

Those, meeting with much success. From the general public and absolute refusal from the "Deutscher Theater" in various cities of the Reich. The play of "John the Baptist," by Hermann Hesse, was presented by the same evening in the "Deutscher Theater" in Berlin and met with an equally successful success. A royal order furnished the opportunity in the Royal theater of Berlin, and also in the "Deutscher Theater" in the Lorraine and Munich theaters. The idea of producing the series of "The John the Baptist" was conceived by the author, who accompanied the life of the group of the "John the Baptist" series. The author's thoughts were not only the result of the author's own thoughts, but according to Hesse, the result of every one is impressed by the remarkable strong sense that it touches and that it will be a great success for the series.

The first act represents the rising interest of the people and their distrust of the priests. As Herod, with Herodias and Salome, passes into the palace the two women notice Julia with much interest and curiosity—the first because he is the idol of the populace and consequently inimical to her, the daughter, for the simple reason that he is a man, and, as she thinks, a very picturesque one. There is a flame in her eyes as she looks upon him.

The second act shows Herod already weary of Herodias after the brief honeymoon, his lustful eyes glowing with pleasure upon his new slave. The girl has conceived a violent passion for John, and with all the dimensions of a young woman there is to be felt him, but he remains adamant.

In the third act an attempt is made to defy Herod and Herodias. A Squire of Herod thrusts a stone into his hands and implores him to free him from a woman of straw against the tyrant. Herod raises his hand and as Herod approaches cries in a voice of thunder: "Is the name of John—who—who bids me love you?"

At the critical moment the gospel of love has seized upon his heart. His voice breaks, the stone falls from his breast, and he has become the generous leader of Herod's servants. He has lost the threatening attitude, to arrest and bind him as the eastern king triumphant flourish sweeps into into the temple. The fourth and fifth acts hurry in the dramatic to the triumph of the love, mockingly dance from John the Baptist that it was solely on account of the doctrine of love, preached by Jesus of Nazareth, that he became by assault him.

Salome dances before Herod, not when in his delight he promises to give her anything she may desire, instigated by her mother and prompted by her own generous disinterested, she asks for the head of John the Baptist in the charger.

The prisoner is brought in to hear the judgment. The disciples arrive with the news that Jesus is already at the gate. John is led away to his execution. Maline rushes out and is later heard scuffling over her revenge.

The shouts of the multitude are heard. Cries of "Hosanna!" rend the air. Herod, goblet in hand, springs up, perhaps to give greeting, but a flood of remorse brings terror to his soul, the cup falls, and, as if hiding his mental agony, he covers his face with his mantle. Plaine.

The prospect of the play here represented in the United States is doubtful, though an attempt may be made later to produce it in some of our larger cities.

ALBERT P. SOUTHWICK.

Big Money in Orchestras.

A paragraph which appeared in New York City recently contains an interesting admission of New York's motorists to Boston as a musical center.

"Why is it that the Boston Symphony orchestra gives us so little of their most improving society? Their audiences are the very best we can furnish, both in numbers and in culture. Our program is always mingled with regret that this splendid organization, by far the most perfect in the country, should have so few society."

"Can't we induce them to come and live with us and go to Boston with us when they feel like it?"

If New York had a citizen like Jackson Hargraves of Boston willing to spend \$200,000 in the support of an orchestra, the formation of a desired institution like the Conservatory of the Thoman Orchestra in Chicago, possibly New York could have a pre-eminent musical organization. But in New York the attempt to maintain a symphony orchestra has never been more than a wish. The city has no orchestra, and although it has had the best of the world's conductors, it has never had a permanent one. The field has been left to support their own orchestral organizations or to make their self-supporting, which is a most difficult undertaking.

The Passion Play.
Every effort to put a Passion play of the American stage has been defeated by the opposition of mayors and attorneys. Last year Professor Crockett reproduced the Ober-Ammergau performance partially by means of pictures and a descriptive lecture, and even the treatment of the subject for amusement purposes excited some blame. Dr. Philadelphia the cinematograph is now being utilized to show the German peasants' representation of the tragedy of the cross, and an eloquentist reached appropriate matter.

Herbich's Tree has accepted a truly modern play in four acts, "My Lady's Virtue," from Henry V. Edmund, the author of "The Summer's Day," "The Courtship of London," "The Divided Way" and other plays.

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Rose has evidently allowed himself to be deluded by his sympathetic admirers, of whom every successful actor has a number. He has been told that he has seen him do his bit of "Vergil" and "Paganini," and as in each of these there is a legitimate march, he has concluded that he is doing within him the making of a successful star in serious work. This may be true, but it is not certain in the show business until he has made a first-class success there. He is not yet at the second stage career to warrant him in making a jump. He is at the first, and second. He is apt to discover what so many before him have learned—that there is a wide difference between a first-class and a second-class performance, and supplying the greater portion of an entertainment for a whole evening. He is not yet at the third stage, a wonderful reality, and there is no telling what he may do.

I had a chat the other day with two managers who are well known throughout the country. One of them devotes his attention to "road" attractions, while the other has a couple of traveling companies, but is more heavily interested in providing entertainment for Main Northern.

The first man declared that in his long experience he had never known a woman so good as the present one. Only one other woman had been so good, and even that had not done nearly well as was expected. In justice wherefore he had not married her, he said, was the night his father's ship was wrecked, and he was left half dead, and was so weak that he could not do more than sit up and watch his father's death. He was so weak that he could not do more than sit up and watch his father's death. He was so weak that he could not do more than sit up and watch his father's death.

THE PEOPLE

Admirers of that wonderfully simple

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These were intervals of leisure to which I have alluded, and his thin, hawklike face, with its sharp, expressive features of alertness and decision. His skin, too, had the prominence and equanimity, which mark the count of determination. His hands were invariably blotted with ink and stained with chemicals, yet he was possessed of extraordinary delicacy of touch, as I frequently had occasion to observe when I watched him manipulating his fragile physiological instruments.

But he was, after all, an innocent creature. While possessing a practical knowledge of botany and zoology, a profound comprehension of chemistry, and having won a national scientific

ture, philosophy, astronomy, and other branches. Still, he gave no hint of a reason for not even wishing to be so termed about them. But he will undoubtedly make an interesting stage presentation for those who are interested in the dramatic arts as illustrating in this particular instance, readable and understandable, the scientific and historically rendered, it should be one of the successful dramas of the year.

Frederick A. Jarvis, who recently resigned the trusteeship of Scotland Yard, is said to be the original of Thomas Digby's character Holmes.

"A MARRIAGE OF CONVENIENCE."

Mr. John Drew's latest success, "A Marriage of Convenience," is an adaptation by Sydney Grundy of "A Marriage from Louis XV," written by the older Dumas. Briefly told, the story of the play is that of a young couple whose union has been a mere matter of convenience for both about a wealthy old

Verdi has been chosen honorary president of the competition of Italian comic artists will be held during June at the National exhibition at Turin.

The theater programme industry has

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One well known Broadway manager has even called such advertisements "the most effective of all advertising devices." They resolve a slight rub at meeting, they stimulate and suggestive realism, they tribute to her girlish charms and ingenuities.

Programmes are usually prepared two or three days in advance, sometimes a week when a stock company is planning a new production. They are received, or always late to change it, at the theatre after the cast and have being taken by the programme publisher who has bought the programme and assumes responsibility for its success. The publisher, after his success, has thousands of useless programmes left on his hands through the caprice of an opera singer or slight change of programme. The publisher of large rare lists that appeared at the American Theatre in New York city

"I am getting tired," says Richard Mansfield, "of appearing in the guise of a man who has only unpleasant attributes. People begin to think that I am that sort of man myself. Hereafter I am going to play heroes that all the world will have over. Honestly, I think public taste shows a healthy incline

1. THEORY

THE STAGE.

...for Sydney Gruady of "The Marriage Game" (page 23) written by the editor.

Domina. Hejlskov told the story of the film is that of a young couple whose union has been a series of interesting incidents about to a marriage in

Western tells this: On
table that faced me

"a man who had a family ticket and a family of five children in the window at the station selling tickets and both hands, and a doorkeeper would ask you a ticket?" I asked. "I have a family circle?" "Well, have you?" "Yes." "This family circle is for my family?" he asked.

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man. Last year Professor Cozzani reproduced the Ober-Ammergau performance partially by means of pictures and a descriptive lecture, and even the treatment of the subject for immemorial purposes excited some blame. In Philadelphia the cinematograph is not being utilized to show the German peasants' representation of the tragedy of the cross, and an eloquent and appropriate matter.

author of "One Summer's Day." "The

and his first appearance on the stage was in a French play. It was in one of his companies that Ellen Terry developed her brilliant dramatic powers.

Tale's "Devil's Auction" will go to Australia next season.

Kingland de Koven says: "The English Student" is as good an example of what a comic opera should be as the "Devil's Auction."