

THEATRES

NEW YORK, Nov. 29.—The production of "Julius Caesar" at the Herald Square theatre by Richard Mansfield is to be the big event of next week. Mansfield's greatest achievement is his creation of Brutus. Mansfield rather surrenders the first act to sumptuous pageantry. The second act at night in Brutus's orchard brings the character more explicitly be-

vision is thrilling. In a frenzy he rouses his attendants, but they fly from the maddened man, and panting and gasping, rooted to the spot, unable to take his eyes from the fancied spectre, he stands a marvel of epic expression as the curtains close him in. This is commented upon as Mansfield's masterpiece, beside which he has never done anything so fine except in this same role in the next act, when, a defeated general, on a rock at the foot of a stricken pine, more like an Olympian than a human, Brutus dies.

"Imprudence," Henry V. Esmond's much talked of play, is well received at the Empire with William Faversham in the star role. It is an English comedy written on conventional lines.

"A Country Girl" continues on her charming way at Daly's. The legitimate

formance of "A Chinese Honeymoon" at the Casino occurred on the same date.

After nearly a two years' absence, Mr. N. C. Goodwin and Miss Maxine Elliott will again appear at the Knickerbocker. The engagement will begin December 1, and they present a new play by Madeline Lucette Ryley, entitled "The Altar of Friendship." Mr. Goodwin has a congenial role and Miss Elliott is seen to advantage.

The new play at the Bijou, "The Mocking Bird," in which Miss Mabelle Gillman blossoms forth as a star, is the work of Sidney Rosenfeld and A. B. Sloane. The first act shows the Place d'Armes, the second the salon of the Marquise, and the third the garden of the Marquis. The story is laid in old Louisiana, hinging on the troubles of the French and

and with an even livelier and prettier chorus, is at the New York.

"Ninety and Nine," at the Academy of Music, is proving a wonderfully strong attraction. The novelty of a man bearing the sinner's burden, instead of a woman, seems to have touched a human chord. Beyond this it is unmistakably a strong melodrama.

Amelia Bingham has arranged with the Shubert Bros. for the production of a Clyde Fitch play which will follow Weedon Grossmith's "Night of the Party" at the Princess after the holidays. The latter play has firmly established Mr. Grossmith's claim to rank as a comedian of the first water, and is one of the most acceptable offerings in New York at present writing.

The new features of the Eden musee are: John Mitchell, president of the United Mine Workers, Gov. Odell, and Gen. W. T. Booth. De Kolta still continues outmarvelling the marvellous, and many new moving pictures are presented.

Harry Beresford is making a great hit on the road, under J. J. Coleman's management, in "The Wrong Mr. Wright." All of the many people engaged in Mr. Beresford's support have been especially selected for their eminent fitness to properly portray the several exacting roles to which they have been assigned.

Among the unique personalities of the stage this year is the appearance of Pauline Frederick, the Boston society girl who made her debut on the professional stage this season as a singer with the Rogers Brothers in "The Rogers Brothers in Harvard." She is accompanied en tour by her mother, a maid and a man servant, and receives as much attention as a comic opera prima donna, which she is determined to be some day. Remarkably attractive in her personality, and possessing talent and a splendidly cultivated voice, she could have undoubtedly aspired to a higher position, even at the start, than to sing in a chorus. But she determined to begin at the bottom and work her way up, developing her talents by the practical experience which one can only attain by actual work on the stage. Her future will undoubtedly prove the soundness of her judgment.

John Griffith, whose stellar work in "Faust," "Richard III," "The Gladiator," and other plays has made him famous, has been engaged to tour the country in a revival of Shakesperian plays. Manager Arden Benedict has arranged for unusually magnificent stage settings to back Griffith's work.

HERBERT E. CLAMP.

* * *

Judge—Why didn't you go to the assistance of the defendant in the fight?
Policeman—Shure, an' Oi didn't know which av them was going to be th' defendant, your Honor.—Chicago News.

* * *

"So my son threw a lump of coal at you?" "He did," answered the indignant pedestrian. "Well, I'll attend to his case. From his extravagance you might think we were millionaires."—Washington Star.

THE PICTORIAL SIDE OF STAGELAND



SYLVIA LYNDEN
SOPHIA FULLGARNEY
IN THE
"GAYLORD QUEX"
BY ARTHUR W. PINERO

MR. CHAUNCEY OLCOTT AND
NEIL O'BRIEN IN THE END OF THE ACT
"OLD LIMERICK TOWN"

RICHARD LAMBERT
AND MISS SOMERS
SINGING
"SALLY YOU'RE THE
BABY OF OUR ALLEY"
AT MRS. OSBORNE'S PLAYHOUSE

MISS ELLIAN BOND
NOW STARRING IN THE
VAUDEVILLE ACT
"ECHOES OF KAFFIRLAND"

MR. J. S. HACKETT
AND
MISS C. WALKER
IN THE THIRD ACT
OF "THE GIBSON"

ELIZABETH TYRRE
TO APPEAR IN
"GREYNA GREEN"
AT MADISON SQUARE THEATRE

MR. NORRIS AND MISS ASHLEY IN
"A COUNTRY GIRL" AT DALY'S

Many fascinating productions that must be classed among the big popular successes of the season are to be seen in the New York theatres. Although the reception they are meeting with in the metropolis would warrant an extended run in nearly every instance, the managers of many of them will stick to their date schedules and embark on big road tours in the near future. Thus theatre-goers the country over will be afforded an opportunity to meet the winsome comediennes and clever impersonators whose faces are to be seen in the above picture.

fore the spectator. In the senate Brutus is again only a dominant figure in an impressive and glorious scene. It appears to have been in the forum that Mansfield first gave broad swing to the power with which he had invested the role and which he had up to that time only indicated with nice promise. But he cemented his triumph in the tent scene. It is night and only the pale uncertain flame of a table lamp breaks the darkness. The quarrel with Cassius seems to have enthused the audience to a remarkable degree, but it was the ghost scene which electrified everyone. All have gone save the armored guards before the door of the tent and the boy Lucius, who has played himself to sleep over his lute. Brutus sits at his table brooding over a book. A ray of light steals through the darkness and falls upon the silent man. It grows until it suffuses him. He seems to have anticipated and dreaded what he knows he shall see if he dares lift his eye along the path of light. He blanches, trembles, but finally starts terror-stricken in the hallucination of the presence of the great Caesar's ghost. No one sees the spectre except Brutus, for it exists only in the imagination of the haunted man. His encounter with the

comedy and refined work of the principals, the sprightly action and delightful singing of the chorus, have made a more favorable impression on New Yorkers than any piece of a similar nature has of late years. Mr. Norris is simply a revelation in the comedy role, and Miss Ashley is most charming with her songs, dances and beautiful dresses.

Mary Mannering continues to draw well at the Garrick in "The Stubbornness of Geraldine."

Mrs. Langtry's engagement will follow that of Miss Mannering at the Garrick.

Julia Marlowe expects to begin her New York engagement at the Criterion, under the management of Mr. C. B. Dillingham, on Dec. 8, the engagement of Virginia Harned having been extended until Dec. 6.

The star event of "A Chinese Honeymoon" last week was the benefit given to Mrs. Annie Yeamans on the sixty-seventh anniversary of her birthday. Mrs. Yeamans is one of the greatest comediennes the American stage ever produced and has twice made a circuit of the globe, playing in almost every civilized country. The benefit kindly arranged for her by the Shubert Brothers and her fellow players netted Mrs. Yeamans a handsome sum. The 300th per-

formance of "A Chinese Honeymoon" at the Casino occurred on the same date.

So closely is Mrs. LeMoyné's new play at the Garden theatre, "Among Those Present," supposed to portray society life that some of the leaders of the smart set are making nightly visits to the theatre to see which of their members have been characterized. On a recent evening Mrs. Stuyvesant Fish and Harry Lehr occupied a box, and spent the evening trying to decide if they were actually depicted in the characters of Mrs. Clinton and Tommy Dodd.

A new Clyde Fitch comedy succeeds "The Two Schools," at the Madison Square theatre.

At Mrs. Osborne's playhouse "Tommy Rot" and "Iris" continue to draw fashionable crowds to both matinee and evening performances. The revised book is not yet completed, but it is being rehearsed. It puts Henry Conner forward in the leading comedy role.

"The Silver Slipper" has an odd plot. It is a fantastic story of an astronomer who discovers a commotion in Venus, which results in the descent to earth of a Venus sextet. The scenes shift from a college to Venus and thence to Paris. "The Wild Rose" much strengthened,

Clements
Cycle Photographs
Athletic Photographs
Photographs of Babies
Photographs of Groups
Exterior Views

The Photographer
129 South Eleventh Street

PRIVATE AND PUBLIC
LIBRARY BOOKS
BOUND IN A SUBSTANTIAL MANNER AT FACTORY PRICES BY . . .

South Platte Publishing Co.,
Paper Box Makers.
Tenth and N Streets, Lincoln, Neb.

FREIGHT PAID ONE WAY.