



## AMUSEMENTS

John L. Sullivan, the "refined" actor, appeared in "A True American" at the Lansing theatre last Saturday night. Sullivan, notwithstanding the reckless promises in the advance notices, is still nothing more than a coarse pugilist, and though the new play is a bit more ambitious than "Honest Hearts and Willing Hands," the star is essentially the same. His "refinement" is of a sort that may be particularly adapted for the ring, but it cannot be said that there is any demand for it on the stage. There are enough poor actors in the dramatic profession without the pugilists and bridge jumpers who are now crowding themselves in.

The same company, with a few additions, that presented "The Charity Ball" in this city two or three weeks ago, appeared at the Lansing Monday night in "Men and Women," a play by Henry C. De Mille and David Belasco, who wrote "The Charity Ball," with which play it has some points in common. "Men and Women" has only had one previous presentation in Lincoln—three years ago at the Funke, when it was interpreted by a much superior company. Gustave Frohman's company since its recent appearance here spent most of the time in Kansas City where it rehearsed for "Men and Women," and where the leading lady, Miss Berenice Wheeler, who was *Ann Cruger* in "The Charity Ball" and *Agnes Rodman* in the later play, got a divorce from her husband, a Milwaukee traveling man. This company of Gustave Frohman's contains no notably strong people, but with one or two exceptions a pretty fair average is maintained. Monday night's performance was marred by the incompetency of Louis A. Mabb, who endeavored to play the part of *William Prescott*, the bank cashier. Mr. Mabb exhibited a great amount of energy; but he was wheezy and had a peculiar idea of emphasis. We would have given a good deal to hear him say, "Oh, My God!" but that wasn't in the play. He did say "Oh, Agnes!" however, and it was pretty much the same thing. If Mr. Mabb has just come from a school of acting he would do well to go back and begin all over again, or else seek some other occupation. John Sainpolis, *Stephen Rodman*, governor of Arizona, failed to measure up to the possibilities of his part. Of the rest of the characters some were quite well done, as for instance Miss Wheeler's *Agnes*, Morgan Gibney's *Col. Zachary T. Kip*, Emile La Croix's *Israel Cohen*, and Mabel Strickland's *Margery Knox*. The latter is particularly winsome, and did some really clever acting. The other characterizations were free from glaring faults. It was, on the whole a mediocre performance with here and there a manifestation of distinct cleverness. The midnight meeting of the board of directors of the Jefferson National bank, a most effective scene, by the way, and by far the strongest incident in the play, was well presented—better than the preceding acts gave us reason to expect. "Men and Women" has a little too much love making in it, which is allowed at times to sink into burlesque, as in the last act, and the plot is trite enough; but nevertheless it is far better than the run of society plays, and there are some really good things in it.

J. K. Emmet, the son of his father, presented "Fritz In a Mad House" at the Lansing theatre last night. The play was given in this city by young Emmet three years ago.

Nat Goodwin's recent appearance in this city gives interest to the following dispatch which appeared in some of the daily newspapers January 20: "DALLAS, TEX., JAN. 19.—Nat Goodwin, the noted actor, lost \$1,000 in Cincinnati throwing dice and when he came here he began playing the New Orleans races heavily. He lost steadily and began drinking hard. Tuesday night his spree was at its height and he refused to allow Ethel Winthrop, his leading lady, to appear. Wednesday she was discharged from the company and sent back to New York. That day Goodwin's company went to Fort Worth, but he refused to accompany them and tried to induce Robert Mantell to join him in a grand drunk. Mantell refused and Goodwin char-

tered an engine to go to Fort Worth. A delayed train, however, appeared and he reached Fort Worth in time to give a short performance. After the night's performance, Goodwin hurried to the depot, after discharging two more of his company, and left for Houston. It is predicted that his company will soon break up."

It is altogether probable that this account is greatly exaggerated. When a man, particularly an actor, gets a reputation for drinking or gambling, he is sent on many sprees and made to "stay in" many a game that he knows nothing about until he reads the "story" in the papers. Nat Goodwin is known the country over as one of the boys, and when he does get up a celebration it is invariably magnified, and it is a fact that many jamborees are attributed to him that probably make him long for what might have been when he reads about them, but which he had no part in. When the comedian appeared at the Funke opera house in this city a few months ago a great many people insisted that he was intoxicated—altogether on the strength of Goodwin's reputation for bibulous habits. As a matter of fact he was entirely himself. He waited until after the performance to open wine. Mr. Goodwin himself in discussing this subject while in Lincoln, admitted with cheerful frankness that he was not averse to the fluid that intoxicates. "But," said he, "I am not so bad as I am painted. A great many of the newspaper stories about me are manufactured out of whole cloth. I will give you an illustration: Some time ago I read in a leading newspaper a highly interesting account of a poker game in which the principals were Denman Thompson of 'Old Homestead' fame, and myself. The stakes were big, and all of the exciting incidents of the game were described with such a minuteness that one would think the newspaper had a reporter right on the ground. The play lasted all night and nearly all of the next day, and one of us came out something like \$10,000 to the good. Now there were some things in that report that were not true. In the first place, I did not, at the time, know Mr. Thompson and had never seen him. Then I was a thousand miles or so from the scene of the game at the time it was alleged to have taken place. Otherwise, the account may have been correct. This goes to show what I have to stand from my friends of the press." The story that comes from Dallas is hardly true, because Mr. Goodwin has an excellent manager, and whatever the comedian might do the interests of the company would be protected. It is known that a new leading lady had been engaged to support Mr. Goodwin, and it is not unlikely that the discharge of Miss Winthrop may be accounted for on this ground. The people in Lincoln who saw this marbled piece of femininity trying to act will not admit that her discharge would in any way indicate the disruption of the company. The \$1,000 that Goodwin lost shaking dice in Cincinnati is probably like the \$1,000 Sol Smith Russell lost in a poker game with Manager Boyd in Omaha—paper, newspaper, money.

The Frohmans don't very often get away from New York or Chicago, but it is a fact that Gustave came all the way to Kansas City to start the reorganized "Charity Ball" company on the road with "Men and Women." The wonder is how he ever let Mr. Mabb appear a second time as *William Prescott*.

"The Girl I Left Behind Me," a military play, will be given its second presentation in this city at the Lansing tonight.

### HE KEPT A DIARY.

March 4.—Advertised for a girl to do typewriting.....	\$1.30
" 9.—Violets for new typewriter.....	.50
" 13.—Week's salary, typewriter.....	10.00
" 16.—Roses for typewriter.....	2.00
" 20.—Miss Remington's salary.....	15.00
" 20.—Candy for wife and children over Sunday.....	.60
" 22.—Box bonbons for Miss Remington.....	4.00
" 26.—Lunch for Miss R.....	5.75
" 27.—Daisy's salary.....	20.00
" 29.—Theatre, supper with Daisy at Del's.....	19.00
" 30.—Sealskin for wife.....	225.00
" 30.—Silk dress for wife's mother.....	50.00
" 30.—Advertising for young man to do typewriting.....	1.30