

THEATRICAL NOTES

The death of Miss Ellen Beach Yaw at Binghamton, N. Y., occurred precisely as the best vocal masters who had taught her said it would. She was singing before an audience, and, in reaching the high notes for which her voice was famous, the jugular vein in her throat burst, and she bled to death on the stage before her hearers. Miss Yaw was able to reach the highest note of any cantatrice in the world, which was due to a peculiar formation of her throat. In straining to reach this note muscles in her throat were pressed against the jugular vein and injured this by abrasion until the membrane was worn through, causing hemorrhage. Miss Yaw was born in Boston, Erie county, N. Y., and was about 30 years of age. She has sung in Lincoln, I think twice. Notwithstanding the wonderful range of her voice it lacked sweetness.

The Woodward Theatre company are playing to good business at the Lansing. The audience is composed of people who do not often go to the theatre and the enjoyment of the heads of families with their wives and progeny is infectious. It is worth while to hear the spontaneous laughter and appreciative giggles

pushes itself into every crack and cranny of the house. When she sings and shows that her speaking voice is one of habit and not of nature, I could not forgive her. A few lessons from Mrs. Manning would show her how to make her speaking tones melodious as her singing ones. W. F. Schroth plays many funny parts, Irish, Dutch, Swede, with success. Some of his "business" is a little coarse and even the gallery does not respond to the broadest of his hits. The company, as a whole, is excellent and above, very much above, the average repertoire company. They give a show worth the price of admission twice over. The scope is very trying to the eyes.

The Bittner Co. played to such good business when they were in Lincoln that the total receipts were over 2700 dollars.

The ultra modern and the severely classical were produced in close juxtaposition at the Lansing theatre on Friday and Saturday, January 8 and 9. On the first evening Murray & Mack were seen in their American farce, "Finigan's Courtship." At the matinee and evening performances on Saturday



HAL REID, WITH "HUMAN HEARTS."

of the audiences that greet the repertoire companies. It takes something startling to entertain the jaded old boys and girls that go to everything that comes along and when they go out before the performance is over no one misses them. The Woodward company contains some very good talent among which Ashley Rush has the gift of a good make up, insouciant manners and grace. F. H. Livingston is a real actor with the faculty of entire absorption into the character which he presents. Caroline Clore is graceful and pretty and her voice when she sings is delightful, elastic and melodious, but when she talks it is metallic and harsh and it

Frederick Warde produced "The Merchant of Venice" and "King Lear," and it is only fair to Shakespeare to say that even as acting plays his comedy and tragedy stood the comparison extremely well. "Finigan's Courtship" is the hodge podge of broad-farce more or less athletic dancing and so called "musical interruptions" (happy name) tied together by a rudimentary thread of plot. It was no better and no worse than many of its kind and the fact that I personally have grown weary of the kind is no reflection upon the unquestioned ability of Messrs. Murray & Mack as fun makers. Certainly the audience seemed to like it and that after all is the ulti-

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