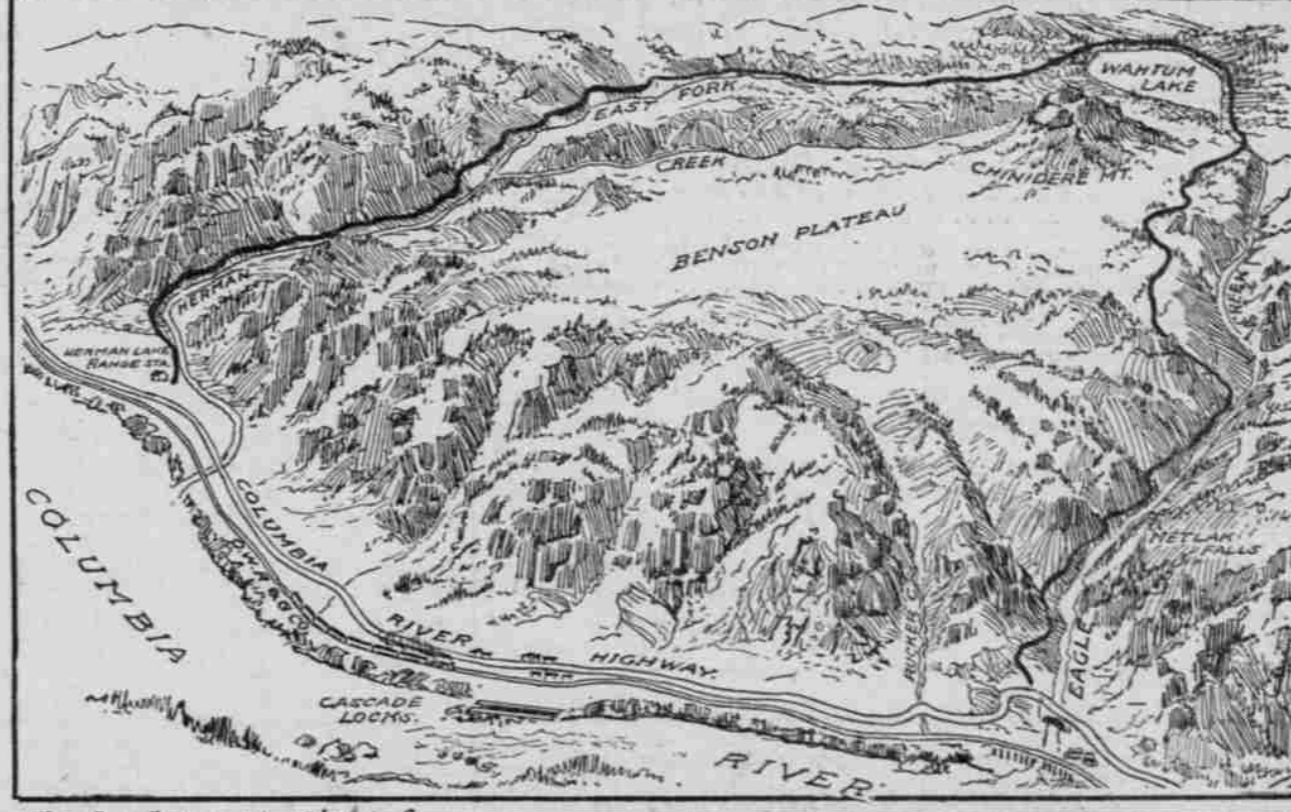
Highway Paving Will Be Completed to Eagle Creek This Week and Forestry Is Arranging Camps for Parties. European Scenery Is Equalled.



Eagle Creek Bridge, Showing Heavy Stone Construction. @Miser.co.



Mouth of Creek Showing Huge Boulders.



Eagle Creek Section of Columbia River Highway, Showing Trails.

COLUMBIA GORGE PARK, which is soon to be made accessible to the motorists by the opening of Columbia Highway beyond Bonneville, is destined to become a favorite objective for all visitors to the Northwest. Eagle Creek, located in Columbia Gorge Park, about 42 miles east of this city, will be connected with Portland this week by a stretch of the finest roadway in the world. Fine trout fishing, ideal camp grounds and unrivaled scenic grandeur will shortly make this spot a celebrated example of Oregon's natural beauty, worthy of being mentioned with the fjords of Norway and the valleys of the Tyrol. Several Portland motorists who have driven over the uncompleted sections of the highway to visit the wonders of the Eagle Creek district already are making enthusiastic reports. By next Tuesday, according to Roadmaster Yeon, all paving will be completed to Bonneville, and another week will bring the completed section of paving to Eagle Creek bridge, two miles beyond. Accommodations for visitors have been installed by forest rangers, and a man will be stationed on the reserve to co-operate with campers in keeping the grounds clean and sanitary.



View of Six Falls From Forest.

doors. The natural formation of the rocks and cliffs is remarkable in many ways to geologists, and all tourists who visit the highway will remember the primeval appeal of the deep forest and of the swift mountain streams that rush down from the snows. The highway crosses Eagle Creek only 150 yards above its mouth, and a short trail brings the excursionist to the rocky bank of the Columbia. Eagle Creek pours its contribution into the river through an outlet crowded with huge boulders. These monsters have been standing along the bed of the stream many hundreds of years, some of them having diverted the course of the channel. Their origin evidently was volcanic. Most of them are rounded in form, as if they had been rolled down from the brink of some ancient crater that figured in the geological history of the Cascades. Picturesque Gorge Is Near. The Columbia Gorge is seen from Eagle Creek at its most picturesque point. Steep rocky cliffs rise on both sides of the Columbia, and the current in its oceanward journey moves swiftly between. Deep hollows have been worn in the sides of the cliff, and the water swings through them in giant eddies. An occasional island in mid-stream bears the wash of a heavy current; detachable sections of earth and rock are

County Expert Is Advocated.

CHEHALIS, Wash., July 15.—(Special.)—R. B. Cogdon, state leader of the county agricultural agents of the state of Washington, will tour Lewis County, beginning next Monday, for one week, holding meetings under the auspices of the various granges of the county. C. B. Kerley, head of the Washington Grange, will accompany Mr. Cogdon. Mr. Cogdon's special mission is to interest the grange in the proposal for a county agricultural agent. The itinerary for Mr. Cogdon has been arranged by J. S. Stout, of Mossyrock, master of the Pomona Grange for Lewis County.