



Swiss Song Birds, at the Grand.



Arthur F. Burckly, Bainbridge Light Opera, in "Robin Hood," at the Orpheum.



Arthur Vinton, Leading Man of the Lyceum Players.



Sophie Kasmir.

**'ROBIN HOOD' AT ORPHEUM;
LYCEUM HAS COMEDY-DRAMA;
VARIETIES AT NEW GRAND**

**Bainbridge Company To End Season This Week;
'Trail of Lonesome Pine' Is Lyceum Bill,
Beginning Today.**

AFTER a sort of words-and-music orgy last week, we come again today into entertainment more variegated, at least, with its proportions of melody and mirth and mime more evenly distributed. Instead of musical comedy, in some form, at three theaters, we shall have light opera at one, comedy drama at another and vaudeville at the third.

The Bainbridge Players will sing DeKovens' "Robin Hood" at the Orpheum, the Lyceum cast will present "The Trail of the Lonesome Pine" and the New Grand will present a program of varieties and pictures, headed by the "Swiss Song Birds" with four other acts.

The revival of "Robin Hood" is the most interesting of the week's events in many respects, bringing again to us this best of American light operas which, I am informed, the Bainbridgers can sing with uncommon excellence. "The Trail of the Lonesome Pine" is to be given adequate presentation by the Lyceum Players, according to the management, and this story of the Southland undoubtedly will have wide appeal.

OUR green in color, but not green in opinion, stage weekly which leans toward vaudeville because it began as such, contains as its leading story an expression of opinion from George Arliss that deserves attention. Its interest lies not merely in the fact that so fine an actor and so canny a manager as Mr. Arliss gives the idea expression, but because it fits perfectly into the happenings of the moment.

Mr. Arliss is quoted as saying in London, where he is now resting, that "Warfield and Skinner and Gillette and Maudie Adams and Ethel Barrymore and Laurette Taylor—along with the other popular stars of the spoken drama, have come to mean almost nothing at all to young America as compared with Fairbanks and Charlie Chaplin and Hart and Mary Pickford and Marguerite Clark and Bessie Barriscale.

"In the smaller cities whenever the conversation is of the play—it is the stars of filmdom who are discussed to the complete exclusion of representatives of the spoken drama. And all students of the theater know that success for the actor is measured absolutely by the degree of personal interest potential audiences feel in him."

After vainly seeking to explain this alleged phenomenon, the interview concludes:

"However, the serious fact remains that the motion picture has all young America enthralled, and unless the spoken drama can allure this younger generation back into the theater, the end of road tours is an absolute certainty."

In the light of the changes and the advances of the motion pictures recently discussed in this column, this opinion of George Arliss arrests attention. Perhaps Mr. Arliss is right. Probably he is wrong. Maybe—as E. H. Sothern was quoted as saying a year or so ago when he entered a picture studio for a brief venture—the great actors of the future will play but once or twice in each great drama before the eye of the camera, and thereafter will comfortably rest at home while their pictures go on tour.

If the phonograph is ever synchronized with the projecting machine, the chances of these opinions coming true in fact will be vastly increased. As life and the pictures are today we need have little fear that such total eclipse of the spoken drama will occur. Nevertheless it seems undoubted that during the last few years the road has been narrowed by the magic of the motion picture. The possibilities are interesting, if not disquieting, aren't they?

COME of you who saw Leo Carrillo in "Lombardi, Ltd.," at the Lyceum a few weeks ago, may find him in "The Love Liar," which Oliver Morosco has accepted as a vehicle for the popular star for next season. The play is by Crane Wilbur, well known to the cinema devotees.

Anna Nichols has completed the book of the new musical comedy for Charlotte Greenwood, and Oliver Morosco intends to produce it as soon as possible. It will be called "Linger Longer, Letty," as a tribute to the immense popularity of Miss Greenwood and "So Long, Letty," seen in Duluth last season.

Robert Edson, seen recently in Duluth in "the Good Bad Woman," left the cast recently to sign under the management of A. H. Woods. Mr. Edson will open in August in "The Woman in Room 13," one of the New York successes last season.

THE motion pictures have effected a transformation on Broadway, we are informed, and even Forty-second street and Broadway is beginning to take notice, to "sense the impending" and to declare that the motion picture business is about to become more nearly a business than it has been. And the movies are considering the establishment of their own theaters for the showing of films produced by the companies owning them. The Famous Players-Lasky corporation is planning to operate singly controlled theaters at the number of a hundred throughout these United States. But isn't it a logical result even though it does seem revolutionary? We have national chains of 5, 10 and 15 cent stores; of hardware establishments and other necessities and so why not of picture theaters?