

# MOVIES TO AID LEGITIMATE COMPANIES WILL BE TRIED OUT THIS FALL BY WILLIAM ELLIOTT

Liebler Company Preparing to Film "The Garden of Paradise," Which, It Is Said, Will Be One of the Most Expensive Productions This Season—The Century Opera Company Arranges for Series of Talks to Stimulate Interest in Operas.



Elsa Ruegger



Bella Story



Trixie Friganza New York Winter Garden



Blanche Bates



Edith Lyle



Wilton Lackey

BY LLOYD F. LONERGAN.  
**N**EW YORK, June 27.—(Special).—William Elliott, son-in-law of David Belasco, is a theatrical manager who has decided to try something new. He is the owner and producer of "Kitty MacKay," the Scotch comedy which has been one of the season's successes, and in the fall a number of companies will produce it on the road.

As managers always try to make road companies reproductions of the original organization, Mr. Elliott will do the same thing. The present method has been to drill the out-of-town organizations in New York, and permit the players to see how the actors in the parent company portray their parts. This works all right at the start, but when changes necessarily occur in the cast, a more or less uneven production is likely to be given.

The way Mr. Elliott plans to get around this is to take motion pictures of the play as given by the original company. Each road organization will be supplied with a copy of this, and take it with them on tour. At stated intervals the film will be run off, for the benefit of the players. Especially will this happen when a new actor or actress joins. Any time the road stage manager thinks there is a falling down in his production, he will give a picture show, and point out to his company just where and how they have altered for the worse.

Mr. Elliott's innovation will cost him several thousand dollars, and it will all be clear loss, as the pictures will not be shown to the public, and hence there will be no revenue from them.

The first big production which the Liebler Company will make this fall will be "The Garden of Paradise," a spectacular romance by Edward Sella. It is to be shown at the Manhattan Opera-House, which has an enormous stage and plenty of seating capacity. C. Alexander Ramsey, the chief customer of the Lieblers, has sailed for Europe, and will go first to Paris, where he will consult with Joseph Urban, who is now at work on the design and costumes. "The Garden of Paradise," it is said, will be one of the most expensive productions of the season, which goes to show that the Lieblers are managers who see hope of a better theatrical year than we have had of late.

Thomas A. Wise, one of the most popular men on the stage, with mentions of the theatrical profession, has been grabbed up by David Belasco. He has been engaged for one of the leading roles in "The Vanishing Bride," the new farce by Sidney Rosenfeld. "The Vanishing Bride" will open the fall season at the Belasco Theater.

Milton and Sargent Aborn, general managers of the Century Opera Company, have arranged for a series of six talks on operas at the Century Opera-House during the coming season.

They will be given on Sunday afternoons, beginning late in September. The talks are not to be lectures, nor are they to be strictly educational. They are planned for the entertainment of Century subscribers, partly with a view of stimulating their interest in the opera-house, but mainly with the idea of assisting the hearers to a fuller enjoyment of the performance of an opera after having heard it discussed.

The "opera talks" will be delivered by Havrah Hubbard, who has been presenting them in Boston and throughout the New England states for several years under the auspices of the Boston Opera-House, for which he is publicity director. Mr. Hubbard was for many years musical editor of the Chicago Tribune, and is editor in chief of the American Encyclopedia and History of Music.

The series of lectures will be complimentary to the subscribers to the Century Opera Company. The most desirable seats will be allotted to those who have already subscribed, and future subscribers will be assigned seats in the order in which their subscriptions are received.

The theatrical world was surprised by the sworn charge of George W.

Lederer that George J. Gould was one of the backers of "Madame Moselle," the alleged musical comedy that ran for an entire week on Broadway. Lederer held the rights under a contract with Felix Bloch Erlin, and he declares that he is the English rights to Mr. Gould for a bonus of \$5000 and a percentage of the gross receipts. Lederer has not received the \$5000, and Mr. Gould, through his attorneys, denies that there is any contract.

Mr. Gould says that Mr. Lederer once approached him with some such a proposition, but that he refused to have anything to do with it. He asks that Lederer furnish a more definite bill of particulars.

When "Madame Moselle" was here about the only curiosity aroused was over the identity of its backers.

**BUDGET CUT \$11,000,000**

Governor Glynn's Vetoes of Items in Appropriation Bills Big.

**NEW YORK, June 23.**—Governor Glynn has completed his consideration of the appropriation bills passed at the extra session of the Legislature. His vetoes of various items of expenditure will effect during the fiscal year commencing October 1 a reduction of \$11,000,000 from those of the present fiscal year, thus making unnecessary a direct state tax next year.

Governor Glynn vetoed appropriations aggregating \$5,787,000 passed at the regular session of the Legislature and \$1,900,000 passed at the extra session, together with reappropriations aggregating \$3,215,000. The appropriations for the general fund next year are \$8,000,000 less than for the present year, and for the sinking fund \$1,300,000 less, while the amount of reappropriations is \$1,700,000 less. The Governor cut \$475,000 out of the annual appropriation bill, \$255,000 out of the annual supply bill, and \$745,000 out of the appropriations for new construction work for state institutions.

The total appropriations for the coming fiscal year will be \$47,570,000, as against \$57,562,000 for the present fiscal year. The anticipated receipts for the next fiscal year from all sources are estimated at \$49,000,000. The appropriations for the coming year include \$40,000,000 for the general fund and \$7,570,000 for the state sinking funds.

Among the items vetoed by the Governor were \$200,000 for legislative printing, because it will not be needed until next year, and \$100,000 for the publication of the session laws for a similar reason. Another item vetoed was \$50,000 for the private banking bureau in the State Banking Department, because in the Governor's opinion a sufficient appropriation is made for this purpose in the supply bill.

To enable cement workers to finish the tops and sides of curbs at the same time is the purpose of an Illinois inventor's tool.

BY EMILIE FRANCES BAUER.  
**N**EW YORK, June 27.—(Special).—One of the most extraordinary phases of New York summer life is the utter indifference that is shown toward the population required sort.

There is in the entire city not one place where serious music may be heard in any form, and with the exception of a few of the plays that are still running even the theatrical entertainments consist of picture plays.

It would seem reasonable that in weather as warm as New York has had for the last few weeks, musical attractions of the theater indeed would be more natural than dancing. Yet the only music available is that which is heard as supplementary to the dance in the different restaurants. In the evening, and here the same music is repeated, not merely a few times, but sometimes 100 times throughout the day.

A well-authenticated statement is that the orchestra of this sort have been compelled to give up their positions in the fear of insanity due to repeating the same stuff until the nerves of the players could no longer endure the strain.

Such is the musical life in a New York summer.

So far as the theaters are concerned, so many have been turned over to moving pictures that it is difficult to distinguish between the same music of the billboards as to which are the players and which are representatives of them. If we may take it from the names of the most noted actors and singers appearing everywhere, but a closer glance will reveal the word "photo-play."

Nothing looks more promising than the names of Lina Cavalieri and Mura-tore in "Manon," but these also are in film productions, wonderful as they are. The films are remarkable from every standpoint, and one is the more disappointed when the well-known artists remain silent in everything but pantomime.

Of course the "Mme. Cavalleri" has every chance to make her success acting count to the full. The Winslow, and in addition to the noted operatic artists the cast in the pictures includes W. L. Abington, as Count de Bretigny, Frank H. Westman, as Les-out and other capable actors in the different roles.

The child mind is developing in the matters of art with such rapidity that it has seemed necessary to reckon with it in France, for which reason Paris has arranged for a salon exclusively for children under 12 years of age. There are only about 100 canvases on exhibition, but it is believed there will be a large showing.

It would be interesting to know how to dispose of the great number of children who have extraordinary musical talent and what would be accomplished by separating them from their elders.

In the case, for instance, of young Korngold, nothing would have been gained by making him a king in his own domain and keeping him out of the world of composers of experience. He must learn from juxtaposition with Strauss, Reger, Mahler, Schumann and others of his own day his own qualities and limitations.

There would have been nothing gained by establishing a circle of prodigies in the performers on the different musical instruments and rating these children by themselves. So long as the hearer is able to reckon with the limitations of a prodigy, and so long as the prodigy himself can be made to respect those far beyond him

in musical intelligence and achievement even in the presence of an un-canny development, there is more chance for a rational development later on than by separating them and withholding the benefit to be derived from sensible and severe criticism.

Paris is duly excited over the expected arrival of Amato, who was announced for his first performance with Henry Russell's organization at a special performance for the benefit of sufferers from the Empress of Ireland disaster. Amato is announced to sing tenor in "Maske-Bau," which was one of his best successes of this season at the Metropolitan. Others in the cast will be Martinelli as Ricardo, Felice Lyons as Oscar and Mme. De Cinceres as Utrilla.

The Century Opera Company has leased the list of operas for the first 10 weeks at the Century beginning September 14 with "Roméo and Juliet," which will have four performances alternating with "Carmen," which will have the other four. The first opera will only have four performances as the plan of the direction is to carry four performances of each opera over into the next week, thus the second week will consist of four performances of "Carmen," followed by "La Bohème," which in turn will be followed by "William Tell," "La Traviata," "Lohengrin," "Lucia," "Pagliacci," "Cavalleria Rusticana," "Faust," "Tannhauser" and "The Barber of Seville."

The direction will return to the idea of having some of these works given in their original language for at least two performances, in the belief that there is a public which desires to hear them in this manner.

The first popular Sunday night concert will be given September 27 and every Sunday night thereafter. It is also announced that there will be some operatic and instrumental artists not included in the Century list, engaged for these concerts.

"The Miracle" when presented to New York theatergoers will be staged at Madison-Square Garden, a house which seats more than 12,000. The production to be the largest spectacle ever seen in this country will be financed by Otto Kahn, Clarence Mackay, Mrs. Cornelius Vanderbilt and Benjamin Guinness. Karl Vollmoeller, the author of this gigantic "mystery spectacle," together with the famous Max Reinhardt, producer, will convert the ugly-looking Madison-Square into a setting of a realizable great gothic cathedral. The production will be made at an initial expense of \$250,000. They are now working on the plans for next December when the pantomime will be given.

One of the greatest honors bestowed upon an artist recently was the decoration of Doctor of Law which Haverford College conferred upon David Bispham in recognition of what he has accomplished for education and art in this country. Mr. Bispham has just returned after a long and triumphant tour in vaudeville, during which time he disseminated the best that he had to give all along the line.

Plays still running successfully in New York include "Too Many Cooks" in its sixth month at the Thirty-ninth Street Theater; "The Things That Count" having passed 225 performances at the Playhouse; "Kitty Mackay" at the Comedy; "The Dummy" at the Hudson in its third month; "A Pair of Sixes" at the Longacre; "Potash and Perlmutter" at the Cohan; "The Yellow Ticket" at the Eltinge; "Seven Keys to Baldpate," one of the plays which

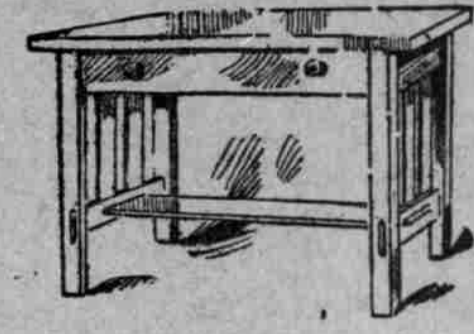
opened with the earliest days of this season and at the New Amsterdam the "Ziegfeld Polkas" are in their fourth week and "The Passing Show of 1914" is a "dazzler" at the Winter Garden.

Following the degree conferred upon David Bispham, Wilton Lackey received the B. A. decoration from his alma mater, Georgetown University, where he delivered an address upon the occasion of its 125th anniversary. Mr. Lackey went from New York to Washington for this event and was completely surprised by the honor. It is a noteworthy fact that twice within the same week degrees of this sort should have been conferred upon men of the profession.

No one who knew Alma Gluck and Zimballist was surprised to hear of the marriage that occurred in London June 15. Both artists will be in America next season.

Another marriage within professional circles was that of Paul Althouse, the young tenor of the Metropolitan Opera Company, to Elizabeth Breen, a young singer from St. Paul, who had been in New York some time studying with Oscar Saenger, teacher of Allhouse. It would seem as though the Hanager studios were especially favorable to marriages. Rudolf Berger and Marie Rapold having lost in the same way.

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