

couragement of a true husband. I married my first husband when I was but sixteen. He was my senior. The incongruity of the union is proved by a comparison of his present position in music and that I have won.

My marriage to Mr. Solomon was an ideal union which lasted for three years and was without a cloud to mar the sunshine of felicity. We had everything in common. One object in life was that he should write operas and I should sing them. Then the end came abruptly. He went to England on a professional engagement and was arrested for bigamy.

Then, after eight years' earnest labor in my art I married my third husband, Sig. Perugini. I was attracted to him by what appeared to be his spirituality. He appeared to be an ideal man, a gentleman, and one whose every instinct was towards art. I suppose that I was hypnotized. The night before our wedding I sat many hours meditating gravely over the step I was about to take. But the eulogies of his friends and the grace of his manner finally overcame my better judgment, and we were married. As the sequel shows, I was deceived. When a woman takes a husband who is inferior in art, professional reputation and income she has certain rights which he should regard with consideration. On this question Sig. Perugini differed. Forgetting that he had no engagement for several years until I employed him in my company; that he had no income except what was paid him by my manager; that without my favor he had no special reason for existence, this pretty gentleman at once asserted the privileges which, if he had been worthy of the name of husband, I would have gladly yielded to him. I was no sooner married than I repented bitterly of an error that seemed irreparable. But to avoid scandal I should have been a kind and considerate sister to him had he not developed characteristics not to be endured.

But I am a woman and an artiste, and in this unfortunate predicament I can hope for neither the courtesy that is due my sex nor the sympathy that is essential to my art. The excuse of Adam is still potent. It is believed that I tempted Sig. Perugini out of his matured bachelorhood to eat the fruit which has turned to Dead Sea apples on his lips. Versatility is so rare an accomplishment that few people win distinction in more than one object in life. I have less than my portion of that happiness which is woman's prerogative. However she may demean herself on the stage, a singer is entirely human in private life. A woman who possesses a husband whom she loves and respects is much happier than one who wins applause on the stage and has no companion to share her triumphs or comfort her in disappointment, when the curtain has fallen and the performance is over."

The work of Madame Janauschek in support of Stuart Robson this season, in "Mrs. Ponderbury's Past," seems to have emphasized her eminence as an actress under conditions that some of her admirers thought might dim the lustre of her greater histrionic achievements. Last season in melo-drama, and this season in farcical comedy, Madame Janauschek has again demonstrated the fact that stage genius is equal to almost any demand made upon it.

Buffalo Bill was arrested October 16 at St. Joseph, Mo., having paid only \$20 for a side show license, when a circus permit costs \$250. Colonel Cody claimed that his Wild West was not a circus, and engaged counsel to uphold his cause.

A friend of Count Bozenta, the husband of Modjeska, has received a letter from him stating that Modjeska is again in perfect health and ready for work but will not begin until after the holidays when it is likely she will tour the terr

tory west of Denver. A long tour however is not to be considered.

The starring tour of Mathews & Bulger inaugurated this season promises well, not only because of the popularity of the new stars but also from the fact that these young men have actually stated to have found a farce comedy possessed of genuine merit. "At Gay Coney Island" is the title of the new play, and it would be a poor dramatist, indeed, who could not extract a sufficiency of fun from this subject. In fact it is most surprising that the architect of farce-comedy should so long have neglected this fertile field. Coney Island suggests nothing but comedy to the average mind, and of the many thousands of New Yorkers who visit that merry resort daily, few could be found who have any other object in the trip than a desire to be amused by the unique features and odd types which infest the gleesome seaside playground. The author of "At Gay Coney Island" is alleged to have transferred the most familiar and striking of these features to the stage and if he has done his work faithfully, the necessity of a clap-trap in the production will be reduced to a minimum. Mathews & Bulger have been provided with a capable company and an elaborate scenic investiture has been given the enterprise. This splendid musical comedy will be seen at the Funke opera house Friday evening, November 20.

"Palmer Cox's Brownies." C. B. Jefferson, Klaw & Erlanger's wonderful spectacle, from its great run of 150 nights in New York, will attract an enormous attendance at the Lansing theatre in February. The Dude, Chinaman, Dutchman, Twins and other funny Brownie characters invented by Palmer Cox, are said to be even more comical on the stage than in the books. The whole band of Brownies, embracing more than forty types, is shown in this gorgeous production. Palmer Cox himself will be here with the big show.

Stars may come and stars may go, but Murray & Mack the celebrated Irish comedians seems like the brook, to run on forever. Among the first to enter farce comedy, they have been running along with the leaders ever since, and if the truth were known, they have accumulated more money than any comedy team before the public. Murray & Mack are going to run through a series of "Finnegan's." Last year they played "Finnegan's Ball," this year "Finnegan's Courtship," next season "Finnegan's Wedding" and so on. The comedy is punctured here and there with original specialties, and the comic burlesque of the stars. Coming to the Lansing theatre during legislature.

The story of "In Mizzoura" is interesting. Jim Radburn, the leading character, is the sheriff of Pike county, Missouri. He is young, but quiet and settled of manner, the nerviest man in Pike county, a sure shot, who makes it his boast that he has never killed a man, satisfied to wing him, and is in love with Kate Vernon, the daughter of Joe Vernon, the blacksmith. It is due to him, though Joe alone knows the fact, that Kate was able to go to college, his money paying for it all. This service, intended for her betterment, is the very thing that makes Kate dissatisfied with the thought of Jim as her lover. At this time there is in town Robert Travers, a handsome, educated fellow, and with him Kate has fallen in love and he with her. Travers is a train robber, a fugitive from justice, a large reward for his apprehension being offered. Kate, of course, is ignorant of this, and she has consented to go away with Travers the evening of the day on which the play begins. There are two minor love stories, the minor one between Lisbeth, Kate's younger sister, and Dave, Joe's helper at the forge; and the juvenile romantic one between Sam Fowler and Emily Radburn, Jim's sister.

In the matter of dramatic composition, this is decidedly the best of Mr. Thomas' plays. There is not a superfluous speech, scarcely a superfluous line, the succinctness of dialogue, however,

not impairing the quality of the emotional scenes nor the artistic work of the drama.

"In Mizzoura" comes to the Lansing theatre Monday evening, November 9, for one night only. Seats now on sale at theatre box office. Regular prices will prevail for this engagement.

Few plays that have been written within the last decade have attracted half the attention and comment bestowed on Sydney Grundy's "Sowing the Wind," which comes to the Lansing theatre the last of this month. The story is that of a girl thrown upon the world from babyhood, without lawful parents, growing up a concert singer in the great city of London, and winning the highest triumphs in her profession. In the midst of her career she is met and loved by a young man of good family and comfortable fortune. The girl's

name is Rosamund, and that of her lover Ned Annesley. Ned is the adopted son of one Brabazon, an aristocratic elderly gentleman who in his younger years had made a conquest of a beautiful girl, Hehen Gray by name, whose inferior social position forbade the idea of marriage, and several months after their separation the child Rosamund was born. Brabazon never learned of the existence of the child, and the mother pursues the downward course marked out for such as she. When Brabazon is informed of Ned's engagement he finds that the girl's birth is enveloped in mystery, and he forbids the marriage. This is the foundation of the thrilling situations and fiery dialogues that follow. Their true relationship is finally disclosed and the play ends.

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