## THE OMAHA SUNDAY BEE: DECEMBER 1, 1907.

# Gossip About Plays, Players and Playhouses

ager and scenic artist, have exerted themselves to bring about such & combination as will truly "held the mirror up to nature," and will pet forth some segment of truth, framed so artistically as to appeal not alone to the imagination, but to the material senses as well, and while affording pleasure and entertainment, carry with it a modicum of instruction. It may

be that the lesson illuminated by the sfforts of those whose forces combine to make the theater a place that appeals to public taste is not worthy of the undertaking, or that it is not vital to any of the really great factors of mankind's prog- a process of imagination. He may adapt ress. Admit that, but if it has entertained, and even so slightly instructed, it has not group a series of events for his main been in vain. But the buyer is still cheap- purpose, but even this adaptation calls sning his bargain. He persists in the most for more or less of imagination. Then marked propensity of human nature-that the actor is asked to divest himself of of withholding approbation for fear of ex- his personality and assume for the time citing undue pride or endangering a feeling that of another being, acting under abof false importance. Under the spell of si- normal emotional pressure, and to conoquence or moved by the pathos of the sit- ceive a set of verbal, facial and bodily uation, the buyer may indulge in a more expressions that will convey an adequate "or less enthusiastic exhibition of his amo- and satisfying impression of his undertion, by applauding at the time, but for the standing of the intent of the author. The most part he insists that his bargain has scene painter and the stage manager may no special attraction.

"But when he hath gone his way he refolooth." Here, too, is seen the further exhibition of human nature's queer perversity. After all, the play was not so bad, nor were the actors so utterly inferior, and, sive, under the spell prepared. His im- many London critics and representatives wife, Anne Marie. But "Samson" is emwhile it missed semsthing of perfection, and lacked in elements of true greatness, it was quite as good as had been looked for, and maybe it left a thought that semetime will bloom into action. This much apropos of nothing at all. Just think it over.

In another part of this paper will be found an article of some length, to which attention is directed. It sets forth the ideas of Mr. Gordon Craig in connection with his plans for reforming the stage. It will be noted that Mr. Craig stops at no half-way measures; his reform is to be sweeping and general. He would not only Art has any mission at all, it is to instruct do away with all the actors of the present, but with all the drama as well, and 'for the uses of the stage would provide puppets, the same to be grouped in the several ing by sight, and each of these appeals positions essential to the illustration of the first to a material sense and touches on ample, there is one speech which simply new drama, and the imagination of the the artistic after. The material comes beholder to provide the rest. Mr. Craig's first, even in Mr. Craig's proposed puppet argument is that our actors are essentially show, for sight precedes understanding. By bad; none of them are good, and the plays appealing to the senses the soul is reached; are worse than the actors. The stage is if this be true, then a stage setting that as the soiled waters of a sewer," a French failen into the hands of the money appreaches the real sets a standard for ex- critic calls it, and if it is so in French one changers, and is a mere machine for the cellence that is worthy, for it provides an can imagine what it would be in English! production of income. It has lost its vital- atmosphere for the action of the drama. ity, its mission is ended, and it must be If the stage is "over-dressed," as Mr. Craig be to rob the speech of its undeniable expunged. Only a limited round of emotions are permitted, says Mr. Craig, and is not a perfectly drawn and esquisitely ing from a man of the hero's type-that is these are poorly interpreted. When a colored picture over-painted? Why not a former docker turned millionaire.) real genius appears, he is not allowed to banish the masters, ancient and medern, show forth his diving light, but is re- and give us blank canvases instead, allow- lined in the cable dispatches doubtless strained by such conditions as the author knows no more of real art than cherubim do of corns. To set this condition right, he will eliminate actor and author, doing away with drama as we understand it, and set the scene painter to outlining figures on wooden blocks, to be used on the stage of the future. These figures will be grouped so as to lliustrate the thought, and the beholder will supply text and theme and action by his imagination. For example, to use his own libustration. Mo-Duff's army will no longer cross and recross the stage, palpable men, moving as other men, but a fine perspective effect Music and Musical Notes ent sizes may be used, so that the approach of the army from the distance may be bloely simulated, and the artistic sense of the spectator will not be offended by being asked to imagine that the mon he saw walk across the stage just before the footlights are half a mile nearer Dunsinane on their next appearance. All that will be required is that the spectator imagine that the puppets are marching men, and that as one size is taken away and another set up, the body has come that much closer, till at last the final elevation of the row of wooden figures indicates the martial array in front of Macbeth's stronghold. Mr. Craig doesn't explain in which instance the imagination will be taxed the harder, but simply states his position with the positiveness of conviction. Let us suppose such an array, set before a gathering such as assembles at a modthe stage to illustrate, for example, the so familiar to the readers, meant more trial scene in "The Merchant of Venice." What will prevent one fram deciding that never signed her name to anything which Capulet home on the night on which young Romeo Montague lost his heart to many of her brightest thoughts came from the fair Juliet? Or, another might concaive it to be a representation of honored and trusting Lear, dividing his realm between his daughters. A third, with imagination equally artistic and active, could easily decide that the court scene in "Gismonda" was offered, while some one, not yet an esthetic sdept, would think it a (No, gentle reader, this is not an obituary. gathering of figures familiar in the drama of the more modern school-which does not include the "advanced" moderns at whose fountain Mr. Craig has drank se deeply His army of McDuff might equalis be mistaken for the foot ball hsrees of "Strongheart," and so on through all the list of undertakings. To be sure it would be a delightful test of the imaginstive faculties of the assemblage, but it is quite likely that the results attained would vary in direct ratio to the number prosent. A yarn that comes to mind here may illustrate the predicament in which Mr. Craig would doubtless find himself. An old darkey was going along quietly chuckling to himself, and on being asked why he felt so satisfied with conditions, answered that the superiority of the negro over the white had been established beyond peradvanture. On further questioning he explained that at the school house the evening before the issue had been squarely drawn between the races, a young negro pitting himself against six of the ablest white men in the violnity, proposing to establish the fact that the mind of

and actor, producer, stage man. an' he asked 'em, he says, 'Ahm thinkin' of a word-a word dat's in my min' right now.' An' nary a one of dem white men could tell dat young niggah what word he was thinkin' of." It will surely pussie Mr. Craig to determine what any of his spectators are thinking at one of his puppet shows, while he would have nearly as hard a task to convince one of his own thought.

Imagination is a prime requisite for success on the stage. It cannot be dispensed with by either author, actor or auditor. First, the author must conceive a situation, creats it out of his brain by something that has really happened, or be develd of imagination; they may only be asked to reproduce physical conditions

that really exist. But the auditor is asked to surrender himself to the uses of author and actor for the time being, and to place himself, more or less pasulties, must supply certain unexpressed events in order that the continuity of the action may be preserved, and so by his mood, receptive or repellant, he makes imagination still has its part in the life of the theater, and, while realism may be

carried too far, as it frequently is, it has not yet succeeded in banishing all that appeals to something beyond the immediate exercise of the five senses.

But a word may be said for realism. If by riveting the attention, and to do this it must wear an attractive guise. In music the message is carried by sound; in paintand others of his habit of thought contend, forcefulness, (and naturalness, too, as com-

mums, galleries and such like and, gasing her own fault to her hushand. Then it is buildings offended the artistic tasts by death, and thinks such a man as he is their concrete and stubborn reality, let us might sacrifice his own happiness and uplift our souls in rapt contemplation of wealth if only he could bury Le Govin betions of our imagination, spurred by the panic on the Bourse, and while the shares stimulus of the comforting thought that which constitute his own fortune drop point we had obliterated realism and that only after point, he keeps Le Govin with him ART existed. Then the Craigs of the world

would be happy. Thank the Lord, they are yet in the minority, and that men and a woman with a multi-colored past to women can still go to the theater, to the whom, for some reason unknown, the suepera, to the art gallery and to the library, thor gives an English name. enjoy themselves fully and retain their reason, savored by common sause. STAGE IN LONDON AND PARIS

"Samson" Makes Great Furore in the

French Capital. LONDON, Nov. 20.-(Special Correspondmoment on both sides of the English chan- by the wife of the self-ruined millionaire. nel. All Paris is flocking to the Theatre When her aristocratic relatives urge her to Renaissance to be thrilled by his new play, diverce him after her fall, the woman re-"Samson," and his success of last season. "The Thief" (which you already have had St. James this week when produced for the to love him

first time by George Alexander. has a new production in Paris aroused so Madame Simone Le Bargy (who keeps that Sully or Mme. Bartet would only receive much interest here as did that of "Samson," and I should not like to say how tests), does fine work as the millionnire's recognized on the Dover-Calais boat last lish adapter will be a latter day Delliah, Tuesday. They were well rewarded for robbing the signt of his strength. their journey, the successor to "The Thief" proving almost great drama; but that it or mars the success of the play. Thus can be translated successfully into Linglish is doubtful. The French critics are lauding it to the skies, and it deserves their adjectives-considered from the French standpoint. American and English playgoers, however, do not care for sheer bru-

tality and "Samson" is sheerly brutal. If any transatiantic or British management. damaled by the success of Bernstein's last play, acquires his new one and hands it over to an adapter for pruning, then I fear that management will make a bad investment. In the third act of "Sampson" for ex-

could not be rendered into English. This speech, uttered by the hero as he almost of adaptation. chokes the life out of a false friend's body is a veritable torrent of invective. "Foul To remove its grossness, however, would trifie like "Her Father."

The story as you may have seen it outing each to fill in the picture that occurs sounded powerful enough to stand any creates for him. Consequently the stage to him while gasing on the unpainted cloth? amount of "adaption." It is of course, that Or rip the wires out of the plano and re- of a money-king who ruins himself in order move its keys, and sitting down before it that he may ruin the treachous friend who fill your soul with the melody of Men- has stolen his wife's affection. But this delssohn, Schubert er Chopin, or something medern Samson, as drawn by Bernstein, right. equally as good? (What a perfect substi- is such a coarse brute as to be "sympatute for rag-time and the like!) Instead of thetie" only by contrast with more repel-Shakespeare's plays, let us have a scratch- lent characters, of whom there are several pad in its virginity, and fill in the blank in the play. One of these is Jerome Le pages with such sublime thoughts and Govin the false friend who betrays the biting epigrams as may eccur to us while trust of millionaire Brachard. Le Gevin

F IS naught, it is naught, the black was more than superior to the our imagination is excited by the inspira- is a thoroughly bad lot, who is not even \$1.000. Mile. Verist twenty-two times for saith the buyer." He has been mind of the white. "X-a-as-um," said the tional effect of the white paper. While we faithful to Madame Branchard after he \$3,500. Mile. Merentis eleven times for at the theater, and has wit- aged darkey, "dat boy was up dar on dat are about it, let us go the whole route, and has won her, and it is the woman's dis- \$1,000 and Mile, Hatto sixteen times for nessed a play in which author stage, wif all dem white men 'roun' him, destroy everything-theaters, libraries, mu- covery of this which leads her to confess \$3,000.

The success of the Opera Comique last fondly on the vacant lots where once these that Branchard remembers Sampson's season far exceeded that of any previous year; in fact the figures show practically a full house for every performance. This brilliant record is not merely due to inthe wonderfully pure and inspiring crea- neath the ruins. Accordingly he works a creased takings by eld favorites, but the new works produced have attracted high average receipts. Thus "Louise" averaged \$1,480, "Pellsas at Malisands" \$1,610 and the classic works, "Orphse," \$1,713; "Iphigenie until that scoundrel's ruin is accompliahed, en Tauride." \$1.653; "Manon" proved the greatest attraction., it was played twentytoo. After which he forces him to marry six times to an average of \$1,729.

The monthly expenses for the singers are \$8,700 for the men and \$6,740 for the An unlovely business, as you see, from women, while the ballet costs \$951. The beginning to and. Bernstein evidently does highest paid singer is M. Clement, who not write with an eye to royalties from the Angio-Saxon countries. But he knows how is the highest paid among the women receives \$1,500 a month. Miss Mary Garden to hit French audiences "bang in the eye." singers, receiving \$1,400 s month. On the first night at the Renalesance the

Among specially engaged artists Mme. applause was absolutely deafening after Caron and Mmo. Litvinne each received Branchard's awful tirade against Le Govin, \$200 for a performance, Mme. Raunay, ence.)-Henry Bernstein is the man of the and was renewed after a striking speech \$120, and Mile. Georgette Leblance, \$100. The profits for the season, after deducting expenses for scenery, etc. (about \$34,-000), amount to approximately \$26,000.

plies, "No, I was not rented to Branchard, At the Comedia Francaise actors and I was sold to him," and she remains by his actresses receive little in salary as comin the United States) scored heavily at the side. As a matter of fact, she has begun pared with other theaters, but at the end of the year a bonus is granted, which de-Guitry as Brachard misses none of the pends on the success of the season. If Not since Sardou's "Borclere," probably, opportunities given him by the author, and, it were not for this actors like Mounet-

name despite her diverced husband's pro- \$3.600 a year. The Comedie produced in 1906 112 plays.

thirty-four of which were classics. fiftyagination, or maybe his reasoning fao- of British and American managements I phatically for "the continent." Its Eng. eight in verse and fifty-four in proce. Only one distinct failurs was produced. "La Courtesane," written by a 20-year-old dramatist.

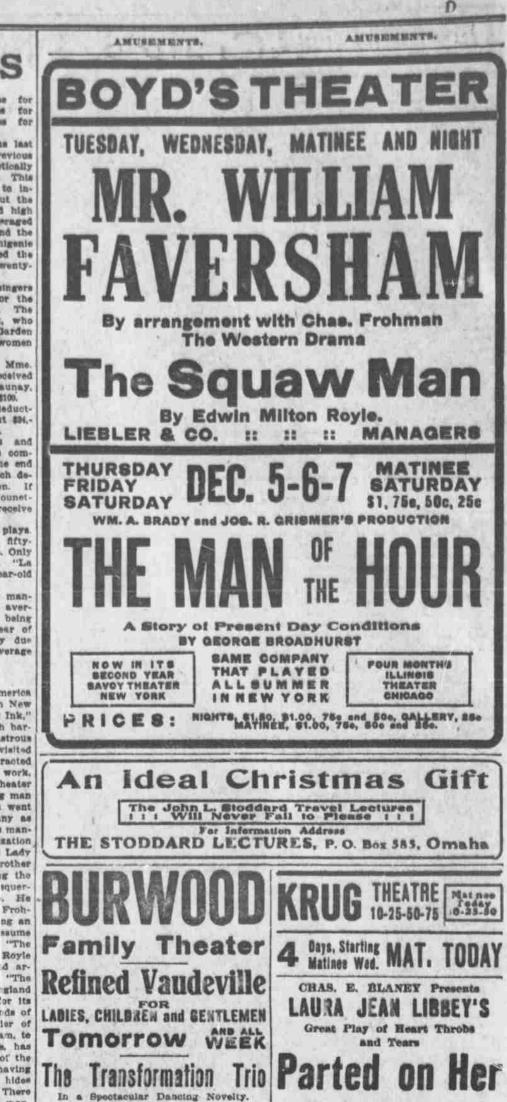
"Son Pere" is quite another matter, The Odenn theater, under its new man "Her Father," as the new comedy at the ager, M. Antoine, took in \$140.770, an aver-Odeon will be called in English, should age of over \$500 a performance, being English and American audiences as an improvement on the previous year of much as "My Wife" has done, and will be \$160. This improvement was chiefly due done into English by the same Yankee to "Julius Cassar," which drew an average house of \$795.

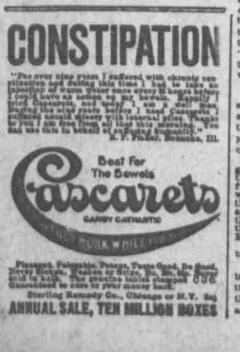
### Coming Events.

Father" has been acquired by the manage-William Faversham's corper in America ment of the London Haymarket and will began at the Union Square theater in New be tried there before it is played at home. Yorit in 1887 in a play called "Pen and Ink." Incidentally, this London playhouse needs which was used to exploit an English hara winner badly, Belasco's "Sweet Kitty maid as a star, and which had a disastrous Bellairs" having expired after a short run of two weeks. Daniel Frohman visited career. To begin with, "The Education of one of the preformances and was attracted Elisabeth" is to be transferred there, but by the young actor's personality and work. no doubt "Her Father" will be put on and engaged him for the Lyceum Theater just as soon as Mortonscan finish his work. company. For a time he was leading man for Minnie Maddern Fiske, and then want Novelty of situation is absent from this to the Empire Theater Stock company as French comedy, it is true, but it is "pretty," just as "My Wife" was, and will leading man under Charles Frohmat's management, and while with this organization be running at the Paris "Odeon" for months to come, judging by the rush for he created leading parts in "Lord and Lady Algy," "Under the Red Robe," "lirother seats. The "unspiced" play, by the way, Officers," "The Conquerors," "Sowhig the seems to be gaining popularity steadily in Wind," "Phroso," "Letty," "The Masquerthe French capital, where, a few years ago, there would have been no public for a adera," "Bohemian' and other plays. He was still under contract to Charles Froh-

man when Liebler & Co., were seeking an The father mentioned in the title is missactor of ability and prominence, to assum ing when the curtain rises. In fact, it is the part of Jim Carston, cowboy, in "The generally supposed that he is dead, for Squaw Man," which Edwin Milton Royle although he has the right to have his had written, and Liebler & Co., hid ardaughter, Jeanne Oraler, for one month in ranged to produce. The story of "The every year, he never has exercised that Squaw Man" begins its action in Ergland You will gather that there has at a regimental fete, and changes for its bean a divorce, and in the beginning we see following acts to the arid, desert lands of Miss Jeans with her mother and witness Wyoming. The young English soldier her wooing by a young man who is just the first, act, played by Mr. Faversham, te starting off to make his fortune in the save from diagrace his cousin's wife, has Soudan. The latter is accepted by the girl, left England under the tacit charge of the who agrees to wait for him, and at this orime of embeszlement-the crime having point her missing father turns up. He has been committed by his cousin-and hides ecome rich in Russia, it seems, and now himself in the Wyoming cow country. There claims the month of his daughter's moclety he incurs the enmity of a local bad man. who tries to kill him, but who is kliled

to which he is entitled. much against her will, some So Jeanne.





years, the writer feels a great deal of responsibility, and not right. Let us, at least, love one another isfactory? "as much as possible."

Before saying anything further it would

ern theater. The figures are grouped on signature "Mary Learned," which has been dents. couch of suffering, but no one ever heard Mrs. Learned utter a complaint. She had plenty of time to listen to, think over and talk about the troubles of other people who really had none, but she had not a minute to waste-as she would con- of Concord: sider it-talking of her own annoyances. Mrs. Learned is very much alive and enjoying excellent health, after a hospital ment of every contract, so that honest nlege)

These who, having eyes, saw the subtle an ungrateful master, serve him the more, is Mile. Porel, in London the part will be gleams of wit and the hidden gems of Put Ged in your debt. Every stroke shall played by Marie Lohr, who jumped into philosophy, which so repeatedly appeared be repaid. The longer the payment is with- fame over her signature, in the course of com- helden the better for you; for compound inment upon musical matters, will miss her terest on compound interest is the rate and work, but Mrs. Learned has promised that usage of this exchequer." she will be heard from occasionally, and, knowing her ability, her talent, and her grateful master: He may be a school, or a love of the work, readers of The Hee may be assured that she will speak to them at times, through the medium of this column. I would recommend the work of Mrs. Learned, as musical critic of The Bee, as an example for students of music who feel like giving up at times; never was there such devotion to duty of such unselfish interest; the smaller musical events were always attended to with more care than the present scribe can ever hope to give them; hours which the present writer could not possibly give at present, were given by her unstintingly, and with Pay the taxes, and wait. no possibility of gain to herself. Storms, rains, floods or blizzards had no terror for always termed most affectionately "the

dumn." I am glad to be able to say that she will not invite me to her next "party." but she will recover by the time "ssoond next party" comes off and I will tell you just what she said.

Would you mind if I were to take up the subject we were talking about when I stopped writing the other day, or was it the other day? Blass me, it was three years ago; my sorap book indicates Desember 18, 1964. Here are the words:

And to you who are talented, who have got musical gifts, but who are not using them, let me quote a sentence which is full of import. In a few days, the ane who writes these lines will have given up the field of musical writing and eriticism, and there is surely nothing more definite that I would like to leave with my readers than this, in the words of Ralph Walds Emerson:

"For every benefit which you receive, tax is levied." ng the discourse, which had been

inspired by Emerson's essay, "Compensation." let us consider for a moment this line means in regard to musical work and the study of the great art.

assuming once more the Musical gifts are too often considered as first detests, and practically all the rest duties of musical critic of The purchases or birthrights. But they are of the play is devoted to the parent's ef-Bee, after a silence of three not. In the words of the grammarian, forts to evercome this dislike. He finally

please

dramatist, Michael Morton.

Like "My Wife" again, however, "Her

Gifts is gifts." a little trepidation. But the receives but never gives. call has come, and wos to him who hear- If you have the gift of music, treasure

but one thing, and that is, an honest read- interest, so that it may create more and kindness, but the love of parents in sacriing of what may be said, without misun- at the same time enrich yeu. If you don't, fice." He has never saorificed anything to derstanding or misrepresentation. A critic be sure there is a tax levied, and that tax Jeanne, and so he almost flercely claims Broadhurst's play of city polities, will be at must be kind, but he must also be just. will be collected. Suppose you should lose the right to make up for the ancient eigh-Truth hurts no one who is sincere in the the capacity to enjoy? Would that be sal- teen years he has lost.

If one has a talent for singing, for playing, for composing, for teaching, let it be back. Bhe declares that Charles shall not be ungrateful indeed if he were to let pass developed: go to a master and learn from see the girl till next year, but he protests him what the schools have taught him, ute to the one who for three years has and what he has taught himself, and what her, he cannot live without her. Both of conducted this column of the paper. The he has learned from countless other stu- them argue the case bitterly and pas-

You will never regret the small amount than many people knew. Mrs. Learned of money and time which you put into the mits that she would wish to continue to work now, and remember, that if you neg- live in contact with her father, and then it is the scene at the wedding of Kather- had not been carefully thought out. She leet it, there will come something out of when her mother reproaches her with setine and Petruchio, or in the ball at the wrote many times when others would have your life which you will miss when it is ting the petting of three weeks on a level been wringing their hands in sheer pain; gone, and that time of departure is not with the devotion of a liftime, the girl is far off.

> who seem to feel that all they can notice is both of them when Jeanno marries. "There is a third slient party to all our takes on itself the guaranty of the fulfill- as the curtain falls.

service cannot come to loss. If you serve and Alfred Bouchinet. In Paris the Jeanne

Note that about the serving of an un superintendent, or a school board, or a church, or a newspaper, or a public itself. or even a musical master, but it will pay to meet the tax lovy, for the benefits will be received. Many men in Omaha have be come rich in the last few years and have had their property double in value (aye, quadruple in value), when for the previous all take a lesson from the business man.

Don't "give up" your music. Hang on. "The longer the payment is withholden,

of this exchequer." These are the words of Emerson. these few words while she has the health they are great because they are true. And to enjoy them, and for doing so, I know they are true because they have been verifled over and over again. And they have P been verified over and over again, because men have recognized the "gift" and have developed it so that they in turn could give

to others. A word to those who live in towns outside of Omaha and who have been randers of these columns. Many times has the writer been cheered and encouraged by some word of suggestion, of appreciation, or personal experience. From you such "apples of gold" are always welcome, and are care

fully stored away where the frost of misunderstanding can never nip them. The musical offic of The Bee will be glad to publish notices of musical events when

sent in condensed form and mailed to The Bee office (note-The Bee office) so as to reach there by Thursday afternoon. The musical column is printed each week Fri-Letters involving personal day aftern TROMAS J. KELLY. anvalopa

himself by an Indian girl, Naturitch. In to live with Orsier pere, whom she at · succeeds, and in a really fine scene talls And hew little we speak of the one who the sirl, who is seated on his knee, hew much he has lost by never having known the love of his child. "The leve of chiling the call, answereth not. I plead for it, but not by hoarding it. Put it out at dren," he says, "is rooted in parents'

Then the mother comes in to take Jenne sionately, but the man wins in the end by calling in Jeanne to decide. She ad-

sorely perplexed. The crowning argument

And if there are some in the musical field his divorced wife what will become of the "tax levy," let not that be a discomfort- them, he suggests, make the most of their as he waits for her answer to this last appeal. Jeanne steals up behind them, and, bargains. The nature and soul of things taking a hand of each, sliently joins them

"Son Pere" is the work of Albert Gulvon "My Wife." HAYDEN CHURCH.

CHEAP OPERA TO BE HAD IN PARIS

Low Salaries Paid to Singers-Gailhard Quits with Profit of \$20.

PARIS, Dec. 31 .- Interesting facts conning the Grand Opera. Opera Comique. Odeon and Comedie Francaise have just an added feature this season. been published in the annual report of the Y-M «Etim cadob Fine Arts Department Budget presented to Parliament, these being theaters subventioned by the government.

M. Gallhard ceases to be manager of the ten years they had been simply "paying Grand Opera on December II next. Up to taxes." Ask them does it pay? And let us the end of 1906 the net profits of his man the post amount to less than \$20.

The subscriptions to the Grand Opera for \$2,377. The operas which drew the largest houses were in the order named "Ariano," "Salammbo." "Samson et Dalila." "Faust," "Paillasse."

The report gives the salaries paid. Among the leading singers Mile. Breval receives \$1,500 a month; Mile, Grandjean, \$12,000 a year: Mme. Hegio. \$8,640 a year; Miles, Lindsay, Hatto. Demougeot and Verlet 23.600 a year; Mile, Feart, \$4,000 a year Mile. Borgo, \$2,000 a year. Among the men Alvarez receives \$1,000 month: Delmas and Affre. \$16,000 a year; Scaramberg, \$18,000 a year; Note, \$11,000 a

year; Grouse, 14.000 a year; Muratore and Bartet, \$4.800 E year. The ballet is an important part of the opera in Paris and we find salaries of \$6.490 \$4,000, \$2,400, three of \$1,000, \$800, two of \$710, \$680, two of \$600 and many from \$480

The report states that "the artists of and effects. Another attraction is that the opera are perhaps too highly paid great educated horse, fleepy Tom, trained for the services they render," and gives as examples that Affre sang forty-nine times replies must be accempanied by a stamped for his \$16,300, Mile. Breval forty-nine times, Mile, Borgo only nine times for fact, answering any simple question.

gratitude the Enblishman eventually marries the Indian girl, and thus becomes in the eyes of his follows a squaw man. The story is developed along the lines of mingled comedy and pathos, and its ending is novel. Mr. Faversham in this play will be at the Boyd theater on Tuesday and Wednesday evenings and a Wednesday matince this week. "The Man of the Hour." George H

the Boyd theater for the latter half of the week, commencing with Thursday night A matines will be played on Saturday. The play is offered under the management of William A. Brady and Joseph H. Gris mer, and has had a great vogue in Nev York and other eastern cities, where imaginative people affect to believe they can find in it prototypes of every political "boss" and hero of modern days. It is now on its first tour of the west.

At the Krug for four nights, starting matines today, Charles E. Blaney presents for the first time here the comedy drama "Parted on Her Bridal Tour,' a play in four acts, dramatized from Laura Jean Libbey's is brought by Charles Orsier, who asks great novel, "Miss Middleton's Lovers."

"Buster Brown" will be the attraction at the Krug for three days, starting Thurs-

ing thought, but listen further to the Bage daughter while she is yet with them, and day, December 6. Special matines Friday, comedy sketch presented by Louis Chevalier About the only feature that remains of last season's version is the march and gun said to be one of the best laugh producers drill of the "Bobby Burns Brigade." This in vaudeville, will be followed by Herr Von made such an unequivocal hit everywhere Hoff in mimiory and impersonations that the managers of "Buster Brown" decided to retain it and despite the fact that the costumes worn in that number had been in use but a short time, they were discarded and new ones ordered that have helped to make this number a bigger hit than ever. In the presenting company is Master Rice, the littlest comedian; "Jack" Bell, Nellie V. Nichols, dainty Leila Cantna, Beatrice Flint, Lizzie Goode, E. Coit Albertson, Roger Gray, Percy Walling, pictures. George Yeoman and a chorus of forty. The

Hughes musical trio, instrumentalists, are

nodated at one time.

At the Orpheum, every day, matinee and night for the coming week, starting this afternoon, the headlight feature is "The Sunny South," described as "A Song Story

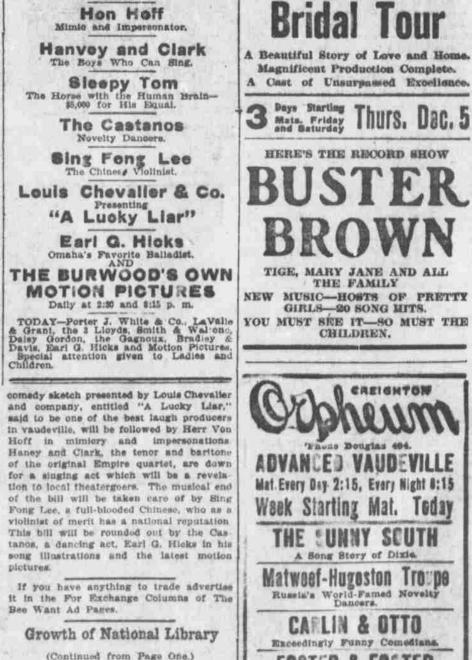
of Dixie." It relates a little romance of the almost 1,000 subscribers for these agement for the many years he has held southern darkey and is enlivened with the catalogue cards and the number is consong, dance and humor of these folks ren- stantly increasing.

dered by a dozen of the abony-skinned enthe last season amounted to \$771 4's while tertainers. Another big act is the Matthe better for you; for compound interest the total receipts for the 187 performances weaf-Hugoston troups of Russian novelty her, and she braved them all for what she on compound interest is the rate and usage realized \$27,751. an average of nearly dancers. Chief among the laugh movers will be Carlin and Otto, the inimatible Genman comedians. Foster and Foster's happy mixture will be vocal melody, plano playing and the "Meistersingers." Those siving the and bits of comedy. In addition to ability poorest returns were "l'Etranger." to sing and dance, Beth Stone is declared "Sigurd," "Freyschutz," "Armide" and as pretty enough to create a real visual Berry and Berry are versatile treat. musicians, being accomplished on a number of different instruments. Mile. Toons. will deliver her beautifully ilustrated lecture of "The Great Southwest" in a way taking the audience for a trip across the Rockles, among the Moqui Indians, the cliff dwellers of Arizona, and into Death Valley, while the usual concluding feature will be new kinodrome pictures.

The bill at the Burwood for the current week will be made up of stellar attractions from start to finish, headed by The Trans-

formation Trie of European Dancers, who have used in their specialty all that is beautiful in the art of stage mechanism

quantity of copper pennies as washers Not having enough of them, he bough up the entire stock of pennies held by the local merchants, and finally made a trip to New York City to get more to finish out the work. Altogether several hundred pennies were used.-New York World. to a point where it is able, seemingly, to use its own reasoning powers in picking out colers, counting, telling the time and, in



Hon Hoff

Mimie and Impersonator.



Fourth Season Now Open

Students' Matinee Engagements. LILLIAN FITCH, Director

W. J. BURGESS, Manager