

# WHAT TO SEE THIS WEEK AT THEATERS

### COMING ATTRACTIONS

**BELASCO**—"The Boys of Company B," a comedy by Rida Johnson Young, author of "Brown of Harvard," "Glorious Betsy" and other plays, will be presented at the Belasco this week with Joseph Galbraith in the leading role. The "Company B" named in the title is a part of New York's Seventh regiment. The first act shows a private gymnast. Another scene is the company encampment on the Hudson river. The play is a comedy with sufficient love interest to make it popular with those theatergoers who like that sort of thing. Practically all of the Belasco players will be seen in the cast and the original songs, composed for use in the play, will be sung.

**BURBANK**—Manager Morosco will offer the Burbank stock company this week in a production of "George Broadhurst's farce comedy, 'What Happened to Jones.'" Carrie Clarke Ward has been engaged to play the role of Mrs. Goodly, a character who has been played several times without number. Willis Marks, who played Ebenezer Goodly, a professor of anatomy, with the original production of the piece, will repeat the study. Henry Stockbridge will play Jones, a role that will enable him to put forward his best efforts, while Byron Beasley will be seen as Anthony Goodly, the rival of Harry Mestayer. H. S. Duffield, H. J. Ginn, Blanche Hall, Maude Gilbert, Louise Royce, Elsie Esmond and Margo Duffell will be seen in the cast.

Manager Morosco plans to follow "What Happened to Jones" with a big scenic production of the English melodramatic hit, "Cheer, Boys, Cheer."

**GRAND**—The Ulrich stock company opens its fifth season at the Grand this afternoon in a spectacular play, "The Great Eastern World," dealing with the persecution of the Jews in Russia. The play is one of the recent New York successes and never has been seen here. It pictures scenes in St. Petersburg, Manchuria and China during the Russo-Japanese war. In addition to the members of the company there will be twenty extra people in the cast and as many more extras.

The Ulrich company's roster contains the names of many of the favorites of former seasons, as well as others equally well known and liked locally. Florence Barker and Harry von Meter head the list in leading roles. Lillian Hayward are familiar to those who patronized the Grand during the past three seasons. Arthur Hill and Earl Gardner are also members of last year's company. The new names on the roster are David Edwin, heavy man; George E. Clancy, who will be seen in comedy roles; Stanley C. Wolfe, who will play juveniles, and Fildes Page, character man. The company will produce the latest New York offerings in melodrama.

**LOS ANGELES**—Jop Gorton's Minstrels will provide burk cork entertainment for the patrons of this house during the week. The show will include the usual minstrel first part which will be followed by a number of specialties. Contributors to the olio will include Jake Welby and San Leo, "premiers of laughter"; the Crescent City sextet, including the Bloom, Callouette, Fog and Alger, Griffin and Vonder and the "Dancing Sailors."

MASON—Grace George, direct from

her New York and London triumphs, comes to the Mason opera house for a week's engagement beginning tomorrow night, presenting the Margaret Mayo version of Sardou's "Divorcees." Miss George will appear in the part of the captivating and capricious Cyrene, a role to which she is said to be especially adapted.

"Divorcees" is a comedy in three acts, and though it was written more than twenty-five years ago, so modern is the theme that the average theatergoer might think it is a product of today. The chief character is Cyrene, a young woman of great beauty, who has married a middle-aged genius whose time is devoted to inventions and who is somewhat eccentric. She realizes that she is being more or less neglected and her fancy turns to a young officer in the forestry department of the government. The husband allows Cyrene every whim and thus it comes about that she, womanlike, realizes there is little of romance in an affair of this kind when it is not forbidden. The supporting company includes, this week, William Hammett, Richard A. H. Stuart, Laura Lemmers and Charles Stanley.

**ORPHEUM**—A pretty novelty, which will be appreciated by Orpheum patrons, is the "flying butterflies" act which the Curzon sisters will present at tomorrow's matinee. These two young women are said to have originated practically all the valuable new ideas in aerial gymnastics that has been seen in the last decade. Peeking brothers describe their musical act as a musical flower garden.

Patrons singing comedies appears for the second time within a year. Tom Armstrong and Ella Verne are a comedy pair who are known in Europe, Asia, Africa, Australia and the two have played at the Orpheum in this city. Alice Norton will make rubles and sapphires for Orpheum patrons for another week. William Hammett, the famous Amnits and Violet Dale complete the list.

**FISCHER'S**—Under the title of "The Demon" Herb Bell promises a "whirlwind" comedy at Fischer's next week. "The Demon," played by Miss Bessie Tannehill, is ordered by her father, a veteran of the Civil War, to marry a young man who is in love with her. In order to avoid the advances and free herself to marry the man of her choice, Miss Kitty displays a most detestable temper and finally drives her elderly admirer away. George Morrell will play the old father and Miss Nellie Montgomery will be seen as the household servant.

**UNIQUE**—The bill at the Unique for the coming week includes a musical extravaganza entitled "Cinderella." Kate Carlson, who interprets the title role, will introduce a song specialty, "Love in Times." Maude Beatty as the prince will sing "Star of My Life," and Richard Kipling, the new leading man, "I Want to Hear a Yankee Doodle Tune." Hugh Metcalf as the baron and Lew Dunbar and George Rehn as the two ugly sisters will take care of the comedy. The chorus will present a minuet and Florence Leslie solo singer. The Unique Comedy company will present "The Vassar Girls," by Richard Cummings. Richard Cummings, Willie West, Katherine Merley, Lillian Gardner, Lora Ratcliffe, Ethel Thornton, Jack Howard and Charles Perley make up the cast. During the intermission Lillian Gardner will present illustrated songs and the show will close with pictures by the Unique scope.

### AUTHOR ARRAYS THE STAR SYSTEM

NO more vigorous arraignment of the star system, the evils of which have been commented upon in this department, has been made in some time than the indictment published recently in Life over the signature of Anne Warner, the novelist. Miss Warner, or Mrs. French as she is known in private life, wrote a story which she called "The Rejuvenation of Aunt Mary," and which originally was published in The Smart Set. Subsequently she was induced to dramatize it. The play was presented, was roundly scored by the critics and proved a failure. Now the author-

men, women or servants say, the star must stay instead. It isn't just words, either; the star must have all; she must have the maid's apron, the man's cigarette; she must center the audience's attention even during scenes between others. The physical labor and mental agony of accomplishing this put me to bed, ill for the summer. Now I must tell you that through all this I was told that "I didn't know New York," that "that will take in New York," etc. I thought that I didn't like New York much anyhow, but that if the city liked the sort of speeches which were being put to my credit in my play I certainly would never set foot in it again. One can always have appointments in New Jersey and sail for Europe from Hoboken, you know.

"The play opened in New York. I have been through a great many or-

der, I was much more amused than I had been in many months. Of course, being stoned for sins not yours is never much fun, but when you have feared to see the slins laurel wreathed, the mistake as to where the stones hit doesn't hurt much. Writing a play and having it turned into a farce has been an apt lesson to me which has turned me back into my own book world forever. No money on earth would buy my name for another libretto or my talent to buoy up the ideas of others.

**Has Had Her Say**  
"Now, I've had my say, and said it frankly, and you see how much your city has raised herself in my opinion by appreciating and at the same time appreciating my play and having it turned into a farce has been an apt lesson to me which has turned me back into my own book world forever. No money on earth would buy my name for another libretto or my talent to buoy up the ideas of others.

Mr. Metcalf, the dramatic critic, asks naively what Miss Warner expected. "One reads much of made-whatever-you-wait stars are so often not entitled to that distinction by experience or ability that it is an established and necessary process to bolster them up by every possible device, fair or foul, artistic or inartistic. So long as our theatrical rulers are drawn from the Tenderloin stratum of society we must expect that tendency and standards will prevail, not only in the business end of the theater, but also on what ought to be the artistic side of the curtain. The commercial manager never starts to exploit. He doesn't care how they are created."

### THEATRICAL NEWS

**"Hoot Mon"** is to have his innings on the light opera stage, Scotland is the scene of the romance which has been but little explored by the librettist and musician, so that the news of the coming of a Scotch opera smacks of novelty. John McGehe, the musical director of Raymond Hitchcock's "Yankee Tourist" company, is an erudite Scotch musician and will compose the music in ancient Gaelic style. The librettist is said to be James MacArthur, the author and playwright.

Arthur Hill, the famous English pantomimist who plays The Friendly Bear in "The Top of the World," has played more than two scores of animals and leaped into fame through his Cowardly Lion in "The Wizard of Oz" and Tige in "Buster Brown." He has been asked many times to make a certain speech in response to continued applause, but declares that to talk in animal make-up would be nature faking, and he is no nature faker.

The feature of Madame Sarah Bernhardt's next tour in the United States will be a version of "Faust," by M. G. de M. The author, M. G. de M., will play Mephisto, De Max Faust and probably Dufresne Marguerite. It is another instance of Madame Bernhardt's preference for masculine characters. After having been the greatest actress of her time she seems desirous of becoming the greatest actor.

Richard Wagner is to be the hero in the new drama, "The Ring of the Nibelung," by Wagner, at the end of this season. The first scene is in Paris and represents M. Disturs and others, embracing the dramatic and the operatic, and his relations to the Bavarian king. The last act is in Venice and represents the composer's death in an imaginary love episode. The introduction of Richard Wagner, who is a great Wagner admirer, is the author of the drama.

### ARTISTS IN WORDY WAR

MISS ETHEL BARRYMORE and Miss Olga Nethersole have recently indulged themselves by expressing the opinions of each other in public. Miss Barrymore started it. In an interview she commented upon the Nethersole art in a caustic manner, not to be misunderstood. Miss Nethersole had had the last word to date. The affair has attracted considerable attention in the east. Both players have appeared in Los Angeles. Miss Nethersole this season and Miss Barrymore last. Here is what they said:

**"As for Miss Nethersole, I admit that she has proved a great disappointment to me in my recent years. When first she came over she was an actress who was brimming over with promise. She had an exquisite, unusual mask, was temperamental and had opportunities, and she was the best once I had ever seen—a thousand times better than Mrs. Patrick Campbell ever was. How Mrs. Pat will but I am told that she was possessed of a caustic wit, and I fear that Miss Ethel has inherited from her mother. But discuss Miss Barrymore I will not, for I do not want to give her any credit. She is all that is important enough. She indulged in some personalities about me—and I there! I should like to see her take the time to do one person and for the same about one time!"**

**"No, you, I will not discuss Miss Ethel Barrymore's art. I have not seen her for years. I knew her when she was quite young—her father was in my company, you know, and she used to come to the theater. I remember once seeing her in a play, with which she seemed delighted. Her mother, I never knew, but she was possessed of a caustic wit, and I fear that Miss Ethel has inherited from her mother. But discuss Miss Barrymore I will not, for I do not want to give her any credit. She is all that is important enough. She indulged in some personalities about me—and I there! I should like to see her take the time to do one person and for the same about one time!"**

### STAGE WIT AND HUMOR

During William Archer's American visit a young actress at a dinner congratulated the noted dramatic critic on the unswerving fairness of his reviews. "As a rule," she said, "it is even cruel, sometimes, isn't it, to be fair?"

"Yes," said Mr. Archer, smiling, "to be fair is sometimes hard and cruel and sometimes it is rash. The unswerving fairness of a critic often takes up his pen with the shrug of Omar, the old Persian poet. You have heard of Omar's shrug? No? Well, it was eloquent. The shah one day sent for the old poet, Omar," said he, "I have written some verses. Listen and I will read them to you." And he read the verses and in the ensuing silence looked at Omar anxiously. "Well?" he said.

"Heaven born," said Omar gently, "to his own calling. Scenarist, hand, you are most wise, just and powerful, but pen in hand—Omar shook his head. 'Heaven born,' said he, 'such verses would disgrace a nine-year-old schoolboy.' His eyes flashed with rage, the shah shouted to his guards. 'To the stables with this old fool and let him be soundly flogged.' Yet the shah, for all, respected Omar's judgment and a week later he sent for

the fearless and fair critic again. "Another poem, Omar," he said. "A letter one. I am sure you'll think it is a better one," he said wistfully. And he began to read the second poem to the old man. But in the middle of the reading Omar turned and started for the door. "Where are you going?" said the shah in amazement. Omar looked back and shrugged his shoulders. "To the stables," he answered, "for another flogging."

Ben Stern, associated with theatricals for the past thirty years and at present booking agent for Henry B. Harris' numerous attractions, has a better acquaintance with American territory than any other man in the country. He knows the names and the how-to-get-them of towns that the oldest American inhabitant has never heard of.

A certain agent, traveling over a route that Mr. Stern had booked several years ago, was sitting in his hotel one day, when he was accosted by an urchin, who was selling newspapers. "Do you go to school?" asked the agent.

"Course I do," said the boy. "Then you discovered America?" "Columbus, of course." "Who gave you that information?" "My father." The agent took an officious looking document from his pocket and smiled grimly. For several moments he ran his eyes over the page, and, passing it to the boy, murmured sadly, "No, my boy, Columbus didn't discover America; the real discoverer is the author of that route sheet."

A press agent in the employ of Henry B. Harris proposes to turn "The Lion and the Mouse" into a musical comedy. Here is a hint of how it might be done:

Opening chorus, "Beware of the Lying Lion," company.  
Solo, "I'm a Bold Wall Street Brigand," Ryder.  
Solo, "It's Sweet to Love a Millionaire," Shirley.  
ACT I  
Duet, "My Bank Account Is Large Enough for Two," Shirley and Jefferson.  
Solo, "In a Turkey 'Baz,' Bagley.  
Trio, "What Is Better Than Money? Nothing," Ryder, Jefferson and Bagley.  
ACT II  
Solo, "How I Hate to Run a Check," Ryder.  
Finale, "Let's All Go Back to Wall Street," company.

In the wings of Weber's theater in New York the players were gossiping. "Do you think she cares for Mr. —?" (Naming the leading man of the actress' company.) "No, indeed," replied Lulu Glaser. "She adores her husband. Why, she thinks the sun rises and sets on him." "I know, pipped up a gentle voiced chorus girl," but think of all the cloudy days we have."

Here is a letter received by Ross Stahl, who is appearing in James Forbes' comedy "The Chorus Lady," from a member of a prominent New York club: "To decide a bet, will you please let me know with which hand you write?" Here is Miss Stahl's characteristic reply: "You both lose. I write with a fountain pen."

Nearly all the prominent actors on David Belasco's staff are western. David Belasco is a student of the College Journalism, and is a scathing critic of American theatrical critics and their alleged unfitness for their work will be found in Arnold Daly's autobiographical sketch, "My Yesterdays." Over the Nuis and Wine at Washington," by Aubrey Lanston, is a bright description of some of the best known after-dinner speakers at the national capital together with a number of their best stories.

Suburban Life for March is the spring issue. It contains one of the most complete garden manuals ever published. In addition to the lavish use of delightful engravings illustrating the text, there are a number of full page pictures which, together with the other decorative features, make this number one of surpassing beauty. Among the prominent articles may be mentioned "Ten Ways to Use Roses," a unique and instructive contribution; "An Outdoor Living Room," showing how to make the garden attractive by the use of decorative features; and "Growing the Best Dahlias," an attractive article by one of the best known dahlia experts in the country.

The March McClure's leads off with an article on Governor Hughes by Burton J. Hendrick. "People know so little about him" has been the universal complaint, and Mr. Hendrick's article is a most timely turning on of the light. Ellen Terry's monthly contribution a chapter called "Memories of Booth and Sarah Bernhardt," in which many other famous ones figure besides the great American actor and the theatrical "Miss Sarah." General Pickett's widow in a charmingly intimate article, "My Soldier," recalls the part played by the gallant Confederate general in the Civil War. Georgette Milmine, in chapter II of Mrs. Eddy's life, tells of the founding of the mother church and the adoption of a son.

The American Magazine is taking up the presidential candidates. In the March number Ida M. Tarbell writes of Hughes. "She makes the big lawyer clear to the reader." Mr. Dooley's article this month is on "Philosophers." In the same number Ray Stannard Baker reports "The Negro's Struggle for Survival in the North" and Professor W. I. Thomas writes on "The Psychology of the Yellow Journal." Upton Sinclair reports fresh and startling facts about the extravagant life of the very rich in New York city, and Lincoln Steffens presents a character sketch of "Uren, the lawgiver, the legislative blacksmith of Oregon, who is fashioning tools for Democracy."

"Simeon Tetlow's Shadow," which Jeannette Levitt contributes to the March number of the Smart Set, grips the reader's attention from the very first sentence and retains the interest to the very end. Especially notable is this novel in that it contains no love story, but the dramatic interest is so intense and the swing of the story so rapid that the reader is carried along breathlessly to the denouement. The short story in "The Elopement" writes a delicious satire; "Monsieur Patrique," by Maude L. Radford, is exceedingly droll; "The Cynic," by the well known English writer, Mrs. Henry Dudson, is one of the author's most finished bits of work; "Wireless," by Alice Leal Pollock, is a one-act play, powerful and unusual.

## FOREIGNERS PLAY STRANGE NATIVE GAMES

### DIVERSIONS SOUGHT BY OLD AND YOUNG

#### BULLFIGHT FAVORITE OF BOYS OF MEXICO

#### Children of Other Lands Take Part in Amusements Which Cause the Americans to Stare in Amazement

Down in that cosmopolitan neighborhood surrounding the Bethlehem institute, where the heroic Dana Bartlett puts lance in rest against want and misery, are seen the diversions and games of many foreign races. Old and young alike have their games there.

"Yes," said the Rev. Dr. Bartlett yesterday; "these people who have so many trials and so much want find relaxation and solace in the games of their native countries. Thus they forget their troubles for a time, while watching some mental diversion or while engaged in a physical contest of more robust character."

Perhaps the most logical ones to mention first in connection with the games are the children. The little people, who are ever fond of amusements, are the same the world over. In that respect, only their games differ according to countries. And in such a neighborhood as that wherein the Bethlehem institute is situated the contrasts are easily noted.

#### Works Among the Boys

The Mexican boys are particularly fond of playing two games, said Warren C. Eberle, a Pomona college graduate, who has studied University settlement work in New York city and is a most valuable assistant to the Rev. Dr. Bartlett at the Bethlehem institute. "They call one of these games 'El Toro,' which means, freely translated, 'The Bull Fight.' One boy is carried on the shoulders of another—or possibly several are mounted in that way. Then another boy who pretends to be 'El Toro,' or the bull, charges these toreros and tries to knock the rider off the wretched horse. It is old Spain or Mexico on a gala day!

"Another game the Mexican boys of my class here enjoy playing is called 'The Wolf.' I've forgotten the Spanish name for that, but anyway, it is played in this fashion. One boy stands in the center of a ring of other boys, while still another lad outside the circle tries to break through and get at the boy within it. It is something of an imitation of the manner in which the cattle or sheep on the plains prevent the wolves from getting at them, I presume."

All the world knows of the kite flying of the Chinese, which is participated in not by the boys, but by the grown men instead.



CHAMPION HURLS WISHT IN CONTEST

Among the games played by the men of the nations represented in the Bethlehem work are some clearly characteristic of the nations most enjoying them. There is a game which the Mexicans

### THE CURZON SISTERS, "FLYING BUTTERFLIES," AT ORPHEUM

playwright says she is glad of it, and tells why. She writes: "I want to say this for myself and for New York:

"I am supposed to be an idiot by all the theatrical world with whom I have come in contact. I have ideals, and ideals don't play much part on the stage at present. I also have principles which have almost no part anywhere—unless well disguised. I wrote a book called 'The Rejuvenation of Aunt Mary' and it was dramatized. I did a lot of work on the dialogue, and later I was called upon to fit the play for a star.

What it Means  
"To fit a play for a star means taking every clever and original speech out of the mouths where it belongs and handing it over to the star. The things that

deals, so I stood that, too. Not being at all of a theatrical temperament, I slept till 10 the next morning, and read my mail before I did the papers, can't tell you the effect that the papers had on me.

"When I read scathing criticisms of everything I had so protested against, I felt singularly comforted. I took heart. It seemed to me that New York had a great deal of good in it after all. When the support, who had been shorn of all individuality, were characterized as colorless, I recognized that I had companions in a knowledge of the artistic value to individuals. When the construction, which had been altogether altered, was condemned, perceived every clever and original speech out of the mouths where it belongs and handing it over to the star. The things that

call 'Yo.' This is indulged in probably the most of all their outdoor games. It closely resembles the handball which our American pugilists pile on muscle and develop wind and suppleness before their big fights, at Naud Junction, say.

The Mexicans have no other goal of glory before them than the winning of the one game at hand. They are not preparing for any other encounter of a fistful nature. However, they pitch into this contest with all the energy of an American 'rush line' in the merry month of November, when the side lines are sprouting Cardinal or Purple, and the yell of the rooster is heard in the land.

This game is played in courts, another feature similar to the American handball game. There are two of these courts near the Bethlehem home, at Alameda and Aliso streets.

#### Italians Have Their Pastimes

The Italians have two games, one outdoors and the other played indoors, which are quite American in spirit. The first, or outdoor game, is played with rather heavy leather-covered ball, something like the "medicine ball" of an American gym. This game consists in throwing this ball against the first of three stakes four feet long with a wide bulge in the center, so that the ball will carrom and knock down the second and third stakes. This contest, therefore, includes a good deal of skill as well as a magnificent perspiration on the part of the participants.

Then they have another game, which they call "Boche," pronounced "Boche." This game resembles bowling a good deal and is played often in Italian saloons in Los Angeles. If the saying be true that Napoleon was more Italian than French, then the "Little Corporal" may have taken his turn at "Boche," and the "carom shots" of the other pastime of that land when he was as yet unknown to the "firing line" of Europe, the "dreaded squares" of the island.

The Japanese colony around the Aliso, Alameda and Vignes street neighborhood have a game which is "blood in" to the American game of checkers. One little maid of the mikado's race yesterday, when asked what they called it, said:

#### Japanese Have "Show-gie"

"I no play. Oler people play. They call 'in Show-gie.' The game has been called "go-bang," the word "go" being five in Japanese, and the idea being to get five men on a checker board in a row before the opponent checks the moves.

"However," said the Rev. Dr. Bartlett, "the Japanese in this country seem to take well to American pool and so do not need their own game so much." The Greeks and the Slavs, particularly the Balkan races represented at the Bethlehem institute, enjoy a pastime which can sue the American variety event of "putting the shot" for infringement of copyright. For this game of the Europeans is much more simple, and was copied by the "shot putter" without a doubt.

The young fellow shown in the accompanying illustration is the champion of the Slavs in this "rock heaving" contest. He is a Montenegrin and has splendid muscular development. His game consists of taking a running start as long as his judgment and wind dictate and then when he reaches the mark he hurls the stone the greatest distance possible. The rock he has poised in his hand

## LATE MAGAZINES

Everybody—almost—will want to know the possibilities of a happy and profitable living on a single acre of irrigated land, and in the March Century is told the interesting and suggestive story of what one man—a broken-down city worker—is accomplishing in Washington. In this issue, too, Andrew Carnegie writes of "My Experiences with Railway Rates and Rebates," and Henry B. Hersey, United States weather bureau inspector, describes enthusiastically his "Experiences in the Sky." Of rarely unusual biographical interest are the account of "The Latest Work of Augustus Saint-Gaudens," by his son, and the second of Helen Keller's essays, "Sense and Sensibility," even views, is said to be the first of this wonderful young woman's wonderful gifts.

There will be widespread interest in Samuel McChesney's paper on "Christianity and Health," an authoritative presentation of Emmanuel church's experiment in practical religion by the associate director of the church's class for the moral treatment of nervous disorders.

The fiction of the number includes new chapters of Dr. S. Weir Mitchell's "The Red City" and short stories by John Corbin, Lucia Chamberlain, Frank L. Packard, Harry Stillwell Edwards and Owen Johnson.

The March number of Scribner's Magazine opens with a paper of adventure by tribute to the Chilean sea Andes in winter from the Chilean side to the Argentine foothills, about 150 miles. The Andes here rise to an appalling height, and Mr. Bullard was able to make the trip in winter was one of extreme hazard. He took the journey lightly, and before his gay spirit the hazards dwindled to ordinary hardships with amusing incidents by the way, all of which he tells in the most graphic manner.

Charles M. Pepper in his third article, "The Transformation of Transportation," takes the reader to the opposite side of the world and shows how modern invention is making over the Orient.

A two-part story by Henry James begins in the March number of Harper's Magazine entitled "Julia Bride." It presents a situation truly unique in fiction, and for sparkling dialogue and delicate humor it immediately challenges comparison with Mr. James' earlier work—notably "Daisy Miller."

As shown in the picture weighs twenty-five pounds. This photograph was taken by Warren C. Eberle, one of Dr. Bartlett's assistants, on Ord near Alpine street.

Charles W. Furlong gives a vivid impression of a phase of industrial life in northern Italy. He is a sketch of a Pickers of Tripoli," accompanied by photographs and paintings reproduced in black and tint. "Reading" is the title of a stimulating and suggestive essay in which Edward S. Martin talks about books, new and old, and the pleasure and profit to be got from them.

The March Putnam's and The Reader abounds in fiction. Besides "The Coast of Chance," by Esther and Lucia Chamberlain, taken over from the Reader, there is a long story by Howard Overton, "On the Coast of Chance," by George Hibbard, "For the Love of—," and three shorter ones, "The Muse that Woke," "The Muse that Slept," and "The Muse that Slept," translated from the Polish by Jeremiah Curtin, and "To Dorking via Paradise," by Gelett Burgess.

The principal contribution to the March number of Everybody's is an appreciation of Governor Hughes by Erman J. Hendrick. It is a sketch of the governor's side of the governor, told in direct, conversational language. No less timely, and of widespread importance, is an article by Lillian Hayward, "The Lamb Rampant," pointing out in powerful terms the stagnation of the American army system.

An article of interest to magazine readers is "The Influence of the Stock Exchange on the Development of the City," by John Paul Ryan, in the March Metropolitan. Other important articles in this number are "Americanizing the World's Food Products," by Alexander Hume Ford; "The Green Fleet," by Day Allen Willey; "The Motor Boat as a Pleasure Craft," by W. L. Dudley, and "The Scouts of Progress," by James Anderson.

The Outing Magazine for March has a solid interest that will make the casual reader pause for reflection. Its photographs make it a veritable picture gallery of modern life. Among the writers are Mr. Vance Thompson, who, after living the life of a gondolier in Venice, contributes this life of a sea that breeds volcanoes, under the title of "On the Chase for Volcanoes"; Ralph D. Paine, who has selected from old sea diaries and logs some brand new facts that shed an interesting and valuable light upon our early history; his March article is entitled "The Privateersman of '76," Miss Agnes C. Laut, who draws the reader's attention from the very first sentence and retains the interest to the very end. Especially notable is this novel in that it contains no love story, but the dramatic interest is so intense and the swing of the story so rapid that the reader is carried along breathlessly to the denouement. The short story in "The Elopement" writes a delicious satire; "Monsieur Patrique," by Maude L. Radford, is exceedingly droll; "The Cynic," by the well known English writer, Mrs. Henry Dudson, is one of the author's most finished bits of work; "Wireless," by Alice Leal Pollock, is a one-act play, powerful and unusual.

"You often hear the expression used of those Balkan peoples, 'broken races,' said Mr. Eberle, 'but there's nothing broken about that specimen of manhood with that rod, in his hand, like an Atlas sustaining the earth.' These, then, are some of the games with which the foreigners pass away the time at their 'entente cordiales,' as the diplomats would express it. If these men were in uniform instead of citizens' clothes.