



# TONIGHT

Chaplin Film at 8:00  
The Big Feature at 8:30



William Fox presents Honolulu's old-time favorite—

**Richard Buhler**  
AND  
**Dorothy Donnelly**  
the creator of Madame X  
IN

**"The Thief"**

ALSO  
**Charles Chaplin**

The King of Comedians in  
**"WORK"**

Prices, 10, 20, 30 and 50 Cents.

## GRAND OPENING

Saturday Matinee and Evening, January 29.

# Raymond Teal's Musical Comedy Company in 'Madame Sherry'

America's Biggest Musical Hit  
MAKE RESERVATIONS EARLY  
Phone 3937.

## XYLOPHONE SOLO NEW BIJOU CARD BETWEEN FILMS

A pleasing innovation in the Bijou program during the present week is what might well be termed a vaudeville act consisting of a xylophone solo between pictures. This is a clever little turn that calls for the plaudits of the Bijou audiences who insist upon an encore number at each performance.

Heading the list of films is "The Thief," a Fox offering which features Dorothy Donnelly and Richard Buhler, the former making her photodramatic debut in the Henri Bernstein's play. Miss Donnelly enjoys the distinction of having created the original title part in "Madame X." In "The Thief" her powers are constantly called upon and she responds most admirably.

The story of "The Thief" is that of a weak young woman with a big love, too poor to "dress the part" that she believes to be necessary to attract and hold the man she adores. In order to accomplish this purpose she steals systematically from her dearest friend. A young man is accused of the crime and, to shield the real thief he fails to deny his guilt. However, the "thief," enabled by her love, confesses.

Charles Chaplin, in one of his latest offerings, "Work," causes a furore. George Ade also adds his quota to the Bijou bill with a new "Fable in Slang."

## LAST CHANCE TO SEE FANNIE WARD IN BIG SUCCESS

One of the sweetest and probably the prettiest girl appearing in Paramount pictures—Fannie Ward, in one of the most entertaining and cleanest photo-dramatic offerings ever released by the Paramount corporation—"The Marriage of Kitty," will close at the Liberty theater tonight. Aside from her sweetness and beauty, Miss Ward is a charming and accomplished actress. An old favorite with Liberty audiences, Tom Forman, is seen in a role which he handles in splendid fashion but which is rather a disappointment to his many local admirers. He essays the part of a villain. He is excellent in the part but local people have become used to Tom as a hero and the change proved rather a shock.

As always—Theodore Roberts is "there." The program gives credit to Richard Morris for this role but Honoluluans refuse to be fooled. They know Theodore Roberts too well. Cleo Ridgley, always good as an adventure, also scores in this offering.

"Neal of the Navy" promised plenty of thrills and they are greatly in evidence in the present—the second episode. Steve Brodie dives and hair-raising escapades of every conceivable description and variety are part of the every day work of the artists appearing in this serial. It promises bigger things yet to come.

## 'SECRET ROOM' IS FULL OF THRILLS

An astounding bargain is made between two men, one of whom is a physician, deeply interested in the occult, while the other is a "down-and-outer." It is that the physician provide the latter with enough money to enable him to live royally for three months. At the end of that time the man is to disappear and place himself at the disposal of the physician. This is the story which is told in the intensely interesting two-act drama, "The Secret Room," which comes to the Empire theater today.

The doctor's reason for making this compact is assuredly the most remarkable ever depicted in motion picturedom. Tom Moore, Margaret Courtot and Robert Ellis and an all-star company appear in the production. Miss Courtot as an emotional actress makes her initial bow to Honolulu in the play.

Helen Holmes figures prominently in a thrilling railroad drama, "The Night Operator at Buxton." As a daring venture she makes a flying leap and catches hold of the side ladder of the last car of a fast-moving train. It is one of the several climaxes that fill the exciting episode in "The Hazards of Helen." "Cupid Puts One Over Gretchen" is a comedy, directed by the favorite, Wally Van. The program will close with the farce, "The Twin Sister."



Program beginning 1:30 p. m. until 4 p. m.  
Evening (two shows), 6:30 and 8:30  
SPECIAL PROGRAM FOR TODAY  
AND EVENING  
"The Secret Room" (two-reel drama) Kalem.  
"The Twin Sister" (comedy), Lubin.  
"The Night Operator at Buxton" (drama), Kalem.  
"Cupid Puts One Over Gretchen" (comedy), Vitagraph.

## BAGGAGE AND FREIGHT MOVERS

HONOLULU CONSTRUCTION AND DRAYING CO.  
Service First Phone 4981

J. J. Belser, Mgr.  
General Offices, 65 S. Queen St.

## KRISTOFFY SHOWS VERSATILITY BY HANDLING OF NEW CHARACTER

As Santuzza in "Cavalleria" She Repeats Former Success in Role of "Aida"

By HALLETT E. ABEND.

The old saying that "So few grand opera singers know how to act" long ago took its place in the list of "bromides," but bromide or not it is very true, and the scarcity of really able actors and actresses among opera singers is accountable for occasional phenomenal successes made by stars whose voices are by no means exceptional, but who have magnetism, charm, a good stage presence and who know how to act.

To claim that the performance of a grand opera principal should be judged solely on vocal merits is absurd. Voice is essential, but opera is a complex thing, usually built around a moving and tragic plot. The appeal to the emotions and the imaginations is heightened in every possible way—by costuming, scenery and all other theatrical devices. If good acting is not an essential to good opera, the principals and chorus might as well appear in modern clothes against a plain drop curtain and stand motionless and sing.

Ruled by Tradition.  
The handling of most of the major roles has become standardized. Tradition of the operatic stage prescribes that Marguerite must do so-and-so in the jewel scene—that the gestures of Lohengrin at a certain crisis must be of a certain kind.

The dissatisfaction of the public with cut and dried modes of interpretation of opera is what contributed largely to the instant success in Honolulu of Johanna Kristoffy, whose "Aida" was immediately recognized as "something different." It is her ability as an actress, rather than any great superiority of voice (though she has that, too) that made Kristoffy a favorite here.

Praise of Kristoffy must not be understood as disparagement of Emilia Vergeri. Mme. Vergeri is a capable soprano, with a voice of great sweetness, and she handles all of her roles in the prescribed manner. That is just the reason that Mme. Vergeri merely satisfies her audiences, instead of moving them to enthusiasm.

As Leonora in "Il Trovatore" Vergeri does what all the other capable Leonoras have done—the same is true of her Gilda in "Rigoletto," and her other roles. Only as La Gioconda has she shown momentary flashes of real originality and moving charm.

Proves Her Ability.  
Until last evening Kristoffy had been heard in only one role, "Aida," and her second appearance was awaited with curiosity by those interested to see if she had versatility, or if she had merely one "manner." As Santuzza in "Cavalleria Rusticana" last evening, however, she amply justified previous estimates of her ability, and by contrast made the other members of the cast seem mere wooden puppets.

Kristoffy last night was not merely an opera singer, moving about the stage with measured steps, her eyes fixed on the conductor's baton, and with prescribed gestures for each stage of emotion. Instead it seemed that a living woman suffered her life tragedy before the audience—a woman whose love and passionate jealousy, hate and despair found spontaneous expression in music which made the throats of her hearers tighten, and in some instances made eyes wink hard to keep back tears. And that is true operatic art.

De Folco was again unable to sing last evening, and the resulting change of cast gave Gulliani the role of Turridu in Cavalleria. His voice, though very sweet, did not stand up under the strain of the part. Galazzi, though billed as Alfio, did not appear, and Gioacchini handled the part acceptably. Matilde Renis essayed the volatile Lola with indifferent success.

good condition as last week, and she showed no real conception of the histrionic demands of the part of the faithless young wife whose absorption in her liaison with Silvio brings about the tragic ending. There was no passion in Miss Kingston's scenes with Silvio—no terror of Canio in the great last act.

Umberto Rovere sang Silvio, substituting for Gulliani, and Mario Marti made a sprightly Harlequin.

Last evening's bill at the opera house was, on the whole, the poorest so far presented by the De Folco Company during the Honolulu engagement, the only outstanding feature being the work of Kristoffy and of Gioacchini. In both operas last night the chorus was not up to former standards, and more rehearsals would evidently have been a benefit.

There were several slips, such as the raising of the curtain at an inopportune time for the second opera, before the Prologue had been sung, and its lowering and consequent difficulties for the orchestra. Prompting was also necessary for the chorus, an objectionable feature not heretofore noticeable from the audience.

Attendance Still Poor.

It is not to be wondered at if parts of the performance last evening seemed half-hearted, for the public continues apathetic in the matter of support. The house was not nearly half filled, and few things are more discouraging to an artist than to sing to many rows of empty seats.

Tonight, Gounod's "Faust" will be given, with Kristoffy as Marguerite, De Folco conditionally cast as Faust, and Wanrell billed to sing Mephistopheles—a trio of artists who will be supported by Bernice Holmes, Galazzi, Mme. Renis and Rovere. This makes the strongest cast so far offered at any of the performances, save "Aida," and should fill the theater if any attraction will.

Tomorrow night, "Homolulua Night," a uniform price \$1 for each seat in the house will be charged for a repeat performance of "La Gioconda," with Vergeri, Friday Kristoffy sings "Tosca," at the Saturday matinee "Rigoletto" will be repeated, and Saturday night "Faust" will be heard again.

The stage management was not

## SELL CIRCUS TO DISHONEST 'HICK'

J. Rufus Wallingford and his pal, Blackie Daw, the tricksters made famous in the stories appearing monthly in the Cosmopolitan Magazine, lead a strictly comedy bill at the National theater the last half of the week beginning tonight. In this the second episode of the serial Wallingford films the pompous, plausible J. Rufus sells a circus he had never seen to a "hick" who had stolen \$40,000 from two young women, friends of Wallingford and Daw.

After a series of diverting incidents the "hick" is made sick of his bargain and glad to sell the circus back at a loss sufficient to cover the amount he had taken from the girls. The picture is handled cleverly by the stars, Max Figman, Burr McIntosh and Lolita Robertson.

Charlie Chaplin comes in a new two-reel feature, "Dough and Dynamite," which is thoroughly up to the well-known Chaplin standard. Herbert Winter, eccentric humorist, will offer an entirely new line of jokes and songs, and the Musical Goolmans may offer some different themes on their novel instruments, the clocks, Brazilian mirambaphone, French antiphonophone and other mechanisms.

Joseph Kaahakai, charged with breaking into and robbing the postoffice at Waianae, was given a preliminary hearing before U. S. Commissioner George S. Curry yesterday. His bond was fixed at \$500.

much better last evening than on Monday, for though the final curtain fell at 11 o'clock, there was an interval of 22 minutes between the two operas.

There is continued use of the side aisles of the theater during acts by members of the organization—a needless disturbance of the audience which, as has already been pointed out, should be corrected.

# Hawaiian Opera House

## De FOLCO GRAND OPERA CO.

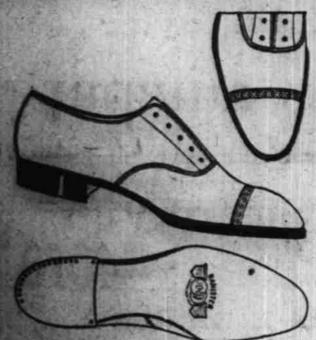
EUGENIO DE FOLCO, IMPRESARIO

TONIGHT

# "FAUST"

Thursday ..... La Gioconda Friday ..... La Tosca  
Saturday Matinee ..... Rigoletto Saturday Night ..... Faust

Company of Seventy-Five Artists; Grand Chorus, Orchestra of Twenty; Corps De Ballet; Special Scenery Gorgeous Effects; Elegant Costumes  
EVENINGS—Lower Floor, \$2.50; Balcony (first row), \$2.50; Balcony, next four rows, \$2.00; last row, \$1.50; Upper Balcony, \$1.00. Box Seats, \$2.00.  
MATINEES—Lower Floor, \$1.50; Balcony (first row), \$1.50; Balcony, next four rows, \$1.00; last row, 75c; Upper Balcony, 50c; Box Seats, \$1.50.  
Seats on sale at Hawaii Promotion Committee rooms, Young Building.



Here is the oneshoe for men that fulfils every requirement  
**The Banister**

Made on correct lasts of finest material, it wears well and is always shapely. In all styles, high shoes or oxfords, tan or black, vicid kid or calf.  
\$7.00 the Pair  
**Manufacturers' Shoe Co.**

We attend to Checking and Sealing of  
**BAGGAGE**  
on all outgoing steamers without inconvenience to passengers.  
We also make a specialty of Furniture Moving.  
**Union-Pacific Transfer Company, Ltd.,**  
U. S. Mail Carriers.  
King St. next to Young Hotel Phone 187b

## National Theater MATINEE and TONIGHT COMPLETE CHANGE OF PICTURES



Chas. Chaplin  
IN  
Dough AND Dynamite  
IN TWO PARTS

Second Episode of the Big Serial  
NEW ADVENTURES OF WALLINGFORD  
IN  
"Three Rings and a Coat"  
Continued Big Success of  
The Musical Goolmans  
Entire Change of Patter by  
Herbert Winter  
PRICES—10, 20 Cents. Reserved, 30 Cents.  
Reserved Seats at Theater—2873.

MATINEE TODAY 2:30 P. M.

STAR-BULLETIN 75 CENTS PER MONTH