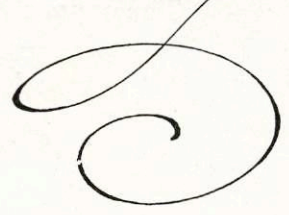


SAN CARLO GRAND OPERA COMPANY

FORTUNE GALLO
IMPRESARIO



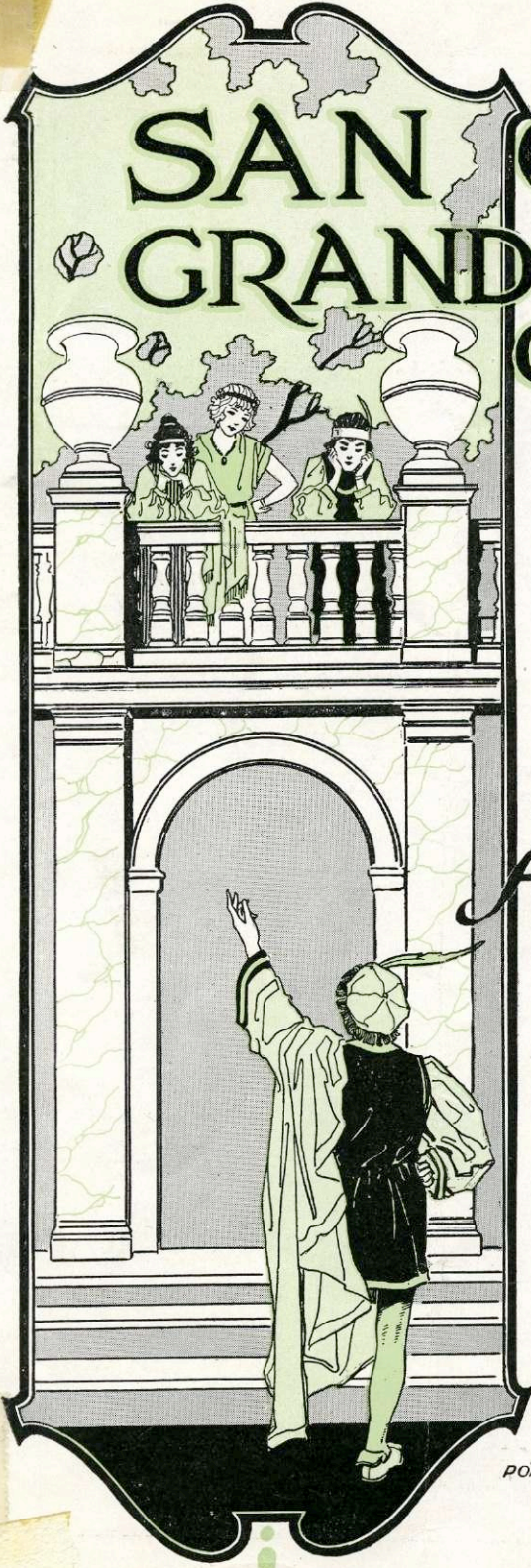
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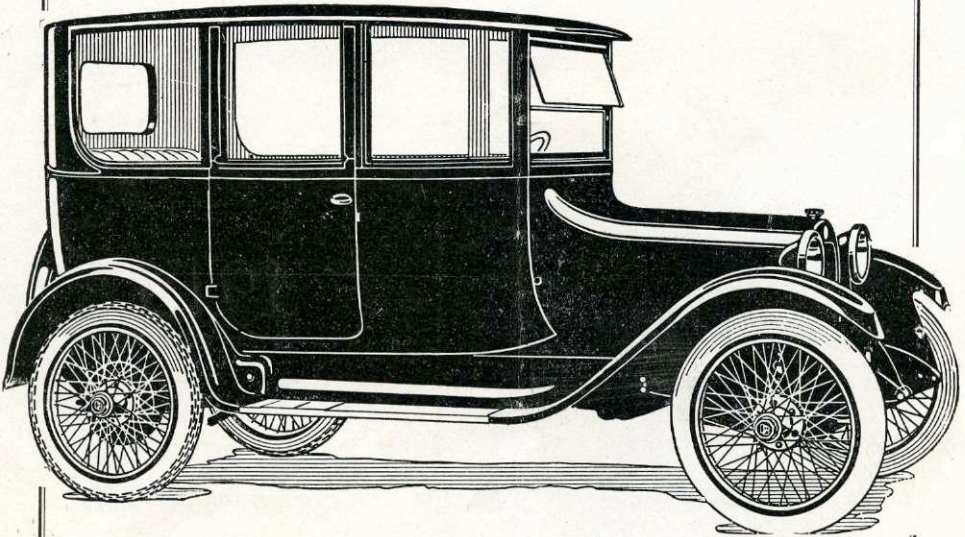
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COVEY MOTOR CAR COMPANY

[21st and Washington Streets



Monsieur Marcel and Mlle. Statkiewicz, in Tschaikowsky's "La Princess Enchantee."

(Reprinted from the Society Section of Sunday's *(Oregonian)*.)

Artist With Pavlova and Alhambra Ballet is Teaching at Monsieur Marcel's Imperial Russian Ballet School

The great war has disturbed conditions to such an extent that it has brought many dance artists to the United States.

After much persuasion Mlle. Statkiewicz was convinced that Portland offered unprecedented opportunities to teach the Pavlova system of toe dancing.

A private recital to a party of invited guests was arranged at the Marcel Studios and when Monsieur Marcel and Mlle. Statkiewicz danced Tschaikowsky's "La Princess Enchantee" an ovation was received that will never be forgotten by the dance loving people of this city.

Monsieur Marcel needs no introduction to the lovers of the art of dancing in this city, the Russian Ballet of pupils at the Auditorium during the Red Cross Bazaar crowded the Russian Theatre at every performance and thousands were unable to see this artist from the Imperial Russian Ballet.

Monsieur Marcel has the only Ballet School in this city and is the only permanently located Ballet Master from the Imperial Ballet Government Schools in Western America.

The beautifully appointed Egyptian Studio at the Wheelton Annex Apartments should be visited by all lovers of Oriental Art and Classical dancing.

Monday Evening, January 7, 1918 at 8:15 o'clock

AIDA

OPERA IN FOUR ACTS, BY VERDI

CAST OF CHARACTERS

AIDA, a slave	ELIZABETH AMSDEN
AMNERIS, daughter of the King	STELLA DEMETTE
AMONASRO, King of Ethiopia	JOSEPH ROYER
RADAMES, Captain of the Guard	MANUEL SALAZAR
RAMFIS, High Priest	PIETRO DE BIASI
KING OF EGYPT	NATALE CERVI
A MESSENGER	LUCIANO ROSSINI
A PRIESTESS	FRANCES MOROSINI

Priests, Soldiers, Egyptians, Ethiopian Slaves and Prisoners.

CARLO PERONI, Conductor

SYNOPSIS OF SCENES

ACT I—*Scene 1*—Hall in the Palace of the King at Memphis. *Scene 2*—The Temple of Vulcan at Memphis.

ACT II—*Scene 1*—Hall in the Apartments of Amneris. *Scene 2*—Entrance to the City of Thebes.

ACT III—Banks of the Nile.

ACT IV—*Scene 1*—Hall in the King's Palace. *Scene 2*—Temple of Vulcan with crypt beneath.

□ □ □

ARGUMENT

ACT I—Aida, daughter of Ethiopia's king, is held in servitude by the Egyptians. She loves Radames, who loves her. Amneris, daughter of the King of Egypt is, although it is unrevealed, also in love with Radames. The latter is chosen leader of troops to resist the invading Ethiopians. He is victorious.

ACT II—Amneris learns that Radames loves Aida, which fact she has suspected. She becomes furious. Among the prisoners of Radames is Amonasro, Aida's father, though his rank is not known to the captors. The King liberates all prisoners, save Amonasro and Aida. He furthermore gives to the unwilling Radames the hand of his daughter in marriage.

ACT III—Radames, whose marriage with Amneris is about to take place, resolves to flee with Aida and Amonasro, but is apprehended by the high priest, Ramfis, and Amneris.

ACT IV—He is tried for treason and condemned to death, notwithstanding the entreaties of Amneris in his behalf. The last scene shows the re-union in death of Aida and the hero.

ONE OF THE MOST BRILLIANT TENORS

GIUSEPPI AGOSTINI

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TURIDDU in *Cavalleria Rusticana*

EDGAR in *Lucia di Lammermoor*

FAUST in *Gounod's Faust*

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First Opera—Tuesday Evening, January 8, at 8:15 o'clock

CAVALLERIA RUSTICANA

OPERA IN ONE ACT. MUSIC BY PIETRO MASCAGNI

CAST OF CHARACTERS

SANTUZZA
LOLA
MAMA LUCIA
TURIDDU
ALFIO

ELIZABETH AMSDEN
MARTA MELIS
ALICE HOMER
GIUSEPPE AGOSTINI
ANGELO ANTOLA

Chorus of Villagers, Etc.

Scene—A Public Square in a Sicilian Village

SYNOPSIS OF CAVALLERIA RUSTICANA

The curtain rises on Easter festivities of the peasants. Turiddu, son of Dame Lucia, keeper of the village inn, having returned home from service in the army, soon becomes the favorite of all the village maidens, among whom Santuzza, who is the chosen one, and who is soon betrayed by Turiddu. Previous to his joining the army Turiddu had courted the pretty Lola, the village belle, but on his return finds her wedded to Alfio.

When Turiddu meets Lola they are reconciled, and he neglects Santuzza, while Lola is faithless to her husband. Santuzza, distracted with being abandoned, tells Alfio of the intrigue of the guilty pair. He challenges Turiddu to mortal combat, who unwillingly accepts the defi, and is killed.

Second Opera—Tuesday Evening, January 8

L' PAGLIACCI

OPERA IN TWO ACTS. BOOK AND MUSIC BY R. LEONCAVALLO
CARLO PERONI, Conductor

CAST OF CHARACTERS

NEDDA
HARLEQUIN
CANIO
TONIO
SILVIO

LUISA DARCLEE
LUCIANO ROSSINI
MANUEL SALAZAR
ANGELO ANTOLA
LUIGI DELLEMOLLE

SYNOPSIS OF SCENES

ACT I—A Village Street and arrival of the Mountebanks. Afternoon.

ACT II—A Scene in the Traveling Theatre. Evening.

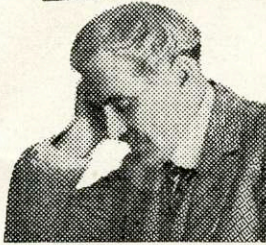
PROLOGUE—The story is introduced by the clown, who sings, before the curtain rises, of the tragic sorrows and passions of buffons.

ACT I—Canio is the chief of a little band of strolling mountebanks. His wife, Nedda, is a vain pretty baggage, and he does not trust her. Tonio, a humpback, malicious, the clown, makes hot love to her in the village where they are to play upon the day of their arrival. She repulses him and strikes him with a whip. In revenge he brings Canio upon Nedda and her lover, Silvio, a farmer in the neighborhood. Silvio runs away and Canio does not see his face. There are bitter words between man and wife, and Canio, in agony, prepares for his clowning.

ACT II—The people gather to see the show, and Silvio is in the crowd. The play is the old story of Pantaloon's jealousy and the love of Columbine and Harlequin. The crazed Canio acts with such realism that the peasants are enraptured. Suddenly he asks the name of the lover, Nedda defies him. He stabs her and kills Silvio, who starts from his place. Laughing madly, he shrieks out: "The comedy is finished!"

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pal tenor of Grand Opera Companies (Italian and English) of international reputation.

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Wednesday Evening, January 9, at 8:15 o'clock

LUCIA DI LAMMERMOOR

CARLO PERONI, Conductor

CAST OF CHARACTERS

HENRY ASHTON	ANGELO ANTOLA
LUCIA	EDVIGE VACCARI
EDGAR OF RAVENSWOOD	GIUSEPPE AGOSTINI
RAYMOND	PIETRO DEBIASI
NORMAN	ANTONIO CETTI
ALICE	FRANCES MOROSINI
LORD ARTHUR BUCKLAW	LUCIANO ROSSINI

SYNOPSIS OF SCENES

ACT I—*Scene 1*—A Wood Scene. *Scene 2*—A Garden of Lucia's House.
 ACT II—*Scene 1*—A Room in Ashton's House. *Scene 2*—Reception Room in Ashton's House.
 ACT III—*Scene 1*—A Large Hall in Ashton's House.
 ACT IV—A Cemetery.

□ □ □

ARGUMENT

The story relates the love of Sir Edgar Ravenswood for the lovely Lucia, sister to Lord Ashton whose political opposition to Sir Edgar was made the more bitter by the fact that he (Lord Ashton) was holder of the forfeited Ravenswood estates. Her brother, furthermore, desired Lucia to marry Lord Arthur Bucklaw, as such a union would be beneficial financially to Ashton. Lucia, however, prefers the poor Ravenswood and declares her love for him.

While absent on a journey, Sir Edgar dispatches many a proof of his fidelity to Lucia; they are, however, intercepted by her brother. Lucia is still true to her love. Finally, Ashton forges a paper telling of the unfaithfulness of Ravenswood. Lucia, driven almost to madness, at length consents to become the bride of Bucklaw.

The marriage takes place, but amid the festivities of the guests, after the newly wedded pair retired, groans are heard proceeding from the nuptial chamber. Lord Bucklaw is discovered, bleeding to death. The storm of remorse has proved too much for Lucia who, in wild mania, brandishes the sword of her husband whom she has slain. Soon her senses return, but only as life departs. The terrible event precipitates her death, and wakes remorse in the heart of Lord Henry Ashton. Sir Edgar returns to take a last look upon her whom he loved, and finds that she has been faithful unto death.

═══════ COMPLIMENTS ═══════
 OF
 THE OREGON STATE
 HOTEL ASSOCIATION

Thursday Matinee, January 10, at 2:30 o'clock

MARTHA

CAST

LADY HARRIET	EDVIDGE VACCARI
NANCY	STELLA DEMETTE
LIONEL	GIROLAMO INGAR
PLUNKETT	ANGELO ANTOLA
SHERIFF	ANTONIO CANOVA
SIR TRISTAN	NATALE CERVI

CHEVALIER CARLO PERONI, *Musical Director*

SYNOPSIS OF SCENES

- ACT I—*Scene 1*—Boudoir of Lady Harriet. *Scene 2*—The Fair at Richmond.
 ACT II—*Scene 1*—A Farmhouse.
 ACT III—*Scene 1*—A Hunting Park in Richmond Forest.
 ACT IV—*Scene 1*—Plunkett's Farmhouse. *Scene 2*—A Representation of the Richmond Fair.

□ □ □

ARGUMENT

ACT I—*Scene*: Richmond, England. Henrietta, attendant of Queen Anne, weary of court life, disguises as a servant girl, and, with Nancy, her friend and maid, and Tristan, her cousin and admirer, attends a servants' fair. Tristan is to go as John, and Henrietta as Martha. At the fair also are Plunkett and his adopted brother, Lionel. The latter wears a souvenir ring which he is to present to the Queen if ever in trouble. The two are seeking help for their farm. As the sheriff, in keeping with the law, is binding the girls for a year's service, Lionel and Plunkett see Nancy and Martha. They are much pleased and at once hand them the "earnest money," engaging their services. 'Tis too late to protest and away they go with the farmers, leaving Tristan amazed and alone.

ACT II—*Scene*: Farmers' House. The farmers set the girls to spinning. Though useless as servants the farmers decide to put up with them. Lionel finds that he loves Martha. He steals a rose from her bosom and will not return it unless she sings, and here is interpolated: "Tis the Last Rose of Summer." Her singing increases his passion, and he declares himself then and there. But in vain. Tristan has arrived, the brothers retire and the other three escape.

ACT III—Farmers are rollicking in the woods. A hunting party of the Queen and her ladies interrupts them. Plunkett and Lionel recognize their erstwhile servants, who in turn pass them by. Plunkett chases Nancy; Lionel and Henrietta are left alone. At length Lionel presents his talisman ring to the Queen. It reveals the fact that he is the son and heir of the Earl of Derby, and the Queen orders his estates restored to him.

ACT IV—Henrietta realizes that she loves Lionel, and as may be surmised fortune favors the suit of Plunkett and Nancy. All ends happily.

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is what you find in the flavor of*



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THE HOUSE OF MONOPOLE
Wadhams & Kerr Bros.

Thursday Evening, January 10, at 8:15 o'clock

FAUST

AN OPERA IN FOUR ACTS BY GOUNOD

CARLO PERONI, *Conductor*

CAST

MEPHISTOPHELES	PIETRO DI BIASI
FAUST	GIUSEPPE AGOSTINI
VALENTINE	JOSEPH ROYER
SIEBEL	MARTA MELIS
MARGUERITE	LUISA DARCLEE
MARTA	ALICE HOMER

Soldiers, Villagers, Students, Etc.

SYNOPSIS OF SCENES

- ACT I—*Scene 1*—Dr. Faust's Study. *Scene 2*—Fair in Nuremburg.
 ACT II—Marguerite's Garden.
 ACT III—Street in Nuremburg.
 ACT IV—Marguerite's Prison.

□ □ □

STORY OF THE OPERA

Faust, a philosopher, after a life of meditation, wearies at the emptiness of human knowledge and his own ability to unravel the mysteries of Nature. He summons to his aid the Spirit of Evil, who appears to him under the form of Mephistopheles. Through the supernatural power of the latter, Faust is restored to youth, endowed with personal beauty and luxurious garb. Mephistopheles, in a vision, reveals to him the village maid, Marguerite, with whom the student falls in love. Marguerite, noted for her loveliness, has been left by her soldier brother, Valentine, under the care of Dame Martha, a worthy but not very vigilant personage. The maiden at first rejects the stranger's advances, but through the intervention of Mephistopheles, urges his suit, and Marguerite's resistance is at length overcome. Valentine, on returning from the wars, learns what has occurred. He challenges his sister's betrayer, but, through the intervention of Mephistopheles, he is killed in the duel. Marguerite, horror-stricken at the calamity of which she is the cause, gives way to despair. Her reason becomes affected, and in a frenzy she kills her infant. She is thrown into prison, and Faust, aided by Mephistopheles, obtains access to the cell in which she is confined. They both eagerly urge her to fly, but Marguerite, in whom holier feelings have obtained the ascendent, spurns their proffered aid and expires. Mephistopheles is triumphant at the apparent success of his schemes to destroy a human soul, but a chorus of heavenly voices is heard proclaiming that there is pardon for the repentant sinner, and the Evil One, foiled and overcome, crouches in terror as the spirit of Marguerite is borne to heaven by ministering angels.



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Friday Evening, January 11, 1918 at 8:15 o'clock

LA GIOCONDA

OPERA IN FOUR ACTS BY PONCHIELLI
CARLO PERONI, Conductor

CAST OF CHARACTERS

ENZO	MANUEL SALAZAR
LA GIOCONDA	ELIZABETH AMSDEN
LAURA	STELLA DEMETTE
ALVISE	PIETRO DE BIASI
LA CIECA	MARTA MELIS
BARNABA	JOSEPH ROYER
ZUANE	NATALE CERVI
UN CANTORE	L. DELLEMOLLE
ISEPO	LUCIANO ROSSINI

□ □ □

SYNOPSIS OF SCENES

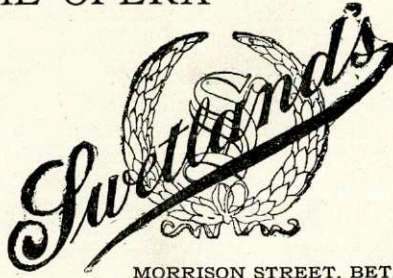
- ACT I—The Courtyard of the Doges' Palace, Venice. (Divertissement, "La Furlana")
 ACT II—On the Fusina Lagoon.
 ACT III—*Scene 1*—A Room in Ca'd'oro (House of Gold). *Scene 2*—A Hall in the Ca'd'oro.
 ("Dance of the Hours," by Corps de Ballet.)
 ACT IV—The Vestibule of a Palace on the Island of Giudecca.

ARGUMENT

The heroine, a street singer, is known as La Gioconda, because of her gaiety and bright spirits. She is loved by Barnaba, but spurns his suit, being herself in love with Enzo, a nobleman of Genoa and originally affianced to Laura, who, however, has been compelled to marry Alvise, one of the heads of the State Inquisition.

After many thrilling incidents, La Gioconda, rather than accede to the desires of Barnaba, still unmindful of her promise to him, seizes a dagger, and, stabbing herself to the heart, cries, "I have sworn to be thine; take me! I am thine!"

AFTER THE OPERA—



MORRISON STREET, BET. THIRD & FOURTH

Luncheons

Fountain Beverages

Confections

Saturday Matinee, January 12, at 2:30 o'clock

TALES OF HOFFMAN

IN THREE ACTS, WITH PROLOGUE AND EPILOGUE
CARLO PERONI, Conductor

CAST

OLYMPIA }	EDVIGE VACCARI
ANTONIA }	GIUSEPPE AGOSTINI
THE POET, HOFFMAN	STELLA DEMETTE
GIULIETTA	MARTA MELIS
NICLAUS	FRANCES MOROSINI
A VOICE	NATALE CERVI
SPALANZANI }	ALICE HOMER
CRESPEL	L. DELLEMOLLE
NATHANAEL }	JOSEPH ROYER
LUTHER	PIETRO DE BIASI
SCHLEMIL }	LUCIANO ROSSINI
COPPELIUS	
DAPPERTUTTO }	
MIRACLE	
COCHENILLE }	
FRANZ	

SYNOPSIS OF SCENES

PROLOGUE—Father Luther's Wine Cellar.
ACT I—Spalanzani's Reception Hall in Milan.
ACT II—Moonlight on the Grand Canal, Venice.
ACT III—Crespel's Retreat in Munich.
EPILOGUE—Same as Prologue.

PROLOGUE—The first act is a prologue. Hoffman, a poet enters the Tavern Luther to join his companions; he seeks solace in drink. His friends believe him in love, but he asserts that to be past history and narrates the tales of three "affairs."

ARGUMENT

ACT I—OLYMPIA—A physician's drawing-room. Spalanzani's friends have come together to hear his talented daughter, Olympia, sing. And Hoffman, one of the guests, falls in love with her on the spot. As they go to supper Hoffman tells her of his passion and believes not that his declarations fall on a deaf ear. There is dancing, and Olympia waltzes Hoffman off his feet. A Dr. Coppelius comes to say that he has been swindled by Spalanzani. He steals into Olympia's room, from which a voice is heard. Coppelius, in his anger, has smashed Olympia. She was an automaton. Hoffman is dumbfounded.

ACT II—GIULETTA—Hoffman's arrival at the house of Giuletta (in Venice) is spurned by Schlemil, who loves Giuletta, but she, meanwhile, is bribed by Dappertutto to make Hoffman love her. She succeeds, by making him believe that he is her ideal. As proof of his love she asks Hoffman to take from Schlemil the key of her chamber. Hoffman demands the key; Schlemil defies him to take it. They fight. Schlemil is killed. Hoffman, with the key, rushes to Giuletta, but not finding her, he returns. Alas! to behold her making off in her gondola, laughing at him, and with her arms around another man's neck. Hoffman is disgusted.

ACT III—ANTONIA—Crespel has bade his daughter, Antonia, to sing no more. Hoffman, who has long loved her, is nonplussed at her silence, but soon understands from a conversation between her father and Dr. Miracle, a lawless individual, that Antonia is the victim of consumption. Hoffman, also, asks her not to sing; she promises she will not. When he is gone, Miracle tells her it is nonsense, to sing as much as ever she likes, but she does not forget her promise to Hoffman. Miracle invokes the aid of Antonia's mother, and to her implorations the girl at length yields. Miracle urges her on and on until she is utterly exhausted. She falls, dying, and her father receives her last breath. Hoffman is heartbroken.

EPILOGUE—Scene same as Act I—Hoffman has told his stories. His companions leave him. The Muse appears and says to him that she alone is the mistress to follow, the one who will be forever true to him. His spirit flickers a moment in gratitude. His heads sinks to the table and he sleeps.

OPERA AND THE PRINTER

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Saturday Evening, January 12, at 8:15 o'clock

IL TROVATORE

OPERA IN FOUR ACTS BY GUISEPPE VERDI
CARLO PERONI, Conductor

CAST OF CHARACTERS

LEONORA	LUISA DARCLEE
INEZ	ALICE HOMER
MANRICO	MANUEL SALAZAR
COUNT DI LUNA	ANGELO ANTOLA
AZUCENA	STELLA DE METTE
RUIZ	LUCIANO ROSSINI
FERRANDO	PIETRO DE BIASI

Soldiers, Citizens, Etc.

SYNOPSIS OF SCENES

ACT I—*Scene 1*—Interior of Castle. *Scene 2*—Garden.
ACT II—*Scene 1*—A Ruined House. *Scene 2*—Exterior of Church.
ACT III—*Scene 1*—A Camp. *Scene 2*—An Apartment.
ACT IV—*Scene 1*—Exterior of Prison. *Scene 2*—Interior of Prison.

STORY OF "IL TROVATORE"

Count de Luna had two sons. The younger was supposed to have been bewitched by a gypsy woman, who was therefore burned alive. Azucena, the latter's daughter, swore vengeance. She succeeded in kidnaping the younger son of the old Count, because of her mother's fate. With him she repaired to the stake at which her mother's ashes were still to be seen. By mistake Azucena threw her own babe into the flames instead of the stolen child. She fled to her tribe, bearing the boy with her. He grew to superb manhood, and was known as Manrico the Troubadour. In the meantime the Count had died. His elder son succeeded to the title. The new Count was in love with Duchess Lenora.

ARGUMENT

ACT I—Manrico, disguised, has been crowned victor of a tourney by this Duchess Lenora. A love results, shared by both. One night, the Count, while in the Royal Gardens, is surprised by the voice of the singing troubadour. Lenora, attracted by the song, has come from the palace. Mistaking the Count for his unknown brother, she hastens to join him. Manrico has seen and is jealous. He and the Count duel. Manrico is not injured. He joins the army and leaves for the wars, is wounded, and found on the battlefield by Azucena. She removes him to her mountain home and there restores him to health.

ACTS II AND III—He learns that Duchess Lenora, believing him dead, is about to enter a convent. He sets out and overtakes Lenora just in time, conducting her to Castellor, which is at once besieged by de Luna. The troubadour is preparing for his marriage when he suddenly learns that a gypsy (his supposed mother) is to be burned alive, having been taken by the enemy as a spy. Hastening to rescue her he is repulsed and taken prisoner. On the eve before the day set for the execution of mother and son, Lenora suddenly appears before de Luna, offering her hand in marriage in exchange for the life of Manrico. The Count agrees.

ACT IV—Lenora is permitted to enter the prison to release Manrico. On her way, however, she takes poison. Manrico, who doubts Lenora, now sees her faithfulness. De Luna enters, takes in the situation at a glance, and orders that Manrico be killed. During the execution the Count drags Azucena to the window that she may behold the fate of her son. She then exposes her secret and cries, "Manrico is thy brother. Mother, thou art revenged!"



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"THAIS"

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Hear Caruso sing
"Celeste Aida"

Gems from Aida in two parts

"L'PAGLIACCI"

Prologue by
Ruffo, Scotti, Amato

"Vesti La Guibba"
by Caruso

The Gems of Pagliacci

Gems from

"CAVALLERIA RUSTICANA"

The Intermezzo by
the Concert Opera

"LUCIA"

The Mad Scene sung by
Galli Curci or Tetrizzini

The new Sextette Record
with Galli Curci as Soprano

"MARTHA"

"M'Appari" by Caruso
or Williams

"Last Rose of Summer"
by Galli Curci

"FAUST"

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from this favorite Opera

"TALES OF HOFFMAN"

"The Barcarolle"
in ten different Records
both vocal and instrumental
The Gems

"IL TROVATORE"

The "Anvil Chorus"
vocal and instrumental

The "Miserere"
vocal and instrumental

"Home to Our Mountains"
by Schuman-Heink and Caruso

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