Godowsky Is a Giant in Modern Music

Mme. de Pasquali Will Give a Recital

Artists of the Musical World Who Are Announced to Appear in Recital and Concert the Current Week in San Francisco.

Current Week Is Filled With Entertainment for Lovers of Instrumental and Vocal Harmony

"BLUE BIRD" MUSE A LEADING FEATURE

Lambardi Stars Will Shine at Valencia Theater Latter Part of January

By WALTER ANTHONY

The last anticipatory adjective has been fired and expectation's highest peak has been reached. Now we are to hear for ourselves and find out how we like it. I refer to the art of Leopold Godowsky, the Munich master, who plays for us this afternon his opening recital under Will Greenbaum's management. An analysis of his opening program leaves Beethoven and Bach to be desired! There is, however, Brahms' variations and fugue on a theme by Handel, and Chopin's B minor sonata, op. 58 which, with its variegated forms should reveal many sides of the pianist's temperament, while his force and bravura—freedom will be permitted to expand in the final movement. Liszt, Corelli, Rameau and Loeilly are others on his first list of offerings not to forget Godowsky himself, who writes music that apparently nobody but he can play—his "Metomorphoses of Strauss" for instance and his "free adaptations" from the works of some of the ancient composers already named, will be bristling with technical difficulty and pyrotechnic with technical display.

All in all, Godowsky seems to be one pianist on whom a complete agreement of judgment has fallen—all virtuosos say he is a master of the pianoforte, and what all virtuosos say, must be true.

As performer, educator and composer Godowsky is a giant figure in modern music; his recitals therefore can not be missed by those who pretend to be acquainted with the best.

The opening concert will be given this afternoon at the Columbia theater, beginning at 2:30 o'clock. The second recital by the master will be given a week from today at the Columbia theater. He will journey to Oakland, Tuesday afternoon, January 14, to play at Ye Liberty theater. His programs on each occasion will be different.

This is his program in full for this afternoon:

1. Variations and fugue on a theme by Handel ..... Brahms
2. Renaissance, free adaptations ..... Godowsky
   (a) Pastorale (Angelus) ..... Corelli
   (b) Tambourin ..... Rameau
   (c) Musette en rondeau ..... Rameau
   (d) Le Caquet ..... Dandrieu
   (e) Gigue ..... Loeilly
3. Sonata op. 58 B minor ..... Chopin
4. Eglogue } Liszt
   Au bord d'une source }
   Concert study F minor }
   Metamorphoses of Strauss' "Kuenstlerleben" ..... Godowsky

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Pasquali to Sing

Since her triumph of Christmas eve, when Madame de Pasquali sang for San Francisco in honor of The Call's "hammer obsequies," the diva has been the recipient of a steady and gradually growing flood of letters asking her why she does not appear in concert before she goes to New York to assume her place amid the stars of the Metropolitan grand opera. The importunity of the writers, and the fact that opportunity was at hand, coupled with the circumstances that singing is Madame de Pasquali's glorious profession, have induced her to appear locally in a single recital.

Her manager, Eugene d'Avigneau, therefore, announces that Madame Bernice de Pasquali will appear in the colonial ballroom of the St. Francis hotel Tuesday night, January 14, in a concert of operatic, classic and "lieder" selections. The definite program will be announced later.

At present the diva is in Seattle, where she was the guest of the Seattle Press club last Friday night, and where she will appear in concert under the auspices of the Press club of the metropolis of the northwest next Tuesday night. She has been advised of the arrangements for her local concert and will leave Seattle for San Francisco at once after her recital there.

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A New Star

To the list of internationally celebrated songstresses from New England there has recently been added by the critics of Chicago another name. Carolina White is the honored artist whose right to a location on the roster of singers graced by Nordica (Miss Norton) and De Pasquali (Miss James) has been unanimously conceded by the musical jurists of the Windy City—whose severity of judgment, I may add, is to be gauged in the circumstance that they (or some of them) "turned down" our melodious and lyrical favorite of the Paris opera company, Mascal.

A year ago during the season of the Chicago grand opera company Miss White drew the attention of the critics to herself and stirred them to a pitch of measurable enthusiasm which this season has broken through all judicial gravity and finds expression in a big display of ardent rhetoric. In short, Miss White has been the great sensation of the season just opened, her performance in Puccini's "Manon Lescaut" last week having been accepted as the final test and evidence of her extraordinary worth, elements of which had previously been revealed in Puccini's "Girl of the Golden West" and Wolf-Ferrari's "Jewels of the Madonna."

But it was in the role of the unhappy heroine of Abbe Prevost's love story that Miss White exhibited those qualities which the Chicago critics are a unit in declaring entitle her to rank in the sparcely occupied constellation of first magnitude stars.

In view of her tremendous success and the attainment to the maturity of her powers, Miss White contemplates a brief concert tour, during the course of which she will appear in San Francisco if negotiations now pending between her managers and Frank W. Healy of this city are satisfactorily concluded. If she comes it will be within a month.

In private life the newly risen prima donna is Signora Paul Logone, but she sticks to her maiden name because it was as Miss White that she began her quest of fame and she patriotically remains White. She made her first appearance with the Chicago forces last year as Minnie, "the girl," in Puccini's setting of the Belasco melodrama. Her success was sufficient to justify a Broadway appearance and she made her Metropolitan opera house debut shortly afterward in the Wolf-Ferrari opera "Secret of Suzanne."

She studied in Naples and in a surprisingly short time—within six months—made her professional debut at the San Carlo opera house in that city. Her premier appearance might be easily regarded as a test. She sang the role of Gutruna in Wagner's "Gotterdammerung" and of course she sang it in Italian. This happened but four years ago.

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"Blue Bird" Muse

Music lovers are promised much to interest and please in the theatrical productions of the week. At the Cort theater the music of Debussy, Massenet and Bizet will be employed to follow the idyllyc or fantastic beauties of Maeterlinck's "Blue Bird," and at the Columbia the incidental music to "Ben Hur," written by America's greatest composer, Edward A. MacDowell, will be heard.

The greater part of the music to "The Blue Bird" was adapted and arranged from Debussy's "Pelleas and Melisande." Massenet's compositions were drawn upon for the more definitely lyrical or dramatic episodes suggested in the story, such for instance as the Resurrection theme, for which Massenet's Resurrection song is singularly adapted with its long breathed and fervently melodious phrases. Bizet is drawn upon to supply the music for the rollicking "Farandole of Animals and Things" in the first act.

But it is from Debussy's vague harmonies and strange rhythms that most of the music to "The Blue Bird" is drawn. The musical score is a long one, for each of the 11 scenes and all of the action and dialogue, except the comedy episodes and sparse prosaic bits are accompanied by a commentary of music, which will be supplied by an orchestra of 20 instrumentalists.

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The Waning Season

Within a month the symphony season will be over and the second year of the existence of the San Francisco Symphony society under the direction of Henry K. Hadley will have come to a close. The last regular symphony concert will be given Friday afternoon, January 31, and the final popular concert Sunday afternoon, February 2.

Here is the schedule of dates for the remaining concerts, all of which will be given at the Cort theater in the afternoon:

Seventh popular concert, Friday, January 10; eighth popular concert, Sunday, January 12; eighth symphony concert, Friday, January 17; ninth popular concert, Sunday, January 19; ninth symphony concert, Friday, January 24; tenth symphony concert, Friday, January 31; tenth popular concert, Sunday, February 2.

In addition to this list of concerts, which are on the regular subscription schedule (though the dates have been changed from the original arrangements as advertised at the beginning of the season), there will be an extra concert not included in the subscription list, and for entrance to which seats must be secured independently of the subscription tickets. This additional concert will prove of much interest. It will be devoted entirely to the works of Richard Wagner. It will be remembered that the Wagner program recently played was the most popular of all the offerings of the season. This extra concert will be given Sunday afternoon, January 26.

For the last symphony and the last popular concerts special programs are being prepared. The last popular concert will include the presentation of choral works by a large chorus under the direction of Paul Steindorff. Massenet's "Eve" and Hadley's "In Music's Praise" will be offered by chorus and full orchestra.

The program for the seventh popular concert, to be given next Friday afternoon, will be as follows:

Grand march, "La Reine de Saba" ..... Gounod
Overture, "L'Roi Dys" ..... Lalo
(a) "Rigardon de Dardanus" ..... Rameau
(b) "Chinese Wedding Procession" ..... Lucius Hosmer
Suite from "The Atonement of Pan" ..... Hadley
Overture, "1812" ..... Tschaikowsky

The program for the eighth popular concert, Sunday afternoon, January 12, will be as follows:

Overture, "Romeo and Juliet" ..... Tschaikowsky
Two movements from Scotch Symphony (andante con moto; vivace non troppo) ..... Mendelssohn
Dream pantomime from "Hansel and Gretel" ..... Humperdinck
Ent'acte from "Gwendoline" ..... Chabrier
Tone poem, "Don Juan" ..... Richard Strauss

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A Youthful 'Cellist

Manager Greenbaum announces the opening of the mail order list for the forthcoming Sembrich recitals. She gives two concerts only. Both will be heard at the Columbia theater and the dates are fixed for Sunday afternoon, January 19 and 26.

It is singular that the singer about whose art all singers agree should come so soon after the arrival of the pianist about whose art all pianists seem in agreement, yet it is so. Sembrich's reputation as an artist is safe even in the hands of the most tempestuous and temperamental prima donna, neither I nor Campanari, who is in this city, knew anything of any arrangements whereby he (Campanari) was to resume under the Venice auspices his brilliant career as conductor. We suspect that it is the work of his brother, Giuseppi, the great barytone, who is impatient for his younger brother to return to the career he temporarily abandoned on account of his sojourn in California for the benefit of his wife's health. That, indeed, is so much better for her long stay in the Golden state that Campanari has consented to undertake the trip, and so both he and Madame de Pasquali will be heard in 'Lohengrin' in Venice."

Campanari, who has been residing quietly in this city teaching a chosen few, was the conductor selected by Oscar Hammerstein as the one best fitted to open his Manhattan grand operahouse, the success of which engagement is musical history.

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The weekly music matinee of Kohler & Chase will be devoted next Saturday to exploiting the works of American composers. The soloist will be Oscar Frank, a barytone of this city, who will be heard in several interesting and beautiful numbers.

The program in full follows:

"Day in Venice," "Venetian Love Song," "Goodnight," "Gondoliers" (Nevin), the Pianola piano; "Hearts That in Longing Pine" (Tschaikowsky), "Morgen" (Strauss), Oscar Frank, accompanied with the Pianola player piano; "Love Song," "Valse Rhapsodie" (Nevin), Pianola piano; "Thine Eyes So Blue and Tender" (Lassen), "In April" (Hawley), Oscar Frank, accompanied with the Pianola piano; Legends From the Indian Suite (MacDowell), Aeolian pipe organ.

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At the seventh and eighth popular concerts of the San Francisco symphony orchestra a special feature is announced. David Bispham happened to be in San Francisco on his way to southern California last Friday afternoon and attended the symphony concert. He was immediately invited by Manager Frank Healy to sing, and immediately consented. He will be heard in a selection from "Die Walkure," in which music drama and in the role of Wotan he is well remembered in this city, where formerly he was heard with Nordica and Gadski. He plans to present some numbers from Hadley's "Atonement of Pan," which was last year's Bohemian club midsummer forest play. It would be agreeable news to relate that he will sing a group of songs with pianoforte accompaniment, but that detail is not yet settled.

The perfections of her art are as an axiom—to be accepted and not disproved.

Melba, Tetrazzini, Schumann-Heink, Nordica, Gadski, Pasquali and all the host of songsters are glad to pay the homage of their admiration to the "bel canto" of Marcella Sembrich and the glory of her "legato."

Coming with Sembrich is a youthful artist, Gutia Casini, whose cello playing captured the diva's heart, and so will, no doubt, snare ours. Casini is but 17 years of age, but is credited with having a mellow, beautiful tone and technic equal to the demands of anything written for the instrument of which some day, says Sembrich, he will be the acknowledged master. Also coming with Madame Sembrich is Frank LaForge, whose artistic accompaniments when he was here first with Gadski set a standard that but few pianists have equaled.

Sembrich's Oakland concert is scheduled for Friday afternoon, January 24, at Ye Liberty playhouse.

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The fourth concert of the series will be given by the Beel quartet Tuesday night, January 7, in the colonial ballroom of the St. Francis hotel. A novelty that is promised will be Dvorak's "Bagatelles," scored for two violins, cello and harmonium. Henri Salz will play the reed instrument. The other offerings of the evening will be Beethoven's F major quartet, op. 18, and Brahms' C minor quartet, op. 51.

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Among the many singers in America who have earned and won success and esteem in the east and abroad are many who are but little known to music lovers of the west, save those who read eastern musical magazines. The field of their operations usually is confined to the larger eastern cities, where their concert and oratorio bookings keep them rich in reputation and money. It is difficult to lure such artists westward, owing to the uncertainty that accompanies the introduction of new material and to the fact that the west is not yet active enough musically to provide the oratorio societies with which such soloists may be engaged profitably. However, of this genre of singers Corinne Rider-Kelsey is perhaps the best known of all, for besides her concert and oratorio achievements she has been a successful operatic star, having been a member of the Covent Garden company for several seasons. She and Claude Cunningham, a barytone with a fine reputation as an oratorio and concert singer and musician, have been booked by Greenbaum for a series of joint recitals. They will come late this month. Cunningham will be no stranger here, as he will be remembered for his appearances with Adelina Patti on the occasion of her last tour.

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A singular coincidence has recently chanced to d'Avigneau, who has Madame de Pasquali and Leonardo Campanari under contract. He (d'Avigneau) received recently the following cable from Venice, signed by the management of the Fenice theater of Venice:

"We hereby make you an offer for the appearance of Madame de Pasquali for a series of special performances during the coming summer season at the Fenice theater at Venice, Italy. Special importance and interest is added to the announcement on account of the re-entering of Leonardo Campanari as operatic conductor. The season will be opened with the opera 'Lohengrin,' in which Campanari is acclaimed one of the leading interpreters."

"The singular part of this message," says d'Avigneau, "is the fact that

LAMBARDI STARS WILL SHINE AT VALENCIA

Opera Season to Open Soon With Notable Cast of Principals

The Pacific Coast Grand Opera company, Mario Lambardi, impresario, comes back to San Francisco for a season of opera, opening at the Valencia theater under Will Greenbaum's management Sunday night, January 26. The opening opera will be Verdi's "Aida," which, it will be remembered, was not sung during the engagement of the Lambardi singers at the Cort theater a few months ago.

Several names, new and old, will add interest to the coming grand opera season. The recent closing of the season of the Sigaldi company in Mexico enabled the veteran impresario Lambardi to secure some notable artists, and others have been secured from Italy to replace those whose contracts have expired since the recent engagement at the Cort.

Among the newcomers will be Ester Adaberto, who is not a stranger to this city, having been here four years ago, when she was one of the most popular of all of Lambardi's stars. Her success here won her a Metropolitan engagement. Rigina Vicarino, a young American soprano, whose coloratura soprano is without question one of the finest in opera, will be another of the leading lights among Lambardi's lyrical artists. She comes from a tour of Mexico, where she sang and shared honors with Alessandro Bonci. From the same Mexican company in which Bonci and Vicarino sang comes an American singer, Blanch Hamilton Fox. Her contralto voice will be displayed in "Aida." Of all the coming singers none is likely to be welcomed here with more enthusiasm than little Lina Bertossi. All lovers of "La Boheme" will remember her exquisite Mimi and her dear, forlorn little Mignon. She made her first appearance in this city at the Chutes when Greenbaum undertook to provide San Francisco with opera music to make it forget the fire. Eugenio Folco will be one of the principal tenors, and of his singing much is to be expected in view of the warm praise accorded him elsewhere.

The company is at present in Los Angeles filling a successful engagement.

Greenbaum has selected the Valencia theater in which to place his operas and calls attention to a feature of the productions which will be the financial ease with which they may be visited. A large number of low priced seats will be available to lovers of opera and students of song, and plans are being made for minimum price matinee performances for school children.

The Pacific Coast Grand Opera company is in a vital sense a San Francisco institution, it having been organized here and backed by the enthusiasm and artistic ability of Ettore Patrizi, whose trip to Italy was the means of introducing to San Francisco the brilliant stars that shone at the head of the Lambardi forces when last that organization appeared in town.

Dramatic Notes

No Sunday performances of "Ben Hur" are given.

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Among coming Empress attractions are James J. Corbett and Jimmie Britt.

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Maxie Mitchell is one of the vocal stars at Grauman's Imperial theater.

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Will Cressey and Blanche Dayne are billed to appear at the Orpheum this month.

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Sid Grauman, manager of the Empress, is visiting in Los Angeles with John Considine.

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"The Return of Peter Grim" is David Warfield's present drama, in which he will soon appear at the Columbia.

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An all Scotch company is on its way to the Cort theater to present Graham Moffat's "Bunty Pulls the Strings."

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"Excuse Me," Rupert Hughes' uproarious farce, returns to the Cort following the engagement of "The Blue Bird."

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George M. Cohan's comedy, "Broadway Jones," is announced as the attraction to follow "Ben Hur" at the Columbia theater.

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Fred Karno's London comedy company, in a new production, is due to arrive shortly at the Empress with 18 players in the cast.

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Arthur Maude, who is one of Constance Crawley's support in her vaudeville venture of the Orpheum circuit, was a member of the late Sir Henry Irving's company.

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George M. Cohan's comedy, "Get Rich Quick Wallingford," will present Evelyn Vaughan and Bert Lytell in a gayly different light at the Alcazar, following their strenuous appearances in Walter's drama, "Paid in Full."

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Oscar Hammerstein is the producer of "Naughty Marietta," a light opera, which is booked for the Cort theater soon. The story and lyrics are by Rida Johnson Young and the music is from Victor Herbert's fertile brain and rapid pen.

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William Hodge, who has made "The Man From Home" a household character, severs his connection with the comedy and its managers, the Liebler company, this week. A new play by Booth Tarkington and Hodge will be placed in rehearsal at once to serve as the star's vehicle.

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J. Hartley Manners' play, "Peg o' My Heart," with Laurette Taylor as the star and Clarence Handysides and Emilie Melville prominent in the supporting cast, seems to have "made good" emphatically at the Cort theater, New York. The critics are hastening to say "I told you so," with reference to Miss Taylor's personal hit.

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Maude Adams recently reappeared in New York in her quaint Barrie characterization of Peter Pan, and neither the play nor the player seemed to have lost any popularity, to judge by the enthusiastic reports coming from the metropolis. During her forthcoming engagement at the Columbia theater Miss Adams will be seen in "Peter Pan" as well as in other plays.

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At the age of 60, Forbes Robertson announces a farewell season at Drury Lane, London, to begin this Easter. With his wife, Gertrude Elliott, he will give the repertoire that he plans for his farewell American tour. It includes "Hamlet," "The Merchant of Venice," "The Light That Failed," "Mice and Men," "The Passing of the Third Floor Back," Bernard Shaw's "Caesar and Cleopatra" and "Othello."

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Constance Crawley, who will present Oscar Wilde's "A Florentine Tragedy" at the Orpheum this afternoon, is a cousin of Bishop Hull, England, and a descendent of Sir Walter Raleigh. She first came into prominence theatrically as leading juvenile with Sir Herbert Beerbohm Tree. Subsequently she was engaged to play with Irving in South Africa, and was in Pretoria during the siege, at which time she gave the only theatrical performances. They were under the patronage of her cousins, Lord Kitchener and Lord Milner.

PUBLIC SCHOOLS BEGIN NEW TERM TOMORROW

Teachers Transferred and All in Readiness for Spring Work at Institutions

The public schools of the city will reopen tomorrow for the spring term. At the Lowell high school, which is to open in the new building at Hayes street and Masonic avenue, there will be not fewer than 1,000 pupils in all.

The following transfer of teachers was ordered yesterday:

Miss Eva E. Busch, from the Garfield school to the Grattan; Luise H. Krauss, Madison to Grattan; Miss A. Murphy, Crocker to Grattan; Miss E. A. Claussen, Agassiz to Madison; Miss C. M. Barron, Glen Park to Jackson (new class); Mrs. G. D. Mitchell, Sunnyside to Lincoln; Mrs. K. Colgan, Monroe to Lincoln; Miss K. F. Cronin and Miss B. Levingston, Hamilton evening to commercial evening, and Miss Charlotte Wheeler, Sherman evening to Lincoln evening.

KING TO PRESENT TABLET

Alfonso of Spain Proposed Donor of Memorial to Father Serra

RIVERSIDE, Jan. 3.—A tablet presented by King Alfonso of Spain is to be placed in the granite boulder at the base of Sunset cross on Rubidoux mountain. A Spanish official, El Marquez de la Vega, is visiting Riverside for a few days before going to San Francisco to select a site for the Spanish building at the Panama-Pacific exposition. He was taken to the summit of Rubidoux mountain and it was explained to him that the great Sunset cross there was erected in honor of Father Junipera Serra, founder of California missions. He at once promised to secure direct from King Alfonso a suitable tablet to be placed in the granite boulder which forms the base of the cross.

WILL BE SOLD AT AUCTION

Carpenters' hall, which has become historic as the scene of the famous "graft trials," where Francis J. Heney was shot and Abraham Ruef sentenced, will be sold at public auction by Mayor Rolph Wednesday morning at 10 o'clock. The hall, which is a three story, class C building, on the north side of Fulton street between Polk and Van Ness avenue, stands on civic center land and must be torn down.

Attractions at the Theaters

Alcazar

"Paid in Full," which is to be the Alcazar's offering tomorrow night and throughout the week, will present Evelyn Vaughan, Bert Lytell and best talent of the stock company in characters widely variant from those in which they have appeared during the last fortnight. Indeed, it would be difficult to mention two plays more antipodal in all things than are Eugene Walter's masterpiece and "The Fortune Hunter."

"Paid in Full" is strong because it is true. It reflects a condition of American society with which every American is acquainted and all thinking Americans deplore. The story of the play is lived all about us. Most every one knows a weakling who believes the world owes him its good things and, failing to get them honestly, takes them from the pocket of his employer. This character, as drawn by Walter, is Joe Brooks, who begins to steal when his young wife utters her first word in bitterness against the poverty that until then she had endured without complaint. When defeat meets him in his felony he shows the craven and seeks to barter his better half's honor to save himself from jail.

He invites pity as well as loathing. His conduct is an illuminating commentary on marriage wherein there is lack of tolerance by one of the parties—an absence of the sympathetic understanding between husband and wife that places their happiness above dependence upon their pecuniary income.

There is not a moment of "Paid in Full" that does not vibrate with power. Every one of the people of the play is true to life, and the Alcazar management has taken especial pains to have each of them faithfully portrayed. Miss Vaughan will be seen as Emma Brooks, the young wife; Lytell as "Jimsey" Smith, her former suitor and steadfast friend; Chatterton as her husband, Bennison as Captain Williams, Margaret Sayres as Emma's mother and Rhea Mitchell as her younger sister, with the remainder of the cast in competent hands.

Empress

A melodious and mirthful musical comedy extravaganza, "Fun in a Cabaret," on tour over the Sullivan & Considine circuit, and produced by Weber & Fields, comes to the Empress theater this afternoon to take first honors on what is promised to be the liveliest and best bills seen at that theater in many months.

Lew Fields personally selected the cast of "Fun in a Cabaret" from the Weber & Fields Jubilee company, and the production is said to have scored a triumph at the American theater, New York. It is a vivacious musical comedy extravaganza, in which dancing specialties by the Ankers sisters are a stellar feature. The Broadway beauty chorus shines in the finale, and Henry B. Kay, Frank Griffith and William O'Keefe, comedians, are amusing in their respective roles. The performance is a typical French cabaret, with continental surprises. There are 18 people in the company, girls predominating. A carload of special scenery and lighting machinery is carried.

Pauline Fletcher and a company will present "The Girl With the Taking Way," a comedy playlet. Virginia Grant, a strikingly beautiful young woman, known in vaudeville as "The Enchantress," will be heard in clever songs and sayings, besides wearing some beautiful gowns. Don Carney, comedian, will give 15 minutes of palatable entertainment. Devere and Lewis will provide a musical act of class. The little folks will be appealed to in the presentation of Jacob's dogs, a troupe of trained canines. Weston and Hennessy, comedy musical artists, will entertain, and twilight pictures will be a feature as usual.

Pantages

The famous acrobatic sextet of fair athletes, comprising the Tasmania Van Dieman troupe, will head the Pantages bill, beginning this afternoon. This organization has achieved fame with most of the big circuses of the world and its engagement for vaudeville is regarded as an important event. The girls perform all of their difficult feats in full evening dress.

Captain Tiebr's trained seals will prove an instructive, amusing and sensational feature of the new bill.

A tuneful singing number will be provided by Ponte and Christopher, who are billed as "Sicilian Street Singers." Nevin and Gordon promise a clever act called "Miss Manicure"; old time minstrelsy will be revived by Daly's minstrel troupe, featuring Josh Daly. For their farewell presentation before leaving for Australia, Charles King and Virginia Thornton will give a tense dramatic playlet, "The Councilor." The bill will be nicely rounded out by the two Gabberts, a team of stair winding gymnasts.

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Ada Dwyer, whose recent performance of Kate Fallon in "The Deep Purple" will be remembered, has just been added by Henry Miller to the cast playing in his new production, "The Blackbirds," in which piece Miller is featuring H. B. Warner and Laura Hope Crews.

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William H. Crane, to whose honor fell the pleasant duty of opening the Columbia theater, is now starring in "The Senator Keeps House," which is said to be not unlike Crane's former and perhaps biggest success, "The Senator." Martha Morton is the author.

Orpheum

The Orpheum announces another great show for this week to be headed by the famous English star, Constance Crawley, who will be remembered as having scored a tremendous hit in the title role of the Ben Greet production of the ancient morality play, "Everyman." Miss Crawley will present for the first time in this city Oscar Wilde's one act play, "A Florentine Tragedy." She will have the support of her own company, which includes the clever English actor, Arthur Maude.

The Harvey family, three men and two women, who are conceded to be the most marvelous of all European aerialists, will be seen for the first time in this city.

Chris Richards, who is known as "The Eccentric English Chap," will make his first appearance here. He is a great favorite across the sea. His songs are absurd, his gestures ludicrous and his appearance never fails to cause screams of laughter. He usually sings a verse or two, fires off a few sallies in French and does some wonderful juggling feats with a light bowler hat. It is as an eccentric dancer, however, that he makes his greatest hit.

Lola Merrill and Frank Otto will offer a dainty and amusing act, "After the Shower." It depicts a little summer flirtation on the shores of Lake George. Tuneful numbers and bright repartee cleverly are interwoven with a charming romance.

Monroe Hopkins and Lola Axtell in "Traveling" will introduce a clever travesty on railway traveling. The action takes place in a sleeping car and has many funny situations and clever dialogue. Hopkins is a clever dancer and Miss Axtell captivates with song.

This week concludes the engagements of Winona Winter, Mr. and Mrs. Jimmie Barry and the Schmettans. It will also be the last of inimitable Walter C. Kelly, "The Virginia Judge."

Imperial Theater

Patrons and lovers of the classics in drama will be delighted with the photoplays to be seen this week at Grauman's new Imperial theater. The most important will be "Romeo and Juliet," which will be given with a wealth of scenic beauty and perfection of actorial skill as to make the play a vivid reality and imbue it with a charm quite unapproached in film presentations. The second notable photoplay to be exhibited this afternoon in the beautiful new playhouse is called "The Power of Silence," and it is rich in action and in the picturesque quality of western life and adventure.

The tabloid operatic portion of the program will include a change of selections by the Pla trio. This organization has evoked great enthusiasm among theatergoers in San Francisco, and, supported by an excellent orchestra present music of a remarkably high order of beauty. Other vocal and instrumental features will be provided and short reels of photoplays consisting of comedy, wit and humor will add variety to the program.

The management is constantly adding to its care and attention to its patrons, leaving nothing undone to make the Imperial a luxurious place to pass a delightful afternoon or evening in the environment of the best in photoplay and musical entertainment.

FINGERS ALL IN LARGE CRACKS

Very Painful. Itching Unbearable. Hands Bled and Pained When in Water. Cuticura Soap and Cuticura Ointment Cured.

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