

## LADY SINGERS OF SAINT JOHN ARE DOING WELL

Kathryn Gallivan Signs New  
Contract for Next Fall  
and Winter

ESTELLE FOX GETS  
PRAISE IN TORONTO

Will Tour Ontario in Sing-  
ing Programme for Sev-  
eral Theatres.

Miss Kathryn Gallivan, of this city, who has been singing in New York for the last six months, has just completed an engagement with the Apollo Theatre, where she had been singing for several weeks, following a long run with a concert bureau engagement in a variety of work including auditorium appearances, dinner programmes and

theatrical work. She is now resting for a while, but before coming home for a summer rest will resume her work in the big city. At the close of her engagement with the Apollo Theatre, Miss Gallivan signed a contract for a still longer term in the same house this autumn and winter.

Miss Estelle Fox, who, a short time ago, returned to her studies and concert work in Toronto, was heard in an important musical affair in the Queen City last week, one of the Toronto Star's Good Music Series of concerts at which some eminent Canadian talent took part. Referring to Miss Fox's part in the programme, the Toronto Star says:

"The songs by Miss Estelle Fox with Signor Carboni at the piano were a splendid variation to the programme. Miss Fox is a brilliant, colorful soprano of fine experience in the art of making a song or an aria mean something agreeable in every bar. She chose her songs well and sang them delightfully, making an instant vocal impression on the audience for the very clever way in which she conveyed the character of the melodies."

The Saint John girl has been engaged by John Arthur, musical director of the Hippodrome Theatre, to sing in that large auditorium in the near future and also for several other theatres in the same chain in Ontario.

A Smile From Sweden.  
"Yes, Tom and I are engaged, but it's a secret."  
"How long is it to be a secret?"  
"Well—until I get Tom to realize the fact."

## DOROTHY MACKAILL SCORES ONCE MORE

Charming Actress at Unique is  
Star of "What Shall  
I Do?"

Dorothy Mackaill, a beautiful English girl with the spun-gold hair and a fragile beauty that goes with spring and daisy fields, has achieved another screen success in "What Shall I Do?" which is being shown at the Unique theatre.

Never has Miss Mackaill been so appealing. As Jeanie Andrews, left by a strange play of circumstances an abandoned wife confronted with the task of supporting herself and her baby, she gives a performance of such pathos and sympathy that it is hard to believe that she is not merely "movie material." The problem of the mother who must work and has no place to leave her baby is a great social question.

This bill also includes the last of the "Fighting Blood" series and a two act comedy.

## Perfect Doll Discovered



Revising "The Tales of Hoffman," The Chicago Civic Opera Company unexpectedly discovered a perfect "Doll" in the person of Florence Macbeth, noted coloratura soprano whose ideal representation of this mechanical figure proved the sensation of the season's opera.

The composer, Offenbach, must have forgotten that the exceptionally difficult music had to be sung by the character in a posture of perfect rigidity, an almost humanly impossible task. The opera is seldom produced on this account. Prior to this the Chicago Company had conducted a thorough but vain search for an ideal "Doll" throughout the musical centres of the world. Finally Director Johnson thought of Miss Macbeth, with the remarkably gratifying result.

## SUPERB PICTURE IMPERIAL FEATURE

Mary Queen of Scots is Gorgeous  
Production—Musical Treat  
is Given.

The first of a grand series of British films is an ideal picture, a Denison Clift Art production, entitled "The Loves of Mary Queen of Scots," which opened to big crowds at the Imperial yesterday. It is really the story of the reign of that tragic historic figure, which results in perhaps the best British film yet seen. The part of Queen Mary is acted by Fay Compton in a way that puts her at the head of all who are playing for the film today.

The drama opens with scenes at the French Court when Mary was Queen of France, and portrays her troubled life in Scotland, her surrender to Queen Elizabeth, and finally her execution at Fotheringhay. Depicting as it does a career that had few moments of gaiety, the film has no light relief, but it contains episodes of surpassing beauty and many full of briskness and fierce animation.

Scottish Atmosphere.  
The old Scottish atmosphere of intrigue and sordid crime which marked the nobles of the period is well evoked. Queen Elizabeth is played by Fay Compton's sister, Ellen Compton, and she is a notable success. Gerald Ames is the Earl of Bothwell, just the sinister figure that history makes him; the scheming Earl of Moray is well taken by Lionel D'Aragon; Rene Maspre gives an attractive Rizzio, and Ivan Samson brings out the foolish character of Dumley well. A great deal of the film was enacted on the very spots where Mary spent her stormy life. There are delightful views of Holyrood, Edinburgh Castle and the old town. The Chateau de Chantilly was used for the French scenes.

The dresses were designed by Herbert Norris, of the University of London. Miss Fay Compton's make-up as Mary is based on the painting by Francois Clouet in the Wallace Collection, while Miss Ellen Compton models herself as Queen Elizabeth on the Gheeraerts picture in the National Gallery. The explanatory notes are a pleasure if only for their contrast to much of the nonsense of this kind that comes from other sources.

The Imperial furnished more than superb pictorial entertainment, it gave a concert of Scotch, English and Irish airs because of St. Patrick's anniversary. A. C. Lawrence sang Border Ballads (Cowan) and O'Hara's "Little Bateaux," responding to encores on both songs. "Colleen o' My Heart" and "The Minstrel Boy." He was in excellent voice and pleased greatly. The orchestral numbers were, as usual, fine.

The same delightful programme will be presented this afternoon and tonight. The Pathe News, which precedes the major attractions, contain views of the visit of Mrs. Phillips.

## JIMMY COOTS IS WARMLY GREETED

"The First Year" at Opera  
House Prove to be Delight-  
ful Comedy.

Seldom has an actor been accorded a more rousing reception here than that given James G. Coots, leading man for the Carroll Players at Halifax, when he made his appearance last evening at the Opera House in a week's special engagement, "The First Year." When "Jimmy" burst into the room in the first act, a spontaneous volley of hand-clapping greeted him that increased in volume, lasting several minutes and leaving Mr. Coots bowing and acknowledging it while the play was held up. He was given a very hearty reception between acts and fully lived up to expectations by a wholly natural performance as a boyish, irresponsible "first year" husband.

When Frank Craven wrote his play "The First Year" at the Opera House, he was not only a playwright but a comedian.

Mrs. Wallace Reid Scores in  
Striking Picture—Good Sup-  
porting Cast.

Mrs. Wallace Reid has scored another brilliant success as a producer of photodramas. Her second timely picture, "Broken Laws," was shown to interested gatherings at the Queen Square theatre yesterday. "Broken Laws" is a story of mother love and the law. It is an absorbing, enthralling drama, well acted, capably directed and with an adequate background of beautiful settings.

Mrs. Reid's performance in the role of Joan Allen, the mother who through indulgence all but ruins her boy, was a bit of work long to be remembered. In her support were such capable players as Percy Marmont, the patient husband of the "lax baby," Jacqueline Saunders who did really remarkable work in that role; Ramsey Wallace as Joan's husband, Arthur Rankin and Virginia Lee Corbin as the young people, and Pat Moore and Jane Wray as the children. There was not a weak spot in the entire cast.

The story of "Broken Laws" was written by Adela Rogers St. John. It deals with the affairs of two neighbor families. In each family is one parent who takes the law rather lightly. The effect of this upon the children is the theme of the story which is carried to a dramatic conclusion in a series of tense emotional scenes. The court-room scene alone, where the mother pleads to be punished in the place of her boy, is an epic of the dramatic effect.

"Broken Laws" will be shown today and again tomorrow.

## NEW LEADING MAN ON PALACE SCREEN

Arthur Hohl Has Task of Play-  
ing Three Parts in "It is  
The Law."

"It is The Law" began an engagement at the Palace Theatre last evening. A William Fox special production. It was a popular novel and later about a season ago—one of New York's biggest stage hits. But as a motion picture, with all the additional scope and advantage that the camera allows, it is bigger in many ways. The story is a highly melodramatic mystery. Its theme is based on one of those queer quirks of the law which says that a man cannot be punished for the same offence twice.

The featured player, Arthur Hohl, is probably new to local film fans. It is his first screen appearance, William Fox having drafted him from the Broadway stage. It is Hohl's work in a triple role that is one of the big features.

Others who lend their aid among the principal players is Mimi Palmeri, pretty and young brunette leading woman. Herbert Heyes turns in his usual fine performance, as do George Lessey, Florence Dixon and others.

"It is The Law" will have its last showings at the Palace Theatre tonight.

## GLOOMY HARRY LAUDER.

JOHANNESBURG, South Africa, March 17.—Records of Caruso's voice aroused much traffic among the natives of several African villages, while those of Sir Harry Lauder were greeted with solemn silence, a moving picture film expedition reports.

You Bet.  
Every married man can name one woman who has a fine husband.

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on the ups and downs of the first year of married life, he must have had in mind an actor of Mr. Coots' type, for the role fits like a glove. The lines of the play, particularly the "comebacks," are screamingly funny and clever, while the three acts abound with amusing situations.

As to what kind of a year the "first" year is, that is best summed up in the words of the young husband to the colored cook as he tells her he and his wife have quarrelled and that she has left him to go to her mother. "Hattie," he solemnly declares, "if you ever get married, wait till the second year." In the end, however, matters turn out surprisingly well for the young people, and having passed the danger spot in the marriage trail, the rest of the path grows bright.

Others Do Well.

Much of the credit for the success of the show is shared by Mr. Coots with Miss Nancy Duncan, who, as usual, is naturalness herself in her difficult part—that of the young wife, who learns rather painful lesson that you must cry before you fly. Owen Coll, as the sympathetic and understanding uncle of the young bride, gives a well-finished performance, as does Miss Emma DeWeale, the mother, and James Swift, the father, whose hardness of heart causes much mercurial minor parts are ably handled by Clyde Franklin, Miss Dorrit Kelton and Philip A. Boland.

Special mention is made of a clever piece of character work by Miss Lois Jesson as Hattie, the colored maid. Miss Jesson handled her lines in a very convincing manner, and her dialect, carriage and make-up were very true to life and screamingly funny.

Altogether, "The First Year" is excellently staged and presented and adds another to the already long string of splendid performances given by the theatre-going public by the Carroll Players. During Mr. Coots' engagement here, Frank Harrington is in Halifax.

Those Dear Girls.  
Angry Alice—That insolent creature asked me if I remembered how dreadfully cold it was in 1887."

Catty Curtis—"Oh, she didn't mean anything—very likely she doesn't know what a bad memory you've got."

## JOHNNY HINES IS GAIETY FEATURE

Makes Fast Fun in "Conduc-  
tor 1492." With Good Sup-  
porting Cast.

Johanny Hines is featured in a Warner Brothers' feature play, "Conductor 1492," at the Gaiety. Johnny is as full of pep as ever.

"Conductor 1492" is the tale of an ambitious young Irishman, bent on making his way to fame and fortune, and Johnny Hines seemed to be made to order for the part of Terry O'Toole, the young hopeful. Terry was not the man to dodge a fight and many and furious were the ones he fought with people who could not agree with his views.

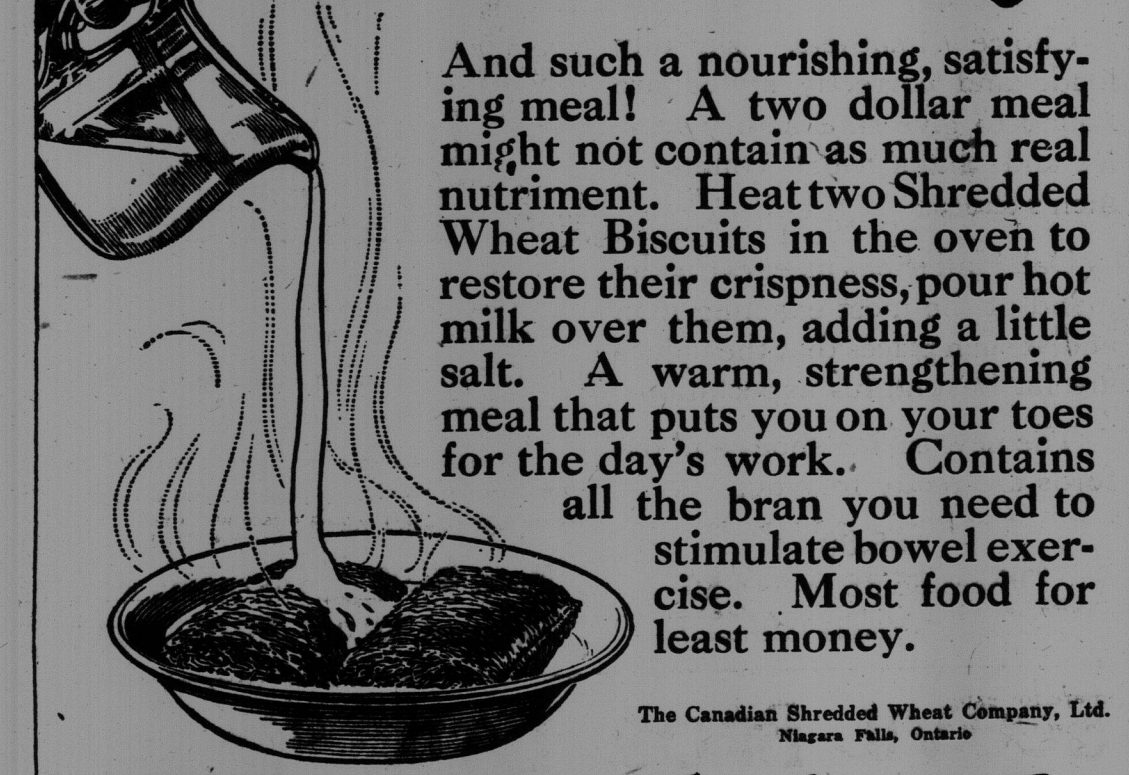
He finally realized one of his boyhood ambitions when he was hired as a conductor by the Lotella Trueman Company, and donned the blue uniform with the shining buttons. The legend on his new cap read "Conductor 1492," and thus was he known. Johnny Hines made good his reputation as a comedian in this role.

The success of this film is in no small way due to the admirable support given by the supporting cast, which includes Doris May, Dorothy Burns, Michael Dark, Ruth Renick, Robert Cain, Dan Mason, Fred Emmett and Byron Sage. Direction is under Charles Hines, a brother of Johnny, and Frank Griffin.

Tonight will be the last chance to see "Conductor 1492."

CORNETIST WITH A SOUL.  
PORTLAND, Ore., March 17.—The cornetist with a soul has been found. A policeman found Alvin Stine playing a cornet in the middle of a large vacant lot, which was almost a swamp and far away from any houses. He finally convinced the police he was not "crazy," by saying that he wished to practice in a place where he would disturb no one.

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ASK ANYBODY WHO SAW THIS PICTURE yesterday— he or she will tell you. The producers did right to avoid the nature of the real quarrel between Mary and Queen Elizabeth, which was one of religion—Catholic vs. Protestant—and stick to that side of Mary which appeals strongest to us—Mary the woman. In doing that they begot a sympathy with her which increases as the story unfolds, and we see Mary as a lone woman surrounded by courtiers and lovers she could not trust, hated by those politically and "religiously" opposed to her, and deserted by those who should have been true friends and champions.

All attempts to delineate the history of that time have been wisely avoided, and, instead, we have a vivid picture of an ambitious woman, frail where the loves of men are concerned, brave until the very end.

Shows at 2.00—3.45—7.00 and 9.00

PROGRAMME FOR CONCERT AT 8.30

1. Overture—"Strains from Killarney" . . . . . Becker
2. Scottish Song—"Border Ballads" . . . . . Cowen
3. Morceau—"T'm A' Longing for You" . . . . . Hatheway
4. Song—"Little Bateaux" . . . . . O'Hara
5. Fox Trot—"Eliza" . . . . . Kahn

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