

Amusements

DeWolf Hopper saved last week from being a little below the level of the boys. It certainly was good to see him again after the years that have intervened since "El Capitán," and to find him so well fitted, both with a medium and a company. "Mr. Pickwick" is in many ways the best thing this popular singing comedian has ever had.

problem play faithfully presented modern social conditions, then, indeed, has society reached a deplorable state and one from which dramatists, acting with all other reformers, should strive to raise it. It is not true, and the members of the club Mr. Howard addressed know that it is not. Here and there may exist those moral ulcers that give us Mrs. Ebbelmith and Mrs. Tanqueray, Sapho, Katinaka and Zaza, but they are not typical of society anywhere and it is an affront to common sense for anyone to insist that a morbid condition should lead people to the theater to watch these strenuous heroines flout their fastidious frenzy or parade their pitiful passions, warmed up over the embers of burnt-out loves, should be mistaken for a human interest in the unclean, is unfortunate if not actually blameworthy. Mr. Howard's advice to parents to keep daughters at home is not unlike the result in the parents remaining at home as well for the average man of family, without being a prude, doesn't like to go to plays which he cannot talk about in the home circle. Some people like cheese with skippers in it, but most do not.

During the recent convention of the Disciples of Christ in Omaha, one evangelist, Rev. Gregory P. Hall of Chicago, sought to attract more attention from the press on the reciprocity basis, but was lost among the really great men who were in attendance. Since his return to the city by Lake Michigan he has succeeded in getting some newspaper attention, and may live to rue it. It is reported that during the course of his sermon last Sunday evening he went after Richard Mansfield in a way calculated to curl the hair of that amiable and estimable gentleman. For a cause of action the reverend gentleman set up that it had been reported to him that Mr. Mansfield swore because some of the Chicago theaters are used for religious services on Sunday. "If Mr. Mansfield said so and so," said Rev. Gregory, "then," and he proceeded to call down several different sorts of anathemas and that kind of thing on Mr. Mansfield. Now, no one who knows Mansfield would ever think him guilty of the language charged. He can use a big D, and doubtless does on Sunday night, and so it is of no moment to him what goes on at the theater, whether it is a sermon or a minstrel show, so long as the theater is there ready for his uses on Monday night. And he probably never heard of Rev. Gregory P. Hall. But Mr. Mansfield has a new manager, one who has suffered long in editorial harness and who knows the pains and penalties of libel from association with that which is more subject to suits of this sort than any other American institution. It is therefore, probably not from motives of revenge that Mr. Lyman B. Glover has begun action against the enthusiastic preacher for his ill-advised aspersions against Mr. Mansfield, but to taste the delights of being connected with the plaintiff in an action for libel. Mr. Hall is contemptuous and says he will not retract nor abate his statements, and Mr. Glover says the court must decide if the communication be privileged. Maybe when Mr. Hall emerges from the suit he will be of the same opinion still, but a little more chary about expressing it. And as Victor Herbert has just recovered damages from the Musical Courier for one of its criticisms of an opera, there may be a new vista opening for the people on the stage who have heretofore had no other means of redress than a speech from before the curtain.

It is unpleasant to think that one so honored as has been Mr. Bronson Howard should, even under the influence of a dinner's geniality, defend even tentatively the "problem play." Mr. Howard's own plays are all clean and he has justly prided himself on this, and, therefore, it is surprising, to say the least, to find him credited with the following, which is taken from a report of a speech by him at a dinner given in his honor by the American Dramatic Writers' club of New York, of which he is president, last Sunday evening. The excerpt is from the Dramatic Mirror: "I have been complimented on the good morals of my plays. I assure you, gentlemen, that the morals in those plays have come from artistic impulses solely. When I wrote them the American people were a moral people. I felt it was illustrating the American people when they were a moral people. The stage should be as broad as the morals of the people. You must leave it to the people whether they shall reform it or not. "But we will not be guided in our morals by the necessity of that ignorance which many think makes the stage a safe place. On this point we will defy the critics to the end. "Keep your daughters at home if you want to. We will have more room for the fathers and mothers and they will hear lots of things that ought to be in the line you work in, respect yourselves and your work. "We must have the problem play. I don't believe a man can be an artist and a philosopher, but let's try it anyway. If the problem play has its place, it must be catered to. The one thing for you dramatists to do is to be dramatic. "All we hear about high art comes from non-producers. In morals don't be scavengers. We don't want them to be scavengers. Respect your audience. Work that the audience doesn't receive is never given to posterity. Also respect the box office. "No one knows better than Mr. Bronson Howard how weak his argument is. To contend that the playwright should content himself with merely mirroring his times and surroundings is not only to lower the standard set for the stage by its most earnest advocates, but in the present instance to argue that the people of the world are moral degenerates. If the

most prominent head-liners in vaudeville this season and with the names of artists and the local persons, announcing the old favorites will open the week with matinee today at the Orpheum. Helene Mora, the noted singer, who has been distinguished herself everywhere she has appeared, is said to be no less a pronounced success in the "continuous" than was Jessie Bartlett Davis or Camille D'Arville, heads the list. Another of the features is Robert Fulgura, whose name as actor and manager is familiar to theater-goers. After an absence of seven years, during which period he managed the Trans-Oceanic Star Society company and other of his own organizations, he returns to the boards in his old role of transfigurator. He will present tableaux incidental to the surrender of General Lee, impersonating Lincoln, Grant and other leading figures of the civil war. He will also deliver his exciting recitation on a horse race. Clara Balerina is a trapdoor performer from Europe. Fiske and MacDonough will present a comedy sketch called "Blinky's Romance," while Agie Norton, the chic and talkative monologist, returns with more of that advice to the result in the parents remaining at home as well for the average man of family, without being a prude, doesn't like to go to plays which he cannot talk about in the home circle. Some people like cheese with skippers in it, but most do not.

Harry Beresford, well remembered here, will bring his comedy-starring vehicle, "The Wrong Mr. Wright," to the Boyd this afternoon and evening. Mr. Beresford took the piece here last season and was very well received. It affords him an excellent opportunity to display his peculiar comedy talent. The piece is a clever and bright affair from the pen of George Broadhurst, the author of several good things. Mr. Beresford claims to be surrounded this season by a most capable company, which includes his clever wife, Emma Dunne, who has been a former member of the Woodward Stock company. The comedy is promised with the necessary stage adjuncts.

Uncle Tom, Little Eva, Topsy, Legree, the bloodhounds and Marks the Lawyer will make their annual appearance at the Boyd on Monday night and on Tuesday afternoon a special school children's matinee will be given. To accommodate the school children the curtains will not rise until 3 o'clock. A big street parade, in which will participate a colored drum corps, two brass bands, donkeys and all the paraphernalia belonging to the show, including the bloodhounds, will be given at noon Monday and Tuesday. Frank Leo, an old-time minstrel and black face artist, is enacting the role of Uncle Tom this season. The company numbers 100 people, sixty of which are colored people and all of whom are singers, dancers and comedians. The cotton picking scene will introduce them.

Rose Melville, who created the character of Sis Hopkins, a new type of country girl, will be seen in the play of that name at the Boyd Wednesday and Thursday nights. While "Sis Hopkins" is a rural drama, it is said not to be on the conventional lines. All the parts were created to fit the unique character of Sis Hopkins. It has been given very elaborate scenic investiture. Miss Melville presented the act, Sis Hopkins, in vaudeville until her work attracted the attention of Manager John R. Sterling, who elaborated it into a play, which has been a big success everywhere.

Mr. Stuart Robson will be seen in his revival of "The Comedy of Errors" at the Boyd on Friday night and Saturday matinee. On Saturday night he will present "The Henrietta," "The Comedy of Errors" Mr. Robson will enact the role of Dromio of Syracuse. Dromio of Ephesus will be in the hands of Clifford Leigh, an English actor who was at various times the leading support of Mr. Langtry, Sir Charles Wyndham and Cyril Maude. Mr. Leigh is said to resemble Mr. Robson very much. Edwin Holt, who created the part of Colonel Bonham in "Arizona," will be seen as Antipholus of Syracuse and Adolph Jackson will be seen as his twin brother Antipholus of Ephesus. Miss Eleanor Barry will handle the part of Adriana and Miss Francis Mayo that of her sister, Luciana. Other well known members of the cast are Charles Lane, Cecil Kingston, Jennie Griffith of "Tribby" fame, Laura Thompson, Job Keefer and Walter Pennington.

Eight varied acts, embracing two of the

problem play faithfully presented modern social conditions, then, indeed, has society reached a deplorable state and one from which dramatists, acting with all other reformers, should strive to raise it. It is not true, and the members of the club Mr. Howard addressed know that it is not. Here and there may exist those moral ulcers that give us Mrs. Ebbelmith and Mrs. Tanqueray, Sapho, Katinaka and Zaza, but they are not typical of society anywhere and it is an affront to common sense for anyone to insist that a morbid condition should lead people to the theater to watch these strenuous heroines flout their fastidious frenzy or parade their pitiful passions, warmed up over the embers of burnt-out loves, should be mistaken for a human interest in the unclean, is unfortunate if not actually blameworthy. Mr. Howard's advice to parents to keep daughters at home is not unlike the result in the parents remaining at home as well for the average man of family, without being a prude, doesn't like to go to plays which he cannot talk about in the home circle. Some people like cheese with skippers in it, but most do not.

Plays and Players. Marion Manola has stated her determination to go into vaudeville. Oscar Wilde's play, "Salome," has been forbidden production. He says he and Marie Dressler is very ill from typhoid fever and has cancelled all her engagements. Denman Thompson was 69 years old on October 15. His Boston engagement this season is for four weeks. George A. Stone has succumbed to nervous prostration, and will not be able to appear on the stage for several weeks. The new play, "Barrie," to be produced shortly in London, has been named "The Admirable Critchton." Harry Leacy will give a play of the legitimate stage next season, to appear in the principal role of a new romantic play that is to be produced in New York. Joseph Jefferson's route calls for his appearance in Pittsburgh, November 3, one in Philadelphia, November 10, one in Albany, November 18, and in Brooklyn, November 24. He will also appear in London, November 28 in the latter city. David Belasco has just sent out to his newspaper friends a handsome, gold and silver souvenir of his new playhouse, and his very successful play, "The Girl of the Year." The play is a handsomely printed, beautifully illustrated and carefully written book, dealing with the history of France, and is a masterpiece of the play. This souvenir is quite in keeping with Mr. Belasco's policy since he has scored success.

Musical. I had the pleasure of spending a most agreeable evening last week with Mr. Kronberg of Mittelstadt Brothers & Kronberg, managers of the Mascagni tour. Having known Mr. Kronberg well for years, I can vouch for the fact that the Mascagni tour is a most interesting and a most successful one. Mascagni is a man who works with his mind, his heart, his soul, but not with his body. His conducting is not physical. The treatment accorded him by part of the New York press was in my humble opinion, simply brutal. The American spirit of fair play was not for a moment in evidence. The musicians were tired from long traveling, lodging, quest, strange city, etc., and the many necessary slips and accidents, incidental to a first performance. The way the American people have supported for years the opera of "Cavalleria Rusticana" is surely a sign of the inherent greatness of both opera and composer. The American press, however, for all the stuff about the opening night of "Iris" in New York, and yet when Mascagni comes here, he is searched for faults rather than virtues. His orchestra is pulled to pieces and torn to shreds at the very first performance, and "Little Italy" is sneered at. It was mad taste, surely.

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