

THE STAGE AND ITS PEOPLE; MANY WELL REMEMBERED HERE

GERALDINE FARRAR SAYS SHE WILL BE MARRIED IN THE FALL

Opera Singers Away to Europe—Praise Won by Daughter of W. S. Harkins—Percy Haswell Given a Hearty Welcome in Baltimore

"Who's Who in Opera," constituted a large part of the passenger list of the Kaiser Wilhelm II. sailing yesterday from New York for Bremen.

Geraldine Farrar, for the 30th time in her career, decided that she was going abroad to wed a count, duke or prince. Instead, she declared an American has won her heart, and the wedding is to be some time next October. Meantime, she is going to Europe to sing a few times.

Miss Farrar, Mary Garden and Caruso occupied the only three suites on the upper deck. Caruso had troubles with his baggage which prevented his seeing the steamer before 6 a. m. He had expected to get a night's sleep on board, but friends prevented.

Others among the opera folk making their annual flight to Europe were Directoress, Gatti-Casazza, his wife, Miss Frances Alda, Putnam Griswold, American basso who is to sing for the German Emperor, Emmy Destinn, Fricka Hempel, Charles Balmores, Danj Ruyssels, Arioso Toscanini and Alfred Hertz.

Mary Garden, radiant and slimmer than ever, left for the Highlands of Scotland and the boulevards of Paris. It was close to sailing time when she boarded the Kaiser Wilhelm II. and went to her stateroom.

Grace Goodall, a favorite in the days of Jelenko in this city, playing with the Davidson Players in Columbus, Ohio. They opened there this week in "Get-Rich-Quick-Wallington."

Tom Waters is organizing a summer vaudeville road show and will play a ten weeks' tour of the White Mountains and coast of Maine and New Brunswick. There will be six well-known vaudeville acts, a lady orchestra, and two special songs. The show will be managed by Thomas R. Candran, opening June 12.

Paul Gilmore is to have a new play next season. Mrs. Mabel S. Keightley, of South Bend, Ind., is the writer of the play "The Honor of Savell," which has been accepted by him for presentation next season. This is Mrs. Keightley's second play. Her first was "The Methods of Jefferson Danby," which has been played for several years.

Gaby Deslys and Harry Pater will again dance the London music hall this summer. She likes America better than England, but she believes in giving her public a vacation.

Irene Bordoni, a chic little French singer who appeared at the New York Winter Garden last winter, has written to the "St. John Star" informing them of her success in a new production just staged in Paris in the Theatre des Capucines.

Sam Berner is going abroad this summer in search of a new musical play for "Americans." "All for the Ladies," however, will be used by Mr. Berner as his vehicle for the greater part of next season.

Virginia Earle, who originated the role of "Moffi Seamus" in the "Moffi Seamus" when that piece was first produced at the Lyric Theatre, has been engaged to succeed Lina Abrahams in the Lyric Theatre. This piece was now current at Weber & Fields 5th street Theatre, New York. Miss Earle, who is a native of New York, has been engaged by the Lyric Theatre, New York, has been engaged by the Lyric Theatre, New York, has been engaged by the Lyric Theatre, New York.

Mr. Harkins' Daughter
Concerning Miss Emily Stevens' playing in the new Shaw comedy "Man and Superman" in Chicago, opening this week, in support of Robert Loraine, a prominent critic writes: "Miss Stevens is excellent in her characterization of the character, bound to marry Tanne in spite of his evident and determined wish not to join the ranks of the benighted. Miss Stevens is the daughter of W. S. Harkins."

Miss Hill has had a new book written for Mutt and Jeff for next season. Mutt and Jeff in Panama. It is by Bud Fisher and Owen Davis, with lyrics by D. B. Cobb and music by Leo Edwards. Two former St. John players, Dustin Farnum and Wm. Farnum are playing in New York in the star revival of "Arizona," under the management of the Lyric Theatre. The production has been entirely rehearsed under the personal direction of Augustus Thomas, the author.

"Arizona" was first produced in Hamilton's Grand Opera House in Chicago some thirteen years ago, and then ran for an entire season at the Herald Square Theatre in New York. Since that time, its only New York presentation of consequence has been a revival at the Academy of Music, which, however, naturally did not compare in importance with the present undertaking.

If the revival of "Arizona" is received with the expected enthusiasm it is highly probable that, after the New York engagement the entire company will proceed to Chicago for a limited visit.

To the mayor's request that "The Playboys" should not be acted in Boston, Lady Gregory has acceded. This is her explanation: "We want to be at peace with our own people. We have never wanted to force 'The Playboys' on any one who disliked it, but many times it was demanded of us. This year that will not be so. The mayor of your city has done us a favor in asking that we omit the play. It makes it easy for us to avoid displeasing any one."

Seymour Hicks, the English George M. Cohan, has secured "Broadway Jones" and will play the title role in London. Eric Williams is to have the old part of the Frenchman in Frohman's coming revival of "The Amazons."

Paul Longfellow's Arthur Hopkins has arranged with the poet's heirs to have "Evangelina" dramatized. Seventy-five persons are to portray the heroine's life in seven stages and Edna Goodrich, formerly Mrs. Nat Goodwin, is to portray the lady.

Pleasing, though not a second "Spring Maid," was New York's verdict on "The Purple Road," a new operatic romance which had its premiere there this week. Janet Beecher, who played the wife in "The Concert," enacted Empress Josephine.

Orrin Johnson will play in "The Money-

"MAKING UP" WITH FAMOUS STARS

BLANCHE BATES' LITTLE RABBIT-FOOT TELLS IDAH MCGLONE GIBSON THAT THIS HIGHLY-MISUNDERSTOOD PROCESS INVOLVES A LOT MORE THAN JUST PUTTING "A DAB O' POWDER" ON YOUR NOSE

By IDAH MCGLONE GIBSON



COSTLY FOR TREE

Sir Herbert Pays \$2,500 In Royalties; Play Fails

ONE OF ANOTHER KIND

Sir Squire Bancroft Still Making Money Out of Diplomacy, Which Cost Him \$8,500 Many Years Ago—The English Stage

(Times' Special Correspondence)

London, April 19.—Even really good plays have little or no chance in London at the present moment and the houses that are enjoying good business can be numbered on the fingers of a one-armed man. "The Yellow Jacket," over which everybody who sees it gushes enthusiastically, is in its last gasps and something will have to be found to take its place in the theatre.

Just then came Blanche Bates in a perfectly lovely dress of cream silk tulle combined with tan crepe du chine. A black hat with tan feathers, made the artist and I were seated in the pretty little dressing-room and had time to take a look around before the actress made her appearance.

The mirror was hung in the centre of her make-up shelf. Beside the numerous brushes, combs of cream and boxes of powder, there stood at one side a picture of Miss Bates' mother and close beside it a volume of "Materfamilias' Life of the Bee."

Just then came Blanche Bates in a perfectly lovely dress of cream silk tulle combined with tan crepe du chine. A black hat with tan feathers, made the artist and I were seated in the pretty little dressing-room and had time to take a look around before the actress made her appearance.

The mirror was hung in the centre of her make-up shelf. Beside the numerous brushes, combs of cream and boxes of powder, there stood at one side a picture of Miss Bates' mother and close beside it a volume of "Materfamilias' Life of the Bee."

Just then came Blanche Bates in a perfectly lovely dress of cream silk tulle combined with tan crepe du chine. A black hat with tan feathers, made the artist and I were seated in the pretty little dressing-room and had time to take a look around before the actress made her appearance.

The mirror was hung in the centre of her make-up shelf. Beside the numerous brushes, combs of cream and boxes of powder, there stood at one side a picture of Miss Bates' mother and close beside it a volume of "Materfamilias' Life of the Bee."

Just then came Blanche Bates in a perfectly lovely dress of cream silk tulle combined with tan crepe du chine. A black hat with tan feathers, made the artist and I were seated in the pretty little dressing-room and had time to take a look around before the actress made her appearance.

The mirror was hung in the centre of her make-up shelf. Beside the numerous brushes, combs of cream and boxes of powder, there stood at one side a picture of Miss Bates' mother and close beside it a volume of "Materfamilias' Life of the Bee."

Just then came Blanche Bates in a perfectly lovely dress of cream silk tulle combined with tan crepe du chine. A black hat with tan feathers, made the artist and I were seated in the pretty little dressing-room and had time to take a look around before the actress made her appearance.

The mirror was hung in the centre of her make-up shelf. Beside the numerous brushes, combs of cream and boxes of powder, there stood at one side a picture of Miss Bates' mother and close beside it a volume of "Materfamilias' Life of the Bee."

HALIFAX YOUNG LADY MAKES SUCCESS IN NEW YORK THEATRICALS

The New York Dramatic Mirror publishes a portrait of Gladys Fairbanks, a Halifax young lady and pays a great tribute to her ability in a "character role" which is by far the most difficult to fill, and says her work in New York this winter as Jane in the Poor Little Girl, at the Lyric Theatre, New York, has been a triumph.

Miss Fairbanks is one of the youngest actresses on the stage. She is a Canadian by birth and made her debut in stock as ingenue in "Milk and Honey" and other West-end plays, where she became a tremendous favorite. Her Broadway debut was as Mrs. Elthorn, in Mr. Wiggs of the Cul-de-bag, Patch, and several times she played Mrs. Wiggs during the New York season.

She next appeared at the Garden Theatre with Clay Clement in "The New Dominion," after which she made a tour with Max Fignani to the coast in "The Substitute, The Man on the Box and The Old Curiosity Shop."

Miss Fairbanks has played several engagements with stock companies in Philadelphia, Boston, Cleveland and Washington, the longest being spent at Syracuse, where her popularity exceeds all character roles. She is one of the most versatile actresses in her own line of work and has a national reputation in many of her parts.

Many years of stock and Broadway experience, playing a long list of characters have given Miss Fairbanks a finish in her work that is the envy of the younger generation. From her first entrance to her exit every detail has a finish that marks the master hand.

In old comedies Miss Fairbanks is particularly fascinating on account of the purity of the atmosphere surrounding her characters. The person represented seems to have stepped out of the book and on to the stage.

Miss Fairbanks, who is a daughter of the late Louis P. Fairbanks, was on a visit to Halifax last year.

COULDN'T SPARE THE TIME.
An elderly pair were making their first visit to a New York playhouse.

"Well, Sarah," remarked the old gentleman at the conclusion of the book, "I don't think you'd better be a Jew in."

"Why, no, Hiram! The show ain't half over yet."

"Well, it says on this here programme that three days elapse between the first and second acts, and I'm durned if I want to set here that long!"—Jude.

Shaw and the Miner Poet
Bernard Shaw was recently rehearsing one of his plays in a London theatre when

the editor of a London paper saw a copy of the manuscript of the play. The editor had had a call from a miner, a not-begrimed individual who, after working for years in a Cumberland pit, discovered suddenly that he had the knack of rhyme. The editor wrote out a letter of introduction to Shaw, gave it to the man, called in a reporter and told him to run along in the afternoon and see what happened at the meeting of kindred spirits.

The miner presented himself at the stage door of the theatre and sent in his letter of introduction. Shaw soon made his appearance, a great tall lanky figure in tweeds, towering above the squat miner, who was scared half to death. The reporter whipped out his notebook prepared to take down word for word the brilliant conversation of the two. This is what happened at the meeting of kindred spirits.

For several moments Shaw stood looking down at the embarrassed miner-poet. Then he said:

"Are you John Smith?"
"Yes, sir."
"And you're a poet, hey?"
"Yes, sir."
"Well," said Shaw, shortly, "hey don't you go back and do an honest day's work?"

The newspaper here is full of talk about the great theatrical "slump" of this season. What has happened is that out of a score or more of whole-evening plays put up for a run at the West-end theatres during the last month, there have been roughly, at least, a dozen failures, either comparative or complete.

The idea that these failures have been due to the rivalry of the ragtime tunes may be put out of court at once. If the revenue took people away from anything, it would be from musical comedy, which appeals to the same public of more or less English rights, "songs" and "dances" of all classes. But all the musical comedies have been going as strongly as ever, and the public is still the same.

Can it be, then, that the public as a whole is losing its taste for good plays well played, and that genius puts forth its finest efforts in vain? Here again nearly

CAMERA ACTORS AND ACTRESSES IN JOLLY TIME AT SCREEN CLUB BALL

Bunny, Johnson, and Owen Moore and Mary Pickford and Many Others We Know Were There—Film Trouble Is Settled

The actors and actresses who are seen on the screens of the various picture houses had a gay time last week at the Screen Club ball in New York. It was a delightfully successful event, and the following account taken from the New York Dramatic Mirror will be of interest to the many St. John admirers of those in attendance and taking a prominent part in the affair.

When the hands of the clock pointed to 2 a. m., and Bob Daly jumped to the stage in Terrace Garden, baton in hand, and ended the grand march by leading several thousand voices in singing "Members of the Screen Club, We," enthusiasm at the Screen Club ball was high. It had been gathering force since 9 o'clock Saturday evening, when Ferguson's orchestra played the first of the dance marches. With each succeeding number the crowd on the floor became larger and gayety increased proportionately. The grand march was brilliant, the singing of the club song was a stirring expression of loyalty to a club that in eight months has become the great fraternal body of the motion-picture industry; but the climax in the excitement was yet to come.

King Baggot, holding a souvenir programme in his hand, stood on the dais. "How much an I bid for this autograph book?" he asked. Just to start things some one said \$50. A moment later the bid was raised to \$100, then \$150 and \$200. Orli Lammie entered into the game, so did Frank Tichenor. F. J. Best, on behalf of The Dramatic Mirror, offered \$300, and Siegmund Lubin, standing well at the rear of the crowd, raised it to \$350. Fred Mac, president of the Photoplayers of Los Angeles, drew a round of applause when he bid \$360. At about this time Mr. Baggot took off his coat, the more readily to throw himself into the task of bringing up the price.

O. C. Baumann, who occupied a box with his partners, Charles Kessel and Ad Kessel, made it \$380. Mr. Lammie came back with another bid, and each advance was bettered until the programme went to Kessel and Baumann for \$400. The partners were applauded to the echo. They were led to the platform, and the next ten minutes were devoted to congratulatory speech-making. These were high points in the Screen Club ball.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

It was after 1:30 o'clock when the line was formed for the grand march, with President Baggot and Mary Pickford at the head, followed by John Bunny and Siegmund Lubin, each with a partner: Arthur V. Johnson and Lottie Briscoe, Mr. and Mrs. C. A. Willat, Mr. and Mrs. Billy Quirk, Alice Joyce and Tom Moore, Harold Shaw and Edna Flugrath, Mr. and Mrs. C. Jay Williams, James Kirkwood and Gertrude Robinson, William Shaw and Jane Farnly, Mr. and Mrs. J. H. Gerhart, Mr. and Mrs. William Bechtel, Bernhard Niemeyer and Miss Allen, Mr. and Mrs. Jeff Johnson, Mr. and Mrs. Hopp Hadley, Herbert Prior and Mabel Trunnelle, Darwin Karr and Florence Hinkley, Mr. and Mrs. Crane Wilbur, Mr. and Mrs. Charles Handsworth, Mr. and Mrs. Paul Panzer, Mr. and Mrs. Charles Arling, Mr. and Mrs. Harry Benham, Mr. and Mrs. J. W. Cavanaugh, Howard Mitchell and Jennie Nelson.

The talk of the crowd arrived to a fitting before midnight, and in addition to filling the dancing floor and boxes, occupied the tables in the space adjoining the ballroom. President Baggot enroled himself on the side of Mayor Gaynor, and suggested from the platform that "we dance as our mothers used to dance." Most of those on the floor accepted the suggestion.

GEM'S WEEK END BILL HAS WESTERN, SOCIAL AND COMEDY FEATURES

The weekend performance at the Ge Theatre, opening yesterday, proved so entertaining for those who attended, that the feature of chief interest was a Selig shot of the far western plains. "The Shot Man and the Staged Actor," a thrilling drama of daring and romance, with of the Selig Company's most capable enacting the most important roles, was a story of absorbing interest.

There was also another fascinating drama entitled "The Fire of Vengeance" a story with an original turn of events. The career of a successful artist whose life-work is destroyed by a woman who has been spurned in marriage because of his love for another.

Comedy galore was furnished by "G Carney and other Esquay comedians their funniness. "Alkali Ike's Mot Cycle," with a laugh at every twist of the pedal. George Irving and the orchestra added to the attractiveness of the programme.

A GLANCE BACK AT THE SEASON

(From the New York Sun.)
When the history of the present theatrical season comes to be written in connection with its predecessors there will be no detail of marked difference from former years. Never has taste in the matter of the new drama submitted to the public shown such marked variations. What New York has approved has altogether failed in certain cases to interest other cities. More striking, however, has been the approval elsewhere of plays to which our local players took but slight fancy. This difference in taste was most marked between the two cities which are supposed to represent the conservative ideas of the East and the greater independence of the Middle West. Chicago and New York have altogether failed to agree as to the merits of the drama submitted for approval.

This divergence in opinion was noticeable chiefly in the matter of foreign drama. Both Hindle and Blindness of Virtue were acted in New York with ample appreciation of their literary and dramatic qualities, but with little or no public patronage. The Dione, which was abandoned after two hearings in this city, is said to have found greater favor in the western city. Ruth-

erford & Son highly praised for its art qualities, was so cruelly neglected by the public that even the smallest theatre in New York was but sparingly filled during its performances. That powerful study of a disagreeable English problem did not travel so far west as Chicago, so the scenes laid on the western plains were to be noticed in this case.

But there was sufficient public for two other metropolitan failures to be notable among the enduring successes of the theatrical year in Chicago. Most mean that there is in the demand for plays of character and dramatic products and secondly as regards entertainment. Or it may be that the theatre-goers of the west have also a disposition to welcome with greater enthusiasm those who live in New York. Perhaps this difference in taste is of advantage to the manager who is able to secure a large market as possible. What is not appreciated here is reward his enterprise before western audiences.

The engagement of the Knickerbocker Tabloid Musical Comedy Company beginning at the Opera House on Tuesday afternoon is certain to prove popular with amusement seekers. The opening performance will be a satirical version of the well known musical comedy, "The Princess of India." The company includes Miss Bertha Davis, prima donna; Cal Evans, comedian; George Sinclair, tenor, and others. The number of eleven people, after the 10c, 15c, 20c, 25c, 30c, 35c, 40c, 45c, 50c, 55c, 60c, 65c, 70c, 75c, 80c, 85c, 90c, 95c, 1.00, 1.10, 1.20, 1.30, 1.40, 1.50, 1.60, 1.70, 1.80, 1.90, 2.00, 2.10, 2.20, 2.30, 2.40, 2.50, 2.60, 2.70, 2.80, 2.90, 3.00, 3.10, 3.20, 3.30, 3.40, 3.50, 3.60, 3.70, 3.80, 3.90, 4.00, 4.10, 4.20, 4.30, 4.40, 4.50, 4.60, 4.70, 4.80, 4.90, 5.00, 5.10, 5.20, 5.30, 5.40, 5.50, 5.60, 5.70, 5.80, 5.90, 6.00, 6.10, 6.20, 6.30, 6.40, 6.50, 6.60, 6.70, 6.80, 6.90, 7.00, 7.10, 7.20, 7.30, 7.40, 7.50, 7.60, 7.70, 7.80, 7.90, 8.00, 8.10, 8.20, 8.30, 8.40, 8.50, 8.60, 8.70, 8.80, 8.90, 9.00, 9.10, 9.20, 9.30, 9.40, 9.50, 9.60, 9.70, 9.80, 9.90, 10.00, 10.10, 10.20, 10.30, 10.40, 10.50, 10.60, 10.70, 10.80, 10.90, 11.00, 11.10, 11.20, 11.30, 11.40, 11.50, 11.60, 11.70, 11.80, 11.90, 12.00, 12.10, 12.20, 12.30, 12.40, 12.50, 12.60, 12.70, 12.80, 12.90, 13.00