THE OMAHA SUNDAY BEE: MARCH 14, 1909.

4.1.8

What is Going on in the Stage World Briefly Told



know that David Belasco is not responsible for a remark put into his mouth by a para- top of his bent. No minutise is too small oughly capable company including Messrs for his consideration; no project too great groph that fleated to the surfor eager, practical consideration. face during the week. Mr.

"While engaged upon the computition of Belazco was supposed to be speaking in defense of "The Easiest Way," which play has been subjected to some vigorous verbal phers are frequently employed in taking his castigation because of its theme and its swift dictation. He does not write dialogue, buil. treatment. In the course of his remarks, he talks it. Only in this way, can he obtain he is quoted as having said that "for every any idea of aural accuracy, the sound of six girls who are allured by 'the easies' talk. As a play nears the night of producway,' six others can be found who bravely tion I have known him after a series of retoil and meagerly exist on a crust and hearsals covering eighteen hours, to go sleep in a candle-lighted back room." This on texting various effects in lighting the is paying a mighty poor tribute to the long night through womanhood of America. "The easiest

way" does allure many a girl to her destruction. It has but one end, but the poor girl does not see that when she starts. But for every girl who goes wrong, thousands cling to the right. In every walk of life these girls fight their way, earn their bread and hold up their heads, because they ure honest. They shun "the easiest way" because of the pride that a good woman feels in being good. This is as true walted. of the theatrical profession as of any other.

The women of the stage do not differ greatly from the women who engage as more to him. I believe, than to any other breadwinners in any other line of work man in his profession. Sometimes they hurt To them It is work, and they know that him-the papers-but more often they cheer success in it means toll. Little is heard him and always he is eager for the ant of the lives of the thousable who facsuggestions, the constructive criticism that privation and stick to the straight road, will help in making more perfect the drawhile the world hears all about the on matic wares he next may offer. Not that who does not. And, 'it may not be out o he is prone to act upon every suggestion place here to mention the fact that the that may be given him, for he is the master Mrs. Stirling, who was divorced during the cides a thing is right nothing less than diweek by a Soutch court, after a trial that of his own mind, and once that mind deis remarkable even in these days for its vine objection would suffice to change it salacious features, is not "an American Yet the critics may never know in what denetrers," as she was described in the gree they have assisted David Belasco in cabled accounts of the court's decision. the work he has made him own." She was "a moow girl," which avocation has little or nothing to do with the pro-COMING TO THE OMAHA THEATERS. fession of acting.

Attractions Announced for the Week PLAYER TELLS OF PLAYWRIGHT Max Figman, who has made so many

David Warfield Speaks of David Be-Insco and His Work.

sons by his admirable performance of "The Thus the number master writes in the Man on the Box," returns to the Boyd, Green Book Album of the man who made tonight. Monday. Tuesday, Wednesday and "The Music Master." "No one knows betfor thus David Belasco that what the fates held for a man must be wrested from him, and no man over worked harder for his heari's dealer than he. That he loves his labor, has, of course, rendered H less arduous, but patient toil has been his portion always, and will be, I have no doubt, until the end. Day and night are one to himtime to be utilized, to be bent to his will, to serve as a slave in the creation of a neat conspiracy against an aged minister, that upon which he has set his heart. I with whose daughter he has fallen madly have known him to work day after day in love. The first act occurs in the law without leaving his studio, begruding the offices of Vandergrift & Smith at New minutes necessary to snatch a bite of food York. The second occurs in the sitting from the tray that is brought to him.

cross his desk. He works always at the Mr. Figman will be supported by a thor

Ernest C. Warde, Sydney Price, Frank J. will naturally swell this interest to the Kirke, Hugh Diliman. Stanley Wood, Her- maximum. Mail orders payable to Mr. E bert Charles, Harry Levian, Ernest Mack, play, there is nothing in the world to Ray Raceford, Jack Perry, Fred Allen him but that play. A relay of stenogra- and Lollta Robertson, Lillian Rhodes plan has been found convenient to all,

age," in which Florence Roberts and a remarkable supporting cast will appear at the Boyd for three nights and a Satur-

"The day proceeding the first night he day matineo, beginning Thursday, March never leaves the theater. A hasty supper 18, "The House of Bondage," is by Seymour s eaten on the stage, and after the last Obermer, who seems to have won, both as curtain has fallen, and the crowds have a dramatic literateur and craftsman, exgone, there, in the descried theater, ha will ceptional honors through this work. Miss sit, peopling the vacant stage with creat-Roberts portrays the wife of an English ures of his own wondrous fancy until dawn peer, the latter a brilliant parliamentarian, streaks the eastern sky and in the streets but rather a neglectful consort. Philanrise the shrill cries of the newsboys. It thropic pursuits throw the wife frequently is for them he has waited-dreamed and in the company of a great surgeon, a man who, in the kindller galities of heart and "What will the papers say of the work hand, is a happy contrast to the peer. he has done? For what they say, means

The husband is stricken with a vital brain trouble, and the surgeon is called upon to operate on him. The dramatic force of this situation adroitly worked out can readily be appreciated. The wife, of course, figures principally in the climax. There are other characters of practically co-importance, and these are acted by such artists as Arthur Forrest, Thurlow Bergen, Hallet Bosworth, Harry Gibbs, Ann Warrington and Mary Bertrand.

"The Lion and the Mouse." built of such excellent material and put together in such admirable fashion by Charles Klein that it

bids fair to hold its place in popular favor for several generations comes to Boyd's Sunday, Monday and Tuesday March 21, 22 and 23, with Tuesday matinee. Heading the company is Oliver Doud Byron as John Burkett Ryder, the giant of finance, who has no ambition aside from making money and who to that end does not hesitate to crush even his friends, his adversary in the struggle that forms the basis

of the Klein play. Wednesday matinee, in his new comedy "The Substitute," by Beulah M. Dix and The announcement of the production of Evelyn G. Sutherland, authors of "The Shakespeare's "A Midsummer Night's Road to Yesterday." The play recounts the Dream," with Mendelssohn's music experiences of James Smith, an up-to-date Boyd's theater Friday evening, Saturday young lawyer, who substitutes for his prosafternoon and evening, March 26 and 27, pective brother-in-law in the pulpit of a under the auspices of the Association of country church in New England, While Collegiate Alumnae or Omaha, has intermasquerading as the parson he discovers ested many different kinds of people, more so than almost any other theatrical affair in recent years. Ben Greet has a special following that is not of the theater "Everyman" and the woodland productions gave him a strong hold on the interest of room of the parsonage at West Appleford, the serious minded. Shakespeare and Ben Many are the occasions, when, completely Conn. The third act takes place in the Greet together should suffice to draw a

will be glad to jexhnusted be has fallen asleep in his chair, gardens of the parsonage and the last fine and large audience. But still another jnight, March 18. It is one of the best plays his head pillowed on has arms flung out transpires in the court room at Waterbore, large group of people is appealed to by of this prolific autior and producer. There the appearance of the Russian symphony will be the regular Saturday matince. orcheatra in Mendelssohn centenary year

LATE GOSSIP FROM STAGELAND Little Notes and Ancedotes of Plays J. Monaghan can now be sent to Boyd's

theater and will be fliled as received. This and Players.

Ray Receford, Jack Perry, Fred Allen and Lollta Robertson, Lillian Rhodes Wheeler, Agnes Everett and Myrtle Tanne-hill. Of the new plays of the year, none has engendersd more discussion and won more cordial approval than "The House of Bond-age," in which Florence Roberts and a re-

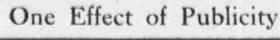
Instried, reposes in a correspondent the following wifely confidence: "It a married man is called a Benedict is a married man called a Benedict is the transman called a Benedict is a married man called a Benedict is the transman cale with the tran

the Casino

Beginning on Monday, March 1, the Measars. Shubert established a new rule by which no tickets for any of the New York theaters under their management are to be put on sale at any of the Tyson & Co. ticket agencies in hotels or elsewhere. This step was taken by the Messra. Shubert after having satisfactorily tried the experi-ment for the two weeks immediately pre-ceding at Daly's and at the Casino. The Shubert theaters for which no seats are to be had at the agencies are: The Lyric. e pui on sale at any of the Tyson & Co cket agencies in hotels or elsewhere. This top was taken by the Messra Shubert 'It may be two years before I get around fter having satisfactorily tried the experi-tent for the two weeks immediately pre-eding at Daly's and at the Casino. The 'As You Like It and Tweifth Night.' I hubert theaters for which no seats are to a had at the agencies are: The Lyric, he Casino, where James T. Powers appears a 'Havana;' Daly's, where Julia Marlowe in "Havana;" Daly's, where Julia Marlowe

AMUSEMENTS.

At last Blanche Bates seems in a fair way



VERY much wish," remarked one of the most eminent of New York theatrical man-0.202.0 agers one day last week, "that persons who know what sums successful playwrights are now recelving for their work would take some pains to keep this knowledge to themselves." He immediately explained that this wish was not based on any idea that there was anything improper in publishing such information.

the effect that Eugene Walter, author of 'The Easlest Way,' who was sleeping on a bench in Bryant park three or four years ago because he hadn't the price of a bunk in a Bowery lodging house, was now receiving in royaltics somewhere between \$3,000 and \$5,000 a week. The paragraph stated that Mr. Walter had on tour three or four companies in "The Wolf" and four or five in 'Paid in Full,' not to mention the New York company now playing 'The Eastest Way,' and that the total of his royalties was made up of receipts from these companies.

"Now I am not in a position to say ing will do but she must write a play. She has never tried to write a

play. She knows nothing about the demands of that most exacting and technical of all literary pursuits (with the exception of advertisement composition), but that makes no difference. She wants to get some of that \$3,000 a week, and she starts out to do 11.

"I don't think I exaggerate the facts a particle when I say that as a result of that simple little paragraph about Walter's royalties no less than 500 perfectly useless and hopeless and footless manuscripts which their fond authors describe as plays have come into my office, and as I don't think my experience is unique among other managers, the sum total of the futile literary activity resulting from that bit of gossip is something fearful to contemplate.

"The worst of it is that every one of those manuscripts must receive some attention. Every one of them must at least be sent back. If any one of them goes astray a fearful howl is raised, even though its only conceivable use is to stop a broken pane of window glass. But as a matter of fact every such manuscript that comes into my office is turned over to my readers for examination. and report. I know perfectly well that nine hundred and ninety-nine out of every one thousand minutes my readers spend on that bunch of literature will be absolutely wasted, but that doesn't help me at all. They must look 'em all over for the sake of the jewel that may be hidden in the muck heap. They don't read them all from start to finish. Of course not. You don't have to drain a keg to know that it contains beer. Sometimes a single glance at the first page is enough to show you that the person who wrote the thing doesn't know 'a play from a planola. But some attention they must receive, each and every one of them. And that's why and see a story about the large sums made by successful playwrights."

whether Mr. Walter is getting as much as this or not. I certainly don't begrudge it to him if he is. But I wish to heaven nobody would print things about it for the following comprehensive reasons: This paragraph has been copied in other papers and periodicals about half a million times, I suppose. Away down in Podunk or out in Medicine Bow Mrs. Bill Boggs, wife of old Bill Boggs, who runs the corner grocery store, reads about Mr. Walter's big winnings. It looks I groan whenever I pick up a paper awfully attractive to her, and noth-

About Music, Musicians and Musical Events convertation last week with a preclated. Those who have tolled up the classic lines. But he is not immeasurably

tution the subject under discus- progress has been slow and painful; often sion was the attitude of the This man is one who deals with

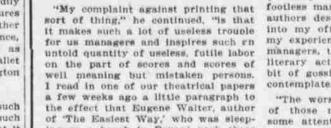
man, one who is possessed of executive ability which is continually drawn upon

man who manages a great insti- heights, have done so at great cost; the distant from you. There are parts of the "Elljah" which would stir the average the way has been lonely; often the foot- person to his very core. And you know musical profession to the public. prints have been placed on rough ground, his "Wedding March" and his "Spring full many times the weary feet have been | Song."

bleeding, and the heart aching. Let those Bach was a great and a classic composer who wish to understand follow in the foot- His music is heavy, lots of it. But, pray, H. The central figure, of course, is Nell through the necessity for quick action; a steps of those who have gone before." do not forget that much of it is not Gwynne, the Orange firl, who becomes a man who is a trained thinker, and who. Shall we adopt that idea? It is glorious, heavy. There are Bach chorales which great actress and then the favorite of is exalted in a way, it sounds logical, would appeal to the ordinary liker of music, it seems to be true, and yet-well, and yet, and which today are the standard of choral somehow it seems selfish. What was all composition. There are banks and gentle As the muscal department of The Bee is this painful progress for? What was this hills in Bach, as well as mountain peaks. self-denying renunciatory process for? Was Wagner was a great Master in music. the ultimate goal Satisfaction for Self? Some of us think he was the great culmination of all that had gone before. to a Fine Art for the delectation of the (Some do not think so.)

a few eastern cities, but its tour will take it as far as the Pacific coast. At the Satur-day evening preformance, the closing night, Shakespeare's "Romeo and Juliet" is to be given, with the incidental music by Gounod and Tschaikowsky. "Mistress Nell," the play chosen for production at the Burwood for the week starting this afternoon is a story of ro-mance and intrigue in the court of Charles II. The central figure, of course, is Noll Gwynne, the Orange firl, who becomes a great actress and then the favorite of the king. This particular version of "Nell

BOYD'S JUST A LAUGHING MATTER FOR NIGHTS Special 4 Commenc-Matinee ing Wednesday Mr. John Cort Presents America's Foremost Comedian MAX FIGMAN In the Biggest Success of His Career "The Substitute" A Genuine Comedy by B. M. Dix and E. G. Sutberland "Better than the 'Man on the Box.'" Minneapolis Tribune. SEATS SELLING NOW THREE NIGHTS, BEGINNING THURSDAY MARCH 18 A.A. "Every Triangle Has Three Sides-MATINEE Every Story Has Two." SATURDAY JOHN CORT PRESENTS AMERICA'S MOST DISTINGUISHED EMOTIONAL ACTRESS FLORENCE ROBERTS In Seymour Obermer's Remarkable Play The House of Bondage Cast Will Include Arthur Forrest, Thurlow Bergen, Hallet Bosworth, Ann Warrington and Mary Bert-rand. BRILLIANT SUPPORT SEATS NOW SELLING ORDER CAREIAGES FOR 10:40 March 21-22-23, Matinee 23d March 26th and 27th



things in music, is a lover of music, as he ts of literature and of the drama.

trying to get a fine on the musical world and on the much al profession, drawn from an outside joint, a few pertinent questions Does not that narrow the idea of Music were asked. One was this: "Wherein do we fall in getting the great public interested in the development of music in

The man answered by an illustration. He told of an arduous climb which he and some friends made in ascending a mountain. Two of the party were athletes and the others were not. Through much exertion and through much patient helping of the others the entire party finally reached on the mountain tops, but here are a lot the dizzy height, largely because of the of strangers in your country, who would power of endurance possessed by one man like to know your language. What are you in the party.

Then the gentleman left the application to be thought out. There are various ways of interpreting the parable.

One thought was given clearly and dis tinctly by the speaker, and that thought was along this line: "Musicians live on the heights so much that it discourages those who might wish to climb. They present the very highest peaks of their art, and those alone; and when the inexpert public sees the difference between where they are expected to be and where they know they really are, the distance is discouraging, and frequently the dear people turn back with a sigh of despondency of d desist from the perilous climb."

What do you think about it?

Really, as this study of the relation of the people to music and of music to the people, opens up, it presents to the writer one difficult problem after another, and not the simplest one to answer is the one that has been pressing itself to the front this last week:

"Is music really an art which should be developed with the idea of being useful in ministry? Or, is music an art which should be developed only for the devotees of a cult?"

It seems to be a question.

Certainly, as this gentleman of whom we are speaking, has said: "What is ampire. there for the average person, in the average best recital of the average best

musician? Your great singers sing great programs of great arlas, from great operas; your planists play the greatest compositions master has written things which are far of the greatest and most difficult to understand of the great masters, and your great violinists play the most elaborate and names which could not get a publisher most involved sonatus and concerios of the today under your name, or that of John most ponderous composers; your orches- Smith; (even if he spelled it Johann tras play the most complex and most ex- Smythe). treme masterpleces by men who wrote things which are only open to the trained above the people at all times. They are

intellect of the advanced student. Why, not always immeasurably distant. Let a even our brass bands have caught the cue, I word or two of explanation be offered. and one hears heavy overture, after heavy overture, and you don't know a thing about of the Oratorio composers. what it means, or whether it means anything."

"Hallelujah" Chorus from "The Measiah" Musicians! There is a thought, and it to the echo, even if they had never heard assumes the shape of a very large and it before. The "Bomething" in it would pregnant thought. reach the "Something" in the audience

What shall one think about it? Well, about the first "thipk" is this: "Is it truo?" Must we admit that it is true? It looks as though the burden of proof hes in favor of the complainant. Our pro-

grams are heavy. (Not for you, perhaps possibly not for your neighbor, but for the public. Yeat) Then, if so, what is there for the aver

age person, who would like to love music Now, that leaves two roads open on

which to allow our thoughts to wander. Shall we take this path on which we Mendelssohn was another great master hear the sentiment: "Certainly that is all of the Oratorio. He was a great composer, true, but music must be studied to be ap- in his day. He was a composer along

Artist and the Select Few? Does it? You might not enjoy the wondrous mystic music drama of "Parsifal," but it is On the other hand, let us take the path safe to assert that almost any audience of thought.

at the Local Playhouses.

friends in Omaha during the last two sea-

would be able to get a great deal out of Let our friend speak: "You musicians the "Good Friday" music of the vernal must know that to the average person who equinox. With a good graphic explanation would fain be a music lover, music is like the overture to "Tannhauser" or the Vora foreign language. You who are constant spiel (prelude) to "Lohengrin" would be students thereof, can converse with case eagerly listened to by the average audience of persons, if well played.

Beethoven was a great master in music. Perhaps his greatest works would be beyond the public, that is, in their entirety, going to do to help them understand you?" Now, musicians are not any more selfish But there are pages and pages of Beetho ven which would be a delight to the ordithan other people. And still here is an nary assembly of people who would like accusation which truly makes one sit up to love music.

and do some meditation. Assuming the same illustration, does it In conclusion, this man of affairs, who not seem as though the point is well taken. was not too busy to talk to you through . and that the people who are prominently this column today, made this remark: known in the concert and recital world, "Tell your musical friends not to forget the are like foreigners giving lectures on the Psychic bearing of music. Music, after all, Forms of Construction of the language. is of the Soul. It should appeal more to the easays on Prosody and Parsing, to people soul, than it does. It appeals to the physwho wish to understand the language and ical sense, and sets feet a-tingling, but be shown the beauties of the foreign realm. music should be more than an accompaniment or incentive to the tripping of feet Should music be a language which we try in a fantastic dance. to interpret and explain, a language by which soul communicates with soul? "It appeals to the intellect and gives

Should Music, in this sense, be an Art much joy to those who study that phase which would be classified as a Useful Art. of it; but it should be more than that. "It should not be allowed to be frogen for the people, rather than a Fine Art for into mountain tops of cold intellectism; the the few? intellect should be subservient to the soul.

Music must appeal to the depths of the Let us revert a moment to that idea of human soul, and musicians who know the this busy man about heavy music. Now there is a very prevalent notion that

We call it Soul. The chorus, "For unto

us," with its long runs, and its repeti-

why? Just because that style of costum-

ing a thought is old-fashioned. The people

would also laugh at a chorus of wome

classic music is heavy; that heavy music beauties they have seen and encourage the In classic; that everything that a great patient toil upwards. writer did is necessarily great; that great It does no good to stand on the mountain writers and classic writers are far above top and cry to the people in the valley to the people, immeasurably distant on the

come up higher. heights, to which the people can scarcely The people must be led upward from look, and certainly to which they can never where they are, not from where they ought to be."

These notions are wrong. All classic music is not heavy. All heavy music is The people of this community can be not by any means classic. Every great helped upward in their musical progress. It is true that we stand too often on the neights and call to the people to come up greater than other things he has written: music has been written by men with great

Can we not devise some way whereby we from the valley to the mountain top? Can we not point out the simplicity and

There is a golden opportunity here and people are going to embrace it. In the last week two musicians have

spoken to this writer about suggestions of-Handel ranks as one of the very greatest this column. They took the matter seri-An authence, invited indiscriminately, to

ously and some are even now planning for fill the Auditorium, would applaud the a definite action on one or two points then considered. The light is breaking; it is not yet noon.

But it will be! It will be! THOMAS J. KELLY.

Musical Notes.

Music lovers should be sure to hear the Mendelsaohn music to "Midsummer Night's Dream," played by the Russian Symphony Orchestra of New York under direction of tions might provoke even laughter. But Orchestra of New York under direction of Modes Altschuler, There will be thirtocu-orchestral numbers, a couple of full cho-rases and some solo work. This will be in connection with the famous "Ben Greet" players at the Boyd next week. See an-nouncements in dramstic column. Don't miss the rare opportunity to hear this beau-tiful music of Mondelssohn. walking in with hoop skirts, furny old sleeve effects, side curls, and all that style of thing that belonged to our great-greataunts. The real "stuff" is there, just the

same, but the dressing is different. Mr. Martin Bush announces his third organ recital to be given this afternoon at 4 o'clock at the First oChgregational church. He will be assisted by Mr. Fred G. Ellis.

This particular version of "Nell Gwynne" is the dramatization made by George C. Hazelton for Henrietta Crosman, she creating a positive furore in the role. The story opens in the "green room" of Drury Lane theater, London, where Nell is the idol of the day and the ac knowledged actress of the time. Charles

II, sees her performance and is smitten with her charms. She becomes his acknowledged favorite and guardian angel as well, for through her nimbla wit she circumvents his enemies and proves her honesty and allegiance to the king. With the manuscript of tht play came all of the original music which Miss Crosman used in the New York production. In and long continued applause. the role of Nell, Miss Leone will have a

splendid part for the portrayal of her talents. She runs the gamut of the emo tions-from gay to lively, from lively to severe. In the first act she sings a song and in the third act she assumes the disguise of a boy, and as such fools the entire court and the king himself. Mr. Grew will play the dashing sovereign, Charles

II. Mr. Todd will be the wily, ambitious Buckingham, and Miss Downing the Lady Porismouth, a spy for Louis of France. Messrs, Bason, Ingraham, Clisbee, Fitch and Francis are placed to advantage, and Artists Fulton and Wolff promise some adequate settings. The company will be largely augmented for the production. There will be matinees today, Tuesday

Thursday and Saturday. -

The bill which comes to the Orpheum this week will contain many features of a popular nature. The DeHaven sextet, more persons are employed. with Sydney C. Gibson featured, present "The Understudy," during which for some twenty minutes Mr. Gibson, with his fair assistants, frolic through various songs and dances. "Chums" will be presented

by a capable company headed by Eva way should come and help the strugglers Taylor, who is said to possess a personup the heights. They should point out the ality of much charm. Cheridah Simpson will be heard in songs from the numerous successes in which she has been featured. She was last seen here in "Red Feather." Being a skilled planist, she adds to the ever I call on her."

attractiveness of her act by playing her own accompaniment. Francin-Oliens, concertinists, xylophonist, juggler and acrobat, will offer an act which combines all of these accomplishments and which is reported to be unique. In the presentation of all this he has the assistance of an active page. The well-known monologist,

Bertie Fowler, will present material which will be found new and bright. Mu sic lovers have a treat in store for them can help them to see that there is a path it, the violin playing of Signor Travato, I try to woo Terpischere? I'll then be free to dance about With classical agility. And imitate the dancing of The ladies of nobility." who is considered a great find in New York musical circles. He was discovered by the composer, Solisen, during a recent trip abroad.

Young and old will welcome with gratification the announcement that Charley fered by the "Physician" two weeks ago in Grapewin, in "The Awakening of Mr. Pipp," will be seen at the Krug for four days. starting matinee today. The play is a funny one, filled with catchy music, songs, dances, specialties and ludicrous situations causing one continuous laugh all through intil the fall of the curtain. Mr. Pipp and the Pipp family have returned from the

races, and the play opens with the song "The Races," which, with a chorus of forty stirls with lovely forms and who know how to sing, present a revelation of scenic Some of the new catchy and upbeauty. to-date musical numbers are "Pie," "You'll Be Sorry in the Morning." "Calle," "I Can Think of Nothing but You, Lou," "Papeta Maguire," "O'Reilly" and "The Old Oaken Bucket for Mine," and many others,

- Sec Lincoln J. Carter's play, "Too Proud to

Beg." will be the attraction at the Krug theater for three days, starting Thursday

"There is a play now running in New York which is teaching a great lesson. This is Mrs. Frances Hodgson Burnett's great play "The Dawn of Tomorrow." played by Miss Eleanor Robson. I wish I could preach rom the pulpit as great a lesson as that play teaches," said the Rev. Charles F. leed in the Fifth Avenue Baptist church New York. At the end of the short play, "Gringoire," which Laurence Irving, his wife, Mabel Hackney, and three other persons gave for the first time in Boston recently, young Mr. Irving held the stage for a speech of some length. He explained his good purpose of bringing into American vaudeville such worthy effort for dramatic art as has been the constant aim of his father. His refer-ence to Henry Irving brought out hearty and long continued areitage.



higher. beauty of True Art? Great writers and classic writers are no