

GOMING ATTRACTIONS.



AMUSEMENTS

Corbett has decided to introduce "living pictures" as a part of his theatrical entertainment when he returns to America, a few weeks hence. The living-picture craze is a little bit more violent in London at the present time than it is here. The prize pugilist's attention was drawn to the value of this addition to his theatrical performance by any offer received from a music hall manager to pose him as a gladiator in a large gilt frame, with plush background, a brass band, and a large number of beautiful colored lights. The agent of Mr. Corbett, in transmitting this news to America, said that the music hall manager had offered Mr. Corbett \$2,500 a week for a vast and infinite number of weeks if he would consent to stand in the glare of the electric lights and be thrown in relief upon the plush background aforesaid. This statement is on par with most of the extravagant stories sent to this country concerning the pugilist. Of course no such sum was ever offered to Corbett, or any other music hall attraction for a week's work. Mr. Henry Irving would probably be glad to get a job by the year at that rate, and he would certainly work harder and longer than Mr. Corbett in the course of an evening's entertainment. John L. Sullivan, with his present aldermanic paunch, a three day's growth of beard, his now famous stubbly moustache, and his usual pleasant expression of countenance, posing as Apollo Belvedere, should be instructive, while "Tug" Wilson and "Paddy" Ryan are two other gentlemen who at the present moment would be very glad to accept an offer of \$2,500 a week to pose as ancient Greeks. Altogether, the living-picture craze is likely to have an even more pronounced effect upon the drama than the incursion upon the stage of pugilism.

Many more plans have been made for next season than can be carried out, of course, especially in the way of "starring" ventures, but as to the actors already established in popularity there are intentions that will be realized more or less. Denman Thompson will reproduce "The Old Homestead" with an elaborately realistic rain storm, accompanied by thunder and lightning. William H. Crane will use a new comedy by Martha Morton. Fanny Rice will act in "Miss Innocence Abroad." Johnstone Bennett will make a tour in "The Amazons." Marie Burroughs will lead a company in a repertory. P. Augustus Anderson, who used to play in support of Lotta, will revive "Pawn Ticket No. 10," which was in her repertory. Thomas Q. Seabrooke will have a comic opera from Harry B. Smith, author of "Robin Hood," and Ludwig Englander, composer of "The Passing Show." Charles Dickson's next tests of new pieces will involve "A Jolly Good Fellow," author not named, and "The Eye Opener," by Harry Paulton. Carrie Turner has "A Social Heroine," probably a dramatization of Sydney Grundy's novel, "Broken to Harness." Tim Murphy will "star" in a piece by Henry Guy Carleton, A. S. Lipman in "The Westerner," John E. Kellard in "Juggernaut," Corinne in a comedy instead of burlesque, James T. Powers in burlesque instead of comedy, Mme. Janauschek probably in the principal male roles of "Macbeth" and "The Merchant of Venice," Otis Skinner in Shakespearean and other legitimate plays, Marie Wainwright in "An Unequal Match," and other pieces, Beerbohm Tree in a repertory, and Patrice in "The Kid." Hillary Bell and Ramsay Morris are collaborating in a play for the Lyceum, and Daniel Frohman announces that he also has in hand for next season works of Jerome K. Jerome, Augustus Thomas, A. W. Pinero, Paul Potter and Henry Arthur Jones. The dramatists under contract to Charles Frohman, as listed in the Empire's playbill, are Bronson Howard, Victorien Sardou, George Sims, Augustus Thomas, Franklin Fyles, William Gillette, Charles T. Dazey and Henry Guy Carleton. Ada Rehan and Mr. Daly are in Spain. Maggie Cline is too ill to "throw down McCloskey" at present. E. H. Vanderfelt and Fred A. Averill will go with Julia Marlowe, Jefferson D'Angelis and Paul Arthur with Della Fox, Cyril Scott and Edna Wallace with De Wolf Hopper and George Edeson with Fanny Rice.

"Lady Windermere's Fan," an original play in four acts, by Oscar Wilde.

Acts I and IV—Morning room in Lord Windermere's house.

Act II—Drawing room at Lord Windermere's—The ball.

Act III—Bachelor apartments of Lord Darlington.

There is no doubt that in "Lady Windermere's Fan," to be presented at the Lansing theater Monday, June 4, our theater-goers will get what was really the most successful play of the past year in London and New York. "Lady Windermere's Fan" has been spoken of in the theatrical world as the most brilliant society skit since Sheridan scored the fashionable world at his time in the "School for Scandal". The lesson of the play is that a husband is never wise in deceiving his wife, even with the best of intentions; the wife is sure to find out that she is being deceived, and her suspicions may lead to far worse troubles than the whole truth would have brought about. With all its amusing witty talk, this lesson is most vividly taught. The moral of the play is, "Let he that thinketh he staddeth take heed lest he fall."

It has been Oscar Wilde's fortune, "good fortune," he says, to have been burlesqued without cessation during the last twenty years. The London comic papers have printed 830 caricatures of him so far, all of which he has pasted in a big scrap book. When Gilbert caricatured him as "Bonthorne" in "Patience," Wilde wrote him a little note of thanks in which he said that he considered caricature to be one of the sincerest compliments that mediocrity could pay to merit. One of Punch's first caricatures in which Wilde figures was the famous picture representing a young and aesthetic couple sitting at a table graced by an ugly and outlandish cup. The young man exclaims, "Is it not beautiful; almost too beautiful!" To which the long-haired enthusiast opposite her responds, "It is indeed too beautiful for words, but we must try to live up to it." Oscar Wilde says that "Lady Windermere's Fan" has already paid him over \$16,000 in royalties, or more than his books, newspaper articles and poems have brought him in the last twenty years. No wonder that Willie is determined to keep on writing plays. The success of the play has been even more emphatic in this country than in England. During its run of 100 nights at Palmer's theater, New York, it was played to large and fashionable audiences. On the first Saturday of its New York run the receipts for the two performances, afternoon and evening, were \$2,800, something uncommon even for a great success.

"The World," which will be presented at the Lansing June 9, is a remarkable effort at stage realism. The drama in itself is an excellent one and the company, from the cast announced, is sure to be a strong one. Mr. Emery is well known as an artist of ability, and the leading role of Harry Elleston could not be in better hands. Among the number of remarkable and magnificent scenes presented in the sinking ship in the second act, with its intricate mechanical storm effects, and which requires the entire use of the stage from wall to wall, and is so intensely exciting and interesting as to almost make the audience imagine they are witnessing a genuine shipwreck. The great raft scene, though, is conceded by all critics to be the most wonderful and realistic device ever presented on the English speaking stage. Picture to yourself when the curtain rolls up a wide waste of water with high rolling waves and three human beings clinging to a raft in the middle of the ocean, perishing of hunger and thirst, and when all hope is abandoned a full-rigged ship is seen in the distance, at which the poor castaways shriek for help. The ship seems about to pass on, when suddenly she discharges a gun and commences to tack towards the raft. At this point the audience is roused to the highest pitch of enthusiasm, and the scene is encoored again and again. The lunatic asylum scene, too, is a great one, with the escape of the hero. As he sits in a small boat a panorama of beautiful tropical scenes pass before the eyes of the auditor, ending with a beautiful moonlight effect of a ripple on the waters of the lake. Gus Cohan, who plays Morris Abram as the Jew, gives a capital rendition of the part, and his specialties keep the house shrieking with laughter and applause. Lew O. Hart, who plays Devereaux Powers, the bad man of the play, gets himself disliked as a villain should. Miss Rose Wilder as Rosa is a talented actress, besides having a charming face and manner. But you must go yourself to see "The World" in its up to date dress. It is a genuinely entertaining and exciting piece, with a plot easy to follow and great variety of scene and incident, and is a great success everywhere.