At the Theaters

FROM "THE SHEPHERD OF THE HILLS."

With a splendidly balanced company, Billy "Single" Clifford, supported by that clever prima donna, Ida May, will be seen in the merriest musical satire, "Believe Me," at the Missoula theater, Tuesday, September 9.

The success of this clever play the past season from coast to coast was little short of phenomenal. This season it will be seen to much better advantage, the company being improved by the addition of Miss Ida May, and a very clever little singing and dancing soubrette, Miss Mae Collins, who was a feature the past season in "The Pink Lady" and at the Follies Bergere in New York. The Three Weston Sisters will be up to the Clifford standing, which means much, and Billy will have the biggest and brightest selection of songs he has ever had in his long career.

"Believe Me" is a success with a capital "S" as Billy Clifford's brand of comedy and dancing is delightfully pleasing.

"THE SHEPHERD"

If you want to meet Sammy Lane and know all about her sweet love, her thrilling life among those good and bad folk of the Ozarks—if you want to know about the man who would not fight for her, and also about the man who risked his life for her dear soul—if you want to know about Sammy's father, Jim Lane, the old Bald Knobber, Uncle Ike, the postmaster at the Forks, with his "Ba Thundas;" "Preachin' Bill," a-sayin' things as good as David Harum; "Wash Gibbs" and the old "Shepherd"—and all the rest of the people who lived among the hills, you can find it all in "The Shepherd of the Hills," the dramatization of Harold Bell Wright's novel, which comes to the Missoula theater Thursday, September 11.

The dramatization was made by Mr. Wright with the assistance of Elsbery W. Reynolds. It is said to be even more interesting than the story in book form.

KITTY GORDON

Kitty Gordon, whose beauty caused Sculptor Rodin to make the extraordinary statement that she is the handsomest woman on the American stage today, and who will visit the Pacific coast for the first time in her career of nine years in America, believes that if women could design their own hats and gowns and make them, if necessary, they would have progressed far toward emancipation from the thraldom of so-called fashion.

This statement, coming from a woman with a reputation for wearing magnificent gowns, yes, perhaps the superior of any gowns worn on the American stage today, is most interesting. But, then again, it may be of interest to the women in this city to know that many of the Kitty Gordon Gresses are designed after ideas worked out by the prima donna herself.

In creating this suggestion Miss Gordon urges the formation of dress culture auxiliaries of women's clubs throughout the United States, an organization that was recently given a breath of life in Chicago and thereabouts, but which faded away through lack of attention. Now Miss Gordon is desirous of giving whatever assistance she can to the promoters of the idea, and this assistance of the prima donna will be valuable inasmuch as many of the dress liberties have been centered around the styles offered by such style producers as Miss Gordon, and others noted for pa excellence of gowns.

"If the women's clubs of the United States should make a fight for originality in dress and hat designing by their members," said Miss Gordon recently, "they would be doing a national service that would entitle them to the nation's thanks from an economical, as well as from an artistic standpoint.

"I have often watched the procession of nonentities in dress that throng the principal streets of any big city, thousands of women with their gowns cut after the same pattern, no matter what the shapes may be; the fat women waddling in a tight skirt; the thin women in the same horror.

"I firmly believe in the originality of the American woman. When she is put to it she can make as pretty a house gown as can the French woman. I am not at all sure that she lacks anything, even in millinery designing, and at that the French woman is great."

For the Pacific coast trip Miss Gordon secured, while in Paris this summer, four gowns, all of which were patterned after ideas submitted by the prima donna herself. To say the patterns are odd is putting the idea mildly.

Miss Gordon appears in Missoula September 13 in "The Enchantress."

"EVERYWOMAN"

"Everywoman," the dramatic spectacle which Henry W. Savage will offer in this city shortly, is the largest musical and dramatic organization which has ever been toured by that prolific manager. The company contains over 150 people, and three carloads of scenery, electrical effects and costumes are carried by the company from city to city.

Adele Blood, who will be seen here shortly in the title role of "Everywoman," the dramatic spectacle which is sponsored by Henry W. Savage, is described as being one of the most beautiful women of the American stage. She is a milk-white blonde of Junoesque proportions and as the role requires elegant dressing she is seen in a wardrobe that sets many a feminine heart a-flutter. Beauty is not Miss Blood's sole qualification. She won the enthusiastic endorsement of every dramatic writer in New York on her first appearance in the role at the Herald Square theater where she played it several hundred times.

While "Everywoman," the inspiring dramatic spectacle, will be offered in this city shortly by Henry W. Savage, it is at the present moment being played in five foreign countries. After a long run at the Drury Lane theater, London, it is now being toured through provincial England.

The inspiring dramatic spectacle, "Everywoman," which Henry W. Savage will offer here shortly, will cause the most hardened play-goer to stop and think. While it is entertainment it is also food for thought. It is presented by an enormous cast—people enough to produce half a dozen ordinary dramas or musical comedies of the day. The entire play is set to music from the pen of George Whitefield Chadwick, dean of the New England Conservatory of Music.

MOVIE NOTES

Since completing the new studios the American Film Manufacturing company is in better shape than ever to stage their productions.

Director Ricketts is soon to put on a two-reel drama of unusual merit of a psychological nature. In this picture a scene from Faust will be staged supposedly on the Metropolitan theater in New York and there will also be a scene from Carmen.

Miss Winifred Greenwood recently joined his company and Mr. Ricketts feels that he has around him the talent that will manifest itself in improved productions. Everybody is working toward this end. "Where the Road Forks" is the title of this forthcoming picture and "The Ghost of the Hacienda," already produced and shortly to be released, may be expected from Mr. Ricketts and his talented company of artists.

"Baby Helen" of the "Flying A," has been doing some exceedingly clever work in pictures of late. Although only a baby of three and one-half years, she is so earnest in her portrayals of her parts that the following illustration will show how deeply her mind is affected by her work. One night about 11 o'clock in the home of Helen a noise was heard in the library and upon further investigation it proved to be the violent rocking of a chair. Helen was seated in the chair fast asleep with a favorite doll clasped tightly to her breast. The spectators of this silent midnight drama stood spellbound in the doorway when Helen shouted at the top of her voice, "Action! Go!" She immediately clutched more wildly at her doll and started the rocking, moaning meanwhile, "O, my baby, my baby! Will you please save my baby?" And promptly afterwards came the words, "End it. Fifty feet!" This wee bit of femininity was doing the work of both player and director in her strenuous little mind.

Recently a group of tourists stopped over in Santa Barbara to meet "Calamity Anne." They had seen her pictured work on the screen and their little boy was prepared to see the funny old woman with her pipe and burro. Inquiry revealed the fact that Miss Lester was in the dining room and later in the evening an introduction was secured. It was hard for the little fellow to understand that this gracious lady in evening dress could possibly be the "Calamity Anne" of the pictures. "Are you really 'Calamity Anne'?" he asked. Miss Lester took him on her lap and told him stories of the real "Calamity Anne," whom she portrays and soon he was content that he had at last met his picture favorite.

Miss Vivian Rich had a rather unusual experience while working in "An Unintentional Mistake," a forthcoming "Flying A" two-reel picture. Miss Rich portrays a poverty-stricken woman and while waiting at an outside location to be called, a lady approached her and in evident sincerity offered to aid her in any way she could. Miss Rich was at first surprised, but realizing that the offer was well meant, explained to the stranger that she was a member of the "Flying A" company.

Miss Louise Lester, better known to the picture public as "Calamity Anne," writes all her own scenarios in which she plays this character.

It may be interesting to know that "Calamity Anne" is a real character whom Miss Lester encountered some years ago before her advent in movies.

The innate goodness of this "diamond in the Rough" appealed to Miss Lester and in real life, just as Miss Lester portrays her in pictures, she is always ready to sacrifice her own comfort for the good of others and invariably gets into trouble fighting for what she believes is right.

The powerful appeal of this series aside from the laughable comedy depicted by the lone woman with a jackass as her only friend, is the silver thread of self-sacrifice and goodness running through the pictures that appeal to all.

Miss Lester is popularly known in this character and even in pictures where she appears in entirely different roles she is pointed out as "Calamity Anne."

The rest of this series will be "Calamity Anne, Heroine," released September 15, to be followed by "Calamity Anne's Sacrifice."

Mr. George Kleine, who has recently returned from Europe where he watched the production of "The Last Days of Pompeii," has much to say concerning the splendor of the big eight reels which he and E. Stevani jointly own. "The work of Nydia, the blind girl, is the finest bit of pantomime I have ever been allowed to witness," said Mr. Kleine. "I predict an enormous success for her when the film is finally released. The scene in which Vesuvius destroys the city is a rare work. This single scene will last seven minutes before the camera, the longest scene probably in motion pictures. No money has been spared anywhere. You will remember that the story calls for only one lion who is terrified at the eruption and refuses to kill Glaucus. In the picture, the entire arena is dotted with lions while 4,000 people look on. Owing to a big strike in the mills near Turin, we were enabled to gather these 4,000 men together, a feat of some importance, you will admit, when you see the film."

PLAYS AND PLAYERS

"Believe Me, Xantippe" has scored a success in New York.

Sothern and Marlowe will open their season on September 8.

"Years of Discretion," by Mr. and Mrs. Frederick Hatton is about to be produced in London.

Elsie Ferguson has a new play called "A Strange Woman," written by William J. Hurlbut, author of "The Fighting Hope."

George M. Cohan's dramatization of "Seven Keys to Baldpate" is soon to have its premier in New Haven.

Eleanor Gates' successful play, "The Poor Little Rich Girl," is to make a tour of the large cities this season.

The third season at the Playhouse in New York has been inaugurated with "The Family Cupboard," by Owen Davis.

"The Merry Martyr," a new musical play, is to be given first in Boston. Maclyn Arbuckle playing the leading role of a pompous Spanish provincial governor.

Ethel Levy, who has been acting in the English and Continental music halls, is to have the leading part in a play by Hubert Henry Davis. It will be her first appearance on the legitimate stage.

Mme. Pilar-Morin, the celebrated French actress, pantomimist and author, has completed a three-act play, "La Cordette," dealing with the period of the French revolution, which is to be produced shortly.

The American music hall in Chicago is to be operated this season on lines similar to the New York Winter garden. Lew Fields in "All Aboard" will be one of the early attractions.

Reginald De Koven, Channing Pollock and Rennold Wolf have written a comic opera, "Her Little Highness," which is to be given its first hearing within another week or two at the Tremont theater, Boston.

"Within the Law," at the Eltinge theater in New York is nearing a year's uninterrupted engagement, and it is announced to remain until the Christmas holidays and longer should its business warrant.

A new American farce, "A Run for Your Money," by John Golding, is dramatized from a story about a

(Continued on Page Three.)

John Bunny, Fat and Funny

New York, Sept. 7.—Jolly John Bunny, the fat and famous moving picture comedian, whose smiling face is known to millions who have never seen him in real life, has been chosen by the business men of Coney Island to be King at the coming Mardi Gras, which will last throughout the week beginning September 8.

Immediately after his appointment, King John named Miss Lillian Walker, also a moving picture player of renown, as his queen consort. Then he issued the following edict:

"In honor of the arrival of His Most Gracious Majesty King John, ruler of the Isle of Mirth, duly elected to his high office, and in appreciation of the true and unswerving allegiance so signally manifested by his loving subjects of Coney Island, a street pageant is ordered to be held for one week.

"And now, enjoining strict obedience on the part of all his submissive and beloved subjects, His Majesty's unswerving determination is announced that his brief reign shall leave only smiles and pleasant memories behind.

"And so, in the fullness of a royal trust and confidence, the interest of His Most Gracious Majesty's realm and the honor and glory of his house are entrusted to their loyal keeping.

"KING JOHN."

King John and Queen Lillian will be crowned Monday night, September 8. A great throne is being built and set up in the center of Luna, and President James A. Nelson of the Mardi Gras promises there will be no lack of music, light and color at the coronation.

After the ceremonies the first parade will take place. Then the entire executive committee of the Coney Island Mardi Gras association, accompanied by the grand marshal and his aides, will escort the King and Queen to the large dance hall in Luna, where they will lead the grand march in the official ball.

Five million onlookers are expected.

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THANHAUSER.
A splendid dramatic story, woven around the tremendous sacrifice made by a father.
The Golden Heart
AMERICAN.
A tale of modern mining life, involving adventure and romance, with Warren Kerrigan and Vivian Rich.
The Fickle Tramp
MAJESTIC.
A delightful comedy with many clever situations.
A Horse on Fred
MAJESTIC.
Is your disposition to laughter in a dormant state?
Let this comedy jar it into usefulness. We are all laughter machines and here's an exceptional excuse for limbering up all the gears and bearings.
Majestic laughter oil can worry foil. See 'em all.
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The Inimitable Billy
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Missoula THEATER Thursday Sept. 11
Gaskill & MacVitty (Inc.) Announce
HAROLD BELL WRIGHT'S GREAT NOVEL
The SHEPHERD of the HILLS
Dramatized by Mr. Wright and Elsbery W. Reynolds
What the Critics Say:
"The play will sell the book and vice versa."
—Chicago Journal.
"From the rise of the curtain to its fall the piece was given the closest attention. This regard arose not only from the artistic development of events, but also from the earnestness of the actors, all of whom were excellently fitted for their respective parts."
—Philadelphia North American.
"The production is acted, staged and mounted fittingly and the atmosphere of the story is well preserved."
—Indianapolis News.
"The play should attract large and appreciative audiences for it is one of exceptional charm and appeal."
—Philadelphia Public Ledger.
"A simple pastoral of the Ozarks; really genuine sentiment."
—Columbus, O., Dispatch.
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