

ROSTAND HAD 'EM GUESSING

Story of the Writing of "Chantecler" and Its Production.

PARIS WAITED YEARS FOR PLAY

Great Dramatist Takes Pleasure in Mystery, but Finally Gives the Public What It Had Waited For.

Rostand's "Chantecler" will reach the Grand Theatre on April 15, produced by Mr. Charles Frohman, with Maude Adams in the title role. Never has a production received such a heralding. Recall its amazing history beginning in 1876 when Edmond Rostand, who had written nothing since his "L'Aiglon," three years previous, admitted that he was about to undertake a new play. Then followed twelve months of silence, until one afternoon the elder Coquelin, with fire in his eye and a finger on his lip, departed in answer to a mysterious summons from Rostand's villa at Cambou in the Pyrenees. At that all Paris was agog. And rightly so, for when the great French comedian returned, wreathed in smiles, the newspaper reporters wormed from him the statement that Rostand was at work upon a comedy that excelled by an unlimited amount all his previous efforts. Beyond this Coquelin would have nothing to say.

It was quite sufficient. For the next six months Rostand's name was surrounded by a cordon of reporters, snatching random pictures of his wife, or his cook, or bribing his servants for a hint of manuscript. By then it was announced that the author had all but lost his mind, that his nervousness had gained such control that he was compelled to abandon literary work, that he was about to be operated on.

Play Kept Secret. Yet, through the whole of this time, there came no intimation as to what the nature of the play would be. Not until December, 1904, was the title made public, and not until two years later were the actors selected to appear in it. Then at last it became known that the action passed in a barnyard with its denizens as the characters, and a few more fragmentary statements from Rostand leaked into print. The play was to be a plan of life. It was to be a pastoral. No play like it had ever been presented before. It was to be finished next week, next month.

Came the winter of 1906. Positively the play would be presented immediately. Rehearsals progressed regularly. The price of costumes, of properties, flooded the papers. Photographs of Rostand's chauffeur, snapshots of his children, of his wife's latest frock, appeared daily. "Chantecler" was coming. Coquelin had taken his portfolio to the home for old actors at the "Pont Aux Dames" to thrill them with the beauty of portions of the text, to recite to them "The Ode of the Sun."

The next morning Coquelin was dead. Another week followed, until in March, 1909, Lucien Guitry was selected for the role. Then came more jealousy, more quarrels among the actors. Then the curtain was about to rise, and then the floods.

At Last the Production. The floods went. The excitement grew more intense. Seats were sold at fabulous prices, American millionaires, play-wrights, managers, English nobility, Italian and South American diplomats, parliamentarians from Egypt and India, awaited "Chantecler" in frantic nervousness. And at last, on a night in February, 1910, the five slow rows were heard on the proscenium arch of the Fort St. Martin theater, and "Chantecler" was revealed.

From this time to the date of the American production matters moved rapidly; for Charles Frohman saw in that first audience, and, sharing the enthusiasm about him, instantly sought out the author and sent the French manuscript to Miss Adams. She was first by admiration, with the result that John W. Alexander, our foremost decorator, was promptly asked to superintend the construction of the scenery and costumes that the New York production might outdo in scale that of Paris. And now we have it on the road in the identical form it took in New York. Even the cast has scarcely been altered; Miss Josephine Victor plays the Hen Pheasant; Henry Traver is Patou; William Lewis has all the innocence of the Blackbird; H. Peyton Carter all the pendency of the Turkeycock, while the rest of the cast is equally well carried out with Miss Marion Abbott, Allen Fawcett, A. Lionel Hogarth and sixty others.

Expressive to Show. It will be a large production, even larger than its sponsor anticipated. For though Mr. Frohman was prepared to find "Chantecler" expensive, indeed more expensive than any drama ever presented on the American stage, when they set before him his item for feathers alone he was startled. The charge made for the Parisian costume for the clothing of birds and beasts was \$20,000. And of this the cost of feathers alone came to \$3,000. It is a complicated proposition to alter men and women into birds, guinea-birds, turkeys, nightingales, dogs, quacks, owls and frogs—or to let trees, bushes, carts, rakes, show—in fact everything in sight to seven times their usual size as has been done with the Maude Adams play.

DANGERS OF FAT

HOW FAT AFFECTS THE BRAIN. Just how fat affects and finally destroys the brain, is not exactly known; however, degeneration, and final collapse of brain tissue, due to this cause, is of frequent occurrence. Head pains, and heaviness, which are often experienced by fat people, may indicate that this degenerating process is imminent. The return of this fatty tissue to normal brain substance may and probably will result if the overproduction of fat is stopped in other parts of the body. Thousands of fat people have depended entirely upon Marmola Prescription Tablets, which are made after the exact formula of the famous liquid Marmola Prescription. Write for these tablets for the reduction of fat. No dieting nor exercise are necessary, as a reduction of 10 to 15 oz. a day is accomplished by prevention as well as elimination of fat. Marmola Prescription Tablets are sold at a large case. They remove the fat already formed, prevent its reforming, clear the complexion and tone up the entire system.

spending eight weeks at the tailor, where, like all its mates, it had each feather sewn into place on skin silk to give the coat a smooth and iridescent surface. Thirty skilled French saddle-stitch workers, month after month at this task and their overseer has said that he ruined as many garments as he finished in his efforts to reproduce the curving breast and back of the barnyard fowl.

Miss Adams' Own Dress. Miss Adams in her efforts at perfection, however, went further than to the dressmaker. She also sought the assistance of the most skilled decorator in this country, Mr. John W. Alexander. Before he finished his task he concluded that it was ten times simpler to make the most elaborate evening dress than to create these suits. Because with fowls there can be no broken lines; every part of the body must run in a harmonious curve into every other part; each feather must smoothly overlap at just the proper distance to give the natural sheen and gloss. As for talk, Mr. Alexander explained that he would rather have plumed an endless procession of his wife's hats than one rooster's caudal appendage.

Once made, however, the suits proved gratefully easy to wear, though complicated to adjust. In donning these costumes, first the actors draw on their stockings, which are painted to represent birds' legs and feet. Over these comes the body of the dress like a combination union suit cut down the back instead of the front and fitted with an amusing little pair of suspenders to hold the tail. The back fastens up with ordinary hooks and eyes. When that is done the wings are put on. These also are partly supported by the suspenders, though more by the actor's hands, which extend to the tips. After the wings come the headpiece, to hold and heavy, that the actor has to take off every time he leaves the stage. This is built on a sort of little cap which fits firmly down over the ears; last of all is the tail, made over a frame like a box. At first the weight of this seemed the final straw to the ladies of the company, but there is everything in getting used to it; so now when an actress has been prepared by one of the fifteen dressers who are ready for just such emergencies, they go on the stage feeling, as one of them has said, "just like a hen."

Here I am reminded that I don't in the least know how Coleridge-Taylor looks; he may be very light and knightly in his appearance. I do know that Paul Lawrence Dunbar was as black as your hat, for I have friends who knew him well, and loved him, and never stopped to think whether he was black or white. Dunbar has passed on and out, leaving a trail behind him. Coleridge-Taylor lives in London. He is a violin professor at Croyden conservatory, and professor of harmony and composition at the Crystal Palace. He has a long list of good work to his credit. Before he wrote "Hiawatha's Wedding Feast," which brought him international fame, he composed the Hiawatha sketches, founded on Longfellow's so-called poems, "Iagoo," "Chippewa" and "Paukwawnee." The subject matter evidently fascinated him. In 1908 he brought out "The Wedding Feast," in 1908 "The Death of Minnehaha," and in 1909 "Hiawatha's Departure." The "Departure" is the only work which is unfamiliar to us here.

A very pleasant letter comes from Mr. Joe Mik, whose daughter, Marie Mikova, has been studying for the last two years in Paris under Wager Swayne, after attracting much attention in Omaha as a pupil of Mr. August Mothe-Borglum. Miss Mikova has played in Paris several times in public and with success. During her vacation and visit at home she will give a recital at the Brandeis theater, to show her friends the progress she has made. Apropos her change of name, her father gives this very interesting information: "In Bohemia, as in most of the Slavic languages, a woman's name must always have a feminine ending; the man's masculine. Thus there is always a slight change between the name of husband and wife, of father and daughter. If the man's name ends in Y, the woman's name takes the feminine ending A. Thus we have the Russian dancers Nyjensky and his wife, Nyjenska. If the family name ends in a consonant, ova is usually added to it to form the name of the woman of the family. The name of Naximova, the actress, is a good example of this change."

So Marie Meek (as she was called here) becomes Marie Mikova. Under this name I have read of her in the Paris letters in the Musical Courier. The date of her concert is in May 25.

I read in some magazine or paper the other day "it takes a very great man to rest on his laurels, etc., without musing them." I would say that Roosevelt was musing his. O, very badly! No, my conscientious friend, this has nothing to do with music—merely a by-thought.

May I gently remind that all mails for me, must be reaching in the next black box reserved for the music critic of the Bee by Thursday night. This is my ultimatum, as Frank Daniels says. Of course, if you want to send your stuff in Friday or Saturday and just have it sit, it is no concern of mine.

MARY LEARNED. Musical Notes. Mr. August M. Borglum will present Miss Helen Pearce in a piano recital at the Brandeis Theater, Monday evening, April 15. Admission will be by invitation. Program: Variations in F minor.....Haydn Solfeggiato.....Ph. E. Bach Etude Mignonne.....Ed. Schmitt Marche Mignon.....Faderwald Arabesque.....Schumann Nocturne E flat.....Chopin Waltz, A flat.....Chopin A la bien Aimee.....Schuetz Maiden's Wish.....Chopin-Liszt Gondola.....Mozzart L'Enfant qui reve.....Dol Young Scherzo.....Mendelssohn Prelude.....Rachmaninoff

Mendelssohn Chor. of Omaha, Thomas J. Kelly conductor, in association with the Theodore Thomas Orchestra of Chicago, Frederick Stock, conductor, and Miss Florence Hinkle, soprano; Mme. Neveda Van der Veer, contralto; Mr. Heald Miller, tenor; Mr. Frederick Weid, basson, and Mr. Hans Letz, violinist. Program: APRIL 22—MONDAY, 8:15 P. M. SHARP. Overture—Hiawatha, Opus 57.....Dvorak The Orchestra. Choruses (Unaccompanied). (a) "Departure" and "The Nightingale".....Mendelssohn

(b) "Metel, Psalm cxxxvii.....Gounod Selections from "The Country Wedding".....Goldmark (a) In the Garden.....Chaprier (b) Dance.....The Orchestra. Aria—Depuis le Jour (from Louise).....Charpentier Choral Ballad—The Sands of Dee, King Choral—Lullaby, from Bavarian Highlands.....Eggar Intermission. Suite—Die Koenigslieder.....Humperdinck (a) Children's Dance.....The Orchestra. Kyrie—From Manzoni Requiem.....Verdi Sanctus.....Verdi The Choir and Orchestra. Symphonic Poem—Les Preludes.....Liszt APRIL 23—TUESDAY, 2:30 P. M. SHARP. Overture—Euryanthe.....Weber Aria—Fain Would Hide (from Euryanthe).....Wagner Mr. Weid. Symphony—No. 5 (E minor) Tchaikowsky Intermission. Capriccio Espanol—Opus 34.....Frederick Stock Alborada Variations.....Alborada, Seceas and Gypsy Song, Fandango of the Asturias. APRIL 24—WEDNESDAY, 8:15 P. M. SHARP. Overture to "Der Improvisator," D'Albert Choral music (without accompaniment) (a) Ave Maria, St. Elizabeth.....Grig (b) "Angeles," Tuscany, Sr. Edw. Eger (c) "Sign No More, Ladies," The "Car" Choir. (d) "On Himalay," Granville Bantock The Mendelssohn Choir. Aria—Joan of Arc.....Bemberg Mr. Weid. Scherzo and Finale from the Scotch Fantasia.....Bruck Mr. Letz. Scenes from the Song of Hiawatha. No. 1.....Hiawatha's Wedding Feast (Longfellow).....Coleridge-Taylor For Tenor, Chorus and Orchestra. Mr. Reed Miller, the Mendelssohn Choir and Orchestra. "Tristan and Isolde," Wagner Act II—Introduction, Love Scene and Brangane's Warning. Isolde.....Miss Hinkle Brangane.....Miss Van der Veer Tristan.....Mr. Miller Vorspiel to "Die Meistersinger".....Wagner

eral murders, convinces the woman (Frisco Kate) that he is sincere, and their common reformation binds them in sympathy. A young mining engineer, William Lake by name, is the man selected for the "badger game," and forewarned and prepared, he turns the tables on his would-be captors and takes the girl home intending to ascertain the truth. After various tests he is firmly convinced that her story is true and she is soon shown that the man of her premature faith is a criminal. While awaiting in the apartment of the young engineer's mother and sister she receives a telephone message to the effect that her father has arrived in New York and will meet her at the boarding house home of Mrs. Fallon (Frisco Kate). She goes there and is witness to the final unmasking of the villainous Leland, and his death at the hands of the man he had sold to the police. Mrs. Fallon (Frisco Kate) is an excellent character study in the hands of Anne Sutherland. Walter Edwards will be seen as Laycock. Harry Hilliard plays the role of the mining engineer, William Lake. The role of "Pop" Clark is in the hands of Frank Currier. Lyster Chambers essays the role of Leland. Others in the cast are Madeleine Louis, Virginia Phillet, Maggie Holloway Fisher, Lillian Herbert, Edward Gillespie, George M. Zorn and Frank Hamilton. A special popular matinee will be given Tuesday, April 16.

At the Theaters

(Continued from Page Six.)

Cecilia Loftus, the foremost mimic of the day, will be the headline attraction of the Grand Opera House. Her fame and popularity are international. Gifted with a phenomenal power of mimicry and splendid dramatic ability, Miss Loftus entirely loses her own individuality when portraying characters. She does not attempt to ridicule weaknesses or peculiarities, but gives a photographic reproduction of personality. Her present repertoire includes Ethel Barrymore, Julia Marlowe, Nazimova, Caruso, Raymond Hitchcock, Rose Stahl, Sara Bernhardt, Vesta Tilley, Maude Allen, Harry Lauter, Marie Dressler, Ada Reeve, Bert Williams and Carrie DeMar.

"The Awakening of Mr. Pipp" is the name of a playlet that will be presented by Charles Grapewin and company. It is a farce, a comedy of customs, plot interest and character study. Mullen and Coogan will furnish their share of laughter with their skit called "A Broadway Tram." Boudini Brothers, wizards of the accordion, will give an enjoyable musical act. Carson Brothers, representative athletes from Sweden, will give a fine gymnastic performance. A. O. Duncan, one of the best ventriloquist in America, will give an amusing exhibition of his peculiar art. Thiesen's pets will do a number of clever tricks. The small dogs are unusually intelligent and show the result of careful training.

Miss Lang begins her closing week at the American this afternoon, when "Love Watches" will be presented. This delightful comedy was selected because it is one of the daintiest and most enjoyable in the whole realm, and because in the leading role Miss Lang has already made a most pleasant impression. She is finishing a remarkable season, in the course of which she has played an astonishing range of parts, all with success and in several of which she has shown stellar qualifications. This is especially true of the work that has just closed, when Miss Lang played the most serious part she has recently undertaken, that of Mrs. Granger in "The Fighting Hope," with excellent results. But "Love Watches" gives her a beautiful chance for work along the line of her natural bent, that of light comedy, and she will surely leave them laughing when she says goodbye" next Saturday night.

When Miss Lang leaves the theater a reorganized company, headed by Mr. Walter E. Perkins, will begin a series of light comedy productions which will carry the season well up into the summer. Mr. Perkins is a comedian of standing, having headed companies in the production of some of the best known farce comedies and similar plays.

All of the pretty girls that ever left Broadway to go on the road, Gordon & North have noticed away the prettiest forty for Morton and Moore and their own company in "The Merry Whirl," which comes to the Gayety theater this afternoon for the week. It is a hard-working chorus, for there are no less than twenty musical numbers and they are all big hits. Morton and Moore in "The Merry Whirl" is Gordon & North's pet show. The cast includes those two chalk-face comedians, Lillian Moore, aided by Billy Meekhan, Lillian Fitzgerald, Miss Schall, Harry Yokes, Ed Jerome and others too numerous to mention, all with Broadway reputations. Morton and

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Moore, who enjoy the distinction of being America's foremost chalk-face comedians, can be depended upon to give a delightful evening's entertainment. The same excellent company that supported Morton and Moore during their all-summer run in New York will be seen with them in this city. Ladies' matinee daily, starting tomorrow.

"The Queens of the Folies Bergere," with the extra attraction, "Kid" Cantfield, the reformed gambler, will be the attraction at the Krug theater for the week commencing with the usual Sunday matinee. In addition to this, Mrs. Lillian Smalley, late with the "Madame Sherry" company, has been specially engaged for the Omaha production. "The Queens of the Folies Bergere" is a French folly in two acts and interspersed is an olio of exceptionally strong vaudeville acts. One of these is "Kid" Cantfield, who gives a thorough exposition of the arts of gamblers, both "straight" and "crooked." Cantfield is equipped with all of the apparatus used in gambling houses, from a roulette wheel to a far bank and craps layout, as well as the various holdouts used in card games. Joseph J. Sullivan is the principal comedian. He is backed by a score of pretty chorus girls and a dozen principals, who form a company which has few equals on the burlesque stage.

A Cruel Mistake is to neglect a cold or cough. Dr. King's New Discovery cures them and may prevent consumption. 50c and \$1.00. For sale by Beaton Drug Co.

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"77"

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Old Age German Style Double Beer Old Age for Cafe or Home It's the beer that will please in the club, cafe, hotel, farmhouse, cottage or mansion, because it satisfies the most critical and exacting judges. It pours clear, sparkling, cloudless and pure. The Amber Bottle protects Old Age from decay. FAMILY TRADE SUPPLIED BY: South Omaha—Wm. Jetter, 2303 W. C. Phone, South 956. Omaha—Eugene F. Belle, 1203 Douglas St. Phone, Douglas 1545. JETTER BREWING CO. SOUTH OMAHA, NEB.

The Doctor's Advice by Dr. Lewis Baker The questions answered below are general in character, the symptoms or diseases are given and the answers will apply to any case of similar nature. Those wishing further advice free, may address Dr. Lewis Baker, College Bldg., College-Elwood Sts., Dayton, O., enclosing self-addressed stamped envelope for reply. Full name and address must be given, but only initials or fictitious name will be used in my answers. The prescriptions can be filled at any well-stocked drug store. Any druggist can order of wholesaler. "Minnie" says: "I am on the verge of nervous prostration and the doctor's medicine does not seem to help me. I am very thin and am getting thinner every day. What would you prescribe?" Answer: "Take the tonic prescribed and you will be strong in a few weeks. You will gain flesh and your appetite will be restored to its natural strength. Get syrup of hypophosphites comp. 5 cc., tincture cod-liver oil comp. 1 cc., iron powder comp. 1 cc., and take for the first three days after each meal a teaspoonful, after that, double the dose, and continue as long as your case may require." "Mrs. Thomas" writes: "Some time ago you told me of my friend's remedy for obesity. She used this with great success, but I mislabeled the prescription. Can you publish again for me?" Answer: "I shall be glad to publish the ingredients again. Get three grains of arsenic, one of arsenic elixir and 1 cc. of glycol arbutin. It is well to purchase these separately in good quantities. Mix the arsenic and glycol arbutin for the first three days after each meal a teaspoonful, after that, double the dose, and continue as long as your case may require." "Valerie" writes: "I am suffering with biliousness, stomach and kidney troubles. I am getting worse all the time. What shall I take?" Answer: "For the troubles you mention the best remedy to purify the blood and act on the liver and kidneys, is: Three grains sulphur tablets, and sulphur tablets. Get these from your druggist in sealed tube with full directions. These act pleasantly and if taken regularly they will gradually effect a cure. By purifying the blood your biliousness will disappear. If you are dropical you should take tablets tripartite with the sulphur tablets." "Children"—Your children should be given the following to cure them of bed wetting: Throat lozenges 1 dram; lactose 2 drams; aromatic 2 drams; fluid balsam 1 cc.; give 10 to 15 drops in water one hour before meals. This is good for young and old." "Suffering Woman"—To successfully cure hemorrhoids or piles, it is commonly called, is only necessary to use a good antiseptic, healing tonic, wash, or sanitary Soarbe with syringe twice daily. Get two ounces of antiseptic wash, use a teaspoonful in a quart of warm water twice daily. A splendid tonic in connection with the above is three grain hypophosphites tablets. "Answer"—You can stop your hair from falling out and make your hair soft and fluffy if you will purchase a 1 oz. jar of plain water-miscel daily. A splendid tonic in connection with the above is three grain hypophosphites tablets. "Answer"—Many cases of appendicitis are caused by neglecting just such troubles as you describe. You should start at once and take regular "antiseptic wash" and "sanitary Soarbe" and are packed in sealed cartons with full directions for taking. The tablets are pink, white and blue. The pink tablets should be taken after breakfast, the white after dinner and the blue after supper. Take a teaspoonful of each after each meal. "Answer"—I think a great many cases of appendicitis could be cured by using tripartite.