DESERET EVENING NEWS: SATURDAY, FEBRUARY 4, 1905.



EW things in the ineatrical world | are attracting more attention just now than the controversy raging

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in New York between the managers of the 47 playhouses of the metropolis, and the eminent critic of "Life," Mr. James S. Metcalf. The latest dispatches are to the effect that Mr. Metcalf, after having been denied admission to most of the theaters, lodged a complaint with the district attorney, and that indictments against the thestrical managers are not unlikely, the grounds being that they have entered into a conspiracy to prevent Mr. Metcalf from earning a livelihood. The developments will continue to be followed with the keenest Interest.

The trouble originally arose through Mr. Metcalf's having cartooned Klaw & Erlanger, after the terrible Iroquois theater fire in Chicago, his picture shewing the entrance to the theater tightly barred, with hands and legs of victims protruding, with an inscription overhead, "Messrs. Klaw & Erlanger present Mr. Bluebeard," the name of the attraction running at the time of the fire. For this, Klaw & Erlanger promptly planted sult for damages, which, however, the jury decided in favor of "Life," Since then, the pa-per has scintillated with criticisms of Klaw & Erlanger, who were carica-tured as "avaricious Hebrews." The Theatrical Managers' association of New York, thereupon took action Theatrical Managers' association of New York, thereupon took action, and decided that as Mr. Metcalf was indulging in racial attacks upon their members, they would not allow him to visit their houses. He called at 12 dif-ferent theaters one night and was de-nied admission to each. Daniel Froh-man, president of the association of theater managers, has made a public statement to the effect that it was not statement to the effect that it was not Metcalf, the critic that was objected to, but that it was "Metcalf, the author to, but that it was "metcair, the author of scurrilous and uncalled for rackal at-tacks, carried on for a number of years by him and his paper, at whom the managers were atming." In rejoinder to Mr. Frohman the last number of "Life" has the following ar-ticle:

"Life regrets to note that the theater in New York has been officially declar-ed to be a racial and religious institu-tion. It has been stated by the Theattion. It has been stated by the Theat-rical Manager's association of New York. City that, in effect, any one who criti-cises their methods of dealing with the American public declares himself to be an enemy of the Jewish race. Whether the better class of Jews in New York City and in the country at large will support the Theatrical trust in this cu-rious contention remains to be seen. "The announcement of this new rela-tion of the theater to the American public was made in a resolution adout-

public was made in a resolution adopt-ed at a meeting of the Managers' asso-clation and directed at the dramatic criticisms of Life, which, in the reso-ution are characterized as "bitter pol-

into prominence as a leading star, and he has made "The Dictator" one of the big successes of the day. written from the drawings by Charles Dana Gibson, will be given its first performance at the Liberty theater,

The advance manager of the play of "Everyman" is in town looking after the interests of that attraction. The play will be something entirely differ-ent from the usual run of theatrical at-tractions, and will appeal not only to theatergoers but to a distinct clientelle of its own. It will be interpreted large-ly by an English company.

Harry Corson Clarke's season at the Grand opens on Monday, the 27th. The opening bill will be "What Happened to Jones," but each week the engage-ment will be opened by a new comedy. Mr. Clarke and his company are fresh from a successful season in Houston. Tex.

The Grand will be dark all of next week. Warde & Wade's Minstrels be-ing the next attraction, on the 13th.

Written from the drawings by Charles Dana Gibson, will be given its first performance at the Liberty theater, New York, Feb. 20. The cast includes Digby Bell, Jennie Eustace, Kate Denin Wilson, Fred Courtenay, Robert Warwick, W. S. St. Clair, Nina Lyn, Janet Beecher, Sam Colt and C. Jay Williams. Williams.

Fred Tery and his wife, Julia Nellson, who are now playing in this country, are to play Faul Kester's "Dorothy Vernon of Haddon Hall" when they re-turn to London. They have had good luck with Kester's "Sweet Nell," and, having had bad luck with several Eng-lish plays, they are ready to try the young American dramatist again.

The Boer war spectacle, which was a feature on the Pike at the St. Louis world's fair, is to be reproduced at Concy island next summer, and will not tour the country as originally intended. Manager Brady and Captain Lewis, who





have been at litigation in regard to the rights of this piece, have settled their differences, and will have a joint inter-est in the management of the show this summer



LAWRANCE D'ORSA

In "The Earl of Pawtucket."

way theater in New York City, is an

inmate of a sanatarium here, says a dispatch from Yonkers, N. Y. He has been at the institution for some time. At times he is very violent. When quiet and tractable he is allowed some

ne of her worst frosts on record, and conservative managers figure it out that Liebler & Co., who managed the American tour, will be out about \$50,000 on the venture before Rejane and her company board the steamer to return to Parts to Paris.

liberty. He is frequently seen bare-headed driving through the main thoroughfares of Yonkers with a liv-cried man at his side. At the sana-tarium stables there are five of Litt's It frequently happens in the low It frequently happens in the low priced theaters that an actor who plays the villain part is hissed by the au-dience when he penetrates his dirty work. Recently the manager of a Brooklyn playhouse, who occasionally gives away photographs of actors in his company, presented that of his villain. On this occasion the actor was hissed to his heart's content, and when the people left the theater they intensi-fied their admiration by tearing his tarium stables there are five of Litt's own horses, two carriages and one dog cart. His wife seldom comes to see him, as he is liable at any moment to stir up his disorders, when he virtually becomes a raving maniac. Recently he attacked his six-foot-three-inch nurse. At times, when Litt is in his normal condition, he plays pool quietly at the sanatorium. fled their admiration by tearing his photograph into bits. As the actor sanatorium. Signor D'Annunzio has written two new tragedies, both of which will prespassed down the street after the per-formance he did not know exactly in what sense to accept this evidence new tragedies, both of which will pres-ently be put upon the stage. The scene of the first of these plays, which is called "The Ship," and relates to the fifth century, is on the islands and marshes between Ravenna and Trieste, more particularly where Venice now stands, to which the refuges from the surrounding country fied from the bar-barians. The hero and heroine belong to two noble families between which a ferecious feud exists, and which ends which littered the sidewalks.

A big volume of Thsen's letters, illusa big biame of issess effers, mus-trating his mental development, has just been brought out by his son. They are dated at various periods between the years 1849 and 1900. "In all that concerns myself." he writes, "I have had the sensation of a perpetual ad-vance. I look back and see crowds of to two noble families between which a ferocious feud exists, and which ends in tragedy for the lovers. It is a na-tional poem, which affirms Italy's right to the seas. The tragedy is divided into a prologue and three scenes, while over 200 persons are at times on the stage together. The other new play is called "The Torch Under the Meas-ure," and is totally different from "The Ship." Six characters appear in it. vance. I look back and see crowds of people on the spots where I used to stand, but I am always on ahead. There is no eternity for any moral code, or for any artistic form." A comcode, or for any artistic form." A com-mentator declares that Ibsen left his wife a dozen years after marriage: "My wife has a character which suits me exactly. She is illogical, but possesses a strong poetic instinct, and her hatred of the small constraints of life is with-out limits." out limits.

Ship." Six characters appear in it, and the scene does not change in the course of four acts. It is said that the drama is principally between father Jacob Litt, proprietor of the Broad- and son,

Leander Richardson's Letter

career of the blind princess during July and August, re-entering upon the trying scenes of the great drama "when the leaves begin to turn." The same condition will almost surely apply to David Warfield in "The Music Master" at the Bijou, where the standing room legend is constantly displayed and like-ly to remain a fixture, until hot weath-er sets in. No hint 4s given out re-garding the character of the new piece for Miss Bates. Indeed, it is a fixed point of the Belasco policy to maintain complete secrecy regarding all pro-jected undertakings. . . .

One of the surprises of local theater management is found in the reception extended to George M. Cohan in "Little Johnny Jones" at the New York theater, one of the very largest and hard-est to fill of all our modern playhouses. Mr. Cohan had already enjoyed one long run at the Liberty theater, and had subsequently broken the record of receipts at the Grand Opera House -a situation which as a general thing ends the usefulness of even the best at-tractions so far as a single season in New York is concerned. But there came a pair of open weeks at the New York and the management of young Cohan was invited to fill them. Then

foremost French

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the actress, who is beyond question | the unusual happened, and the great the unusual happened, and the great theater has been literally jammed to the point of discomfort from the first night of the engagement. Naturally there were wishes that the season might be prolonged, but these wishes cannot be fulfilled for the reason that Ward and Vokes and other favorite en-terations, have been booked for on the the foremost French woman on the stage today in the finish and scope of her art. But it is becoming more and more a matter of difficulty to induce the American public to patronize stage performances in a foreign language always excepting the grand opera which is a society function rather than a mode of direct entertainment. The tertainers have been booked for the immediate future. unruffled composure of Liebler & Co. under the conditions described is an evidence that the firm has the cour-. . .

Inmediate future. It begins to seem likely that Thomp-son & Dundy will have the field of colossal amusement enterprises to themselves, after all. The new "Won-derland" scheme which had been her-alded as a certain opposition to the projected show grounds of the Hippo-drome management upon Manhattan Field, has lately been offered to several capitalists, showing that the original promoters are not at all certain of their ability to carry out an undertaking great enough to distract attention from Thompson & Dundy. These gentiemen, not content with their immense Hippo-drome, now rapidly approaching com-pletion, and their enormous al freeso features of public entertainment at Coney Island and in New York proper, are just now embarking upon the tu-multuous waters of vadeville. The new music hall called the Colonial, in which Thompson & Dundy are inter-ested with Tom W. Ryley, will have its opening on Saturday night. It is to be run upon theories in vogue in the big London music halls with American im-provements. of its convictions-and is no David Belasco is now devoting his personal energies to the preparation of the play in which Blanche Bates will come to the Belasco theater late will come to the Belasco theater late next fail upon the conclusion of Mrs. Leslie Carter's resumed run in "Adrea" at that establishment. For it has been already decided that Mrs. Carter shall take a brief rest from the strenuous career of the billnd princess during July and August resentering upon the music halls with American improvements.

Lew Dockstader and his minstrel forces will travel next season a la grand seigneur. In the works of a noted firm of builders in Wilmington there are now in course of construction two special combination cars which will be the home of the Dockstader continbe the home of the Dockstader contin-gent from the very beginning of the coming tour. One of these cars will be divided into two apartments, the first to be occupied by Mr. Dockstader and his family, and the other to en-viron the prima donna and her entour-age engaged to lend musical superiori-ty to the Dockstader program. The remaining car is for the accommodation of the minstrels and instrumentalists. LEANDER RICHARDSON LEANDER RICHARDSON

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NEWS OF THE LONDON STAGE

Special Correspondence.

ONDON, Jan. 21 .-- London playgoers are curlous to see if H. B. Irving, Sir Henry's eldest son will make anything like as striking a success in the part of "Hamlet" as his famous sire did 30 years ago. Oddly enough,

"Harry" Irving who will play the Dane for the first time at the Adelphi next month, under the management of Otho Stuart, stands today almost exactly where his distinguished father stood prior to his appearance as "Hamlet." He has made himself recognized as one of the ablest actors on the British stage, but is not yet regarded as a "great" player. Of course after the memorable night at the Lyceum when Henry Irving first played "Matthias" in "The Bells," there was little doubt that he would take his place sconer or later as tragedian of the first rank, but it was not until his "Hamlet" was seen at the same theater in 1874 that he t the same theater in 1874, that he ook his place at the head of his pro-

fession. . . . H. B. brving-whose initials stand for Henry Broadribb- is 35, or slightly younger than his father was when he appeared as the Prince of Denmark It would be an exaggeration to say ຊຸດກອນການການການການບັນການການການການການການການການການການການການ that his most successful performance, so far—that of Sir William Beauvedere in "The Ambassador," was as striking in its way as his father's acting in "The Bells," but this impersonation made it seem certain that the younger Irving would be soon at the top of the tree. Unfortunately since then H. B. Irving has had no part that gave him a chance to be "great," but it is doubtful if his performance of "Critchton" Barrie's play could have been tered, and he was uncommonly good as Letchmere in Pinero's "Letty" and as Orlando in "The Twin Sister." He is a student and writer-chiefly on matters connected with criminologymatters connected with criminology and has published two thought thoughtful works, "French Criminals of the N teenth Century," and "The Life Judge Joffreys," His "Hamlet" will Judge Jeffreys." His "Hamlet" will be a profound character study, whatever else it is, and he will have the advantage of being support-ed by the Adelphi company of have old Bensonians who, though they be gan badly a while ago with "The Pray Pray. er of the Sword" are now enjoying pros perity with"The Taming of the Sh In the coming production of "Ham let," Oscar Asche will be the king and his wife, Lily Brayton, the Ophelia. Probably there will be no more in-terested spectator of his son's performance in "Hamlet" than Sir Henry Ir-ving himself. The knight is in London at present, but leaves for Portsmouth at the end of the week to begin a pro-vincial tour which will last until East-Then he opens at Drury Lane for

three months-playing his repertoireand, in the autumn will leave for the United States on what is almost certain to be his last tour there. In 1906, Sir Henry's farewell appearance in London will be made, or, at least, so he thinks now. . . .

Mrs. Langtry has put on "Mrs. Deer-ing's Divorce" at Terry's for a season of only six weeks, and from the play's reception it hardly seems likely that this time will have to be extended. As this time will have to be extended. As in the United States, the piece has been adjudged rather thin, and there is this against it, too, that the identical situ-ation is treated much more amusingly in "The Freedom of Suzanne," Marie Tempest's play at the Criterion. Crit-ics, however, find Mrs. Langtry's act-ing much improved, and that she has gained in case and confidence,

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Jean Richepin, who has come to Lon-don to see his "Du Barry" play pro-duced by Mrs. Brown-Potter, doesn't look in the least like a dramatist. He is over 6 feet tall and has a skin that is almost copper-colored. As a matter of fact, Richepin had no idea of becom. ing a playwright in the beginning. He was born in Africa—hence his swarthy complexion—and started life by trying to teach. Then he became a profession-al wrestler at fairs, and develoned his al wrestler at fairs, and developed his muscle to some purpose. After that he went "before the mast" in a trading vessel, and wrote verses during the vessel, and wrote verses during the night watches. Tiring of this he lived with a band of performing gipsles until one of the ladies of the company offer-ed him her heart. Richepin knew that if he refused he would certainly be stabbed by the indignant lady, so he fled from her to Paris, and became from

stated that Mr. Metcalfe, of Life, is

stated that Mr. Metcalfe, of Life, is
hereafter to be excluded from the majority of the theaters in New York.
"Whenever a bad Jew gets into trou.
ble be is glad to make it a case of race religious persecution. It's an easy trick to play, and, unfortunately, usu-ally succeeds. Jews of education and refinement are sensitive where their race is concerned, and naturally side with their co-religionists, irrespective of the merits of each particular case of the merits of each particular case. This trait, while in some ways an ad-mirable one, is an unfortunate one for the Jews in America. It is un-Amer-ican in the sense that it creates a na-tion within a nation. It is deeply to be desired, by Jew and Gentile alike, that this course shell not be persisted in, because the inevitable result will be that there will grow up a national antithat there will grow up a national anti-Semitic feeling in America, as there has in France and Germany.

"Life repeats that it is unfortunate for the decent Jews in America that the members of the Theatrical trust have raised aginst Life the cry of "Jew-balter!" Readers of this journal know that this charge is unfounded. Life has fun with the people of every creed, culi or race that has a furny side, even in-cluding New York's exclusive 400, and the august United States senate. That the members of the Theatrical trust seek to make Life's criticisms of their Reek to make Life's criticisms of their freatment of dramatic art and the American public a racial question is radsing a smoke to hide their own in-fquittes. It would be equally true to say that when Life commends a play pro-duced under trust management, or by Mr. Belasco, or by the Shubert Broth-ers, it is pro-racial and pro-Semitic. "The Theatrical truth has so long dia

"The Theatrical trust has so long die tated to American managers, American artists and American newspapers that it has grown arrogant and despotic. In the case of Life it found that the prothe case of Life if found that the pro-prietors of this journal still retained a belief in American independence, and that they cauld not be cajoled or intim-idated. Then Messus, Klaw & Erlanger thought they bad found a vulnerable point in Life's armor, and brought a libel suit for heavy damages. A judge and jury in an American court declined to aid and abet them in their attempt to silence us. to silence us.

The last desperate resort against Life is to threaten physical violence, to at-tempt, by combination, to drive Life's critic out of his position, and to arouse race hatred against this journal,

It is not likely that even those meth-ods will succeed. Life's rights are in-volved, and we propose to maintain . . .

The widely famed Kirke LaShelle production of "The Earl of Pawtuck-eit." forms the only attraction at the Theater next week. This play is said to be one of the very best written by the distinguished author. Mr. Augus-tus Thomas, and as most people post-ed on New York theatricals know, it is that in which Mr. Lawrance D'Orsay sprang into the front ranks of present sprang into the front ranks of present day stars after the New York produc-tion. In fact he enjoys the distinction of being the only struction aside from musical comedy to run an entire sea-son through the hot summer months. Mr. D'Orsay and his company come from successful engagements in Bostor and Chicago, and Manager Pyper ex pects next week's appearance here to be a distinct event. Mr. D'Orsay has in the play the part of the English no-bleman, Lord Cardington, and his de-lineation has been compared by some to that as the last Sectors. that of the late Sothern in Dundreary.

Willie Collier, under Frohman's management, is to be seen in Richard Harding Davis' new play, "The Dicta-tor," at the end of the present month at the Salt Lake theater. Since he was Inst seen here, Collier has been boomed

Gen. Lew Wallace is critically ill at his home in Crawfordsville, Ind

The Florence Roberts company is en joying a fortnight's rest on the Pacific coast. It will resume work at the Ma-Opera House in Los Angeles two weeks hence.

Ethel Barrymore fainted on the stage just before the fall of the curtain on the third act of Sunday at the Hudson theater on Jan. 19. She was applauded when she appeared and went through the last act

Bronson Howard was one of the numerous authors of note who helped to give a benefit for the Mary Fisher Home, at the Waldorf-Astoria, Jan Mr. Howard read a scene from Young Mrs. Winthrop.

Richard Golden is to keep "Common Sense Brackett" out for some time. It is reported that he has acquired the proprietary rights to the play from Henry W. Savage, and will manage his own tour in the near future.

Ethel Barrymore is considered typical American girl by her Londor friends and it was for that reason she was selected to play the title role in "Sunday," whose heroins is a west-ern girl sent to England for her educa-

Because of the continued success of "Her Own Way," Maxine Elliott will remain in it for the remainder of the season. "The Lilac Boom," by Beulah Marie Dix and Evelyn Greenleaf Suth-orland, will therefore not be presented will over fail until next fall.

Sir Henry Irving after a brief rest. has resumed his series of farewell ap pearances in the chief English provin cial towns. His repertory consists of "Becket." "The Merchant of Venice," "The Lyons Malk," "Louis XI." "The Bells" and "Waterloo."

Edward Terry, the English actor, who Is playing "Sweet Lavender" at the Princess theater, New York, is in no way related to Ellen Terry. Beatrice ry, his young leading woman, has family connection with Mr. Terry, but is a niece of the great London

That long promised, but often de-ferred dramatic version of "Les Miser-ables," by Wilton Lackaye, with the actor in the role of Jean Valjean, is to produced in April at McVicker's theater, Chicago, with a notable cast upporting Mr. Lackaye in this big undertaking.

Rumor has it that Blanche Bates is to numor has it that bianche Bates is to marry in the spring. The successful weer of "The Darling of the Gods" is reported to be Richard Hotaling, a wealthy citizen of San Francisco, who has been paying more than ordinary attention to the actress during her western tour.

A curious experiment has just been made in the London Avenue theater, where a Russian company played, in the original fongue, Eugene Tchirikoff's drama."The Chosen People." This is one of the many pieces designed to illustrate the sufferings of the Russian people under the rule of the czar.

In February Maurice Campbell will bring out in New York Henrik Ibsen's latest play, "When We Dead Awaken." This is the only one of Ibsen's plays that has ever been copyrighted, and is produced with the author's sanctior and in accordance with his ideas have been given in detail to Mr. Camp-bell. "The Education of Mr. Pipp," the

comedy that Augustus Thomas has now as if the American tour has been after time when they seemed on the

As Salt Lake theater goers know Macge Carr Cook is the mother of Miss Eleanor Robson, and is the mother of Miss Eleanor Robson, and is the creator of the title role in "Mrs. Wiggs of the Cabbage Patch." Mrs. Cook was told by Joseph Jefferson, who saw her per-formance at the Savoy theater in New York, that she would have to remain Mrs. Wiggs for the rest of her life, just as he had been sentenced for life to the role of Rio Van Winkle. to the role of Rip Van Winkle.

George Ade is to write a new comedy It will contain a part in which Mr. Ade sees great possibilities for Joseph Wheelock, Jr., who was last seen Wheelock, Jr., who was last seen as the callow bridegroom in "Brother Jacques." Mr. Wheelock will be made the star of the production. The piece will depict both New York and country life, and will require the services of 50 people. Mr. Ada will forigh the slore is

people. Mr. Ade will finish the play in time for a production next October. Pierre Loti is working on a play for Mme, Sara Bernhardt, and says of it: "The subject is Chinese because she so

desired it. When she was at Constanti-nople recently we spoke about the scenes and the subject. The play will not be ready before next whiter. I and not without some missivings. The tragedlenne, as is well known, has her tastes and caprices, and I am very much afraid that when it comes to the necessity of wearing a black wig she will be discouraged, and then adieu, la

Chine.' The San Francisco critics are not en The San Francisco critics are not en-tirely satisfied with the new religious drama, "Mizpah," recently brought out there by a local stock company. Ella Wheeler Wilcox and Luscombe Searlie are responsible for this drama, and one reviewer says that in it they have cre-ated a far better play than either "Ben Hur" or "Mary of Magdala." It is ob-viously too long and needs re-editing Hur" or "Mary of Magdala." It is ob-viously too long and needs re-editing according to their verdict, which, how-ever, recognizes in it the germ of a splendid drama. It will likely find its way east in the near future under more favorable circumstances.

News reached this country last week of the death at his home in London of Edward Rose, the dramatist, who will be best remembered here for his work in dramatizing "The Prisoner of Zen-da," and Stanley Weyman's novel, "Un-der the Red Robe." Both plays were

ccessful in this country and England d brought the author into promi nence as a playwright. Mr. Rose was most successful as an adapter of novels, few of his original plays winning any success. The decased was about 50 years old, and leaves a wife and two children.

George Middleton's new play, "A George Middleton's new play, "A Wife's Strategy," was produced in Al-bany, Jan. 16, by Frank L. Perley, with Margaret Anglin in the title-role. It is a political play in that it is built about a wife who, to save her husband from being returned to Congress by a dis-bonorable deal with his opponents, brings about his defeat and in face of his wild denunciations of his betrayer. his wild denunciations of his betrayer, confesses what she has done. The plot is rather gloomy and is said by the local critics to lack action and comedy. It was marred by being hasily recast into three acts at the last moment in a statement in same the moment in n attempt to save its unpleasant theme.

Rejane began in Boston recently the first week of her final formight in this country, which has been a mana-gerial strain that looks like the record or the season. It was a good, hig ontract that Rejane signed before she off Paris to venture into American theatrical circles. Her terms called for \$1,000 a performance, not counting the other expenses of the tour. It looks

Special Correspondence. I EW YORK, Jan. 31 .-- We are now

N in the third production period of the fall, winter and spring amusement season. The first batch of plays started off in September, the second in late November and early

December, and February will give us the third series. The final scattering few will make their bid for acceptance at Eastertime. This week New York gives varying welcome to Robert Edeson, Blanch Walsh, Marie Doro, Fritzi Scheff in a new role, and a specially organized company in a new farce at the Madison Square theater.

Mr. Edeson's latest play is a comedy drama of modern life, by William C. DeMille, called "Strongheart." The figure personated by Mr. Edeson full blooded North American Indian educated in an castern university, love with the daughter of a family clally prominent in New York. He is supposed to be the ideal American In dian refined by the process of educa-tion and culture. The parents of his bride-to-be are no less vehement in their rejection of him as a son-in-law than are his own relatives in opposing the intended relationship with a gir not of their own race. So here we have a new item of American problem play -one moreover that is interesting b reason of its romantic and dramati features rather than its purely literary nd ethical worth, "Strongheart" emonstrates that young Mr. DeMille inherits much of the talent of his la-mented father in constructive skill and that he possesses also the ability to write directly and pointedly to his climax. The play is admirably proclunax. The play is admirably pro-duced under the direction of Henry S. Harris, and it supplies a most desirable opportunity to the young star to ap-pear at his best. Mr. Edeson, already held in earnest favor in this community, will undoubtedly gain added con-sideration through this exposition of his rapidly ripening skill. His porting organization is all that His sup desired even by the most exacting audlences, . . .

Obviously it is very gratifying indeed to an exceedingly large section of this public to be able to see Miss Blanche Walsh in a stage character totally de-void of the harrowing and revolt-ing qualities of the role she ng qualities of the role sh played with such graphic fide ty in Tolstof's "Resurrection. was an enormous and vocifer-is audience that welcomed Miss Walsh

the stage of the Herald Square tester at the beginning of the week hen she made her first Metropolitan ppearance in Clyde Fitch's modern lay, "The Woman in the Case." In his drama the part drawn for this telligent and powerful actreas o immoralities to excuse and t has s no side to her personality that calls or palliation. She is, in other words, good woman harrassed by impure icissitudes but not participating in hem, and therefore nat called upon to tone for her own shortcomings. Neve heless the play contains a number of leeply stirring episodes and complica-ions and at least one scene of such forceful intensity as to arouse the most lethargic spectator to a high point of dramatic tension. That Miss Walsh rises to the occasion in the best sense of fulfillment of the author's design scarcely need be said to any of the thousands familiar with her ability. She moved her audience on the opening night to an extraordinary pitch of feel-ing which found expression in sweep-ing rounds of applause revived time

Buinnannannannannannannannannannan point of approaching their conclusion Miss Walsh's corps of asistants organ-ized for the purposes of Mr. Fitch's play, will be found wholly adequate in every particular, and the setting of the incidents of "The Woman in the Case are handsome, pictorial and complete to the smallest detail.

The development of new stars from material not generally looked upon as promising unusual progress, has become so much a part of Charles Frohman's process of management as to be ac-cepted as a matter of course. This eek Mr. Frohman has added to list of individual attractions of his own naking-already including John Drew, Maude Adams, Henry Miller, Ethel Barrymore, Edna May, William Faversham, Virginia Harned and several more-a young girl who prior to joining his forces had enjoyed no opportunity to rise above the "s She is a slender and graceful little creature, not yet out of her teens I should think, with lustrous and vastly expressiv black eyes, a sensitive and mobile countenance and a lot of the illus-trative gift of which real actresses are mude. Her name is Marie Doro and Mr. Frohman found her in a place of entirely minor importance in "The Girl from Kay's" "I noticed one night Girl from Kays when I was watching the plece," sal the manager yesterday, "that of the hundred or so individuals on the stage, this little girl seemed to concentrate the attention of nine-tenths of the audience, and I concluded that she must a least possess the gift of magnetism. So I 'tried her out' in one of my uptown productions, giving her a more exacting art than she had ever played, and I ccame satisfied that there was a fuire for her." That there was sound idgment in Mr. Frohman's conclusion ture for her.' few will deny who have the oppor-tunity to see "Friquet" at the Savoy theater, where Miss Doro plays a singularly sympathetic childish role in a story of circus life. Whether "Friquet" lasts beyond the ordinary term of life or not is of no possible consequence in its effect upon the career of the newes Frohman discovery, Doubtless the piec will run the course marked out for it, but the little actress who is its mainspring will surely go on to future suc-COBB.

. . . Fritzi Scheff's revival of "Girofle-Girofla" at the Broadway theater has again revived widespread interest in the prolonged stay of this spirited edienne and brilliant singer. I It has demonstrated also the frequently con-tended theory that there is a market in New York for the standard examples of opera comique when presented ade-quately as to sartorial embellishments and exceptionally well in the matter of musical and dramatic interpretation. Mme. Scheff, as the twin sisters of the old French story, proves a captivating as well as commanding center of in-terest. The great auditorium of the Broadway has been packed at every performance and there is no end to the ommendatory comment upon the performance.

. . .

Liebler & Co. will doubtless feel sense of relief now that their contract with Mme. Rejane has come to its conclusion. They have uttered no sound of discontent with the outcome of that agreement, nor indeed have they gone so far as to admit that the tour was unprofitable. On the contrary they maintained entire composure, although their losses must have been very large They have paid Mme. Rejane one thuo-sand dollars a performance, and some-times, as in the case of Cincinnati, the gross receipts for the week have not exceeded \$4,000. This of course is no detraction from the artistic value of i that moment merely a literary man He lectured in London several years ago, and greatly edified audiences by his sincerity, by the fact that he had no notes to lecture from, and by the manner in which he finished up the morsel of sugar which lay at the bottom of his glass of water and sucked it vig-orously in the midst of one of his most impassioned sentences.

Before this time, no doubt, a lot of before this time, he doubt, a lot of melodramas with airships in them have been produced in the United States, but the first piece of the kind to see the light on this side of the water has just been given in Paris. It is a spectacular drama in four acts, called "The Con-quest of the Air," and written by Archdeacon, the aeronaut, and Camille Aud to Parislans, and has to do facts known to Parislans, and has to do with an un-fortunate airship inventor, who, after ruining himself with his experiments, falls into the hands of unscrupulous financiers who steal some of his plans and with him any financiers of the and sell him up. The big scene of the play shows the first platform of the Elf. fel tower, with a realistic ascent of the inventor's airship. Something goes wrong and the machine falls, and is wrecked, the unlucky genius receiving mortal injuries. The niece is thrilling throughout, and is a hit at the Ambigu. CURTIS BROWN.

MEN WHO MIXED THEIR METAPHORS.

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gives the following instances of a mixing of metaphors by some of our statesmen:

"Mr. Balfour, in a recent speech, spoke of an 'empty theater of unsympathetic auditors.' Lord Curzon has remarked that 'though not out of the wood we have a good ship.' Sir William Hart Dyke has told how Mr. Lowther 'had caught a big fish in his net-and went to the top of the tree for it.' Mr. Aquith has lately remarked that 'redistribution is a thorny subject which requires delicate handling or it will tread on some people's toes.'

"Mr. Brodrick told the commons that among the many jarring notes heard in this house on military affairs this subject at least must be regarded as an oasis.' But Gen. Buller evidently thinks there is little to be gained by so-called army reform, for he declares that 'the army is honeycombed with cliques, and kisses go by favor in this web of ax grinders.'

"In the debate on the London education bill, Walter Long said: 'We are told that by such legislation the heart of the country has been shaken to its very foundations.' Before Winston Churchill opposed the present govern-ment, he, at a meeting of the Bow and Bromley Conservative association, comnended certain utterances of Lord Roseberry, but said that Sir Henry Campbell-Bannerman 'had sat so long on the fence that the iron had entered into his soul.

'A financial minister has assured the commons that 'The steps of the govern-ment would go hand in hand with the interests of the manufacturer.' It was interests of the manufacturer.' It was in the lords that the government were warned that the constitutional rights of the people were being 'trampled upon by the mailed hand of authority.' "It was the late Sir George Campbell

HE Prize Reciter and Speaker | who said the pale face of the British soldier is the backbone of the British empire,' and who said certain abuses in India were but a 'mere flea bite in th ocean' as compared with others he could name. It was another friend of India who said: 'Pass the measure and the barrow wells will become certile barren wells will become fertile eys.' It was a loyal member who the valleys. said, 'When I go wrong I look round and see our chief leading and I soon

get right again.' "But our Hibernian friends will be jealous if we credit them with nothing

in this direction. "Mr. Field of Dublin, when discussing a bill relating to the shipping cattle across the Irish sea, begged t members 'not to look at the subje from a livestock point of view;' and it was he who stad: 'The right honorable gentleman shakes his head—and I'm sorry to hear it.' He it was, too, when the Irish land bill was being pushed through, said: The time has now come, and is rapidly arising.' Another mem-ber in a late debate objected to 'intro-ducing fresh matter already decided.' It was Mr. McHugh who declared the government was 'fronbound with red sovernment was Tronbound with red tape;' but it was an opponent of home rule who regarded a certain concession as 'the first stitch in the dismember-ment of the empire.'

"But we must stop, or we shall have a repetition of the rebuke administered by a statesman of the Emerald Isle, who declared that 'there's no trut half the lies told about the Irish London Graphic.

Croup

Begins with the symptoms of a common sold; there is chilliness, sneezing, sore throat, hot skin, quick pulse, hoarseness and impeded respiration. Give frequent small doses of Ballard's Horehound Sy-rup, (the child will cry for it) and at the first sign of a croupy cough, apply fre-quently Ballard's Snow Liniment to the throat. Mirs. A. Vilet, New Castle, Colo, writes.

Mrs. A. Vilet, New Castle, Colo., writes, March 19th, 1901: "I think Ballard's Hors-hound Syrup a vronderful remedy, and so pleasant." 20c, 50c and \$1.00. Sold by Z. C. M. I. Drug Dept.