

THE STAGE AND ITS PEOPLE; MANY WELL REMEMBERED HERE

TABLOIDS NOW IN THE WEST

New Amusement Plan Which Proved Great Success in St. John—Mantell in Revival of Richard III—Dustin Farnum in Arizona

A Spokane despatch says that "tabloids" or bullet-drama and musical comedies that have been successful in the east and middle west, will be introduced in Spokane and other cities of the Pacific northwest on June 29. If the innovation proves a success the opera house there will be devoted exclusively to that class of productions, and a modern "Class A" theatre building, costing not less than \$250,000, will be erected. The "tabloids" will be introduced simultaneously in Spokane, Seattle, Tacoma, Portland, and Vancouver and Victoria, B. C. Each company will play week stands at each city, giving three performances daily. Such productions have been booked as "The Time, The Place and the Girl," "The Three Twins," "Madame Sherry," "The Girl Question," "The Mayor of Tokio," and "The Sho Gun." Each company will carry from twenty to twenty-five persons and will tour the entire west, which has been divided into four divisions.

Robert B. Mantell is contemplating an elaborate revival of "Richard III." His present play of that name is the Colley Other version which has generally been used by tragedians, but which departs widely from Shakespeare's original drama. He will use the original.

George Middleton is dramatising "The Prodigal Judge."

In Los Angeles the other day, Oliver Morosco's latest theatrical offering, "The Tik Tok Man of Oz," was given its premiere. It is the work of L. Frank Baum, author of "The Wizard of Oz," with music by Louis F. Gottschalk. In the east are Morton and Moore, Eugene Cowles and Dolly Carleton.

"Her Little Highness," a musical comedy by Reginald de Koven, Channing Pollock and Renold Wolf, is a musical version of "Such a Little Queen," and Mizz Hays will have the role formerly played by Elsie Ferguson.

Some interesting figures as to the cost of the last season of the Montreal Opera Company have been made public. The following is a statement of the revenue and expenditure for the seventeen weeks' season, of which twelve weeks were in Montreal, on each in Quebec and Ottawa, and three weeks in London. The average cost of a week in the neighborhood of \$10,000, while the receipts averaged about \$10,000 a week.

The best week's receipts were in Toronto, where one week showed a return of \$13,000. The second best week was in Quebec, where the receipts were \$12,500. The worst week was one in Montreal where the receipts fell to \$8,000.

The Pollards were in Montreal last week and played to big houses. Augustus Thomas is finishing a new play for Broadway.

"Triple Sweets" is a new version for musical comedy purposes of Augustus Thomas' play, "The Other Girl," in which Leonid Barrymore and his company scored a success some nine years ago.

H. H. Franco has engaged Joseph Kilgore, a former Hartman player, and now making his professional debut in "Are You a Clown?" the new farce which will open at the Longacre Theatre, New York, Monday next and in which Marguerite Clarke will create the principal feminine part.

A bill now pending before the legislature of Iowa authorizes any municipality in the state to build a production, to erect and conduct it as a municipal playhouse, after the voters of the city or town have sanctioned such a project.

Dan Bryant, who was in his day the greatest of all American musical favorites, is now making his professional debut in the revival of "The Beggar Student" at the Casino Theatre, New York.

Dustin Farnum in "Arizona" Plans for another revival of "Arizona" are being considered by Shubert, Dustin Farnum, Walter Hale, John W. Cope, William Farnum, Vincent Serrano, and Miss Chastel Horne are among the actors mentioned for the leading roles.

"Damaged Goods" began a two weeks' engagement at the Fulton, New York, on Monday. Tickets were refused those who looked under the twenty-one year limit, but it is said young girls got the greybeards to buy the cardboard for them.

The mother of Elsie Janis and the mother of Fanny Brice and the mother of the Dolly sisters and the mother of Anna Wistons gave a luncheon in New York a few days ago in honor of the mother of Gaby Deslys.

In a theatrical article entitled "What's the Matter with the Road?" Walter Prichard Matter goes on to show why road business has been poor during the last season. He attributes it largely to the fact that theatrical managers have very unwisely reduced the quality of road companies thereby giving the smaller cities poor shows. Consequently, the confidence

of the public has been lost and business has fallen off.

Stock companies in United States cities appear to be getting tented. C. A. Buffalo organization, headed by Edna Baker, will open in Masterlinck's "Sister Beatrice," while the Chantrel street theatre stock company in Philadelphia is seen in "The New Girl." Cleveland is to have a summer stock company, all headed by well known names.

Baltimore papers tell of an enthusiastic welcome given Miss Percy Harwell, who opened there on Monday in "A Royal Family." They also tell how that enterprising lady at a loss for a scenic tree that would answer the requirements of a play, had a large pear tree cut down in a suburban orchard. Six men and four horses went to the theatre, where its thousand blossoms made it a rarely beautiful sight. In Miss Harwell's company are Hanchett and James F. Galloway.

The doom of that dramatic atrocity, the No. 1 or 4 company, the cheaply engaged and poorly staged aggregation that has been accustomed to circle the smaller cities with presentations of ad versions of the big successes of the New York season, has just been sealed. No longer will the theatre goer of the little one-night stand have to go to the theatre to see a group of bad actors and actresses perform cruder operations upon dramatic and musical offerings than to the metropolitan life.

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CLEVER ACTRESS NOW IN TOUR OF CANADA

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MOVIES AND VAUDEVILLE MAKE MILLIONS FOR HIM IN SHORT SPACE OF SIX YEARS

(Robert Grau in Lippincott's).



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The reduction of prices for seats by leading New York theatre managers has aroused many players in the different cities, and it is now felt that no more serious problem confronts the men who still tempt fate in the production of plays than that of finding some way of attracting the public as of old—for it is no secret that the theatre in this second decade of the twentieth century has found a competitor so vigorous and compelling, that it is a question whether another year will not witness a complete readjustment of things.

This competitor, however, can yet be utilized by our play producers as their ally. The theatre, pay my money, and sit in the gallery seat and see the first act. Then I would go home, and using the first act as a model, I would write the rest of the play. I thought it should be. When I had completed the play I would go and see the rest of it at the theatre. Sometimes I thought my version the best and sometimes I would admit that the author had made the most of the material, and that the play as acted was better than the one I had written.

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TOUR THE WORLD MAKING MOVIES

Vitagraph Players Visit Many Lands—Lubins Build Railway Station All Because Picture Needed it for Setting—News of Local Film Friends

Vitagraph "globe trotters," now touring the world, making novel and interesting photoplays in various foreign lands under the leadership of William V. Ranous and Maurice Costello, left New York early last December and have now completed about half of their projected tour. They traveled by way of Chicago and San Francisco, across the Pacific to Honolulu in the Hawaiian Islands, and thence to Japan, where they stayed for a considerable time. From there they went to Hong Kong and Singapore and on again by way of Penang and Rangoon to British India, whence they travel to Egypt, where they are now located.

In almost every place where they have stopped they have produced a photoplay. After their study of the manners and customs of the places they have been able to introduce into the pictures a true local atmosphere, the like of which could not possibly be duplicated in a studio production.

As soon as a photoplay is taken, whether it be in Calcutta or Nagasaki, the film is sent to New York, where it is speedily developed and made up in readiness for production in the theatres. To avoid the gap that would have occurred while waiting for the first of these foreign-produced pictures, Mr. Costello and the other players had to spend a strenuous week or two before their departure, so as to leave enough material to fill in.

Among the other players on tour are James Young, Clara Kimball Young, who makes a most delightful Japanese maid, and the pretty Costello children, who have enjoyed the funny antics of some of the queer native life they have met. Almost every day letters and post-cards arrive from the wanderers, who seem to have their time well occupied.

By no means the least important of the travellers is Gene Mullin, the scenario writer who accompanies them. Several scenarios were taken along, but it was thought best to have a skilled writer with the players in order to reap the fullest benefit from the tour. James Young, actor and director, is also no mean author of picture plays, and many that will be produced on this tour will come from his facile pen.

The company of European players under the direction of J. Seattle Dawley, who recently crossed the continent in search of new scenic environments, is located at Long Beach, Cal., in one of the most up-to-date studios on the Pacific coast. They are producing plays dealing with sea life, and the Lubins are also making a specialty of the production of northwest stories, using for their "atmosphere" real and artificial scenery, and the company is also putting on society plays, using one of the only two completely equipped studios on the coast.

Italy, the home of government censorship on about everything, has been the scene of another triumph. This time it is a national censorship on moving picture shows, and it has been brought about with a measure and dispatch a trifle different from that of other countries where different governmental authority exist.

Taking a recent photoplay entitled "A Perilous Ride," Wilbert Melville, director of the Lubin studio at Los Angeles, required a small isolated looking railroad station close to the track, with an old-fashioned chimney built against the outside. The adjacent country was searched, but no such structure could be found. A piece of the Salt Lake Railroad track was rented and the Lubin director built himself a complete station of the primitive persuasion—signal tower, platform, telegraph connections and every detail necessary. Rule as the structure was, it cost more than \$1,000 and all just to take one scene in the picture.

Charles Markle, formerly manager of Richard Carle, has joined the Kinema company staff as general booking agent in charge of routing and booking the Panama Canal and Balkan War shows. The recent flood in Cincinnati prompted the removal of that show from the Olympic Theatre and sent Mr. Markle hunting for houses on the high grounds of the Ohio. Mr. A. P. P. for several years a leading man in Kalem films, has been engaged to appear in feature productions of the