

CHESTER BAILEY FERNALD'S VERSION OF "THE FIRST BORN."

BY ASHTON STEVENS.

"The Cat and the Cherub" had not gone into the vaudeville business and come to skim the milky way of Anna Held, I suppose we never would have had the opportunity of finding out for ourselves just what is the relationship between the Chinatown melodrama of Chester Bailey Fernald and the Chinatown melodrama of Francis Powers. For the Chinatown play has had its nine days' wondrousness and is gone from the fads of men. In London, where time runs on easy treads and "Charley's Aunt," celebrating its fifteen hundredth performance is reckoned in the very flower of its first run, "The Cat and the Cherub" may still be taken in by tourists and strangers. Over here Chinatown has been wiped off the dramatic map. The punk, the tomtom and the hatchet-man are among the dead—among the lately dead, the dearest of all.

But, while it may not be meet to aggravate the post-mortem with a complete comparative study of the values, absurdities and plagiarisms of the two plays, I cannot, on the other hand, let pass the one serious dramatic presentation we have had in months. Having read Mr. Fernald's newspaper communication, in which he pleads not guilty of the Baldwin production of his play, and having witnessed the play a second time and made every human allowance for the impotency of its enactment, I feel it in me to be marvelously just in writing about it. I have even gone to the labor of familiarizing myself with Mr. Fernald's book of Chinatown sketches, from the title of one of which he gets the title of his play—"The Cat and the Cherub." You may have noticed that this title has nothing to do with the play itself. It has as little to do with Mr. Fernald's stories. Had Mr. Fernald dramatized any or all of his own stories he could never have accused Mr. Powers of plagiarizing him. In applying the title of one of them to this Chinatown play, Mr. Fernald makes a delicate protest against Mr. Powers, offers him an ingenious reminder that he is not the only Columbian that Chinatown ever knew. And if you have the acquaintance of Mr. Fernald's book you must admit that the verbal characteristics of Mr. Powers' learned doctor are, to a certain extent, inspired by those of a similar personage in the book. Several little touches—like, say, the doctor's superstitious allusion to the spots on his finger nails and the appellation, "Chu chu monster," applied to a locomotive—are notoriously in, and doubtless suggested to Powers by, the book. However, they are hardly the exclusive invention of Mr. Fernald, the "Choo-choo" idea, for one, having been elaborated many years ago by the Chinese who saw his first cable car and exclaimed, "No pushee, no pullee, go like heltee all same!" But the stage atmosphere of "The Cat and the Cherub," its instrumentation (if I may so phrase), divisions and developments are emphatically after Powers—and, for all of Fernald's happy metaphor and other literary accomplishment, a long, long way after in point of theatrical effectiveness.

I grant you that Powers must have read the Fernald book before writing "The First Born"; that its sketches, most likely, sent him dreaming through the tunnels and alleys of Chinatown, so handy round the corner—nevertheless, his play is more his own than "Macbeth" is Shakespeare's. And it is this Powers' play, not the Century stories, which Mr. Fernald has dramatized under the title of "The Cat and the Cherub," just as Richard Le Gallienne rearranged Edward Fitzgerald, calling the job Le Gallienne's "Omar Khayyam."

The ending of Mr. Fernald's version is splendidly grim and fascinating, but kept from its full strength by bad play-writing, or too many literary flourishes—it amounts to the same in this instance. The time has come when vengeance will claim its own—you feel it. The doctor and his son's murderer sit side by side on the bench—the same bench where they had sat in the opening of the piece. And because it is the same bench and the same characters, Mr. Fernald must need exploit the "current theme," repeat the opening remarks about retribution, while his audience fidgets for the vengeance denied. The approach has made inevitable the murderer's doom; nothing remains but the deed, to be done in decent leisureliness, if you like, but with enough celerity not to lose you the spell and plague you with the horrible

idea that perhaps the learned doctor is going to talk his victim to death.

This final scene is to be deplored at length because so far as the mode of the killing is concerned it is original with Mr. Fernald and altogether it is a wonderful scene gone somewhat wrong. It is so wonderful, in fact, that David Belasco no sooner saw it than he incorporated it in the London production of "The First Born"—as fine a compliment as Belasco ever paid to any author.

The rest of "The Cat and the Cherub" is so constructed as to stand even less serious criticism than Powers' play. Powers' crudities, resulting from an ingenious disregard of the cant as well as the vital tricks of playwriting, were often fortunate. They were the result of a complete technical trustfulness rather than too great knowledge of the cheap tricks of cheap playwrights. Fernald, on the other hand, knows too banally much. Into the tense, tragic

title to the piece he might do even better than that, however, by way of damages.

THE OUTER WORLD.

News and Comment of Distant Plays and Players.

We may thank William Greenbaum for a fortnight of novel entertainment which will be given in the Baldwin some time this month. It will be remembered that the wife of Lechaume, the pianist, is no less person than Pilar Morin, the pantomime artiste, who started New York several seasons ago with her disrobing act in "Orange Blossoms," and who lately has been appearing at the Waldorf-Astoria in several pantomime productions. Through Lechaume Mr. Greenbaum has made arrangements with Pilar Morin, Madame Severine (another silent actress of reputation) and the original Waldorf-Astoria company will appear here in "In Old Japan," a mute tragedy by

Louis James will risk cremation next week by submitting "A Cavalier of France" to a New York audience. At last the Bostonians have secured De Koven's "Rob Roy," which we will hear for the first time next season.

Before concluding her engagement in "Tess of the d'Urbervilles," Mrs. Flske

of James, who ascended into heaven in his comedies and descended into hell in his tragedies, and died at the age of 52 in his native town, rises a wonderful personality in grand and distinct outlines, with all the vivid coloring of life, from the pages of his books, before the eyes of all who read them with an open, receptive mind, with sanity of judgment and simple susceptibility to the power of genius.

The Belasco-Thall Stock Company, which recently opened a three months' engagement at the New Burbank Theater, Los Angeles, is playing to crowded houses nightly.

Little Gertie Carlisle has been engaged by Ferris Hartman to appear as the cabin boy in his production of "The Purser," which is to have its first presentation in this country at the Baldwin on the 25th inst.

A novel competition that should send the youthful poets and musicians of Germany to their desks and pianos has been started by the members of the Casino at Trarbach, on the Moselle. One thousand bottles of the finest wines of the district will be given to the poet and composer who shall produce with- in the current year such a song as suited, in the opinion of the committee, to become a Volkslied for the German speaking world. If the words and the music are by different persons, then each is to receive 500 bottles. And here in the land of the grape is the Musicians' Club of our own town offering mere medals to thirsty composers!

Charles Hoyt has written the first speeches of his new farce, "A Day and a Night," which will almost immediately go into rehearsal. The plot of the play concerns the son of a New England minister, who goes to New York to engage a choir singer and speedily gets into the swim. This new type of "Stranger in New York" has had a

village sweetheart, but she had left home and gone upon the stage. She discovers him behind the scenes upon a visit to one of the theaters, and in her eagerness to talk to him again assumes a disguise. How the love romance concludes—and the usual specialties—can be easily guessed. Mr. Hoyt has, it is said, utilized a rehearsal for his last act. Georgia Caine is to be the heroine.

Verdi is well again, well enough, indeed, to be interviewed at Genoa for a German paper. He astounded his interlocutor by declaring the finest opera of his acquaintance to be "Nero," that long talked of work which never yet has been produced. Verdi declares it to be a masterpiece, but Boito keeps on altering it. "Boito is never contented," he says. "He flings away the noblest melodies when his treatment of them seems to be not free from faults."

Augustin Daly's company numbers on its roster the sons of two well-known dramatic critics—Jefferson Winter, whose father is William Winter of the New York Tribune, and Eric Scott, whose father is Clement Scott of the London Telegraph.

The Commercial Advertiser says that because Shakespeare could improve on plays written by men like Mr. Daly, it does not follow that Mr. Daly can improve old plays written by men like Shakespeare.

Columbia. At the Columbia to-morrow night James A. Herne will re-present his kitchen masterpiece, "Shore Acres," which enjoyed considerable popularity at the Baldwin some time ago and which is now in the sixth season of its presentation. "The Old Homestead" practically is dead outside the small towns, but "Shore Acres" is still quite young, and whatever opinions one may have of it as serious drama, it certainly is one of the most popular and pleasing of the American picture plays.

Mr. Herne's supporting company is the same, with but few exceptions, as appeared at the Baldwin a year ago,

including Robert Fischer, James T. Gal- loway, Herbert Flansburgh, Franklin Garland, J. J. Ashton, James V. Dalley, Charles E. Fisher, Robert L. Clark, and Misses Grace Gayler Clark, Marion Cullen, Myra Clark, Lucille Walker, Mat- thew St. John, Gladys Croline, Edith Tallafiero, Hazel K. Clark and Julie A. Herne, the actor-dramatist's eldest daughter, who will appear as Helen Berry. Miss Herne was born in this city seventeen years ago.

The only change in the Baldwin's triple bill is in Anna Held's vaudeville turn. She will learn several new songs and use the animated music sheet, scored with the heads of forty live colored citizens. "A Gay Deceiver" will continue to open the bill and "The Cat and the Cherub" to close it.

The following Monday night brings the first production here of Hoyt's latest farce, "A Stranger in New York." This is the only one of the Hoyt productions in which the author and his manager, Mr. McKee, are directly in- terested, the rest having been let out on royalties. New York hotel life and the cocktail habit are special subjects for satire in "A Stranger."

Among those to appear in the farce are Anna Hoyt, Joe Coyne, Charles Dungan, John Dudley, W. H. Hatter, Harry Rogers, Steve Maley, Sam Mar- ion, Minnie McEvoy, Minnie Bridges, Camille Cleveland, Lizzie McCoy and Nellie McCoy.

This evening the California Theater will open its doors for the presentation of the farce comedy "A Jay in New York," by William Jerome and his Herald-square comedians. "A Jay in New York" is built for the purpose of presenting a number of people in a

most becoming manner so as to allow specialties, comedy, sketches and hu- morous dialogue. Among the principal members of the company are William Jerome, W. C. Davies, Harry Taft, Nick Conway, Maud Nugent, Thomas H. Sedgwick, L. Grand, George A. Crag, Robert North, Dave Hilton, Len- ora Wilson, Carrie Massoni, Bessie Robbins and Clint Robbins. Maud Nugent, who will appear in the role of Daisy Day, is one of the best known song writers in this country, her songs, "Sweet Rosie O'Grady," and "Mamie Reilly," being decidedly popu- lar compositions. Harry Taft, of the company, is a wonderful boy whistler. The Robbins are the originators of a new school of wooden-shoe dancing.

The revival of "Old Lavender," by author-actor Edward Harrigan at the California Theater on Sunday evening, the 10th inst., undoubtedly will be heartily welcomed. In the character of Old Lavender Mr. Harrigan has al- ways scored a hit. It is among his best, if not the best, of his impersona- tions. Dave Braham's songs will be new to the young theater-goers and a charm to the old-timers.

The Damrosch Grand Opera Company, headed by the famous Melba, is to ap- pear at the California for three nights only, April 19, 21 and 23. The announce- ment of the coming of so important an aggregation of lyric artists will cer- tainly tend to awaken universal opera- enthuasiasm.

The announcement is made by Fried- lander, Gottlob & Marx that "Tribby" will soon be put on at the California by a specially organized company, and at cheap prices.

Tivoli. Commencing to-morrow night and lasting five nights of Holy Week, the Tivoli singers will appear in "The Bohemian Girl." Fernando Michelena is specially engaged for the part of Thad- deus. Others of the cast are Edwin Stevens, John Rafael, Phil Branson, Duncan Smith, Florence Wolcott and Irene Mull.

On Saturday evening the Easter bur- lesque which has been in preparation for some time and is founded upon the Arabian Nights' story of "Sinbad the Sailor," will receive its initial presenta- tion. Ballets, specialties, songs, dances, gags, eccentricities, scenery, costumes, accessories and cast are promised in

new and extravagant combination to make a Tivolian holiday. "Bob" Mit- cheil, a clever amateur, whose Chinese impersonations are well known locally, will make his professional debut in the Easter piece. Helen Merrill will play Sinbad, and Carrie Roma, a merited fa- vorite, will return to the Tivoli stage in a prominent part.

Alcazar. With to-morrow night's performance of "Jane" the Alcazar revives one of its most successful comedy properties. The piece needs no introduction, it always has been successful here, it was a very profitable venture for the Alcazar some months past, and the revival of one week should in a measure duplicate the other success.

Morosco's. The most pretentious production that has been attempted at Morosco's for some weeks will be, it is pledged, the elaborate revival of "Hands Across the Sea," in which Harry Mainhall plays the leading role of John Dudley, the young English farmer, who leaving his Devonshire home upon his honeymoon, is overtaken in Paris by the dire mis- fortune which is the usual fate of heroes of the melodrama. Count Paul, a French gamester, becomes infatuated with Dudley's beautiful English bride and is persuaded by the villain to de- clare his love, which leads to an im- portant scene in the gambling rooms of Mme. Valerie, where the presumptu- ous plot is chastised by the noble young husband. Immediately after the vil- lain murders Count Paul, imputing the crime to the hero, who is condemned by the French courts; but his sentence is afterward commuted to penal servitude for life at New Caledonia—whence he escapes, naturally.

In the fourth act the most important setting of the play occurs, showing an elaborate scene of the deck of a steamer at sea. Dudley is rescued from an open boat; the rescuing steamer is over- hauled by a French corvette and Dum- ley demanded. The British captain es- pouses his cause, and when the steam- er reaches the port of Sydney, Aus- tralia, the hero's innocence is fully es- tablished and a happy finale ensues.

W. L. Gleason has been specially en- gaged to supplement the regular com- pany, of which Maud Edna Hall, Lor- ena Atwood, Queen Purcell, Fred But- ler, Maurice Stewart, Landers Stevens and Mortimer Snow have been cast for important roles.

A new scene of the harbor of Sydney is in preparation for this production.

Orpheum. The bill at the Orpheum will be strengthened this week by the addition of four new acts, chief among which is Mlle. Barthe the Parisian dancer, who recently has been appearing at Koster & Bial's. She has an interna- tional reputation as a danseuse, and has on several occasions appeared as premiere danseuse at the Folies Ber- geres, Paris. She will appear here in transformation dresses. Another nov- elty of the bill will be Mandia, who styles herself the master of equipse. He is credited with doing some won- derful feats of balancing and juggling, making his work the more difficult by performing his act while on a revolving globe. John W. West, known as the "Musical Moke," will do an eccentric musical turn, and Miriam Almsworth, Australian singing and dancing sou- brette, will appear in specialties.

The hold-overs include the Five Whirlwinds, who are among the most sensational acrobats that have yet ap- peared on the Orpheum circuit; Dum- gomery and Stone the acme of black- face business; the Glissandos and several others.

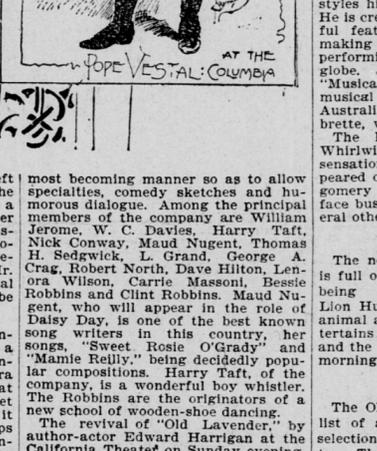
Chutes. The new bill in the Chutes Theater is full of novelty, the only old feature being Captain Tono's "African Lion Hunt," one of the most thrilling animal acts ever staged. Chiquita entertains every afternoon and evening, and the zoo is open daily from 10 in the morning to 11 at night.

Olympia. The Olympia Music Hall has a long list of attractions to supplement the selections by Kirchner's ladies' orchestra. The vaudeville outfit includes Mlle. Adelta, Spanish dancer; Clifford Jack- in, tenor; Don Jackson, singing sou- brette; Mae Tunison, comedienne; Inez and Antoinette, Parisian danseuses, and several others.

Music. Most "testimonial" benefits" are im- positions and bores, both to the per- formers and patrons. But there are exceptions now and then, a positive two of which are the concerts to be given at Sherman & Clay Hall on Wednesday evening, the 10th inst., and on Satur- day afternoon in aid of Pietro Marino, the young violinist of this city, who is anxious to return to Brussels and finish up his violin studies. If any one here deserves a benefit it is young Marino. He has exceptional talent, and with a couple of years more of hard work in the right atmosphere he is apt to become a brilliant artist. Mr. Green- baum, the secretary of the Symphony Society, has the business end of the concerts in hand, and Mrs. Carr, Mr. Lent and Mr. Abramoff are among those who have volunteered their professional services.

Albert Marks will bring a great musi- cal attraction to the coast in May, hav- ing made arrangements by which we will hear the famous Kneisel String Quartet, one of the finest organiza- tions of the kind in the world.

The tenth concert of the San Fran- cisco Symphony Society will take place at the Tivoli on Thursday afternoon, April 14. The change is owing to the fact that the date originally announced came in holy week.



atmosphere of the Chinatown play he has introduced all the puny devices of English melodrama—from the now-you-see-it-and-now-you-don't tap-dance to the long-lost Drury Lane rollicky, to the dark, delphic aside. There is even a touch of British comic relief in the love scene, and the villain gives an accurate forecast of what he is about to do next at punctual intervals throughout the play. No wonder the solid British public preferred "The Cat and the Cherub."

Even with good acting and careful staging I do not see that these structural crimes could be concealed, no more than I can believe that the bad acting and sloppy staging at the Baldwin are responsible for the resemblances to Powers' play. Perhaps it is too much to expect the Anna Held outfit to be supplied with sixty-four quart of pure milk daily and real actors too. But since Mlle. Held's little side show turns out to be the least valuable part of the triple bill, the quality of the acting is to be indignantly regretted by persons who patronize the Baldwin in the assumption that it is a first-class theater. Mr. Fernald unquestionably is getting worse than he deserves in the acting of "The Cat and the Cherub," and by his own confession he gathers no royalties on the performance. With a perfect

Vance Thompson, the music by Lechaume. This piece occupies about an hour in the playing, and the one in- tended for the second week, "The Dres- den Shepherdess," about the same length of time; so the balance of the entertainment will be supplied by Fritz Scheel and a full orchestra, in such pieces as Tschakowsky's "Pathetic Symphony" and Moszkowski's "Joan of Arc" suite. The whole scheme is essentially artistic and, to a certain extent, exclusive, and should attract first- class audiences. It will be a rare sen- sation to witness a mute show wherein subtle pose and eloquent movement are the only language; for pantomime is al- most of the lost arts.

The Del Conte Opera Company has been having all sorts of bad business and good press notices on the road, a new manager having been se- lected and the name of the organization changed to the Royal Italian Opera Company. Agostini and Montari are still with the company, but will, as an- nounced in this paper several weeks ago, return here for the Tivoli's sum- mer season of legitimate opera.

The Berlin critics are not overwhelm- ingly enthusiastic over Forbes Robert- son's Hamlet, although they applaud it in moderation. The Boersen Courier says that Mr. Robertson is completely one with Hamlet, even if he interprets him somewhat more sentimentally and in more stately fashion than usual. The Berliner Tageblatt, whose critic emphatically favors the German sys-

expects to produce a new play, adapted by Marguerite Merrington, author of "Captain Letterblair," from the Ger- man. Mrs. Flske will have the role of a cripple.

When Miss Ada Crehan made her first appearance at Daly's Theater the following day chronicling the im- mense hit made by a Miss Ada C. Re- han. And that is how the famous com- edienne won her name.

Two pianists were compelled to post- pone their performances last month through venturing out on the deadly bike. In New York Joseph Hofmann sprained his right hand and in Lon- don Moritz Rosenthal sprained his left. Had they been in the same town they might have patched out a single per- formance.

An optimistic writer in the Dramatic Mirror states that a score of real Paris chorus girls are to be imported by the Casino management to give a new sen- sation to the jaded palates of the Ten- derloine, and that the season 1898-99 will form a chapter in our theatrical annals which friends and admirers of the stage will not linger over.

The following are the closing lines of Brandes' remarkable book on Shake- speare, which has just been done into English:

The William Shakespeare who was born at Stratford-on-Avon in the reign of Queen Elizabeth, who lived and who wrote in London in her reign and that

AMUSEMENTS.
ALCAZAR THEATER
Fred Belasco, Lessee. Mark Thall, Manager.
TO-NIGHT (SUNDAY).
Last Performance of the Egyptian Farce,
THE MUMMY.
—TO-MORROW NIGHT—
The Screaming Farce,
JANE.
The Madison Square Theater, New York,
ONLY LAUGHING SUCCESS.
SEE OUR 15c, 25c, 35c, 50c.
SEATS BY TELEPHONE MAIN 24.
BARGAIN MATINEE EVERY SATURDAY.
UNION COURSING PARK.
SUNDAY, APRIL 3, 1898.
64 -- CRACKAJACKS -- 64
The Fastest Hounds on the Coast.
The Finest Coursing Park in America.
Trains leave Third and Townsend streets at 11 o'clock a. m., 1:30 p. m., and 3:30 p. m. Twenty-fourth and Valencia streets five minutes later. Leave the park at 5 p. m. and immediately after last course. San Mateo electric cars every ten minutes.

AMUSEMENTS.
Orpheum
MATINEE TO-DAY (SUNDAY), APRIL 3.
Parquet, Any Seat, 25c; Balcony, 10c; Chil- dren, 5c, Any Seat.
Week Commencing MONDAY, April 4,
GREAT NEW FEATURES
From the Folies Bergere, Paris.
BEAUTIFUL BARTHO.
BEWILDERING BARTHO.
BEWITCHING BARTHO.
The Chic Parisian Danseuse, a Genuine Artiste and One that Fulfills Expectations.
MADOLA, Globe Equilibrist.
JOHN W. WEST, Musical Monologist.
MIRIAM AINSWORTH, Singing Soubrette.
THE FIVE WHIRLWINDS, Arabian Acro- bates.
WATSON, HUTCHINGS & EDWARDS, Comedy Troupe.
MONTGOMERY & STONE, Black Face Comedians.
GLISSANDOS, Grotesque Musical Clowns.
CHARLES T. ELLIS AND COMPANY, New Comedy Skit.
BASEBALL!
RECREATION PARK,
Eighth and Harrison Streets.
TO-DAY AT 2 P. M.
SACRAMENTO VS. OAKLAND.
FREE CARS FROM MARKET AND EIGHTH STREETS TO THE GROUNDS.

AMUSEMENTS.
BALDWIN.
SHE WINS!
ANNA HELD
OWNS THE TOWN!
TO-NIGHT ALL WEEK,
A NEW REPERTOIRE OF SONGS,
Including Mlle. Held's Original Creation,
THE ANIMATED SONG-SHEET.
You Have Seen the Imitations, Now See the Real Thing.
The Laugh-Creating Farce,
A GAY DECEIVER,
With All the Favorite Farceurs.
Monday, April 11—HOYT'S "A STRAN- GER IN NEW YORK."

AMUSEMENTS.
COLUMBIA.
TWO WEEKS, COMMENCING MONDAY, APR. 4th
SATURDAY MATINEES ONLY.
MR. JAMES A.
HERNE
In His Original Creation of NATHANIEL BERRY, In His Beautiful Comedy Drama,
SHORE ACRES
Direction of Henry C. Miner.
THE MANAGEMENT Guaranteed to give you "Shore Acres" Superior in Every Detail to That Given at the Baldwin Theater a Year Ago.
Coming—"NANCY HANKS."

AMUSEMENTS.
CALIFORNIA.
ONE WEEK ONLY—BEGINNING
TO-NIGHT SUNDAY
WILLIAM JEROME'S
Herald Square Comedians
Including Presenting the Latest Laugh-Provoker
DAINTY MAUDE
A JAY IN NEW YORK
The Girl Who Wrote "Sweet Rosie O'Grady."
BIG
15 VAUDEVILLE FEATURES 15
Prices Out is Two —15c, 25c, 50c— High
Sunday, April 10—EDWARD HARRIGAN.

AMUSEMENTS.
MOROSCO'S GRAND OPERA-HOUSE
Walter Morosco.....Sole Lessee and Manager.
Last Performances of
"TEN NIGHTS IN A BAR ROOM."
Commencing To-morrow, April 4,
Grand Production of Henry Pettit's Famous Drama,
With a Powerful Cast and Realistic Scenic Effects.
Nettleford Farm, England. La Roquette Prison, France. The Oceanic Steamer, Sydney Harbor, Australia.
Beautiful Costumes. Good Comedy.
Evening Prices, 10c, 25c, 50c. Matinee Satur- day and Sunday.
COLUMBIA THEATER.
TO-NIGHT (SUNDAY). LAST TIME JAMES J. CORBETT and his Admirable Dramatic Company in Charles T. Vincent's Comedy Drama "THE NAVAL CAPTAIN." Monday—James A. Herne in "SHORE ACRES."
BASEBALL!
CENTRAL PARK.
PACIFIC STATES BASEBALL LEAGUE. Championship Games of Pacific Coast. TO-DAY AT 2 P. M. OLYMPICS VS. SAN JOSE. JAMES J. CORBETT On first base for the Olympics. KNELL and STEFFIN, members. Admission as usual, 25c.
TIVOLI OPERA-HOUSE.
MRS. ERNESTINE KEELING, Proprietor & Manager.
TO-NIGHT—LAST NIGHT
"THE WIDOW O'BRIEN"
TO-MORROW EVENING,
"THE BOHEMIAN GIRL!"
With SIG. FERNANDO MICHELENA AS THAD- DEUS.
LOOK OUT FOR "SINBAD."
Popular Prices.....25c and 50c
No Telephone Orders Received.
EXHIBITION OF ANIMAL TRAINING
From 10 a. m. to 3 p. m. Daily at the
ZOO IN THE CHUTES.
PROF. CANIAC and His Perocious Perform- ing JAGUAR and LEOPARDS and AT- TRACTIIONS WITHOUT NUMBER.
Open Daily from 10 a. m. to 11 p. m.
SPECIAL!
Two Afternoon Performances To-day at 2 and 4 o'clock. Doors open at 1 p. m.
10c to all, including Zoo, etc. Children, Sun- days and Holidays, 10c.
OLYMPIA Come of Meas and Eddy Street.
America's most beautiful music hall. Great- est free bill in the world. MLE, ADELITA, Jeanette Brunner, COLLEEN YOUNG, Tenor, MAE TUNISON, operatic selections; GLEN PATON, balladist; and others.
MATINEE TO-DAY. Admission free.