

# At the Theaters

Perhaps no stage attraction in Missoula has ever been more eagerly anticipated than the coming of Carolina White, that beautiful grand opera prima donna, who, in one short season's work with the Chicago Grand Opera company, has won additional fame as a soprano and made valid the claim that she is entitled to recognition as having a place with the great artists of the day.

Since the first announcement that the Philharmonic society would be able to present this eminent artist here on February 3 at the Harnois, the interest in Carolina White's appearance has been increasing, and with every good reason. Her past achievements were known and recognized, but this season, from her first appearance at the opening night in Philadelphia up to her most recent triumphs, the last few weeks in Chicago, she has been the recipient of ovation upon ovation, and all the eastern papers have been full of her praise. The great Auditorium at Chicago has rung with wildest demonstrations of enthusiasm for her wonderful art. As the prima donna in the first-night performance in Chicago in Puccini's opera, "Manon Lescaut," in her portrayal of Aida, in the "Jewels of the Madonna" and, in fact, in every one of her appearances, it has been the same story—she has swept the audience before her as consistently and with as startling tributes to her talent as have the Melba and Nordicus and Sembrichs, who have preceded her on the same stage.

When her manager, in a hurried trip, stopped off at Missoula to size it up as a possible breathing place for his wonderful song bird while en route with the remainder of the Chicago Grand Opera company to San Francisco, where they have a ten-night engagement with a fine opera house, a few local people recognized the opportunity and closed a contract on the spot for the benefit of the Philharmonic society, which will profit by any financial success which may attend the recital. Beyond all expectations of the moment, the contract has turned out a bargain, so that the Philharmonic and the Missoula public at large are the gainers. All knew White as a great artist. She proves to be more, a veritable star of the first magnitude, in the very zenith of her powers, yet a young woman still and probably the most beautiful on the grand opera stage, and, without an American girl whose present and future successes we may follow with justifiable pride and interest.

All that remains is for the local musical people, who know, to pass the word along so that the public may appreciate the opportunity and turn out to give the eminent singer the sort of house she deserves. Every seat should be taken in advance. Where we have dozens of fine plays and musical comedies that fill the Harnois every season, there has never been and may never be again in Missoula a chance to hear a real grand opera star coming to us with such credentials. Then to hear her in song recital is an additional privilege. The relation of audience to singer is more intimate, giving more of the artist's personality and permitting greater vocal freedom with a wider range in the program, which, in this case, will include many of the arias from the operas with which she has sung herself into fame.

It is intended to make the scale of prices for seats such that no one may need to miss hearing the recital. The Philharmonic society is working solely for the good of music in the community, and it finds this an opportunity to advance the cause by bringing to us the very best in music, which cannot but appeal even to those who call themselves unmusical. With plenty of good seats at moderate prices, it is planned that all who will may go, and it is expected that the Harnois will have a record-breaking house.

There will be an advanced subscribers' seat sale at the box office of the Harnois to enable all who have subscribed for their seats in advance to secure the first choice. This is but fair to the subscribers, who, by pledging themselves in advance to cover the artist's salary, have made the recital possible. However, if any who have not subscribed for their seats wish to do so, they may add their names to the list of subscribers by conferring with C. T. Morrell or L. C. Pettit. The regular seat sale will open the day before the recital, as is customary.

**The Program.**  
The following is the Carolina White program for Missoula:  
"Il est doux—il est bon" (Massenet) from "Herodiade," Carolina White.  
Suite—Allemande, Gavotte, Gigue (d'Albert), Theodora Sturko Ryder.  
English songs—(a) "A Spirit Flower" (Campbell-Tipton); (b) "Two Roses" (Hallatt Gilbert); (c) "Love



HENRIETTA TEDRO IN "A MODERN EVE."

Is the Wind" (Mac Fadyen), Carolina White.

Selection from "The Jewels of the Madonna" (Wolf-Ferrari), Carolina White.

Ettude (Arensky), "The Lark" (Glinka, Belakovsky), Polichinelle (Rachmaninoff), Theodora Sturko Ryder.

Italian songs—(a) "Lullima Canzone" (Tosti), (b) "Gloria Lippi" (Pirelli), (c) "La Mattinata" (Leoncavallo), Carolina White.  
Spring song from "Natiema" (Victor Herbert), Carolina White.

## "A MODERN EVE"

Missoula is to be one of the first western cities visited by the much-talked-of Mort H. Singer musical suc-

ceeded that Ashton Stevens of the Chicago Examiner credits Mr. Singer with having "out-Brocavved Broadway." The second act shows the garden and conservatory at the Cascader home, and the action culminates in the divorce trial, one of the funniest scenes ever devised. The story centers about the two daughters of the Cascaders, two instant suitors for their hands, and the dominating Miss Cascader, who would have her daughters rule their husbands as she rules here. A fascinating burlesque, a down-trodden husband, a flirtatious judge and gay dancers from the Moulin Rouge also figure prominently in the amusing complications. Among the many song hits to be heard are "Is the Girl You Married Still the Girl You Love?" "Every Day Is Christmas When You're Married," "Hello, Sweetheart," "Good-bye Everybody," "Won't You Smile," "You're Such a Lonesome Moon Tonight" and "That's the Lesson I'm Teaching to You."

Sometimes a stage manager, in his silent endeavor to give the public action instead of mere words, over-reaches himself, and leaves a wide open opportunity for the critical observer. Recently, in Chicago, a well-known minister of the gospel, who had been witnessing a performance of "A Modern Eve," approached Mort H. Singer, the producer, whom he knows very well.

"I hope you are enjoying the performance," said Mr. Singer.  
"Very much indeed," complimented the clergyman. "But why have an unnecessary scandal in the show?"  
"Scandal?" gasped the producer. "Why 'A Modern Eve' is the sweetest, cleanest, daintiest musical comedy in the world. Mothers bring their daughters, husbands their wives and young men their sweethearts to see it because of its pure atmosphere. Where do you see a scandal?"

"Well," smiled the observant clergyman, "while you have a marriage ceremony at the end of the first

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# A

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Original Production  
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WITH THE FOLLOWING NOTABLE CAST OF PRINCIPALS

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Marion Roddy

Arline Bolling  
Henrietta Tedro

Alexander Clark  
Ray Raymond

Harry Dickeson  
Louis Kelso

AND "THE PRETTIEST SINGING AND DANCING CHORUS SINCE ANNA HELD CAME WEST."  
Cassie Baer—Portland "Oregonian," Jan. 6.

# HEAR

"Good-Bye Everybody"  
"You're Such a Lonesome Moon Tonight"  
"Rita, My Margarita."  
"Hello, Sweetheart"  
"Is the Girl You Married Still the Girl You Love?"  
"Every Day Is Christmas When You're Married."

Music By  
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Jean Gilbert

PRICES—Main floor, \$2, \$1.50; Balcony, \$1.50, \$1.00, 75c;  
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CURTAIN RISES PROMPTLY AT 8:30 P. M.

SEAT SALE OPENS  
THURSDAY, JANUARY 30, 10 A. M.



CAROLINA WHITE

cess, "A Modern Eve," which will be seen at the Harnois theater on Friday, January 31.

There can be no doubt as to the marked merit of this Berlin operetta, which delighted music lovers at the Garrick theater in Chicago, where it has had a record-breaking run. Its song hits are already being heard all over the country, and the inspiring waltz song, "Good-bye Everybody," is enjoying a sweeping vogue. The scenes are laid in France during the present time, the first act showing the reception room at the home of the Cascaders, a very interesting family in which feminine government prevails. The finale of this act presents a wedding scene, so gorgeously cos-

scene, your minister and the bridal couple never complete the wedding ceremony, and yet they are living happily together in the second act.

"Why they even receive the wedding ring," remonstrated Mr. Singer.

"But the minister never pronounces them man and wife, in place of which the bridegroom breaks into an ecstatic song," asserted the critic.

All of which was true. Upon looking over the manuscript, it was found

that the wedding scene was complete, even as the critical minister desired, but the stage manager, when questioned, admitted that he had cut out the final words of the wedding ceremony in order to put in four more bars of the lively song, so that the scene would not drag.

## EVER YOUNG

Miss Wainwright is today a beautiful woman, mirroring that 18-year-old girl who suddenly leaped to popularity as Booth's ideal Ophelia, but her hair is silvered, and there are traces of the years in her face, although it still retains its brightness and a youthful smile. She was one of the first of that long line of well-bred women who left homes of culture and refinement for the precarious life of the stage and its uncertain rewards.

Her grandfather was bishop of New York, her father was a commodore in the navy during the civil war; her brother a captain who achieved distinction at San Juan during the Spanish-American conflict. The entire family has been identified with the church, the stage, the army or the navy for several generations. She was the first member of it to turn her eyes toward the footlights, and although her progress was speedy after she once had the opportunity to reveal her dramatic talent, the stage did not welcome her with outstretched arms when she first offered herself as an actress. In fact, she was obliged to pay for her premiere.

She knew in her heart of hearts that she could act Juliet convincingly, so Frederick Ward, then one of the handsomest of young leading men, was engaged to play Romeo, and they gave a performance. This was her debut—bought and paid for—and her example would not be a good one for others to follow; but it gave her the opportunity to reveal extraordinary talents, and from that time her name has carried weight with lovers of the drama.

## A GRAND ORCHESTRA

The special "Merry Widow" orchestra, which accompanies the new and lavish production of the great Lehar operetta on tour, is the largest traveling organization of the sort now in existence. Notwithstanding the in-

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creased salaries of musicians on tour, Henry W. Savage continues to keep this orchestra at grand opera strength. They play the score without the aid of a written note and are under the direction of Alfred Moulton.

Mabel Wilber, who has played and sung the title character for upwards of 2,000 times, is winning fresh laurels in the role of Sonia.

## PLAYS AND PLAYERS

George V. Hobart is extending the "Dinkelspiel" sketch into a three-act

play to be produced in the spring in England by Joseph Hart.

Cecil De Mille may revive "The Charity Ball."

Paul Armstrong has written a new play called "Politics."

Frederick Ward is lecturing in the south on "Richard III."

"A Wild Goose," book and music by Willard Spencer, is to be revised.

Wheeler Earl, a brother of Virginia Earl, is in vaudeville in a skit.

Gertrude Bryan of "Little Boy Blue" fame, may soon go into vaudeville.

Philip Bartholomae, author of "Over Night" and "Little Miss Brown," has formed a theatrical producing firm with Leander Richard-

son, formerly press representative of W. A. Brady, and will make general productions.

Jack Bonavita, well known as a lion tamer, is going into the moving pictures.

"The Daughter of Heaven" is to open about the middle of next month in Chicago.

Bronson Howard's play, "An Enemy to the People," is shortly to have a production.

The first of the spring productions by the Shuberts will be "The Passing Show of 1913."

"The Military Girl" is to resume its tour, probably with Arthur Deagon at the head of the company.



THE WEDDING SCENE IN THE MUSICAL COMEDY, "A MODERN EVE," COMING TO THE HARNOIS NEXT FRIDAY.

## Carolina White

PRIMA DONNA SOPRANO  
SENSATION OF THE GRAND OPERA SEASON  
in Chicago, Fresh From Her Eastern Triumphs, Assisted by

## Theodora Sturko Ryder

THE EMINENT PIANIST IN

## SONG RECITAL

Harnois Theatre  
MONDAY EVENING Feb. 3rd.

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