

SINGING AND MANAGING OPERA COMPANY MASTERED BY STAR

Lucy Gates, Returning Home From Germany at Outbreak of War Almost penniless, Makes Success of Own Venture.



Lucy Gates.

BY LUCY GATES.

I CAME back to my native land when the world was started, after having sung for five years at the opera in Berlin and the royal opera in Cassel, Germany. At that time I had \$15 in my pocket, 45 opera roles in my head and the clothes I stood in. It took a hard struggle to get concert engagements at a small sum; now I receive the fee of a prima donna of the first class. For the last four seasons I have gotten together, trained and managed my own opera company of 100 people, traveling on tour by special trains and made a success of it, without financial backing from anyone except what help my brother, who acted as orchestra conductor, could give me.

Prior to this and in the early period of my homecoming I sang in opera with the American singers in New York and in concerts with orchestra or alone in practically every large city in the United States and in Canadian cities. On the Atlantic side I have sung from Montreal and Toronto in the north, to Jacksonville and the border States in the south, on the Pacific side from Edmonton to San Diego, Cal., and across the continent from New York in the east to San Francisco in the west.

Great as the joy of all this singing was to me, a still greater one was the lifting of the final mortgage of \$2000 on my mother's home after the first tour of my opera company. And I have repaid with interest the loans made me by members of my family, that I might complete my musical education in which I myself assisted by teaching, for I have had no enthusiastic, philanthropic friends to aid me.

By great good fortune my voice was trained in the old bel canto school by Madame Corelli at Berlin. After two years with her I made my debut as Annchen in Weber's "Der Freischutz" at the Berlin royal opera. At that time many Americans were singing there—Miss Geraldine Farrar, Madame Florence Easton, Putnam Griswold and others. For two years I remained at that opera house and for two seasons following was engaged as prima donna at the Cassel royal opera, which was under the direct supervision of the Kaiser.

Offer of an engagement at the Covent Garden royal opera, London, had come to me in my first year at Cassel, but I was not only too young to be asked to conclude negotiations. During my stay the war broke out. Many on both sides of the channel predicted that it would last only a few months, but I felt otherwise. Consequently, just as little children speed to their mothers when trouble comes, I sped for home. Originally intending to remain at that time only long enough in London to sign my contract, I had left all my earthly possessions behind in Germany. To make matters still more serious, my costumes for opera were included. Only lately, after nearly seven years, did I get them back as saleable articles—that is, the furs, lace and jewelry—were missing. But clothes, stage costumes and ornaments and opera scores arrived intact.

Things were going smoothly in Berlin and the Kaiser was in his heyday when I made my debut in "Der Freischutz," and without rehearsal going out on the stage I gave a pleasant greeting to the most important-looking personage I saw there, "Don't! Don't!" whispered a singing colleague in excitement. "That's the devil and you're not supposed to see him." This was not the only humorous stage misapprehension under which I labored. Called on suddenly to sing the coloratura part of Pina in Ambrosio's "Thomas" and learning it within a few days, there was no time for rehearsal. Going on the stage with faint idea of the costumed people I would meet there, I made my best salutation to the most gorgeous gold-braided individual I saw. It was the butler. All else, however, turned out well. The success I won with audience and management brought me an engagement.

In Berlin, as at other opera-houses, the young aspirant had to know her roles so well that should the call come, she could arise from bed in the night and sing them. Once, and almost literally, such call did come to me. I was resting comfortably at home in a limousine, my name not being in that night's cast, when the telephone set up a violent ringing. At the other end an excited voice told me that the performance of Mozart's "Magic Flute" had started, that the singer appearing, as first guest had fallen

had been for two years in light opera with the Schuberts, for which I had trained him.

I drilled both principals and chorus in their music and their action. Mainly the opera was sung in English; occasionally in French. I stage-managed, directed the lighting, collected the scenery, did the bookings, the advertising, and engaged the special trains on which we traveled. My "staff" consisted of one publicity man.

Some of the orchestra scores we secured from the Metropolitan Opera house and others elsewhere. Our costumes, gotten from various sources, came in major part from New York, where as director-general and general staff, I selected them, carefully following measurements that had been made of principals and chorus.

The opera in our repertoire were "Traviata," "Faust," "Romeo and Juliet," and "Rigoletto." This meant the training of individual singers and collective rehearsals from 10 o'clock in the morning until 11 o'clock at night. But my brother and I carried through ourselves and on our own financial resources. Everywhere crowded houses greeted us in the intermountain section where our presentations were given.

With so many details of rehearsals, performance, and train schedules on my mind I was often pretty tired when I went out every night as a prima donna. But once before an audience, their enthusiasm and my love of my art carried me through to the last curtain. And this may be added, I am proud to say that I succeeded in a feat which I have not yet heard placed to a prima

RUTH GETTING \$3000 WEEKLY FOR 20 WEEKS IN VAUDEVILLE

Baseball Swat King Will Open His Theatrical Engagements at Keith's Theater in Boston Tomorrow.

GEORGE (Babe) Ruth, the superman of baseball, has signed contracts calling for his appearance for 20 weeks in the B. F. Keith theaters as a vaudeville headliner at a salary of \$3000 a week. Ruth was represented by Harry Weber, who will manage him in his theatrical career, and the Keith interests were handled by E. J. Albee and J. J. Murdoch.

The home-run king will open at Keith's theater in Boston on November 1, and after a week there will go to the Palace theater, New York. Ruth will be teamed in vaudeville with William Croas, headliner at present doing song, dance, chatter and story-telling as a "single." He is known to the theater world as "Duke" Croas. The Babe and the Duke will work together in rapid-fire comedy repartee, now being written by Thomas J. Gray.

Baseball will figure largely in the patter, and Babe will sing a baseball song or two. Croas will do his own "stuff," with interpolations by Ruth, and altogether a merry party is being framed up. In vaudeville team work the partner who asks questions is

CALIFORNIA MOTION-PICTURE STUDIOS RESUME ACTIVITIES

Revival From Summer-long Slump Seen at Production Centers and Winter Gives Promise of Unprecedented Record.

LOS ANGELES, Cal. Nov. 13.—(Special.)—California motion picture studios are fast recovering from their summer-long slump and the coming winter will be one of unprecedented film activity. This is indicated by an announcement of present and future production plans emanating from the studios of the Thomas H. Ince studios, one of the most representative of the Los Angeles picture plants.

Two Thomas H. Ince companies are already in action, two more will commence feature productions before the end of the month and three additional independent units will be in full swing before November 1, a total of seven pictures in production at the Ince studios at one time, shattering last winter's record of five simultaneously working units.

The two Ince stories now being produced are "The Prisoner of Zenda," a drama of the southwest by Bradley King, and "The Hottentot," in which Douglas MacLean will be presented in

"THE PRISONER OF ZENDA" IS INGRAM'S NEXT BIG PICTURE

Production Is Planned on Scale Rivaling That of "The Four Horsemen of the Apocalypse."

REX INGRAM announces "The Prisoner of Zenda" as his next picture. The production, it is claimed, is planned on a scale rivaling that of the Ingram production of "The Four Horsemen of the Apocalypse." It will be months in the making.

Production will be started in Hollywood as soon as Mr. Ingram finishes the cutting and editing of his latest production, "Turn to the Right," a June Mathis-Mary O'Hara screen version of the John Galsworthy stage play of New York crooks on a Connecticut farm by Winchell Smith and Jack Hazard.

Alice Terry will have the leading feminine role. Announcement of the director's choice of Miss Terry to appear as the Princess Flavia in "The Prisoner of Zenda" came last week. It was not unexpected, in consideration of the successes of the young actress in previous productions of Mr. Ingram.

Lewis Stone has been engaged for the dual role of the king and Rudolph. "The Prisoner of Zenda," some 25

years ago, had a vogue both as a novel and a play on both sides of the Atlantic that has only been surpassed in modern times by Du Maurier's "Trilby." It was the book that will tell full tide the rage for romantic stories. The author, Anthony Hope, made a fortune in fortune telling and followed his success with an equally popular sequel, "Rupert of Hentzau."

Ruritania, the mythical European kingdom in which the story is located, became a sort of Never-Never land, initiated by scores of writers seeking picturesque backgrounds. The story of New York crooks on a Connecticut farm by Winchell Smith and Jack Hazard.

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RUDOLPH VALENTINO

—Star of the "Four Horsemen of the Apocalypse"—

IN REX INGRAM'S

THE CONQUERING POWER

What is the conquering power of life? Is it ambition, hate, love or lust for wealth? You'll find the answer when you see this splendid picture. Why not today?

SCREENLAND NEWS

Including a Special Armistice Section

"OH, BUDDY"—Clean and Clever Comedy

KNOWLES' PICTURE PLAYERS
An Especially Well-Selected Musical Interpretation

TODAY



TODAY

stopping long enough to give a thought to Chicago. And with that thought came a finer one for the "wee" miss who will take them to the movies.

London Criticised for Its Early Bed Hours.

Correspondent Thinks the City Is Shunned by Tourists Because of Its Lack of After-Midnight Life.

In the picture of Barrie's "The Little Minister," Betty Gompson wears a collar of rose point lace almost as old as the period of which the author wrote. The lace was a gift of Mrs. Amelia Biles of Chicago, an admirer of Miss Compson's work on the screen.

With the lace Mrs. Biles sent a rare camel's hair shawl, a black Spanish mantilla, two cushion sets and a Madeira tabaclo.

Coming Greatness Felt.

Blowhard has a big opinion of himself. "How big?" "Well, he's beginning to imagine he's annoyed by camera flashes."

night, only a few sleepless night owls remaining out after that hour. He believes, however, that if there are cabarets and frolics until 3 in the morning the crowds will remain up and he also has an idea that Americans who go to Paris for the night life will come to London instead.

"A man's fight with himself" is the way A. & L. Vito, producer of "The Prisoner of Zenda," Peter B. Kyne's story as a picture starring Jack Holt, characterizes the theme of this picture. Joseph Renabery is directing the picture, which is now under way at Hollywood. Fritz Brunette is leading woman and Rolin Sturgeon is supervisor.

Theodore Roberts has shed the large and flowing beard of natural growth which he wore in Thomas Meighan's new picture, "If You Believe It's So," and now retains simply a mustache.

RIVOLI

Independently operated by Gus A. Metzger

TODAY!

BARBARA CASTLETON

Star of "The Child Thou Gavest Me"

"SHAMS OF SOCIETY"

Salvatore Santaella

Directing the Unequaled Rivoli Orchestra. Concert Today.

National Emblem (March).....E. E. Hagley
Scenes Pictoresques (S) "Angelica" (S) "Pete Bohem".....J. Massenet
Selection from the "Musical Romance," "Sonnetine".....R. Frit
"Morris Dance".....T. Tertius Noble
"Ever or Never" (Waltz).....E. Waldeuter
"Nora" (Overture).....V. Bellini

Those who do not believe that movie stars are possessed of hearts may do well to read a cablegram that Mary Pickford has sent to Aaron J. Jones. It reads:

"I would like to do something for the amusement of the orphan children in Chicago, and think they would enjoy seeing my picture, 'Little Lord Fauntleroy.'"

Therefore, you are authorized to admit them in the morning free of all charges. Give them by love and say I hope they will enjoy it. Mary Pickford.

There is real thoughtfulness in the midst of the hilarious acclaim which Miss Pickford and Douglas Fairbanks have met in Paris. "America's sweet-

TODAY "COLD STEEL"

A First Run Picture

Romance of America's Great Southwest!

Conflict of Labor and Capital!

Woman's Scorn for Man-Hated Man!

That is "Cold Steel."

REMEMBER AMATEUR NIGHT EVERY FRIDAY

Direction of Jensen & von Herberg

Star