Vaudeville Star Here Today

At the Empress.

"A Fireside Reverie," an elaborate girl act with Jack Princeton in the leading role, comes to the Empress theater as the stellar attraction for the first half of the week. Good catchy music, an excellent chorus, a gorgeous stage setting and lavish costumes, are features of this miniature musical revue.

Clean cut comedy and harmony singing is the offering of the Three Rounders, a trio of young men, who possess excellent voices.

"Touresti," called "The Jazzer of Jazz Tunes" introduces a musical act that is both original and unique inasmuch as he plays a cello and a one-stringed fiddle, bowing with his left hand.

Cherry and Stanley, under the billing title of "Gymnasts Extraordinary" demonstrate that they are masters of their craft.

Heading the bill for the last half of the week is a comedy operette de luxe, "Hello! Tokyo," featuring Merna Laterallе, a winsome little soubrette and a cast of six people. The chorus is well drilled and the special musical scores are cleverly arranged.

Charming little Jessie Maker, one of the most captivating of musical comedy favorites, assisted by Billy Redford, offer a satire on the navy in which they sing Mr. Redford's own compositions.

Close-Ups and Cut-Outs

By Gould

Speaking of stunts in motion pictures, the first stunt ever performed by George Walsh, was certainly a queer "starter." This was nothing less than eating a banana under water, in a tank. He got away with it, and thus paved the way to fame so to speak.

Walsh is to appear, with various stunts at the Sun theater this week, in a new comedy called "Putting One Over."

A pool 90 feet long has been built at Brunton studios for the use of Bessie Barriscale in doing her aquatic stunts in "The Woman Michael Married."

Over a certain shoe shop in Los Angeles is a sign which reads:

"The Home of Short Vamps"

"What a funny place for motion picture stars to live," remarked a tourist as she regarded the sign with amazed interest.

Mr. and Mrs. Carter De Haven will appear in the following comedies: "In a Pinch," "Their Day of Rest," "Some Honeymoon." In the pictures it is interesting to note that Flora Parker will not be Flora Parker any more, but Mrs. Carter De Haven.

Thousands of girls have tried to get into the David W. Griffith pictures, and other thousands have wished they could get in, but it remained for a girl from St. Louis to decide just how much it is worth to a new girl to appear in a leading role of a D. W. Griffith picture. She appeared at the studio the other day and reported she had an important matter to discuss with Mr. Griffith. She looked prosperous and self-confident and talked so importantly about money that she was introduced to Mr. Griffith.

"Mr. Griffith," she said, "I have figured it out that it is worth $10,000 to appear in one of your films. Here is a certified check from my father. Do I get the job?" She

An Apache den is the scene of many thrilling incidents in Geraldine Farrar's newest Goldwyn picture, "The Stronger Vow." Once again Hugo Ballin, Goldwyn's art director, won the commendation of the diva for the realistic setting, the duplication of the Parisian outlaws' meeting place equaling his splendid achievement in the erection of a counterfeit Monte Carlo for Miss Farrar's first Goldwyn production, "The Turn of The Wheel."

The set represents a large basement room in the Montmartre quarter of Paris, serving as a meeting place for a desperate band of exiled Spanish anarchists, of which Pedro Toral (Tom Santschi) is the leader.

Arthur S. Kane, formerly general manager of the Select Pictures corporation, has formed a company of his own. "The Realart Pictures corporation," and expects to release his first picture about September 1.

Margarita Fisher is appearing in "Miss Trixie From Broadway," another of Miss Fisher's comedy parts in which she has her usual harum scarum part with fun all the way through.

Zoe Rae and Lena Baskette, child stars, have been engaged to play opposite Mary McLaren in "The Weaker Vessel."

Lloyd Bacon, son of Frank Bacon of "Lightnin'" fame, will be seen with W. S. Hart in his latest picture, "Square Deal Sanderson."

Capt. Albert A. Kauiman, A. E. F., formerly production manager of the New York studio of the Famous Players-Lasky corporation, who is in charge of the cinematographic work of the American army, believes he holds a traveling record for a single day. Writing from Treves, Germany, he says:

"Old-time actors kicked about one night stands. The other day I made four countries in one day and ate in each, as follows: Breakfast, near Sedan, France; lunch in Florenville, Belgium; coffee in Luxembourg; dinner in Treves, Germany. That's sure enough A. E. F. record."

George Barr McCutcheon's book, "Cowardice Court," is being made into a movie with Peggy Hyland as the star.

The Griffith picture, "The Chink and the Child," from Thomas Burke's "Limehouse Nights," has been renamed, "Broken Blossoms."

Dorothy Gish has finished "I'll Get Him Yet."

Baby Marie Osborne (very young) declares that she prefers ice cream to kisses, "because a girl can get kissed any time."

Dustin Farnum says his greatest ambition is to appear in a picture where the hero and heroine fail to clinch in the final fade out.

Kinograms, the news reel of the World Pictures, has been signed for by the Rialto theater and will be shown there each week.

Montagu Love's newest one is "A Broadway Saint."

Florence Reed's newest picture is "The Woman Under Oath."

MUSIC

By HENRIETTA M. REES.

"Do you know what John McCormack thinks about the success of an artist? In speaking of his success at Covent Garden in "Cavalleria Rusticana," which placed him prominently before the world he says:

"The critics were most kind. They shared the view that I had 'arrived,' and expressed an interest in what my future efforts should bring forth.

"Do you grasp that? It's the secret of an artist's forward movement toward the ultimate goal: 'So far so good, but what of the morrow?' One cannot rest, no matter how fine the achievement. Good better, best—and after that 'best' something still more, that's beyond. There is no stopping-place in art. For the more one does the more people expect. There is no rest for whoever is conscientious; if the critics and public become momentarily satisfied the artists should not be. So, we go on, occasionally content, but never for more than the briefest possible time.

"And when one reaches the top rung in the ladder the task to remain there is harder, much, than the climb. The slightest jostle destroys the balance. The life of a singer, if he (or she) is admitted into the sacred portals, is not easy although some folks mistakenly fancy that it is. You've got to live up to what the people feel you are as an artist."

The following excerpts from an article on "Audiences, the Worth of Their Judgment" in the London Times are timely and apply to this country as well as to Great Britain:

"It takes two to a quarrel, a kiss or a story. All concert audiences see the moral of this as well as anybody, but their application of it in this country is often pitiable, and this attitude does more harm than they know to the cause of good music they would all say they want. On the whole, we get the music—the songs and the singing of them—we deserve; if we do not discriminate between the good and the bad, why should anyone trouble to give us the good? A very simple thing is asked of each listener—that he should purr when he is pleased (and knows it) and refrain from purring when he knows he is not pleased. But only a minority ask themselves the question whether they are pleased or not; the majority do not get farther than looking next day in the papers, if they remember it, to see whether someone else was.

"About the majority there is one thing to be said—that no one need belong to it unless he wishes. They stultify the whole concert by the incidence of their applause, which is given on almost any but the musical musical ground—honest pleasure in the music itself. They mean well, of course. They are thinking how lonely anyone must feel standing on a platform doing what they suppose, but do not know, to be a difficult thing. And there are times when this sympathy is most valuable—at a first performance of a new work, or the first concert of a new performer, or if, with an old stager, the moment comes when, to use a homely metaphor, a fly has got in his eye. But what was the sense the other day of separating the consecutive dances of Bach's Suite for Violoncello (which was being played indifferently well), by a sort of mechanical clapping, or of ignoring that dramatic moment in Schumann's Concerto at the end of the first movement, so that those quiet dropping chords of Mr. Leonard Borwick's at the beginning of the second hardly made their way through a long buzz of conversation?

The fact is, to be plain, the majority neither know the music or enjoy it. When they go to something they understand, a ballad concert or a series of music-hall turns, they have no qualms about keeping a stony silence, if they are so minded. That is the main reason why ballad concerts and music halls are so good, as, of their kind, they certainly are. It clearly has not occurred to these people that if they do not know what is coming next in the music, they might wait till the end before expressing an opinion, and that if they do not know what opinion to express, they might give a chance by their silence to those who do.

But there is also the minority—those who know. Let them "take power to add to their numbers." Let them ask those composers, singers, and players who complain that British music comes but its rights anywhere but in Britain how many concerts they attend which contain the work of their fellow-composers, singers and players. And let this enlarged minority be clear in their minds that there is one question, and only one, which they have come to answer—namely, 'Do I like this?' and not, 'Ought I to like this?'; nor, "Did I like this man's work before?' In an aristocracy kings patronize the arts; in a democracy, if these people neglect their duty—the people who know the good—there will be no art worth having, for we shall not have deserved it.

Plantation Days at Lakeview Park

Plantation Days, with darkies, music, all the settings of a southern darkies' paradise, with favors for all guests, will be held at Lakeview park Monday and Tuesday of this week. The event is expected to be two of the biggest fun days ever held at the park, coon shouters, singers, dancers and the Syncopating quartet, composed of four boys with tuneful melodies, in their repetoire, will make up a part of the entertainment.

The Dance Palace will be a southern plantation, with decorations building into it a southern atmosphere where the old-time fun days of the "days before the war" were held. Favors are to be distributed to the crowds and prizes are offered for the best buck and wing dancers and jiggers.

The Union Outfitting company will hold its first big summer picnic and fashion show at Lakeview Wednesday, June 25. The hundreds of employes of the institution and their many friends will gather at the park picnic grounds for a big feed. Special events have been planned by the committee in charge of the affair to make the day enjoyable for old and young. A feature will be the fashion show event. In the evening there will be a big dance at the Dance Palace, with special music, and souvenirs will be distributed by the company.

Railway clerks and station employes, with over 3,500 members in the local organization, will meet at Lakeview on Saturday, June 28, for their annual picnic and outing. Sports and games will be held in the afternoon, and several prominent speakers will address the organization. Another big night will be scheduled at the Dance Palace.

Large Seaplane Skims Over Lake Manawa

While the launching of the passenger-carrying seaplane on Lake Manawa promises to be the principal event at that resort within the next week, bathing, dancing, boating, picnicking and other popular amusements are being enjoyed by thousands daily. Plans are made to accommodate thousands at the bathing beach today.

Manager Carl I. Palm now has under construction a large addition to the women's quarters at the bath houses. The beach is so popular this year that the roomy quarters already provided threaten to be inadequate during the hot days of July and August.

A high slide is being installed at the beach to add to the fun devices already there.

During the hot days of the past week thousands have spent delightful afternoons and evenings at the resort.

Manager Palm was not certain yesterday whether the big seaplane to be launched at the lake would be ready to make flights Sunday. The huge hangar to house the ship has been completed at the water's edge and workmen have been busy since Wednesday assembling the plane.

Arthur Smith's big out-door band will play concerts at Manawa park this afternoon and evening. Lee's orchestra furnishes music at the dance pavilion every afternoon and evening. The usual free motion picture show in the out-door theater at the park will be given this evening.

Empress Close to North Pole

As if the magical hand of the fairy of old had touched the Empress and moved it close to the North Pole, is so the "Typhoon Breeze" cooling plant that is now in operation.

Imagine the "ocean breeze" striking you in the face, and you have the effect produced by this new invention, which is said by many prominent American engineers to be one of the greatest of the age.

When the electric current was turned on, the four 15 horsepower motors started the giant typhoons into motion and eight torrents of fresh air had been turned loose from the roof of the theater.

Gloria Swanson, leading woman in Artcraft productions, is getting ready to welcome home her dad, who, though described by his daughter as the gentlest of men in home life, is a warrior by profession. He is none other than Capt. Joseph T. Swanson, who has fought through the late world war during the American participation therein. Captain Swanson is stationed in France at present, but expects soon to be released, and will come at once to Los Angeles to make his home with his daughter.

Autos That Pass in the Air

Krug Park Holds Act Another Week

Autos will continue to pass in the air for another week at Krug Park, and the prolonging of the engagement is justified, for it is easily the best thriller the park has ever had. The stunt is difficult, sufficiently sensational, and so hazardous that five riders are carried with the act to insure its being presented with the regularity called for in the contract. The two autos come down a steep incline as if shot from a catapult. One goes high in the air, somersaults three times, lands on a platform and goes down a runway. The other passes beneath, leaps a gap and reaches the platform just in time to get out of the way—that is, if everything works all right, for the autos pass in the air in such close proximity that a miscalculation would result in a mid-air collision. The hairbreadth escapes from this serve to keep the spectators on edge. So swift is the action that it is only the close observer who will see the second auto leap the gap, the eye being held by its somersaulting mate.