

Cossip About Plays, Players, and Uses

APPARENTLY the patrons of grand opera who went to the Corried show early enough to see and hear the first scenes had something of the experience of those who habitually go to the theater early enough to see the curtain rise on the first act. Late comers, with little or no regard for the rights of others, crowded into seats over people who are in on time, disturbing everybody near and distracting attention from passages frequently essential for a correct understanding of what is to come and destroying much of the evening's entertainment for all. It is useless to scold these people, for it is proved that if they would have been cured long ago. Nor is it easy to ascribe a reason for this state of affairs. It is partly due to negligence, partly to indifference, but it is none the less annoying, no matter from what cause it springs. All managerial rules have to be made to get through to the condition. Threats and entreaties have alike failed to get some folks to come to the theater on time. About the only solution that will ever exactly fit the case will be to write plays without a first act, but even then some of the negligent would not be just, for they would have been on time were trying to get into the story through watching the second act. It seems as if the case were hopeless, as long as men and women are constituted as they are.

Another complaint is that the prices at the door were unreasonably high. This is likely to remain a moot question. It is certain that Mr. Goetzels, who manages the tours of the Metropolitan company for Herr Corried, thinks that \$4 is low enough for the choicest seats, and that \$1 is little enough for the poorest. When the Metropolitan Opera house is not listed among the actual necessities, and the tour of the company is not undertaken from any feeling of philanthropy, Herr Corried expects to find a balance in his favor at the end of the trip or he will abandon it. The only remedy is that the seats at the Auditorium would have been any better filled if the price had been fixed at one-fourth what was asked. Grand opera is not popular; it may not soothe our artistic souls to contemplate the fact, but the truth is more people are interested in a ball game or something of that sort. If the count turned in by the box office on the night of the performance here is accurate, and little reason exists to question it, 7,000 people heard the Corried song birds during the afternoon and evening. It is submitted that not a theater in the United States will accommodate this number of people at two performances. If Signor Caruso really said he never sang to so small an audience as applauded him on Monday evening, he was evidently under the impression that the Auditorium is no bigger than the Metropolitan Opera house. As a matter of fact, very few of the audiences that great Caruso were so large, and none were more appreciative. Wouldn't it be just as well to quit grumbling that the Auditorium was not filled on that evening, and rejoice that the Metropolitan is doing around Omaha are interested in music in its higher forms? It has been demonstrated that you can't have the top notches at popular prices, either in base ball, music or the drama. And if you want the best you must expect to pay for it, at least during these days of great prosperity.

English Actors in America.
When Amelia Bingham announced that in her new play, "The Lilac Room," she would be supported entirely by an English company, there were many American players who had no hesitation in declaring that the fair and buxom Amelia was making a mistake. They said that the English invasion of the American theater already had gone so far that it was a matter of time before securing engagements when American actors of just as good skill went with-out actors. And so when "The Lilac Room" was found to be a flat failure there was more or less rejoicing along Broadway.

At the same time E. H. Sothern and Julia Miles were supported by an English company who had no hesitation in declaring that the fair and buxom Amelia was making a mistake. They said that the English invasion of the American theater already had gone so far that it was a matter of time before securing engagements when American actors of just as good skill went with-out actors. And so when "The Lilac Room" was found to be a flat failure there was more or less rejoicing along Broadway.

Coming Events.
Otis Skinner will be seen here in "The Duel" next Tuesday and Wednesday. This new play, which stirred all literary and artistic Paris to its very depths on its original production at the Comedie Francaise a year ago, duplicated the same success in New York last season, when Otis Skinner appeared in the leading role, the Abbe Daniel. The first act opens with Dr. Morey having an interview with the Duchess de Chailles in the private office of his residence in the Bois de Boulogne, happily married in her youth. The Duc de Chailles is a mental and physical wreck through alcoholism, morphine, and depraved dissipation. The wife, young, of noble blood, beautiful, in a word, a typical grand dame of the finest Parisian type, had herself a previous marriage, which she had broken, and she is now happily married to her second husband, who cannot but despise, and yet prevented by all her religious scruples and conscience from liberating herself. The doctor is true to his duty toward the duchess as a physician, but his passionate desire for the duchess at last finds tongue and he virtually makes known to her that he is drawn by sympathy toward her. He tries to extract a vow of reciprocal sentiment from her, but, strong in her purity of womanhood, she refuses to reveal to him the secret of the affection which he has awakened in her breast. The doctor seeks to persuade her with the false logic of a desperate lover. He declares that, in spite of herself, she will yield to his entreaties, and when he finally insists upon a rendezvous for the morrow, the love-stricken doctor, yet conscience-stricken duchess, conquered by her own feelings for him, promises him, "Yes! Monsieur Bolene, a beautiful old bishop, who has done signal missionary service in China, and who is back in Paris, gains fresh strength, enters the doctor's office. It turns out to be the bishop's talk with the duchess that he had suffered terrible torture for the sake of his faith at the hands of the Chinese, one of his former torturers having been the very Chinaman who, as a servant, now affectionately waits upon him. The bishop tells this terrible experience of his with sincere reluctance and in the most simple and modest manner, deprecating any sensational and theatrical glorification of himself. The duchess is, however, profoundly touched by the genuine and impressive piety and goodness of this true servant of Christ and, yielding to a womanly impulse, she kneels reverently before him and kisses his hand. The bishop would escape this mark of worship, but notices at the same

time that it sorely displeases the doctor. In fact, the doctor flings him with a couple of plays and his fortune was made. One of the Englishmen who has gone farthest in this country of late has been one who has succeeded in doing it without saying a word. This is Fred Walton, the pantomimist. Chicago saw him first in "The Babes and the Baron," in which "The Babes and the Baron" was made. One of the Englishmen who has gone farthest in this country of late has been one who has succeeded in doing it without saying a word. This is Fred Walton, the pantomimist. Chicago saw him first in "The Babes and the Baron," in which "The Babes and the Baron" was made.

"The Straight Road." In which Blanche Walsh will be seen at the Boyd Saturday matinee and night. Mrs. A. is the latest play from the pen of Clyde Fitch. It's a series of striking pictures and picturesque dialogue, which tell the story of the redemption of a typical girl of the slums. Moll O'Hara, impersonated by Miss Walsh, is not at heart an evil woman, but there are few depths of wickedness and depravity which she has not plumbed. Her life is a struggle between the efforts of Miss Thompson, a young woman of wealth who has volunteered for settlement work, to raise to a higher moral level the poor inhabitants of the section of New York City known as the Bowery, and the efforts of Moll O'Hara, whose strong personality appeals to her benefactress. By dint of a severe struggle she is able to make a better woman of Moll. In her turn, the outcast woman sacrifices her whole life to save Miss Thompson from the clutches of a fortune teller who would have her marry in a masterful manner the climax is approached in the third act when Moll has lured the worthless and unfaithful suitor for the hand of Miss Thompson into her room, in order to test and prove his real character. The scene is in the parlour of types which will be seen during her successful run at the Astor theater in New York. Her leading man, is Charles Dalton, the celebrated English actor, who is well known throughout America, through his splendid work for six seasons in "The Sign of the Cross." The other leading men are Frank Mills, who has given the play a superb scenic environment.

Some Actor Stories.
Most of the good stories that are told about actors are attributed to Wilton Lackaye, Maurice Barrymore, James Thornton, and the other members of the old troupe of Crimmins and Doyle, J. Bernard Dyllyn, Pete Daley, Willie Collier, Nat Goodwin, Ezra Kendall and a few others.
The generalty of actors do not get much of this genuine fame among their acquaintances. The good reason is that the actor, and some of the things these rough and tumble chaps have said and done have been given. To Miss Spencer will fall the de-

Music and Musical Notes

Another Sunday has rolled around. The grand opera people have come, sung and departed for other fields. The general opinion seems to be that the double bill of "Faust" and "Hansel and Gretel" was a splendid every way, all things considered. The production of "Faust" was a masterpiece of scenic art, and the acting of the leading roles was of a high order. The production of "Hansel and Gretel" was also a masterpiece of scenic art, and the acting of the leading roles was of a high order.

Wednesday evening will be devoted to solo, orchestral and choral work. The program will include Mendelssohn's "Elijah" with orchestra, chorus and soloists. The production of "Elijah" was a masterpiece of scenic art, and the acting of the leading roles was of a high order.

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Daniels used to speak in his curtain speech: "You like what I tell you so well that I wish it was in the show."
Somebody one afternoon asked Fred Lennox what he was going to do with himself the rest of the day.
"Well," said Lennox, "I have to take my correct lesson at 4, and at 5 I've got to read my route sheet to the hotel clerk."
Jim Thornton could not get his laundry out one week because he had forgotten his laundry ticket.
"I cannot find my Harding and Ah Sid," he said, naming a vaudeville team of which the comedians made up a Chinese. Lewis and Ryan stayed a park in Leadville, Colo., once. The park was run by a German, who sold beer during the show. Ryan and Lewis made such a hit that the audience kept them on the stage for fifteen minutes longer than their turn was expected to run. The German discharged them because they had made such a big hit that he had sold no beer.
When "The Land of Nod" was produced at the Grand opera house, a friend of Charles Guyer, the latter being the acrobatic comedian, who did a wild dance in the show, sat in the gallery to applaud his friend.
Next to him sat a man who did not applaud.
"Give Guyer a hand, friend," said Guyer's claqueur. "He's a good fellow."
"I'd like to," said the other man, regretfully, "but I'm up here for Billy Morris."
A downhearted actor once told Jim Thornton that he thought he would commit suicide.
Thornton pleaded with him.
"Don't do it!" he begged, "but if you're really going to do it, please don't do it now, you've got to go."
"I will answer any question that you ask me," said the mind reader to his audience. A man in one of the front rows got up.
"Why do they call you a Gibson girl?" he asked.
Somebody asked an actor where his wife was.
"I don't know," said the truthful man. "I haven't seen the Clipper this week."
When Gilbert Gregory invited a newly made friend in a one night stand to look him up when he came to Chicago, he said: "You're not old enough to tell me you're at the station with a trap."
"Yes," cut in Richard Carle, "and there'll be a nice piece of cheese in it."
Another actor described a hotel as one in which you could get a good meal for \$3.00, but that cream in the coffee cost \$3.00 more.

It's better, he said, "than the last one night stand hotel that I stopped at. There they nailed the celery to the table."
GoSSIP from Stagedale.
It is likely that Harrison Grey Fiske will give "The New York Idea" a London production.
Daniel Frohman has commissioned Mrs. Rida Johnson Young, who has turned out several successful plays in London and New York, to write a comedy for him to be produced next season.
E. S. Willard sailed for London last week. He does not expect to return to America for several seasons. He will devote the coming year entirely to rest and recreation.
The "Three of Us," Rachel Crother's story of western life, concludes its successful tour of the United States this week. It has been the most successful play produced at that house in ten years.
Mrs. Fiske will play her third season in "Strongheart," the latter part of this month, preparatory to her London appearance in the "Milkmaid," which event is to be accomplished at the Aldwych theater in May.
"An American Gentleman," a play made from the late A. C. Gunter's novel, "My Japanese Prince," was given its first production at Worcester, Mass., last Wednesday evening. Florence Reed played the title role. The dramatization was made by Will A. Packard.

Mrs. Frederic Ranken will sail for Europe this month in order to sign contracts for the production of her late husband's works. The musical pieces under consideration are "The Milkmaid," "The Student Prince" and "The Smugglers."
Autograph letters from Charles Reade and a bracelet were won by Laura Keane, rings that once belonged to Charlotte Cushman and Adelaide Neilson, and a pair of earrings that once belonged to the actress, were sold at the Actors' fair in New York next month.
F. A. Sturges, the English humorist, whose comedy, "The Man from Blankley," was given by Charles Hawtry during one of his American tours, has just completed the dramatization of his story, "The Brass Bottle." A performance for which event is to be given at the London Haymarket theater recently.

Joseph E. Howard and Mabel Harrison will be seen in "The Student Prince" at the Metropolitan Opera house, which is now being produced by Harry Askin to star in a new musical comedy, entitled "The Milkmaid," which will be produced in Kansas City next September. Later Mr. Howard and Miss Harrison will appear at the Metropolitan Opera house.
Margaret Illing, (Mrs. Daniel Frohman), now playing the leading role, will be seen in "The Student Prince" at the Metropolitan Opera house, which is now being produced by Harry Askin to star in a new musical comedy, entitled "The Milkmaid," which will be produced in Kansas City next September. Later Mr. Howard and Miss Harrison will appear at the Metropolitan Opera house.
Victor Moore, the imitable Kid Burns in "Forty-five Minutes from Broadway," is to star on his own account next season. He will appear in a new comedy now being prepared for him by George F. Johnson, who will be called "The Talk of the Town." As it is announced that it will deal with the life of an actor around New York, it will be a very interesting production.
"Noah's Ark," a musical extravaganza, which both book and music are the work of Claire Kummer, composer of "Dearie," is scheduled for production this month. The play will be produced at the Metropolitan Opera house, which is now being produced by Harry Askin to star in a new musical comedy, entitled "The Milkmaid," which will be produced in Kansas City next September. Later Mr. Howard and Miss Harrison will appear at the Metropolitan Opera house.

Katherine Grey, who early in the season appeared as a leading woman of the company at the Chicago opera house, has met with well deserved success in Arthur Hays Sulzberger's "The Student Prince" in which she has been playing at the Berkeley Lyceum, New York. Her performance will undertake a starring tour in the piece next season.
Harrison Grey Fiske has signed a contract with Bertha Kalich to continue under his management for several seasons. Their original agreement, which covered a period of two years, terminates in May. Besides Percy Mackaye's "Sapho" and "The Student Prince," which Mrs. Fiske has taken over the American production.
Adrienne Augarde, a favorite at the Gaiety theater in London, in which she has been playing since the opening of the season, will appear in "The Dairymaids," a musical play, which will be produced at the Metropolitan Opera house, which is now being produced by Harry Askin to star in a new musical comedy, entitled "The Milkmaid," which will be produced in Kansas City next September. Later Mr. Howard and Miss Harrison will appear at the Metropolitan Opera house.

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The "Great Conspiracy," in which John Harp has had approval in London, is an adaptation by Madeline Lucretia Hyley from Pierre Gervais' "La Belle Marsaillaise" in which Virginia Harned failed in America last season. Here plays the part of a rooming house keeper who is a member of the conspiracy. The play was remembered here because of her brilliant performance of Sophie Fulgumier in "The Student Prince," which she once again leading woman.

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Novelties in Wall Paper

(Continued from Page One.)

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