

BEFORE THE FOOTLIGHTS



HOUDINI.
The "Handcuff King," at the West End Theatre this week.



ANNA JOHNSTON.
In "Mistakes Will Happen," at the Garrick.



HELEN BERTRAM.
In "The Gingerbread Man," at the New York.



LUCILLE OELRICHS.
In "Happyland," at the Majestic.



DOMINO RODGE HURUASKI.
At Proctor's Twenty-third Street Theatre this week.



ROBERT LORAIN.
In "Man and Superman," at the Hudson to-morrow.

NEW BILLS.

In spite of the fact that the season is almost over there will be, as it were, a final spurt on Monday night with two new plays shown on Broadway and changes of bill elsewhere.

A production is to be made by Edward A. Braeden, late with Mr. Savage, at Wallack's Theatre on Monday night, entitled, "The Embarrassment of Riches." It was written by Louis Kaufman Anspacher, of Columbia University. Among the principals are Bruce McRae, Charlotte Walker, Scott Cooper, Dudley Hawley, John H. Bunny, Miss Gertrude Berkeley, Miss Eva Dennison, Charles J. Bell, Stanley Dark, Miss Vellma Berrell, James Kearney, Henry Buckler, Bernard Mullin, Charles Chapelle, Harold Conlin and Frank Wunderle.

At the Garrick on Monday evening Charles Dickson and his company will present Grant Stewart's comedy farce, "Mistakes Will Happen." The production of "Mistakes Will Happen" will serve to introduce to Broadway a new actress, Miss Anna Johnston, a former Alabama society belle and amateur actress. The cast also includes Charles Dickson, Miss Edna Aug, Charles Harbury, Miss Alice Johnson, Joseph Kaufman, Miss Rose Eyring, Frank Russell, C. Colton White and others.

Robert Loraine, in "Man and Superman," the Bernard Shaw comedy which ran six months at the Hudson Theatre last winter and was then compelled to vacate that house to fulfil contracts in other cities, will return to the Hudson Theatre to-morrow night to resume the run. There is a new Ann, in the person of Miss Ida Conquest. Miss Nellie Thorne will be seen as Violet. Otherwise the cast remains the same.

The attraction announced at the Academy of Music, beginning to-morrow night, is the singing comedian, Andrew Mack, in the Irish comedy drama, "The Way to Kenmare." Mr. Mack's stay at this time will be limited to two weeks. He recently returned from Australia, where he was cordially received during an engagement of five months in Sydney, Melbourne and Brisbane. After a brief tour of the principal cities of America next season it is his purpose to return to the Antipodes and visit several other cities there.

A humorous fancy by the late Frederick Ranken, set to the music of A. Baldwin Sloane, called "The Gingerbread Man," will begin an engagement at the New York Theatre to-morrow evening. This piece was seen earlier in the season at the Liberty Theatre at regular Broadway prices. The story presents several characters made familiar in childhood literature, such as Jack Horner, Simple Simon, Santa Claus and other comic personalities original to the authors, like King Dunn, King Sugar Plum, The Man from Our Town, Madie Bon Bon and the Gingerbread Man himself, who appears made up like an immense cookie. The cast is headed by Miss Helen Bertram, as Jack Horner; Miss Almyra Forrest, Miss Nellie Lynch, Homer Lind, Ross Snow, Eddie Redway, Gus Weinburg, W. H. Mack and Scott Welsh.

The San Francisco earthquake films will be seen at Daly's Theatre beginning Monday. The progress of the San Francisco catastrophe is shown. The tearing, rending shock of the earthquake is seen as the great buildings totter to their fall. The sudden blotting out of whole streets and avenues looms up before the eye; the destruction of Chinatown; the mad rush of the helpless, half-clad thousands; the outbreak of the flames and the dynamiting of blocks and squares. "What mighty actor ever stormed through such a tragedy? What deathless poet ever sang of such a scene? Unequaled, unvalued, the sum of ten thousand tragedies in one, the San Francisco film, once seen, will never fade from the memory," exclaims the passionate press agent.

What will no doubt prove to be a popular engagement will be that of E. H. Sothern and Miss Julia Marlowe, whom Charles Frohman will bring to the Academy of Music for a festival of Shakespearean plays. The same cast and productions used at the Knickerbocker in the fall will be seen at the Academy and at popular prices. At the Knickerbocker \$3 a seat was charged. For the engagement at the Academy the prices will range from 25 cents to \$1.50. The festival opens on Monday, May 28, with "Romeo and Juliet." The arrangement for the repertory is as follows:

Week of May 28, "Romeo and Juliet"; matinee, Memorial Day and Saturday.

Week of June 4, "Much Ado About Nothing"; matinee, Wednesday and Saturday.

Monday, Tuesday, Wednesday and Wednesday matinee, June 11, 12 and 13, "Taming of the Shrew."

Thursday, Friday and Saturday (matinee and evening), June 14, 15 and 16, "Merchant of Venice."

Monday, Tuesday and Wednesday (matinee and evening), June 18, 19 and 20, "Twelfth Night."

Thursday, Friday and Saturday, June 21, 22 and 23, "Hamlet."

The big stage of the Academy will give unusual chances for the display of the scenery, for which eight cars have been used while the company was on tour. In order to accommodate schools and parties, orders for seats will now be received at the box office of the Academy.

The William J. Kelley Stock Company, with Mr. Kelley and Miss Dorothy Donnelly, are playing to good business at the Harlem Opera House. Mr. Kelley announces for next Monday a revival for one week of Clyde Fitch's popular comedy "Captain Jinks," in which he will be seen for the first time in the title part. Miss Donnelly is to have the part of Miss Tansine, the opera singer, in which Miss Ethel Barrymore formerly starred. The cast will also include the favorite members of the company. Matinees are given Tuesday, Thursday and Saturday, and after the Thursday matinee a reception is held on the stage by Mr. Kelley and Miss Donnelly.

PRINCESS—"Brown of Harvard." **CRITERION**—Wilson, in "The Mountain Climber" and "The Little Father of the Wilderness." **MANHATTAN**—"Charley's Aunt." **FIELDS**—"Mr. Hopkinson." **LYRIC**—"Arms and the Man," and "How He Lied to Her Husband."

MUSICAL PIECES THAT CONTINUE.
KNICKERBOCKER—Fritzi Scheff, in "Mlle. Modiste," last week.
WEBER'S MUSIC HALL—"Twiddle-Twaddle" and burlesque with "The Jays."
HIPPODROME—"A Society Circus."
BROADWAY—"The Vanderbilt Cup."
NEW AMSTERDAM—"The Free Lance."
MAJESTIC—"Happyland."
CASINO—"The Social Whirl."

IN VAUDEVILLE.
Rice & Prevost, the gymnastic pair, who are great favorites in their "bumpy-bumps" act, have been engaged for the entire summer for Hammerstein's Paradise Roof Gardens, which will open for the summer on June 4.

In the arena tournament now being presented in "A Society Circus" at the Hippodrome is

entertainers who have been seen in the musical comedy field, Walter Jones and Mabel Hite, will appear as joint vaudeville stars. Mr. Jones will be best remembered as the tramp in the extravaganza, "1492," and afterward as the Irish tourist in "The Chaperons." Tom Nawn & Co., in "A Touch of Nature"; Frank and Jennie Latona, musical artists; the Zingari Trio; Transatlantic Four; Tom Almond and Davis & Walker complete the bill, with Vesta Victoria as the final feature.

The vehicle for the company at Proctor's Fifth Avenue Theatre during the week will be "A Young Wife." This piece was written by W. K. Tillotson. It was originally presented in New York three years ago. All the favorites will be seen, including A. H. Van Brun, Isabelle Evesson, Wallace Erskine, Gerald Griffin, Loretta Healey, Robert Cummings and Louise Randolph.

"Pretty Peggy," which Miss Grace George so daintily portrayed, has found an opening in the stock companies, and will be this week's bill at Proctor's 125th Street house. Miss Beatrice Morgan will be the irrepressible Peggy in this production, and the entire original scenery and costumes, which Mr. Brady supplied for the

Herald Square engagement, have been secured for the Harlem Proctor production.

The cinematograph views of the San Francisco disaster shown at the Eden Musee are most realistic. The principal buildings, as they appeared before the calamity, are shown, and their ruins afterward. Golden Gate Park, with the homeless sufferers receiving their rations from the military, is one scene. The Cliff House in Van Ness avenue, taken from an automobile, give a graphic idea of the stricken city.

At Keith's this week the programme will be: Rose Coghlan, in "The Ace of Trumps"; first American appearance of the European novelty, "The Sleeping Miracle of Strength"; Luigi Rossi, with his talking horse, Emir; Wilton Brothers; Melville Ellis, in an original musical monologue; Raymond Finley and Lottie Burke, in their comedy, "Stagland Satire"; Nichols, Sisters; Hawthorne and Burt; Latina; Ethel Clifton and company, presenting an original one act comedy; Bell Boy Trio; Lily Seville, English comedienne, and the Trillers.

Tony Pastor has arranged a bill for the week

which promises to rival anything produced at this popular playhouse. The bill will be headed by Genaro & Bailey, in their singing and dancing sketch, "The Victim of Circumstances"; Fiske & McDonough are an added attraction and will present their idyl of the East Side, "Breaky's Temptation." Smith & Baker will be seen in their eccentric singing and dancing act; De Elmar Brothers, comedy acrobats and barrel jumpers; Frank Whitman, the dancing violinist; Mitchell & Marren, in a little bit of oldtime minstrelsy; John Morrison, Irish singer; McKenna & Driscoll, in an illustrated song act; Misses Emmett and McNeil, eccentric singers and dancers; Will H. Fields, "The Bowery Pawnbroker"; the Golders, musical act; Kennedy & James, refined comedy act; the Travelgraph, and the American Vitagraph, with life motion pictures.

BIG SALVATION BENEFIT.

Miss Booth at Hippodrome for San Francisco Fund.

At the Hippodrome this evening a monster benefit for the sufferers by the San Francisco disaster will

In working out the comprehensive and unitary network of lines which has given the metropolitan district of Boston the most remarkable transportation system of modern times the engineers have had many curious problems to solve. Among these has been the problem of bringing elevators up from platform floors down in a tunnel, which are separated by the two track roadway over which the cars pass, to a single station above. Had the elevators gone straight up and down, it would have been necessary, of course, to build two station platforms at the street level or else to have created in the street a building of prohibitive size, with a waiting room all beyond the requirements of the traffic. To meet the requirements a battery of four elevators was devised by Howard A. Carson, engineer of the Boston Transit Commission. This service is now in operation and is working satisfactorily.

The arrangement is much as if on the line of one of the New York elevated routes elevators were run in tubes from buildings on opposite sides of the street into opposite sides of the waiting room of the elevated station. The Boston tubes start, however, from the subway and pass through the street level to the elevation of the elevated structure, thus giving a three-decked station. The peculiarities of construction are all between the two lower stories. From the second floor the cars run up parallel to each other in the ordinary way. The problem which had to be faced in the curved part of the shaft was somewhat similar to that in the Eiffel Tower, though in reality much more difficult. In the big Paris tower the lifts approach each other gradually toward the top of the tower. But the slant at no one place in the tower is so considerable as in the Atlantic Chambers, and the fact that the floor of the elevator is a little off the horizontal as the cars go up does not seriously inconvenience the passengers. The angle in Atlantic Chambers is such that it was absolutely necessary to contrive a means by which the elevators going up and down inclined shafts a distance of fifty-six feet, and at the same time travelling six feet in a horizontal direction, should have level floors in their ascent and descent. Where they start at the bottom on the tunnel level they are twenty-four feet apart. When they reach the street floor they are within twelve feet of each other. Although they move on inclined shafts they are kept on an absolute level by the use of curved guides. The passenger hardly realizes that he is travelling in anything but a vertical direction unless he looks through the iron lattice work of the elevator and notes that the lines of the shaft appear all awry. The cars have a maximum speed of 250 feet a minute, each car having a platform area of about sixty square feet and a capacity of from forty to fifty passengers.

The three-story station which these big elevators serve is one of the many appropriately ornamental structures with which Boston's streets have been filled since the beginning of the régime of the elevated company. Two of the foremost of American architects collaborated in its design. It is composed almost entirely of reinforced concrete and metal. Hardly any wood has been employed, either in the building itself or in the bridge which connects the station with the elevated structure on Atlantic avenue. The possibility of danger from fire has been considered here as throughout the Boston elevated system, and has been reduced, as the engineers believe, to an absolute minimum.

MAKING CLOTHESPINS.

Millions Turned Out Annually at a Maine Factory.

Few persons ever wonder where clothespins come from; few ever heard of Bryant's Pond, Me., and yet a man there has been quietly turning them out into clothespins for years and supplying the world with them, amassing in the process as comfortable a fortune as many a man makes in a more pretentious business in some money centres. His name is Lewis Mann, and he began with a capital of \$100 with which he purchased an old disused mill and began the manufacture of clothespins. To-day he is the largest individual maker of this very necessary article in the world.

How large the clothespin industry really is may be gathered from the fact that no less than 1,200,000 five-gross boxes are manufactured every year in the United States alone. Much of the best machinery now used by Mr. Mann is the result of his own inventive genius and that of his son Edwin. Mr. Mann's machines turn out 20,000,000 per gross of high grade clothespins which produce more than 50,000 five-gross boxes, or 25,000,000 a year.

In the winter great piles of birch logs are accumulated at the mills, to feed the great machinery which snip them into two and one-half foot lengths as easily as though they were so many matches. These lengths are rapidly split by another saw into thin slabs, which are in turn converted into long, thin, square strips by gang saws. Delf handles these strips on a revolving drum, which bears them against still other saws and turns them out in the form of oblong blocks.

Falling onto a moving belt, the blocks are whirled away to a number of lathes. If the blocks are to become pall handles, they are bored and turned in most ingenious fashion at a high rate of speed; if they are destined for clothespins, the boring is, of course, dispensed with, and they are simply turned into the desired shape.

From the lathes a belt conveys the clothespins to a "slicer," which rapidly cuts the slot; they then emerge with two symmetrical legs and are swiftly borne by still a third belt to the upper floor, where they and the pall handles are dried in vast heaps at a high temperature in the dry room, bleached with sulphur and finally polished with wax in a huge revolving drum. Thence they descend again to the packers, where they receive a final inspection, and all the pins that are not rejected are packed in boxes labeled "A" or "B," according to quality.

The rate of production is amazing; yet few are injured in the making; nearly every pin and handle emerging after its tortuous journey, in perfect, polished form.



WILLIAM FAVERSHAM.
In "The Squaw Man," at the Grand Opera House to-morrow.



SCENE FROM "THE EMBARRASSMENT OF RICHES," AT WALLACK'S TO-MORROW.



ROSE COGHLAN.
At Keith's this week.

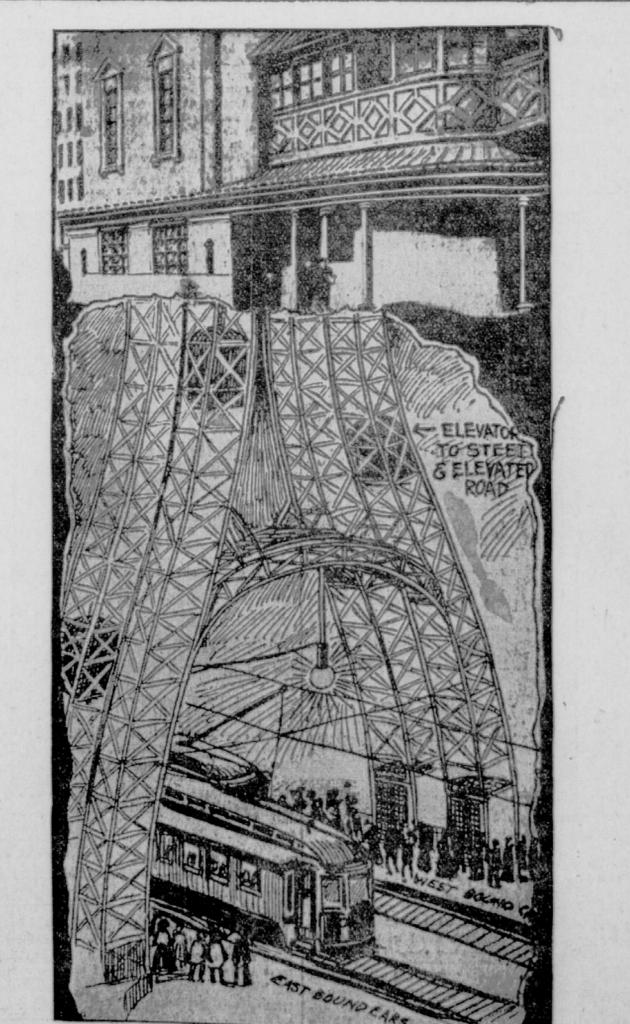
witnessed the accomplishment of a clever and daring equestrienne act by Mlle. Natalina Rossi. Riding at full tilt on the top of the ring bank, two feet wide, and leaping over hurdles is for her a comparatively easy feat. The other big acts include Woodward's trained seals, Ralph Johnston, bicyclist; the Flying Meteors, the Bonhair-Gregory troupe of acrobats and others. The remainder of the great programme, with the plunging horses and the Court of the Golden Mountains as the sensational features, continues intact. Matinees are given daily. To-night Commander Miss Eva Booth of the Salvation Army, assisted by the national staff officers, will be heard in her famous character lecture entitled "Rags," wherein she depicts the life of the habitants of the slums.

The Alhambra in Harlem presents this week several big vaudeville novelties. At the head of the bill are the comedians Bill B. Van and Miss Rose Beaumont, late stars of "The Errand Boy" company, presenting an original singing and dancing sketch. There is Frank D. Bryan and his peace congress of American girls in the unique ensemble entitled "Human Flags," and a third big attraction is Harry Gilfoil, the mimic and comedian, as "Baron Sands." The added feature is the Six Provenances, European bicyclists; Spissel Brothers and Mack in an acrobatic comedy sketch; Mr. and Mrs. Jimmie Barry, Brown and Navarro, Dillon Brothers and others.

At the Colonial this week the bill is of sterling merit, with Eddie Foy, late star of "The Earl and the Girl," topping the list, this being his first time in vaudeville this season. Following in importance is Miss Blanche Ring. A third feature is Wilfred Clarke & Co. in the farce, "What Will Happen Next." As an extra feature there will be Miss Abbie Mitchell and her Memphis Students, in a singing act. Others on the list are Eddie Clarke and his Winning Widows, a novel singing and dancing skit; the Eight Allisons, acrobatic troupe; Miss Selma Bratz, woman juggler; the Village Choir, late of "Way Down East" Company; Curtis and Busse, a novel dog act, and the vitagraph, with a new series of views.

Miss Hope Booth and company is one of the feature offerings this week in Proctor's Fifty-eighth Street Theatre, in "The Little Blonde Lady." Miss Maude Lambert, who will be remembered as the former prima donna of the Drury Lane spectacle, "The White Cat," will be another headliner in this week's bill, followed by "The Puturity Winner," which, owing to its instantaneous hit, will be held over for another week, making this its third and last week in this theatre. Of course, the ability of this act to remain for several weeks is attributed to the race scene introduced at the end of the piece, in which three trained horses, ridden by professional jockeys, are shown in a desperate finish. Horace Golden, known as the King's Magician, assisted by Miss Jeanne Franklin, will be the European offering. Mr. Golden in his entertainment introduces many astonishing and bewildering illusions.

La Belle Dazie, who, after successfully concealing her features during a talked about career as "Le Domino Rouge," will appear unmasked at Proctor's Twenty-third Street Theatre during the week, and the people will surely wonder at her covering so prettily a face. Two



A CURIOUS PAIR OF ELEVATORS. They carry Boston subway passengers up through curved tubes, but always maintain a perfectly level floor.

be given under the auspices of the Salvation Army, the affair being the crowning event of the twenty-sixth anniversary of the organization in the United States. Salvationists will be present to the number of about three thousand.

Commander Miss Evangeline Booth, the leader of the army forces in this country, will deliver a character lecture on this occasion entitled, "Rags," appearing in the garb of a girl in the slums of London. Many striking effects will be introduced and some of the well known accessories of the Hippodrome.

Asked what was Miss Booth's strongest trait, one who has known her intimately for several years replied, "humor." Her ability to see the funny side often has tided her over a perplexing situation. One who never has heard Miss Booth laugh has missed a rare treat. One of the world's great men who had met the commander said he believed he could look unmoved upon the tears of a Niobe, but that he was not sure he would be proof against the smile of Miss Booth. Someone once told Miss Booth that her disposition must have been made up on the composite photograph plan. With her usual good nature she replied: "I think I'm more like an old patchwork quilt."

The chief scenic effect at the Hippodrome this evening will be striking. Massed in the centre of the immense stage 25 Salvationists will form a gigantic cross of white, fringed with red. Miss Booth, standing before this human cross, symbolic at once of her calling and his happy fruition, will typify one of the rag-vestured girls of the slums of London, among whom she elected to spend the nascent years of her life. She will, in the picturesque words which have been adopted by the army chroniclers of the lecture, tell the tale of a broken heart and sing the song of love. The lecture is divided into four parts—"Love," "Sympathy," "Sacrifice" and "Action." A prominent feature of the affair will be the representation of the work of the army in the slums of the great cities of the world.

After the lecture two babies are to be formally given away to the service of God and the Salvation Army. Miss Booth will appear in the costume of a shepherdess and dedicate Theodore Vernon Gilford, the infant son of Lieutenant Colonel and Mrs. Gilford, of New York, and Mildred Estelle Parker, the baby daughter of Brigadier and Mrs. Edward Parker.

Colonel George French, the officer in charge of the work of the Salvation Army on the Pacific Coast, who passed through the horrors of the holocaust, will be present at the meeting and take a prominent part in the programme.

NOVEL ELEVATORS.

Run in Curved Tube. Yet Maintain Level Floors.

Boston's rapid transit system, which has acquired a wide reputation for its special features, has just seen put into operation two new things, which are the only ones of their kind. One of these is a three story railway station, unlike any other anywhere, bearing the name of Atlantic Chambers, and serving to make direct connection between the deep East Boston tunnel, which runs through the blue clay of Boston Harbor to an island suburb, and the Atlantic avenue elevated line, which skirts the docks of the seaward side of the peninsula on which the old city is built. The other feature, one contained in the former, is a group of four of the only elevators in the world which do not go straight up and down, and which still maintain a perfectly level floor in the passage through a curved tube.