

# Gods, Angels, Devils, Devils, Devils and Playhouse

**S**ILLENCE more or less ominous pervades the theatrically directed American justly present. It is early in the "silly season," too early in fact for very much to be doing, and beyond the summer tours of some of the more energetic stars not a great deal is on tap to attract attention. For the first time in several years the managers are saying but little of next season's plans. Maurice Campbell is about the only one who has a definite announcement to make. He positively announces the appearance of Henrietta Croaman as *Phyllis* in "A Christian Pilgrim," which is built on "Phyllis' Progress." It is an allegorical arrangement, with Miss Croaman personifying humanity in her role. This play has been in Mr. Campbell's possession for two years, and he and his estimable wife have worked on it until they have gotten it to a state of perfection that warrants its production. Beyond the bare statement no details are announced, but sufficient of novelty attaches to the idea of "All-of-a-Sudden Peggy" or "Miss Nell" or "Sweet Kitty Bellairs" disporting herself in a role so serious as that of Bunyan's immortal heroine, *Phyllis*. Miss Croaman is a long list of rollicking heroines will shake their sides with laughter at the idea. But Miss Croaman is in earnest, and will give the part a serious trial at least before abandoning it.

## A STATE THEATER'S TROUBLES

**D**emands of Actors, Dead Heads and Other Theaters on the Comedie Francaise.

PARIS, May 31.—Julius Claretie has been burdening his soul to the readers of *Le Temps* on the trial he is making as director of the first State theater, the Comedie Francaise. The occasion that called forth these columns of words was the opening of yet another open air theater in France, at Perigueux.

The connection at first sight is not apparent. But Claretie is no doctid judge by his experiences with the other half dozen open air theaters when he fears it will mean another demand for the services of his actors. For, he says, it is understood that these theaters of nature cannot exist without the assistance of the Comedie Francaise.

There are graduates of the Conservatoire, there are unemployed artists of talent, there are the companies of the Odeon, of the Theater Sarah Bernhardt, all of which close in summer, who would gladly assist these open air theaters. But, he says, before an improvise will risk the money of an open air theater to entertain the visitors of the water places and health resorts near by, he must secure actors after whose names can be added the words of the "Comedie Francaise."

It is no rare thing, M. Claretie continues, for some of the members of the committee to enter the office of the Comedie and announce: "We want two artists for such and such a date."

"But we don't know what we may be playing here on that date," M. X. attaches the greatest importance to it.

M. X., of course, is a man of great political power and strong in his support the delegate might reasonably make a demand. But not a bit of it; he makes a request. This demand is usually based on the argument that as the Comedie Francaise receives a government grant, it should be of service to the community in general. But M. Claretie pours scorn on this grant, he calls it ridiculous as compared to government grants abroad; \$48,000 a year may have seemed important when the theater was in New York, where all activity is centered just now.

## Divorce Question in America

**I**ncrease in the number of towns in Canada and the Northwest that offer good theaters to visiting companies will make it possible within a short time for many other actors to find work throughout the whole season.

In the same way the musical artists are benefiting. Longer tours are possible for them, as there are many new cities with money to pay the great artists and the desire to have the best.

Although the artists do not receive guarantees in the larger cities, they are able to draw audiences that make the receipts large. Nowadays when a singer starts out on a tour he tries to sing as many times a week as possible. By appearing four times a week, making a net profit of \$5,000 a week, more is realized in the long run than in stinging twice to large guarantees and having to jump all over the country to get them.

**Divorce Question in America**

(Continued from Page One.)

sets that one can be divorced for any cause, from badinage to the agency of the weather. If he knows where to lodge his complaint. While South Carolina refuses an absolute divorce under all circumstances, New Hampshire recognizes fourteen causes thereof.

In Connecticut, a certain Mr. Haddock, who under a recent decision of the federal supreme court, when in Connecticut is, by decree of the Connecticut courts, lawfully divorced from his first wife, who still lives in New York, and legally married to a second wife living with him in Connecticut. But the moment Mr. Haddock crosses that imaginary line that divides Connecticut from New York, this Dr. Jekyll is, in the twinkling of an eye, transformed into a matrimonial Mr. Hyde, who is still the legal husband of the New York wife.

As the Connecticut court was, under its law, required to divorce Mr. Haddock, so the courts of the union are required to grant the divorce when a statutory ground therefor has been established by the evidence. Yet, under this decision of the supreme court, unless the defendant appears in the action or is served with process in the state where the action is brought, every other state may refuse to recognize such divorce, as did New York in the Haddock case.

Let Mr. Haddock travel across the continent, he may find that in one state he is the lawful spouse of his second wife; in the next of his first wife; in the next, and so to the end of his journey. The lawful wife in one state becomes the husband's mistress in another; children legitimate in one state become the offspring of an illegal union in another. The confusion of the defendant is worse than that of the Roman matrons of whom Seneca speaks, who reckoned their years by their husbands rather than by the consuls. Under existing conditions one should never think of marrying one who has been divorced until a careful abstract of that person's career has been examined by some lawyer skilled in matrimonial law and the title to single blessedness declared free and clear of all impediments of whatever nature.

Archbishop Messmer, speaking of present conditions, said: "The difference between the Mormons and the divorcee American is one degree. The Mormon has several wives simultaneously, while many who criticize the latter-day Saints have several wives successively." It is a question of intensive

## Music and Musical Notes

**W**ill not remember with rare pleasure Mary Mouchon's song recital of the other night? Her art is like some fragrant breath from an enchanted grove—exquisite and ethereal. Her personality that heightens the effect. Would that Americans heard more of such singing. Unfortunately very few people are endowed with a genius for work as well as talent. Mary Mouchon has the brains as well as the voice. Her life and work in Germany must be a constant delight to her. She is surrounded with interesting people and breathes the atmosphere of beautiful happenings in music and all the other progressive arts. No wonder she grows. Continued good health and fair fortune to her. May she come back often and tell us her life in the great world and let us hear the added fruits of her labor.

On Monday morning at the Elks hall Mr. Duss very kindly and generously gave a lecture, illustrated by the band, upon modern orchestral effects accomplished by means than strings—in other words, using the brass and reed instruments of the band, also including expert performances upon instruments with the greatest artistic achievements. The band certainly did perform some wonders. They gave the Raff cavatina, Paderewski's minuet, a Saint-Saens number and Messner's "Sunday Morning," also Chamade's "Fingering" and other things for a brass band to play. No doubt very difficult from the standpoint of the expert and to the audience, they were interesting and very well done.

Mr. Duss is the most frank and engaging speaker. He says over and over again, "I studied it all out and I know." He thinks his band is the very greatest band, and that he knows more about instrumentation than anyone else, and he gives the great virtuosity of the country particularly ballyhoo for being a great thing. He is so very violent one wonders if he isn't just having a little fun with himself. It is impossible to take all he says seriously. The playing of his band speaks the greatest word of praise for the orchestra. A diversion in favor. The lectures form a diversion in favor. The lectures form a diversion in favor. The lectures form a diversion in favor.

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AMUSEMENTS

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formerly teacher of finishing class, Stern Conservatory, Berlin

and his assistant, Jean Borgen, pupil of Karl Klindworth, (Liz), will teach during summer

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**A LITTLE OUTCAST.**

the family as for the other duties and responsibilities of life. They must have an understanding of the unselfishness, the patience, and the loyalty, through sorrow and sickness, in fortune and fading fairness, and the clash of temperaments, which the marriage bonds requires. More than this, they must have a character that shall be equal to all the duties and responsibilities that arise out of the relationship.

The divorce problem is one of practical importance to each of us. The inmates of these broken homes fill our hospitals, almshouses and prisons; they spread contagion and disease; they endanger the future physical, mental and moral welfare of every child in the land. Organized vice can make little headway against wholesome domestic life. The evil of the saloon, the brothel, the almshouse, and the prison shrink to small proportions when the conditions of the family and of home life are generally sound.

No nation has withstood the test of time that did not regard the marriage tie. When Rome reached that stage where its jurists were in doubt whether the performance of a second marriage ceremony did not constitute the first marriage, it fell from its place as mistress of the world, broken by the indulgence and vice of the people of the east. "That which makes a people is domestic life. The loss of it degrades a people to a horde."

The problems of the family, of marriage and divorce, can be solved only by studying them in their relation to economic and social conditions. To solve them there must be a rational study and understanding of the facts of life. The family and its related institutions should be subjected to the same careful, scientific examination as are the facts of modern political or industrial life. The promotion of the social well-being and the welfare of the family and of its members are the criteria by which to test the solution offered for the divorce problem.

All of us believe that marriage should be a lifelong union; that the ideal relationship is one that shall keep husband and wife together in sickness and in health until death does them part. But when the marriage vows are violated every day, when the home falls entirely to secure the divine purpose for which it was created, then, for the sake of children yet unborn, for the protection of ourselves and our homes, for the future welfare of the state, we must sever the bond that binds us together and wife to a bondage more galling than the galley, that condemns little children to lives in the blighting influence of these so-called homes, foul with corruption, where lust, poison, brutality rules, and hate usurps the place of love.

It is easier to call divorce an evil than it is rationally to discuss the problem and work out a solution. Bad divorce laws, laxly administered, do invite crime and domestic infidelity. But drastic divorce legislation may be as immoral and lead to even more disastrous consequences to society and to the individuals most concerned. A wise divorce law, properly administered, is not a menace to social morality. Cases come to the courts every day where divorce is a social duty.

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By Roy Stevens, judge ninth judicial circuit, Wisconsin, in the *Outing*.

About the only other meat left out for the public to feed on is the talk of vaudeville stirred by the activity of Klaw & Erlanger in this field. "Progressive" vaudeville in their game, the "polite" variety being left for rivals. Each side is making more or less definite assertions, and each is apparently sparring for an opening. Out of the situation a sense of uncertainty is giving more uneasiness to the managers of theaters than anything else. It is quite likely that a more general activity and a more generous treatment of theaters outside of New York and Chicago will come from the conditions that are now being stirred in the east. Matters could scarcely be worse than they were last winter. The "scientific booking" apparatus of the syndicate evidently slipped, and some of the results produced were queer, to say the least. In shifting the companies that were on the road the man who laid out the routes did it in such a way as to puzzle all hands. Absence of definite statements at this season may be an indication that later in the summer some news of real value will come from New York, where all activity is centered just now.

Cecil Owen and Dolly Davis are comfortably installed at the Jefferson theater, Portland, Me., for the summer, and are doing very well there. A letter from Mr. Owen brings word that he is in good health and is enjoying his work immensely. His engagement in New York was cut short by the sale of the theater at which he was playing and the disbanding of the company. His opening bill at Portland was "Leah Kleeschna," and here is what the Portland Press says of his work as Paul Sylvaine:

Mr. Owen, the leading man, was seen as Paul Sylvaine, who is a somewhat preachy young man with a reformer's head and a real heart. In a quiet, impressive way, he tells us of the conditions of the scenes and in the third act rises to a burst of real feeling. His work is so good that he shall not become a victim of the law. Mr. Owen's work is finished throughout, and he handles his part with a grace and which is pleasant to watch. It is the sort of work which leads you to believe that he may always be a success. He is doing the right thing in precisely the right way at exactly the right time. He has good looks and a fine voice, and he is doing a thing well right perfect and apparently unstudied.

Miss Lorna Elliott is in a stock company at Richmond, Va., for the summer, and writes that she is enjoying the work, although her health continues poor. Miss Marie Pavey is resting in Philadelphia, where Miss Carnotelle is playing with a stock company. Miss Pavey was seen while traveling in Canada during the spring, and has had to decline all offers of summer engagements. Miss Marie Pettez has made herself as much of a favorite at the Lyric in Lincoln as she was at the Burwood here, and since Mr. Albert Morrison has joined the company the engagement is proving a great success.

## Coming Events.

Manager Woodward has decided to enter the spectacular at the Burwood, and will present Miss Lang in the most notable and extensive production ever offered on the stage at that charming theater. Beginning on Sunday at 8 matinees are running through the week. "The Holy City," a drama of a deeply religious nature, will be offered. This play was produced at Kansas City during the winter and was so popular that it ran for three weeks at the Auditorium there, with Miss Lang in the role of Mary. It is a story of the life of the "female" prior to the crucifixion, and has all the romantic interest of a strong heart story together with the reverential aspect of the sacred theme. It is written with great care, treating the topics with the utmost regard for the sanctity of the story, and in this respect is a masterpiece. "Mary of Nazareth," "Quo Vadis" and other dramas on the same subject. It presents the leading characters of the day, but shows them in their human relations, their family life and the conditions under which the apostles really lived among the Jews who were hostile to the message of the new faith. The character of Mary is drawn with great skill and deepest sympathy, while Lazarus, Barabbas, Judas, John, Marcus, Calphas and others who figure in the Bible story are introduced in the play. The scenic and electric effects are remarkable and require the most extensive array of apparatus that has ever set up at the Burwood. Manager Woodward has prepared with unusual care a warm popular endorsement for the drama. It will be seen first at a matinee on Sunday and on each evening during the week, with other matinees on Tuesday, Thursday and Saturday.

## FREE THOUGHT ON THE STAGE

**Phase of the French Social State Pictured on the Stage.**

PARIS, May 31.—Two plays are now running at the Grand Theatre. The first of these, to be offered on Sunday evening, will be "Fra Diavolo," in which Mr. Felsch will have a splendid chance for his talent as a comedian, while Miss Galah and Mr. Hocher set down for good roles. The humor of the story of the old favorite has never flagged, but is as fresh and enjoyable as if it had been but just conceived. The bedroom scene is one of much interest, also, and the management is preparing for an appropriate production. "Fra Diavolo" will run till Wednesday evening, with the usual matinee on Wednesday afternoon. On Thursday evening the bill will be changed to Pletow's "Martha," which was to have been presented last week, but was postponed on account of the break in the week, due to the engagement of Miss Barrymore at the theater. The company is doing splendidly in the productions undertaken, and is drawing good houses, the public interest increasing steadily.

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the domination of the church, thanks to the influence of Albe Gottlieb, who has been made a resident in his house. The play turns on the struggle between Servan and his wife to win the conscience of the daughter. In the end the father wins, but at the cost of his daughter's life, for she, worn out by the constant strife at home, dies after telling her father that she has lost her faith, and her deathbed she proclaims that the only goal and comforter and savior of life is love.

The second play is "The Hostage," on the Odeon, written by Gabriel Tiroxou. The hostage is the daughter of a French-Italian perfect, whose ambition is to be appointed governor of Algeria, and a mother, who is a devout Catholic.

The father learns that his daughter is in a few days to be confirmed and attend her first communion. To permit such a thing would ruin all prospects of promotion for him. Violent discussions between husband and wife follow and as in Loyson's play, the daughter dies, this time supposedly from typhus fever, but really from the strain on a mind too young to bear the contradictory teachings of her father and mother.

The two plays undoubtedly describe the present day situation in many a French family. In one instance this is so notoriously the case that the facts have been published in the papers here.

M. Jaures, the socialist leader and a noted freethinker, is the father of a daughter. Her first love is a man of the name of M. Jaures, the socialist leader of his party; in fact, it was greatly due to an eloquent speech by M. Briand that the matter was allowed to drop. And now the daughter wishes to enter a convent. If she persists in her determination it will certainly prove a great source of embarrassment to her father.

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