At the Theater

Miss Mabel Mordaunt At the Brandeis

MISS RAY BAILEY AT THE AMERICAN MUSIC HALL

WM. NORRIS AT THE BRANDEIS

VIOLA VALLORIE AT THE ORPHEUM

MISS OLIVE WHITE AT THE ORPHEUM

CHARLES J. ROSS AT THE AMERICAN MUSIC HALL

GRETCHEN SHERMAN AT THE KRUG

WINIFRED FRANCIS AT THE GAYETY

BLANCHE SHIRLEY AT THE KRUG

How an Actor Man Made a Start

AVERILL HARRIS, leading man in support of Eva Lang at the Boyd, went on the stage not because he thought he had talent, nor because he felt a call, nor because his father and mother had a host of other relatives have been actors. Not for these reasons, just because he needed the money.

Mr. Harris had, you see, tried other things on leaving school; had been a clerk in wholesale cheese house and next had a small part, so to speak of a dry goods commission house. Both the cheese man (an accidental—entirely) and the dry goods king were unkind enough to take Mr. Harris out of hearing of the other employes and say in that kind tone employed on such occasions:

"We like you much Mr. Harris, think very highly of you, but we feel that you would be better at something else."

Thereupon Mr. Harris decided that mercantile life is not always as the author of "Tattered Tom" and "Ragged Dick" pictures it.

When a little boy Mr. Harris had been asked that question which adults always ask of children:

"What are you going to be when you grow up?" In this case the questioner added, "an actor?"

"No," said the boy, "I am going to be something decent."

But in this case time and the necessity of getting something to eat worked a change in his views, so after the slump in cheese and the drop in dry goods, he sought out Julian Mitchell, the eminent stage director, who is a first cousin of his, and asked Mitchell kindly to get him a job. Under these circumstances he went upon the stage.

"It was the theatrical blood in my veins," said Harris, discussing the episode. "I did not want to be an actor, but I was good for nothing else. Fate kicked me onto the stage. I suppose I am lucky that I have not been kicked off again."

As a matter of fact, Mr. Harris' stage experience dates from an earlier time than this, which was eight years ago. The son of an actor, he was carried in arms as a baby before the footlights and when a boy of 10 and 12 played child parts a few times. Then he went to school until he was 20. After this a year in fruitless pursuit of a business career, and then he took up acting in earnest, as narrated. By following the above chronology it will be seen that he is now 22 years of age. Certainly by birth Mr. Harris was destined for the actor's profession. His father is William Harris, his aunt is Maggie Mitchell and ten other members of the family on both sides in two generations have been actively connected with the stage. Nearly all are now playing.

William Harris, Averill Harris' father, is one of the few players who really link the present stage with the giants of a bygone day. William Harris has for the last eleven years been with E. A. Sothern, declining an offer from the New theater to remain where he is. In days long ago he played with Booth and Barrett, with Edwin Forrest and with Charlotte Cushman. Play bills announcing these facts are his son's most treasured personal possessions.

One of these bills, for instance, reads: "Charlotte Cushman will appear, supported by William Harris," the second name being printed in slightly smaller type. In the time referred to, the star traveled with one or two players accompanying him or her. The rest of the caste for every play was picked up in the town played.

William Harris early in his career joined forces with Maggie Mitchell and her leading man. In the company of the distinguished actor of "Fanchon the Cricket," was her sister, Emma Mitchell, who shared in the talent of the Mitchell family. But her stage career was cut for long, because she and William Harris promptly fell in love, were married, and she left the stage forever. Constance Mitchell, another sister of Maggie Mitchell and Emma Mitchell Harris, was an actress of fame in her day. In the same generation is another relative of Averill Harris, an uncle, John ... Wainwright by name, an actor and manager. Some of his, who died recently, had made a promising beginning on the stage. Coming down to Mr. Harris' first cousins, prominent among them is Julian Mitchell, who got him his start on the stage. Julian Mitchell is, of course, famous for designing wonderfully opulent stage settings, like the poppy-field in the "Wizard of Oz." A brother of Julian, Dodson Mitchell, is now leading man of the "The Lily" company. Two other brothers, Charles and Joseph Mitchell, are also on the stage. So is Averill Harris' younger brother, Mitchell Harris, who is at the head of "The Round-Up" company, succeeding Maclyn Arbuckle in the part.

Of all these the most famous is Maggie Mitchell, who is very much alive today, a woman of 74 years, whose sprightliness in

MISS EVA LANG AS GLORY QUAYLE

AT BOYD'S

indicated by the fact that every night of her life she exercises with four-pound dumb-bells, heavier than most men use, while every morning she plunges into an icy tub. Maggie Mitchell has long since retired from the stage and has declined tempting offers to return. But her interest in the theater is undiminished and she attends every new play of merit in New York, where she lives.

When Julian Mitchell responded to the piteous cry of Averill Harris, he landed him in a musical comedy in which the novice was called upon to sing. "If I could have sung, I would probably be in musical comedy yet," says Mr. Harris.

After not many weeks of this, Mr. Harris joined a company playing a melodrama. Then he got himself under the direction of Klaw & Erlanger, with whom he remained six years. During this time he played in "Ben Hur," "The Prince of India," and was with Theodore Roberts and Guy Standing in "The Right of Way." In both "Ben Hur" and the dramatization of the Parker novel Mr. Harris visited Omaha. Next Mr. Harris joined the forces of William Farnum and played with him in "Monte Cristo" and "Virginius." In the latter play he was cast as Icilius, who is the young lover of the Roman's courageous daughter. Just before coming to support Miss Lang, Harris was with Emmet Corrigan in the sketch which William Farnum has since taken up and which is now billed in Omaha. Corrigan did not get enough money to suit him and closed his season. Then Mr. Harris got a good part in "These Are My People," the successor to "The Squawman," which, though a good play, was a failure. Another play failed, and then Mr. Harris decided to do what he had planned for some time, go into stock for experience sake.

"I shall stay at it two years at least," said he, "provided I am fortunate, as now to be under stage directors who know their business as do Mr. Woodward and Hedley Brown, from whom one can learn something. It is a continuous grind, playing and rehearsing and studying roles until 2 or 3 in the morning half the week, but there is nothing like it for learning how to act. This is old stuff, what I am saying, but it is so true that it ought to be repeated for the benefit of men and women young in the vocation."

Mr. Harris—Averill is, by the way, his true name, it being in full William Averill Harris—has his own idea of the kind of parts he likes to play. They are those full of meat and substance. To illustrate this he tells a story:

"I was once taking a little sea trip on a coasting vessel and the crew kicked on their food. Complaints came frequently to the captain that the men wanted more plum duff and what they called 'fancy victuals.' So the captain swore a mighty oath and, calling in the overlord of the galley, issued orders.

"For two or three days the men in the forecastle lived on the cream of the land. Then came a respectful delegation to the bridge and remarked: 'Cap'n, this here parlor stuff is all right, but we want something with some chaw to it.'"

Mr. Harris has been quite successful here as elsewhere, but his head has not been turned by this and since he would be considered a modest and unassuming chap in any other vocation, he must be deemed remarkably so for an actor. No women's pictures decorate his dressing room and he probably would fly frantic at a "mash note." His acting here has been characterized by intelligence of conception and finish of method and his work has met with popular favor as well as the approval of the cognoscenti.

"Omaha is a good stock town, it seems to me," said he, "and it may well be. Leaving myself entirely out of it, don't you think that Miss Lang and her company are remarkably good?"

GET NEXT TO THE STICK

Color Scheme in Smart Canes Made to Match the Suit.

The cult of the cane has excited notice in certain circles. Some women have tried to appear with the cane, but the fad has not been general. On the other hand, a man is not well dressed without a cane. He must carry a stick of some sort if his toilet has approached a degree of masculine style. There are sticks for all occasions. They may be a business type, or carried to lawn parties, to evening musicals, for a walk on Sunday, and every cane is different.

For outings the sturdy stick of light or dark wood, cherry, hickory, orange wood, oak, ash, fir and several other woods are in good style. The silver cane is very attractive. The Congo reeds, Wang-hee and Pimenta, a fragrant Mexican wood and curiously perfumed and striking beauties of imported woods are chosen by the very particular.

Some of the canes are smoothly cut and polished. Others are knotty and picturesque. The handles and heads are different. Many have a rugged, natural air; a few are finished elegantly with knobs of ivory, walrus or silver.

The color scheme of cane or umbrella is important in a well dressed person. A stick of gray wood should be carried by the man who affects gray. One who cares for rough homespuns should carry hogwood and for every costume there should be a proper cane.—Chicago Post.

When you have anything to sell or exchange advertise it in The Bee Want Ad columns and get quick results.

William Norris Tells His Life's Story

THE average layman seems to think that the rise from the ranks and file of theatrical circles into stardom is to be taken in one short leap and the posting of the magic in big letters," said William Norris, to a newspaper man recently, "but I assure you as far as I am personally concerned, it has taken me many years of hard work and drudgery before I found a good firm foundation upon which to plant my number six shoe and keep it there without the possibility of its slipping from under me. When I was still clad in knickerbockers, I was imbued with the idea that I was to be one of the coming Hamlets of the near future and to that end I began my bright and artistic career as giving a very realistic performance of 'Dick Turpin and Tom King' in my father's barn, assisted by several of my school chums, all inspired with a desire to become celebrated thespians, circus performers or noted pirates in fact, any old thing as long as 'histrionic' was attached to it. Well, the performance was a huge success, for the fire department, it so happened that one of the principal scenes in 'Dick Turpin and Tom King' as plated by the 'Royal English Entertainers' as we styled ourselves was a midnight robbery of the Bank of England. You see there was nothing small about us as far as ideas went. It so happened that it was necessary for the midnight robbers to light their paths for their dark deeds, therefore in the absence of dark lanterns, which all self-respecting robbers carried in the 'Dick Turpin and Tom King' age, we supplied ourselves with nine knots, thinking that the flame would be much more impressive to our youthful audience. And, so it was, as we used a large fleet box, covered by that for the Bank of England vault, and unfortunately for all concerned, that has a habit of igniting when a contact with fire and the blaze from our lantern soon put an end to the performance and also he it said, transformed father's large barn to a very small, but very hot smouldering ash heap.

"My first real appearance on the professional stage was at Collins' music hall in London, in songs and dances, in which I was a most pronounced and palpable unsuccessful hit. I finally drifted to America, and after a few years of ups and downs, experienced by most of my profession, I succeeded David Warfield in the part of the 'polite lunatic,' in the 'Belle of New York,' with the original company and played in New York during the entire season's run. It was, by the way, the 'Belle of New York' that first discovered Edna May. I spent a season with Marie Jansen, then in the height of her career in Delmonico's at Six, and afterwards followed an engagement with Otis Skinner in which I played the 'Jester' in 'Francesca da Rimini.'"

Mr. Norris has been in the original casts of "The Burgomaster," "King Dodo," "Babes in Toyland," "A Country Girl," "Tom Jones" and "The Land of Nod," all successful musical comedies.

FLIGHTS BY WOMAN AVIATOR

Mrs. Rache, Who Met with Accident Last Week, Makes Several Short Trips.

MINEOLA, L. I., Sept. 24.—Mrs. Bessiache, the Wisconsin aviator who came to grief here a few days ago while trying out her new biplane, redeemed herself today in making seven short flights over the Mineola trying grounds. Her most successful attempt was a flight of a mile and a quarter at a height of thirty feet.

Lifetime Bondage

is dyspepsia. Ever complaints and kidney troubles is needless. Electric Bitters is the guaranteed remedy. 50c. For sale by Beaton Drug Co.

Money for State of Missouri.

WASHINGTON, Sept. 24.—The state of Missouri will receive $9,339 from the federal government in addition to what has already been paid for the services of the Fifth and Sixth Missouri volunteer infantry during the Spanish-American war. The state claimed $27,119 and the government allowed $14,775. The state appealed and the comptroller of the treasury has ruled that an additional $9,339 is due.

CAMILLE ODER SINGER

AT THE ORPHEUM

George Beban Takes His Drama Seriously

GEORGE Beban, who was at the Orpheum last week, thus argues for the serious in vaudeville: "The other day I was asked whether vaudeville needs an uplift. You might just as well ask whether the world needs uplifting. It is patent, or should be, to everybody that any department of humanity needs uplifting, for it is in a continual state of evolution. I am an optimist and believe that the general trend of the world's work and affairs tend toward better things. Particularly is this the case in this country, where the people are thinking more and more for themselves each day.

"Now for vaudeville. Vaudeville means variety, and variety has been said to be the spice of life. It has been my aim to give to vaudeville a portion of its serious phase, and, I believe my mission has been as essential as well, let us say, as a certain performer who makes people laugh over his antics trying to spin a top. Let us get our premises right at the outset by stating that I believe in the laugh. This world would be a sorry old place without the laugh and without the men who make others laugh, and vaudeville will be nil, in my opinion, without the laugh and plenty of wholesome laughs.

"But, I contend that vaudeville has advanced to that stage where the people want a little of the serious to leaven the dish, as it were. It is what Uncle Sam would call a 'balanced ration.'

"And I want to further contend that a little bit of the serious and thoughtful in a vaudeville program is good for an audience. It is not for the actor to say what is good for an audience, for it is the rule that the actor gives the audience what it wants. But I can say that in my case the introduction of the serious drama into vaudeville has been a success. I only refer you to my audiences and the press.

"I believe it is as much of an art to make a vaudeville audience weep a wee bit, and do a little thinking, as it is to convulse the same audience with laughter. Speaking psychologically and physiologically, I believe that it is good for a vaudeville audience to mix the laughs and the weeps, the former to predominate, of course.

"I wanted to talk in the abstract sense, but just for example, take my present sketch. What does it do? For one thing it teaches the lessons of kindliness toward children and to have a deep regard for the children of others, for every child is the apple of some parent's eye. You might say, well, people generally love children and do not need any object lesson along that line. On that matter I will not argue.

"My point is that the newer vaudeville has a place for the serious drama if it is presented in the proper manner, with a conscientious regard for artistic presentation."

GRAND OPERA FOR CHICA

Season to Open at the Auditorium November, with Permanent Company.

Chicago's grand opera company will o its season on November 3, and the ma of music in the Windy City will be to out thoroughly. It is practically the M hattan company, transferred bodily f the Hammerstein home nest in Manhat ville to the Auditorium in Chicago. dress Dippel is to be general manager, Cleofonte Campanini general musical rector. Operas in French, Italian and G man will be sung during the season, repertory announced is:

In French—"Thais," Massenet; "Salo Strauss; "Louise," Charpentier; "Faus Gounod; "Carmen," Bizet; "Lakme" Delibes; "Manon," Massenet; "Hamlet Ambroise Thomas and "Les Huguenots," Meyerbeer.

In Italian—"Aida," Verdi; "Rigoletto," Verdi; "Il Trovatore," Verdi; "Cavalleria Rusticana," Mascagni; "Madame Butterfly," Puccini; "Otello," Verdi; "Traviata," Verdi; "Il Trovatore," Verdi; "Cavalleria Rusticana," Mascagni; "Madame Butterfly," Puccini; "Bohemian Girl," Puccini; "Otello," Verdi; "Traviata," Verdi; "Il Trovatore," Verdi; "Cavalleria Rusticana," Mascagni; "Madame Butterfly," Puccini; "Pagliacci," Leoncavallo; "Aida," Verdi; "Rigoletto," Verdi; "Girl of the Golden West," Puccini.

In German—"Lohengrin," Wagner; "Tannhauser," Wagner.

Some of the world's foremost singers included in the company which is as follows:

SOPRANOS.

Frances Alda.	Jane Osborne-Hannah.
Marie Cavan.	Mabel Riegelman.
Susanne Cornesnil.	Maria Roberto.
Minnie Egener.	Seratina Scarfoli.
Johanna Gadski.	Mme. Severini.
Mary Garden.	Jeanne Wayda.
Lillian Grenville.	Carolina White.
Nelle Melba.	Alice Zeppili.
Lillian Nordica.	

MEZZOS AND CONTRALTOS.

Tina di Angelo.	Eleanora de Cisne.
C. Bressler-Ghanoli.	Giuseppina Giacomo.

TENORS.

Amadeo Bassi.	John McCormack.
William Castleman.	Emilio Venturini.
Francesco Dadi.	Paul Warnery.
Charles Dalmores.	Nicola Zerola.
Mario Ghirdhaest.	Dante Zuechi.

BARITONES.

Wilhelm Beck.	Nicola Fossetta.
Alfredo Costa.	Maurice Renaud.
Armand Crabbe.	Mario Sammarco.
Hector Dufranne.	

BASSOS.

Nazzareno de Angelis.	Pompilio Malatesta.
Vittorio Arimondi.	Constantin Nicolai.
Ricardo Berardi.	Michele Sampieri.
Gustave Huberdeau.	

CONTRACTOR IS MURDER

C. H. Hughes, an American, is Killed by His Employes at Torreon, Mexico.

TORREON, Mexico, Sept. 24.—Word has just been received here of the murder this week of C. H. Hughes, in Amos railroad contractor, who was shot by Mexican employes on the branch of railroad that runs from Torreon into mountains. Hughes' Mexican foreman seriously stabbed in defending Hughes. Mexicans were celebrating a fiesta at time of the murder and imagined they a grievance against all Americans.