HENRIK IBSEN: THE CURTAIN FALLS

By Jules Eckert Goodman.
(From The Journal's Own Correspondent.)

"GO round," says Bojg, the great formless mass who blocks the way of Peer Gynt.

"No," returns Peer, "I will go through. Who are you?" demands Peer.

"Myself," replies Bojg; "can you answer the same?"

With the death of Henrik Ibsen there went from the world one of the most forceful literary figures of the nineteenth century, a writer whose influence has extended far and has been of the gravest import. Ibsen was essentially the "big" man, which means that he was a man with lofty ideals, fashioned upon strong convictions and based upon a world philosophy; a man with the power to think deeply and searchingly from a lofty outlook upon life and with the courage to express his beliefs. He was distinctly the militant, the literary soldier, a fighter for whom there was never any compromise. Peer Gynt, who embodies most of the qualities which his author despised, might cry aloud, "I will go straight through; 'I will not go round"; but it required an Ibsen to complete his words and make them a fact. And like Bojg he might cry out to the world at large, "I am myself. Can you answer the same?"

To few men is it given to enjoy their greatness within their own lifetimes. Ibsen, passing through the Sturm und Drang of his earlier career, had lived to see his merits recognized, even if they were not fully appreciated. No man has been more reviled, no man more miserably misunderstood. His very admirers have done him harm in that they have tended to make him a writer for a special class and that, least of all, was what the great Norwegian wished. His message was to the world, and not to any one clique, much less did he deserve to be made the sport of fads and "literary clubs."

His Fame Secure.

It is too early even yet to estimate with any exactitude the extent of Ibsen's contribution. Certain factors, however, have long been seen and their values marked. There can be little doubt that he has firmly stamped his name upon his century. That much is evident from the seven years' retrospect since his last play, "When We Dead Awaken," was written.

Ibsen's first drama was written when he was 20, and was produced as far back as 1850. It was called "Catalina," and was followed by a group of semi-historical poems and dramas, among which the more prominent are: "The Warriors' Tomb" (about 1850), "Lady Inger of Ostraat" (1857), "The Feast of Solhaug" (1857), "The Vikings of Helgeland" (1858), "Love's Comedy" (1862), "The Pretenders" (1864).

Thereafter followed three dramatic poems of unusual character and quality: "Brand" in 1866, "Peer Gynt" in 1867, and "Emperor and Galilean" in 1873. "The Young Men's League" in 1869 marks the beginning of the social prose dramas, which contain: "The Pillars of Society" (1877), "The Doll's House" (1879), "Ghosts" (1881), "An Enemy of the People" (1882), "The Wild Duck" 1884), "Rosmersholm" (1886), "The Lady From the Sea" (1888), "Hedda Gabler" (1890), "The Master Builder" (1892), "Little Eyolf" 1894), "John Gabriel Borkman" 1896), "When We Dead Awaken" (1899).

This is not a tremendously large production considering the sweep of years over which it extends. The intervals between plays will be seen to be the reverse of short, showing with what care and infinite detail these were worked out. The author practically visualized every situation and speech before touching pen to paper. That is why these plays are so splendidly consistent.

The dramas show a wide range of endeavor. In the beginning they were written in verse on the model used by Oehlenschlager and other Scandinavian dramatists, though the suggestion of his later work can be read between the lines. By the time of "Love's Comedy," even you can find suggestive clews to the Ibsen who was to come later.

In "Brand" and "Peer Gynt" he is at the very fullness of his power and he touches heights which he was never after to reach again. Written in what was practically voluntary exile, in despair over his country, living on a meager stipend, he composed first "Brand" and afterward "Peer Gynt." These first brought him something like recognition. Taken in the narrow sense, these two plays portray the Norwegian as Ibsen wished him and as he saw him, Brand typifying the one and Peer Gynt the other. The application goes much farther, however, a fact which people too often overlook in estimating the work of this man. It is forgotten that so far from being provincial he was cosmopolitan, that in his veins there coursed the German and the Scotch blood and well as the Scandinavian, that he passed much of his life in Italy and Germany. While he drew his characters largely from one race, his teachings are based upon conditions common to society in general.

Doctrine of the Will.

Thus in these two epics you see clearly the foundation stones of his doctrine of the will, that one doctrine which he hammered at in every play and almost in every shred of his writing and in the promulgation of which he was accused of all sorts of absurdities, while the main current of his teachings was unheeded and unrecognized. This is the penalty of greatness, thus to be forever tripped up upon some petty technicality, while the big moments and events are overlooked and misprized.

And of no man has this been truer than of Ibsen. He has been called morbid, pessimistic, the prophet of despair. He has even been called the sponsor for the new woman, a creature at which he would have shuddered. Nothing could be more unjust. He began as a romanticist, passed through the scientific, and ended a sort of realistic idealist, if one may use a paradoxical term; that is, he was a realist in details while the undercurrents of his writing make toward idealism. Being of a scientific turn of mind and having passed through the period when the Darwinian theory was born and was growing to maturity, it was natural that he should reflect so tremendous an influence. Being of the north and a poet, his work was mystical and symbolic. But the German blood in him gave him a philosopical bent, even as the Scotch gave him a high moral purpose.

Will Against Heredity.

That essential struggle, without which there can be no drama, takes in Ibsen a new turn, under such conditions. Instead of the mere petty struggle between what are after all external forces of little value, there is in his plays the inner struggle, the struggle of will against heredity, the struggle of the different selves which go to make up self. Thus, as said before, the will is the keynote to his philosophy and his plays may be taken almost as a sequence in the study of the will, for the most part the will diseased, because of having existed in false conditions.

The struggle in Ibsen's plays is then always a great struggle for rewards which mean more than life itself, rewards which mean the attainment of self, and with it the mastery of self, which can alone produce true freedom.

"It is the cardinal doctrine of Ibsen," says Mr. Huneker, "that we alone can free ourselves; help can never come from without." So if you will go through the plays you will find a number of people, all with diseased wills, lost to themselves, virtual slaves, and helping to create a false and immoral society, a society of hypocrisy and sham.

Here is where the more obvious of Ibsen's teachings come to the surface. His attacks on ethical and social conditions, which have stirred up all the enmity against him. Hypocrisy is his special bete noire, the hypocrisy which masks under the name of convention and religion and romance and idealism, and above all that hypocrisy which comes from the convention of silence and which amounts to a universal conspiracy.

Truth Is the Norwegian's Cry.

It is such things that are eating away vitality from life and making it meaningless. We have grown petty, we have ceased or have become afraid to think and have grown selfish without effecting any selfness. A true and decent society cannot be founded upon such lying principles—cannot be founded upon the tacit agreement of letting well enough alone. Truth is the cry of the great Norwegian; truth and light and the right to really live. Was it not Arne in Bjornson's exquisite story who wanted forever to climb "the high mountains"? The spirit, too, has high mountains to climb, and only when it stands on the summits can it truly be said to have lived; and it is the spirit-life with which Ibsen deals, the mysticism which is behind the commonplace. Instead of being a prophet of despair he is the prophet of the higher individualism, the keynote to which does not differ from the copy-book maxim: "To thine own self be true."

How such a man who teaches the higher life in the best sense of the word could be called a pessimist is beyond explanation, unless it be that in order to drive home his point he has told some unpalatable truths and has shown up some very ugly sores upon the body social, and this with some persons always passes for pessimism. As a matter of fact, Ibsen is the great exponent of optimism, and there is not a play which he has written that is not based upon the fundamental idea that life is bigger than this narrow daily round, that it can approach the infinite in its possibilities. This comes pretty close to the hopefulness of your ordinary religious teacher and there is a bit of this type of man in Ibsen.

Beauty in Life.

Like Maeterlinck, who owes much to him, he has shown the beauty which is in life if we dare grasp it, and he has shown, too, how we often ruthlessly destroy it. Ibsen as an apostle of beauty will seem strange to many, yet the mysticism which he weaves back of life can mean nothing else. Amid the daily commonplace he has portrayed the great mysterious forces which are at work, forming a sort of subliminal life, and it is out of this he evolves the clash of individual against individual, individual against society and individual struggling between the two natures within itself. "I feel two natures within me," said Hugo. Ibsen's dramas fall between the two.

As a dramatist pure and simple, Ibsen's contributions have been no less worthy. Taking a leaf out of the notebook of Scribe and the younger Dumas probably, he has evolved a type of play which has become the standard. It has long been trite to say that his dramas begin where other plays end; this is but another reversion to the doctrine mentioned before. It is only after the small external struggles are over that the real struggle begins, the struggle not for mere life but for self, which is the real life.

REV. BEN-EZRA STILES ELY TO ADDRESS Y. M. C. A.

New Pastor of Calvary Presbyterian Church Will Speak at Men's Meeting.

At the Y. M. C. A. this afternoon Dr. Ben-Ezra Stiles Ely Jr., the new pastor of the Calvary Presbyterian church, will address the men's meeting. Mr. Ely is

Rev. Ben-Ezra Styles Ely Jr., D. D.

a forceful speaker. The Association orchestra furnishes the music and Lauren Pease, tenor, will sing.

After the meeting, two interesting discussion groups will be held, at which time the men entering them take part in the discussion by debating on two sides of a question. The discussions are conducted in such a manner as to provoke deep thought on many up-to-date subjects, so much so that some young men have been led to realize their larger possibilities and have changed their life calling.

This meeting is held at 3 p. m. in the auditorium and is free to all men.

Chicago Conservatory.

The Chicago conservatory, Auditorium building, Chicago, Illinois, announces a free summer teachers' normal of five weeks' duration, beginning June 26, that ought to be of great interest to music and elocution teachers of this vicinity. There are to be daily classes and lectures by all of their principal and most distinguished teachers in singing, voice culture, public school music, piano, violin, elocution and oratory, physical culture, methods, interpretation, etc., and as this is announced to be absolutely free to teachers, it would seem a good plan for our local teachers to take a trip to Chicago and brighten up a bit and get onto a few new ideas.

The study of music and elocution has become such a prominent factor in education and is being taken up so universally that teachers of these branches ought to lose no opportunity to make themselves absolutely competent in every particular, especially since they are better paid for their time than any other class of teachers.

And in the light of the fact that the eminent instructors employed by the Chicago conservatory are to personally conduct these classes, and that the Chicago conservatory has generously offered the course free, it appeals to us that our teachers would do well to embrace the opportunity to come into touch with those who are at the head of musical education in America.

An effort is being made to secure special rates over all railroads for this occasion, and it is hoped that this vicinity will be well represented.

Carl Denton's Program.

Carl Denton has arranged to include this music in today's program at Trinity church:

11 a. m.—"Communion in G" (Batiste), postlude, "Alleluia" (Clement Loret).

8 p. m.—"Offertory in A" (Batiste), "Grand Chorus in G" (Salome).

The Real Estate Columns of The Journal are interesting to buyer and seller alike.

MADE IN OREGON FRONT FOR THIS STORE

M. Sichel's New Quarters in Imperial Hotel Building Artistic and Pleasing.

A "Made in Oregon" front is boasted by M. Sichel for his new men's shop, opened at 10 o'clock yesterday morning, at 329 Washington street, in the Imperial hotel building. The front is indeed a striking one and hundreds of Washington street pedestrians stopped to inspect it during the day.

Mr. Sichel moved his high class stock of hats and furnishing goods from 288 Washington street. His new store is appointed in first class style throughout, but it is the front which is his especial pride. Everything about the front, in the first place, plate glass windows, electric lights, flooring, partition, fixtures and paint, were made in this state. The largest sections of the plate glass windows are 10 feet wide by 11½ high, the largest in the city, as far as known. The floor is built of Oregon oak, and the walls and fixtures of Oregon fir, which, through the paint, show the natural grain. The electric lights are artistically shaded and are presented after the style of old fashioned lanterns. The color effect is natural green, which is very pleasing to the eye. Though not unusually wide, the front is commodious and is declared by Mr. Sichel to be the finest on the Pacific coast.

Banff Hot Springs.

Passengers going east via the Canadian Pacific have an opportunity to see Banff, the most attractive mountain resort on the North American continent. Excursion tickets now on sale to eastern points give you stopover at this point, as well as Glacier, Lakes in the Clouds, Field and the wonderful Yoho valley, all of which are recognized by the traveling public as being the greatest scenic attractions in the world.

Very low excursion rates from Portland to Banff Hot Springs and return. Less than 48 hours' ride from Portland. For descriptive matter and full particulars, call on or address F. R. Johnson, F. & P. A., Portland, Oregon.

If you have not answered The Journal Want Ads lately you have gotten out of touch with things.

Fourteenth and Washington Sts. THE HEILIG THEATRE Phone Main 1

Tonight 8:30 o'Clock EVERY NIGHT THIS WEEK
Matinees Wednesday and Saturday Afternoons

Kendall Musical Company

In Thomas Q. Seabrooke's Musical Comedy Success

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30—CHORUS—30 PRETTY GIRLS CATCHY MUSIC

Popular Prices Evenings 25-35-50 Matinees 15-25

W. REYNOLDS, Musical Director. EDGAR SEAMANS Stage Director.

TICKETS NOW SELLING AT BOX OFFICE THE HEILIG

The BAKER THEATRE PHONE Main 1007 Yamhill and Third Sts.

OREGON THEATRE COMPANY, Lessee. GEORGE L. BAKER, Manager.
THE HOME OF HIGH-CLASS STOCK PRODUCTIONS

FIFTH WEEK OF THE IMMENSELY SUCCESSFUL SEASON

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SUNDAY MATINEE AND NIGHT, JUNE 10

Also Thursday, Friday and Saturday Nights and Saturday Matinee

THE MAN FROM THE GOLDEN WEST

A charming drama in four acts—First Portland production.....

MONDAY, TUESDAY AND WEDNESDAY NIGHTS
By Overwhelming Popular Demand

"THE ETERNAL CITY"

Most Magnificent Stock Production Ever Given on a Portland Stage—Greatest Success—Playing to Standing Room at Every Performance.

EVENING PRICES 25c, 35c, 50c; MATINEE 15c, 25c

Monday Nnght Howard Russell Souvenirs Will Be Given Away.

NEXT ATTRACTION "WHEN WE WERE TWENTY-ONE"

BASEBALL

Athletic Park

Corner Vaughn and Twenty-fourth

JUNE 7, 8, 9 & 10

Portland vs. Los Angeles

Games Called 3:30 p. m. Daily.
Games Called 2:30 p. m. Sundays.
Ladies' Day Friday.

ADMISSION 25 CENTS

GRAND STAND, 25c. CHILDREN, 10c. BOX SEATS, 25c.

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Make money. Big profits. Small investment. Moving pictures of Frisco earthquake and fire. For particulars, Newman's Motion Picture Co., 145½ Sixth st.

LYRIC THEATRE

Beginning Monday, June 11th

Every Afternoon and Evening—Portland's Popular Stock House.

The Melodramatic Success

Brought to Justice

IN FOUR ACTS

FOLLOW THE CROWD—CONTINUOUS PERFORMANCE.

10c ADMISSION Reserved Seats, 20c 10c

Lewis & Clark Fair Grounds

Evenings of

June 13, 14, 15, 16, 17th

ORO, POLLARD & HALL'S

Full Sized Natural Pyroscenic Reproduction

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SAN FRANCISCO DISASTER.

Four Acres of Ground Necessary. Hundreds of People. Dozens of Vehicles, and in Fact a Whole Wide Awake City Used and Destroyed Every Night.

ON THE STAGE

(Continued from Page Eighteen.)

take her money, but if the history of her deeds were known it would be found that several poor children have been and are being educated by her; that others have been cared for in hospitals at her expense, and that homes of poverty have been permanently lightened by her generosity. Miss Crosman is very fond of children, especially boys, and has found much happiness in discovering deserving youngsters to whose welfare she has ministered.

★ ★

"When We Were Twenty-One."

"When We Were Twenty-One," that beautiful play of Henry V. Esmond's, is to be the bill for the sixth week of the Baker stock company, opening at the regular Sunday matinee, June 17. This is known and acknowledged to be one of the most delicious dramas ever offered to the public, and it is in reply to many requests from the regular Baker theater patrons that it is put on at this time.

VAUDEVILLE AND STOCK.

At the Grand.

Never has the Grand offered so many feature acts as will be assembled on the program for this week, which begins tomorrow afternoon. It is replete with headliners and the bill is the strongest ever offered in a vaudeville house for the money. Rapoli is the top-liner and he has been acclaimed as the greatest juggler in the world. Rapoli has created a sensation in Europe and America and this is his first tour of the west. Instead of juggling ordinary objects Rapoli goes in for sensational work and succeeds. Bert Levy is another added attraction. Levy is the traveling correspondent and cartoonist for the Morning Telegraph of New York, the only daily theatrical paper in the world. He has a sketch in which he draws familiar faces. Danny Mann and his associates will present "Mandy Hawkins." This is the same playlet which is considered the gem of vaudeville. Mr. and Mrs. Lockwood will give a playlet entitled, "Her Anniversary Present." It is an act which will appeal to every married man and woman. Clifford and Ortte are men who hand out rapid-fire jokes and keep the audience howling with laughter. Master Harold Hoff will render the illustrated song, "Will You Love Me in December as You Do in May?" On the Grandiscope will re related the story of "The Detective."

Today the performances will start at 2 and run until 10:45. The current bill is one of many novelties and contains Armstrong and Holly, the Orpheum act, in "The Expressman," the Broadway trio, Naida in her spectacular dances, and many other entertaining features.

★ ★

Famous Quartet at Pantages.

The announcement that the Techau Tavern quartet is coming back to the Pantages for a week's engagement will be doubly welcome to all theatregoers and especially to lovers of good music. When this famous quartet was here some weeks ago they fairly took the city by storm and standing room was at a premium at Pantages during their engagement. People who seldom go to the vaudeville shows went to see this feature not once but many times and the reception of these singers every evening amounted to an ovation. Upon the occasion of their second visit they will present a new program, including a major part of the opera "Martha" in costume. The personnel of the quartet is the same as when here before with the exception that Miss Eleanor Jenkins appears as soprano.

Supplementing this big musical feature will be a lengthy list of attractive vaudeville acts, every one of them up to the high standard which Pantages has set. The great Helen puts on a new act to Portland. She is a 14-year-old prodigy whose character work on the California stage has won her a name. She commands a salary larger than that of many mature teams and trios. The Hazlitt trio are good singers and dancers, Stearns and Jones put on a good comedy specialty, La Toska is well known as the greatest of comedy jugglers, Jean Wilson will sing a new illustrated ballad and the biograph will picture an animated moving-picture comedy, "That Limburger Cheese."

The excellent bill of the past week will be shown for the last time today with continuous performances. The features are the Hunt dog and monkey circus and Ralph Cummings and company, both big acts. These are supplemented by half a dozen other strong features.

★ ★

"Hotel Flim-Flam."

At the house of mirth, the Star stock company will put on another of its absurdly comical musical farces this week. "Hotel Flim-Flam" is the engaging title of the new vehicle. The name tells a great deal. The plot, or what there is of a plot, relates the adventures of the guests at a popular resort, where they are buncoed by confidence men at every turn. There is more stage money used in this act than would supply a theatrical bank. "Hotel Flim-Flam" gets close to nature; the scenes being taken from real life, but are exaggerated just enough to make them ridiculous. The dialogue is filled with bright sayings and local gags; the situations come as rapidly as though fired from a quick-action gun. There is never a moment of quiet or inactivity. In "Hotel Flim-Flam" there is always something doing and some one always being "done." Musical numbers will be interpolated at frequent intervals and if the plot is found to interfere with the songs, the former must suffer. New musical selections are now being rehearsed for the coming attraction. The chorus of the Star stock company is a feature. The girls are young and good looking, and they are capable singers, something which cannot be said of every chorus which has appeared in Portland of recent years.

For the vaudeville olio there will be illustrated songs, as usual, and the latest moving picture story. Besides these there will be three or four specialty artists, introducing novelties.

★ ★

At the Lyric.

With continuous performance, beginning at 2:30 o'clock this afternoon, the engagement of the pretty melodrama, "A Convict's Wife," will be closed. This play has met with phenomenal success during the past week and this last opportunity to see this production will, no doubt, be improved by a large number of the lovers of the drama.

Beginning with the matinee tomorrow afternoon, the Lyric will institute its customary change of bill by introducing the charming melodrama, "Brought to Justice." This attraction embraces all the elements which go to make a melodramatic production most interesting. The play affords a wide range for the display of talent, as many of the scenes are required to be enacted in a strenuous, but at the same time in a most natural, manner. The opportunity for true character portrayal and pathetic effect is well supplied. Mr. Fanning will be seen as Robert and Mr. Connors as Phil. Mr. Ashton will be known as the blind general, while Miss Branscomb will be seen as Sally, and Miss Howard will appear in the part of Brenda. It is generally understood that where the name of Connors appears there will be afforded an opportunity for the enjoyment of first-class comedy.

The illustrated songs and moving pictures will be by Mr. Joe Thompson, and are of a most excellent character.

San Francisco Earthquake.

The great earthquake in California nearly destroyed the city of San Francisco and caused great havoc elsewhere. The shock came at a little after 5 o'clock in the morning.

At first the upheaval was slight, but it grew to intensity until buildings began to fall and their terrified inmates, who had fled into the streets, were buried in the ruins.

To the destruction directly caused by the earthquake was added a far greater destructionn by fire. The watermains were broken by the shocks, so that the water supply was wholly cut off. Fires broke out at different points, but the only hope of checking lay in blowing up with dynamite the buildings in their way and this did not avail. The flames swept on uncontrolled over great areas of the best business and residential sections.

It is difficult to write both temporarily and adequately of a calamity so terrible as that which has visited San Francisco. Taken as a whole it has no parallel in history.

The great fire in London in 1666 somewhat surpassed it in the number of people rendered homeless. There have been earthquakes, as, for example, the famous one at Lisbon in 1755, which have caused a vastly greater loss of life. But in the extent of city territory burned over and in property loss no other fire has approached it in magnitude.

It is the appalling combination of the sudden destruction of so many lives, of a whole city driven into the streets by fire and compelled to dwell in tents, and in the loss of hundreds of millions of dollars' worth of property—in many cases the all of the losers—that this dreadful disaster stands unique.

The whole to be reproduced on a gigantic scale at the Lewis & Clark fair grounds, commencing Wednesday, June 13, with real buildings, real fire and real earthquake.

Time's Nearly Up.

In a very few days Eilers Piano House will be a matter of history. In the meantime we must sell the remaining large and almost complete assortment of fine pianos, pianolas, organs, etc. We've simply got to get rid of everything. Come in and make your own terms. Stores open this evening until after 10. Eilers Piano House.

WEEK OF JUNE 11th PANTAGES FOURTH AND STARK STS.

Best Family Theatre J. A. Johnson, Resident Manager

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Performances daily at 2:30, 7:30 and 9 p. m. Admission 10 and 20 cents; boxes 25 cents. Bargain matinees for ladies and children every week day, 10 cents to any seat.

San Francisco School Benefit

The Gillespie School of Expression

Will give its Annual June Recital as a Benefit for San Francisco Schools, for which an appeal has lately been made.

An excellent program has been prepared and will be given in the

EMPIRE THEATRE

Wednesday Evening, June 13, at 8:15 o'Clock

Admission 25 Cents

Tickets on sale at WOODARD, & CLARKE'S and J. K. GILL'S.

Big Orpheum Vaudeville GRAND Week of June 11th

Another All-Feature Show

HEADED BY THE LEADER OF THEM ALL,

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THE GREATEST JUGGLER IN THE WORLD.

SPECIAL ADDED ATTRACTION

BERT LEVY—The Popular Artist of the New York MORNING TELEGRAPH Who will depict famous men and events.
DANNY MANN & CO.—"Mandy Hawkins," the Gem of Vaudeville.
MR. AND MRS. LOCKWOOD—"Her Anniversary Present."
CLIFFORD AND ORTE—Rapid-Fire Conversationalists.
MASTER HAROLD HOFF—"Will You Love Me in December as You Do in May?"
GRANDISCOPE—Latest Pathe Film, "The Detective," Etc.

PRICES—Evenings, Sundays and Holidays, 10c, 20c and 30c. Matinees, not including Sundays and Holidays, 10c to any seat except boxes. Performances every day at 2:30, 7:30 and 9:15 p. m.

Week of June 11th, 1906 Star Theatre Corner Park & Wash. Sts.

SIXTH WEEK AND CONTINUED SUCCESS OF

THE STAR STOCK COMPANY

IN THE MUSICAL FARCE-COMEDY ENTITLED

"Hotel Flim-Flam"

With the thoroughly competent company headed by [illegible] and a fine olio, including illustrated songs and moving pictures.

Performances Every Day at 2:30, 7:30 and 9:15 P. M.