DESERET EVENING NEWS: SATURDAY, JANUARY 23, 1904.

THEATRE GOSSIP.

Lilly Langtry, the "real Jersey Lilly," is booked for Salt Lake. She will be here during the second week in February and Manager Pyper expects she will do blg business,

Florence Roberts, ever a favorite in Sait Lake, will be here in a few weeks. It is worthy of note that as Miss Gal-latin is about to abandon ibsen plays. Miss Roberts announces that she will take them up.

Robert Edeson, the well known actor, is busy in New York forming an athlet-ic club, the membership of which will be drawn principally from the dramatic profession.

The appearance of E. H. Sothern in London has been postponed until au-tumn, as he will make a spring and summer tour in "The Proud Prince" through the West to California.

Rudyard Kipling says that he is here-after going to be his own dramatist. He thinks that it is as easy to write plays is it is to write stories.

Mary Anderson recently sang three songs and read the balcony scene from "Romeo and Juliet" and the sleep walking scene from "Macbeth." in London, to one of the largest audiences ever gathered in the People's palace.

The wiseacres of New York say that t is a foregone conclusion that Maude Adams will open her next season in that city with M. Victorien Sardou's latest play, "The Sorceress," It is a drama in five acts, and Sarah Bernhardt has already appeared in it in

Robert Fitzsimmons' bout with the drama has resulted in a knockout for the esteemed Australian. He now proooses entering vaudeville.

Nat C. Goodwin has produced a play in one act, by Lee Arthur, called "The Man Who Makes You Laugh," as a urtain-raiser.

Mary Anderson de Navarro drew crowded houses in London on the oc-casion of her appearance for the cause She recited and sang and t is said her audiences were delighted | drama which has been very successful

spring a production of "Macbeth" on a large scale with Nance O'Neil as Lady Macbeth, E. J. Radeliffe as Macbeth and Eben Plympton as Macduff.

The great strength of Florence Rob erts as a drawing attraction was proved in Portland, Oregon the other when she played "Sapho" to \$1,084, with Patti as opposition.

William Faversham has produced in within Faversham has produced in Boston a new play of "Sheridan," by Gladys Unger, a young California giri living in London. An eastern telegram-says: "Sheridan is represented as a widower of 45, and the action and scene of the play are laid within three days. The play has to do with Sheridan's sec-ond marriage. Misunderstandings and complications, including a dual and end complications, including a duel and an elopement, go to make, up the story, which elicited warm applause and reprated curtain calls.

Among the prominent players who were to have begun engagements in Chicago the week after the fire was N. Goodwin. He was booked to appear at Powers' in a farce called "My Wife's Husband," and a curtain raiser of trag-ic import called "His First Act." James O'Neil was to have gone to Mc Vicker's in a double bill also, the first piece be-ing "The Sacrament of Judas," which Kyrla Ealew is playing in Now York Kyrle Belew is playing in New York, and the second, "The Adventures of Cirard," a dramatization of one of Co-nan Doyle's tales. Mrs. Fiske was to have presented her offering of last season, "Mary of Magdala," at the Grand Opera house. "The Silver Slipper" would have gone into its second at the Illinois, and "Ben Hur" w would have begun a long engagement at the Iroquois.

The funniest thing in "The Virgin-ian," according to the matinee girl, is the man with the hare lip, who says with untold struggles: "Mrs. Down's down sick.'

Can you imagine?

A letter from Miss Blanche Walsh says: "It has finally been decided by my managers, Wagenhals & Kemper, to continue me in 'Resurrection' for the remainder of the season. My business in the Tolstoy drama is so surprisingly

good every where that no change of play is necessary before next fall, when I expect to appear in an emotional

this instance is not the thing, and Miss it has been received with favor by large Bingham, in her sumptuous personality doesn't quite suggest the fashionable actress of the period of "Olympe." She is supported by a fine company, includ-ing Henry Woodruff, W. L. Abingdon, J. H. Gilmour, Edgar Davenport, Bijou Fernandez, Louise Galloway and Dor-othy Russell. Miss Russell, the much talked of daughter of Lillian Russell, may develop into an actress one of these days if miracles come into fashion. I grieve at the necessity of being so ungallant as to say that at present Dorothy isn't much.

The Messrs. Weber & Fields' produc-tion of "An English Daisy," at the Cas-ino, promises to enjoy considerable popand, promises to enjoy considerable pop-ularity for some time to come. It is tuneful and lively, and the book, which has been doctored with skill by Edgar Smith, the official librettist of this firm, is full of smart lines and brisk situations. The company is about the best organized force lately seen in entertainments of this character, and includes Charles A. Bigelow, Christle MacDonald, Truly Shattuck, Clara Belle Jerome, Fred. Lennox, George A. Beane, Templar Saxe, Louis Wesley, and a large num-ber of other individuals, many of them

genuinely clever. "An English Daisy" is noteworthy not alone for its merit but as being the first of Weber & Fields' outside ventures to prove solid-ly successful. It will probably make money enough to reimburse its owners May. for a considerable part of their losses

lsewhere. The character of the audiences drawn to the Belasco theater by "Sweet Kitty Beliairs" is indicated by the fact that at 11 o'clock every night there is a string of private equipages beginning at the theater portals and not ending un-

tll the corner of Eighth avenue in reached-a distance covering almost the whole of a long avenue block. In this comedy Mr. Belasco has an attraction that will certainly run through the season, and may be continued for the summer, unless Miss Crosman finds the burdens of acting in hot weather quite burdens table,

"Ranson's Folly," at the Hudson theater, with Robert Edeson in the leading part, is a somewhat melodramatic pic-ture of army post life. The hero, for a lark, disguises himself as a road agent called the Red Rider, and starts out to hold up the stage coach, which is bringing some eastern society people to the post. It so happens that the paymater is on board the coach, and is killed by the real Red Rider, suspicion naturally pointing to young Ranson, who has an interesting time in clearing himself. The piece is very well staged and is capably acted by Mr. Edeson and his associates.

Virginia Earl's long deferred debut as a star on Broadway, occurred on Monday night at Daly's theater in singularly appropriate surroundings, in-asmuch as it was upon this very stage that the clever and attractive actress scored many of her early successes as a leading member of the Augustin Daly Musical Comedy company. The piece chosen for Miss Earl's stellar ascent is called "Sergeant Kitty," with libretto by R. H. Burnside and music by A. Baldwin Sloane. It may be described as comic opera of the lighter type, and

audiences since the opening night. Miss Earl has long been a favorite with this community, and her first appearance the other evening was the signal for a prolonged and enthusiastic outburst of applause. The performance through-out was of excellent quality, the entire organization acquitting itself commend-In the supporting cast were Junie McCree, Albert Parr, Harry Bra-ham, Estelle Wentworth, Carrie Perkins, Grace Belmont and numerous others of lesser repute, "Sergeant Kitty" brings into the field of management White, whose first presentation indi-cates that he has ambition for a place in the first rank of producers.

Andrew Mack is back in Irish drama, playing "The Bold Soger Boy" at the Fourteenth Street theater, where he has been welcomed with rousing enthusi-asm. Mr. Mack's songs are ever captivating, and his acting carries an un. commonly engaging and manly quality,

The Brooklyn Rapid Transit company is building 40 regally equipped palace cars to ply between the New York en-trance to the Brooklyn bridge and Luna park, Coney island. This task is under-taken in anticipation of the large num. bers of better class excursionists who, as demonstrated last season, will be attracted to the park when its gates are thrown open late in the month of . . .

Mrs. Leslie Carter, in "Du Barry," had a \$13,500 week in Cincinnati re-cently-enormous business for that city, or any other at the present time. Mrs. Carter's tour will not be concluded until next lung. next June. . . .

"By Right of Sword," at the Ameri-can, theater, with Ralph Stuart as the foremost figure of the cast, is a turbu-lent meledrama productive of vehe-ment expressions of approbation in the upper sections of the house. There's enough gore in it to make an abbalok leak hy comparison the as createred look by comparison like a creamery, and enough thunder to reduce a Rocky Mountain electrical storm to a debate in a deaf mute lyceum,

Ethel Barrymore is one of the stors of the season, who will show an ener-mous profit at the end of her tour. With a supporting company of only five per-sons she is drawing great crowds wherever she goes. "The Secret of Polichinelle," produced

at the Madison Square theater on Tues, day evening, with W. H. Thompson in the leading part, is a pretty and simple play, possibly not sufficiently virile for long life. Mr. Thompson's role, depicting a kindly old gentleman hiding an entirely harmless matter from his wife, is admirably portrayed, and if the story behind it were more dramatic it would be viewed in a more hopeful spirit. The entertainment is under the disadvantage of being presented at a theater to which it is difficult to induce house is "off the line," and second be-cause its cramped furnishings are excessively uncomfortable.

"Raffes, the Amateur Cracksman," has celebrated its one hundredth per-formance at the Princess theater, and public interest in it is entirely undiminished.

LEANDER RICHARDSON.



she watched the jubilant pageant as it wound its way up the street to the big Tabernacle. A national air saluted her ears and tears welled in her eyes while patriotism thrilled her very soul balcony also. Exits will be cut through from each of these balconies to reach the stairs, which will be from seven to nine feet wide, capable of emptying the upper floors in a very short time, even without the aid of the old circular while patriousin infinited her very sour as she thought of the solemnity of the birth of a new and fair state. She had read the story of the "Mormon", pio-neers and had heard of the heroism and they have been accepted. The diasufferings of that dauntless band and | gram is now in the hands of the Silver



amatic

the gloomy philosophy of Ibsenism which had such splendid exposition here this week. Great, was it? Yes, it was GREAT. But truth compels the statement that it is too deep, too strong, for the ordinary theater audience. It is a sort of literary-dramatic laboratory creation, the mystery of whose compounds the layman cannot comprehend. Even students, pedagogues, and careful readers and thinkers do not appreciate it for any beauty that it possesses. Strength is its main feature. And that stands out as clearly as a silhouette of the Wasatch mountains on a typical Utah summier's eve. Nevertheless it does not please in the larger sense of the term and will not until there is a change of sentiment on the part of theater-goers. What they want is recreation, and that cannot be found in any Ibsen drama produced here. Why, many of those who saw "Ghosts" have almost literally been wearing crepe even tince. The recollection of the play still haunts them and will do so for many days to come. Let the "Humming Bird" hum. His tuneful

notes are needed to drive away the

Richard Lambert, the advance agent of Paul Gilmore, has been spending the

week in Salt Lake in the interest of the next attraction is the theater. It is the New York and London success,

"The Mummy and the Humming Bird." Mr. Glimore, it will be remembered, gave us "The Tyranny of Tears" a year ago, and a most finished produc-

tion it was. That his reception will be hearty everyone believes even in these

days of dramatic depression and disin-

clination. The story of "The Mummy an the Humming Bird" is founded on actual occurrences. Isaac Henderson, the author, wave it about the experi-ences of a married couple of his ac-

quaintance in London. It is a bundle of bright lines, animated situations, and

has been rightly termed "a comedy of temperament." Mr. Glimore won his

greatest stage success in "The Three Musketeers" and in the role of Gil De Berault in "Under the Red Robe,"

gloom that Ibsen has left behind.



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next two seasons the adventurous roles have been discarded for work the higher modern comedles

Mr. Gilmore and company will be seen at the Salt Lake theater next Friday and Saturday evening with Saturday matinee.

. . . Miss Gallatin is done with Ibsen. That is, she will part company with the productions of the great Norwegian dramatist, at the end of this season. In doing so she says it will be like separation from very dear friends; for she has learned to love the plays of the noted logician. But she is in the busi-ness for the money that is to be made, and some how or other, powerful as are the stage creations of Ibsen, they do not "take commercially," except here and there. Speaking of her work next year Miss Gallatin said to a representative of the "News" to whom she had sent an invitation to visit her behind the scenes between the second and third acts of "Ghosts: "I am yet undecided as to what I shall do! In fact, I cannot tell until I see my manager about it. He may have plans to offer that will be acceptable.

During the interview of the "News" man, with Miss Gallatin she stated that she was an ardent admirer of Salt Lake and her people, having received no lit attention and consideration at their hands in the past. She related how she came to this city as leading lady for Thomas W. Keene eight years ago ,and how she was very ill at the time. Enroute to the west she was stricken with typhold pneumonia and was taken to a Salt Lake hotel, where she lay for weeks battling for life. Convalescence came at the time Utah was celebrating her admission to the Union. It was a theme that was on every tongue; her doctor takked it; her nurse could think of pothing also, the smoots ware deof nothing else; the guests were de-lirious with joy. Finally the day of days arrived; the streets were filled with people and the air with music.

and tried to picture to herself the exer-cises that were taking place at the Tabernacle. "No, I will never forget that experience." she contluded with much feeling. "I had been very sick: I was still very weak-and then, ev-erybody was so good to me." In addition to being an actress of remarkable strength Miss Gallatin (who is Mrs. Child in every day life) is also a playwright and dramatist of increasing renown. And a coincidence of which she is proud is the fact that she is the author of "Carmen," the version

played at the Grand theater in this city some years ago with Victory Bateman in the title role. It was the first pro-duction of the play which has since een produced in almost every part of the country. Recently Miss Callatin has completed a problem play called "Unto the Third and Fourth Genera-tion." Some eminent critics who have seen the manuscript speak very high-ly of it. As the title indicates it, too, deals with heredity and the awful consequences of parental sin being visited upon the heads of innocent children. It is possible that Miss Gallatin will include the play in her repertoire next year

Manager Pyper has about completed rrangements for the most extensive improvements made around the old theater in many years-all of them with a view to safety in case of fire or panic. The most important feature of the changes will be the construction of an iron staircase leading from third circle The patient had a front room and her I down to the ground on the east side of

FISKE INAUGURATES NEW ERA.



The bold move inaugurated by Mr. Fiske has created much discussion in New York theatrical circles and has also excited considerable public comment. The high class of the Manhattan makes such a move all the more conspicuous. Mr. Fiske is identified with progress in things theatrical and expects his action to be justified by results.

PAUL OILMORE.

The Famous Young Actor Who Will Be Seen at the Theater in "The Mummy and the Humming Bird."

this morning, "but it takes time to make a selection. We are moving slowly but surely, for we have so many different samples and contradictory claims made for them that it is no slight task to find out just what we do want. We will have the curtain, however; 1 judge that it will cost about \$500.

"Another improvement of considerable advantage, I believe, will be a 15-foot shaft in the roof, immediately over foot shaft in the roof, immediately over the center of the stage. Had a similar provision existed, or at least, had the provision been taken advantage of in the Iroquids, there might have been a different story. With such a shaft as I intend to install, we can turn most any blaze out of the house, or at least keep it from the audience."

During the past two weeks the wiring under the stage of the Theater has been entirely done over, decreasing the dan-ger from that source immensely. In addition to all these and many minor improvements, Mr. Pyper says fire es-capes are to be built from all dressing rooms, thereby protecting the players as well as the audience. **X X X**

Meanwhile, at the Grand theater, Managers Jones and Hammer are over-turning everything and have added much to the security of the premises. Said Mr. Hammer! "We want to get an asbestos custain, and we have re-ceived bids, samples and prices from 30 or 49 different firms, each of whom knocks all the others. So it is some-thing of a problem what to do. One fel-low says the others are robbers and the next one says file other man's as-bestos is like match-weed. In teiling tales on a competitor one firm pointed tales on a competitor one firm pointed to the Girard Avenue theater fire in The Griad Avenue theater fire in Philadelphia, when the asbestos cur-tain burned and fell all to pieces after withstanding the fames for 25 minutes. A thousand theories are advanced as to the best grades and all these firms offer to subject their goods to tests. We'll get a curtain as soon as we can deter-ming what will be best for us to said mine what will be best for us to get.

. . . One week from tonight, at the Grand theater, a performance of a well-known farce comedy will be given for the benefit of the widows and orphans of Gleason and Brighton, the murdered streetcar men, by members of the "Hello Bill" company, assisted by some of Salt Lake's leading talent. There is every excuse for hoping that he performances-matine and nightthe will be largely attended, for in addition

to the good cause represented, the young men of the company which closed so unexpectedly are a gentle-manly lot who have made many friends here, and some appreciation should be shown of their some to the shown of their action in coming to the shown of their action in coming to the front for the stricken Sait Lakers. Everything is given free of charge for this occasion, Manager Campbell donat-ing even the power for lighting the house. The following well known Sait Lakers will apear in the cost: Miss Rennie Pederson, Miss Madge Lanlus, Mrs. Marion P. Gill, Miss Christine Johnson, Danna T. Smith, James C. Leary and Walter Little. The profes-sionals are John Daly Murphy, Frank Mostyn Kelly, Echlin P. Gayer and Kathleen Clifford.

Following the performance by the "Hello Bill" artists and a number of lo-cal amusement-makers at the Grand next Saturday night will be the pre-sentation "For Mother's Sake" for the first half of the week commencing Feb-ruary 1. The leading lady is Marie Heath and the play is of the rural kind with Marke and Colorado as the scenes A 18 - A with Maine and Colorado as the scenes of the plot.



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JOHN DALY MURPHY,

Who Will Have Charge of the Benefit Performance to be Given at the Grand Theater on Saturday Evening Next.

with both, her rich seprano voice show- | in Paris, and in which I will have an ing to as much advantage as her recit-ing. Shé read from "Macbeth" and "Romeo and Juliet."

Captain Basil Hood has made a stage arrangement of several of Hans Chris-tian Andersen's stories which has made a hit at the Adelphi theater in London.

A pitiful case is that of Esther Boggs, one of the members of the flying ballet in the ill-fated "Mr. Bluebeard," She was not burned nor hurt by the fire, but the tragedy has given her such a nervous shock that she lies in the home of her parents, in New York, shrieking out all the time that she is falling from the wire and begging them to save her. With her sister she was dragged from burning stage by members of the ompany.

Special Correspondence.

McKee Rankin, who is directing the tour of the young American tragedi-enne, Nance O'Neil, is making arrange-ments to present in New York this without cracking or meiting.

line of applicants at the

much as audiences. The attractions that are promised Londoners in the future, however, are uncommonly promising and no doubt a good many of them will be but on at bonn before of them will be put on at home before long. First and foremost, of course, comes the new plece which W. S. Gil-bert has written, but regarding which nothing definite is known even now. Henry Arthur Jones is an uncertain quantity, but the fact that his latest play, "Joseph Entangled," will be pro-duced at the Haymarket-luckiest of uncommonly strong and sympathetic role. In the spring I intend going to Paris to see the author and get his ideas concerning the American production. A happy new year to all my New York friends."

Edwin A. Lee's death caused general sorrow in the profession. He was the sort of actor whose support such men as Booth, Barrett and McCullough were glad to have. Major Lee died suddenly in the Capitol building at Glass for fireproof theater curtains to take the place of asbestos is a propesition coming as the result of a dis

covery by Bavarlan glassmakers. product of one Bavarlan factory, it announced, is mallable as any metal, as well as capable of being drawn out in sheets or threads, and is absolutely non-breakable. Cooking utensils made of the new material stand the heat of first

all London play houses-is proof enough of what Cyril Maude thinks of its quality. The action of the play, which is a comedy, takes place en-tirely in London. Until he tried his hand at writing an emotional play Capt. Marshall's success was constant and as his new piece at the Criterion, "The Earl of Kilcrankie," will be in the vein of "His Excellency, the Governor" and "A Royal Family"it.too, probably will hit the bull's eye. Good chings also are expected of a new comedy called "The Clockwork Man," which has just been finished by Charles Hannan, who dramatized "A Cigarette Maker's Romance." In collaboration with Bertram Ashford, John Strange Winter, the author of "Bootle's Baby" has written a play called "The Ques-tion," which will be seen at the Court theater with an uncommonly strong cast including G. S. Titheradge, who cast including G. S. Titheradge, who was the original "Messenger from Mars," and Margaret Halstan, who made a hit on this side of the water as the Red Haired Girl in "The Light That Failed." The scene of this piece is laid in Berlin and at an English country house. Another populist is country-house. Another novelist to seek theatrical distinction and ducats

lands her in several rather delicate

is Max Pemberton. He has written and had accepted a piece called "The Finishing School"-described as a costume play in four acts. The principal female character in it will be played female character in it will be played by Annie Hughes, who was the original "Country Mouse" in Arthur Law's farce. More musical comedies are coming too. Owen Hall, librettist of "Florodora" and "The Girl from Kay's," has one in hand which he calls "The Little Cherub," and which will be given, in the fullness of time, at the Apollo. It is about a young woman whose passion for amateur theatricals

appear. George Edwardes is now having the Shaftesbury theater, just quitted by "In Dahomey" entirely redecorated and when the alterations are completed will when the alterations are completed will produce there a musical comedy by "The Marriage of Kitty's" authoress, Mme. Fred de Grenac, which is called "The Third Moon." Finally the re-constructed Savoy will open with George Grossmith, Jr.'s, play with mu-sic, "The Love Birds," for the leading part in which Blanche King, the Ameri part in which Blanche King, the Amer-ican singer, has been engaged.

The Earl of Rossiyn has been en-gaged of late in playing the part of a stage nobleman of his own rank. His lordship was given the chief part in the comedy "All Flotcher's Fault," by Mostyn Piggott, the versifier of the London "World," and played it pretty well, but the piece itself was doomed from the outset. This was rather a pity, too, as the comedy had many good points and contained a stage butler-the Fletcher of the title-worthy of "Crichton." At the Avenue theater, "Crichton." At the Avenue theater, the Pigot; play lasted hardly a fort-night, but it is said that Lord Rossiyn means to try his luck with it in the provinces

Not since Anthony Hope's political play, "Pilkerton's Peerage," was giv on at the Garrick about two years ago has any dramatic work by the author of "The Prisoner" been seen in London, so playgoers welcomed Charles Frohmat's announcement, the other day, that he would give at the Duke of York's "Captain Dieppe," in which John Drew acted at home. This place will follow Mr. Pinero's play, "Letty." which, however, still is going strong though it has been played for somewhat over a hundred nights.

It is a truism that at Drury Lane theater, they figure a long way ahead. The present pantomime, "Humpty Dumpty," which Americans will see after the end of the run here, was in the making over a year ago, and hardly had its first performance been given than Arthur Collins and his henchmen began discussing next winter's attraction. Now it has been decided that the "panto" of 1904 will be written around the fairy story of "The White Cat," by J. Hickory Wood, who has been respon-sible for the book of Drury Lane's Christmas show for five years or more.



Washington.

man," at Wallack's, "Raffles, the Amman, "at wahaeks, transes, the Ans-atour Cracksman," at the Princess, "The Other Girl," at the Criterion, "Sweet Kitty Bellairs," at the Delas-co, and "Merely Mary Ann," at the Garden. All but the last mentioned in this list have already recorded runs of considenable learns the and large product. New York, Jan. 19.—It is a fact sig-nifying a sudden and sweeping change in the tastes of the metropolitan public, that the advance sale of seats for the current engagement of Ada Rehan and Otis Skinner at the Lyric theater in a brief scason of classic plays, was considerable length and large prosper-ity, both of which conditions will of ulte the largest of the year along Broadway. On the day the boxoffice was opened no less than \$2,500 floated into the cash drawer and there was an ity, both of which conditions will of course extend to Miss Robson's pro-duction, which has made an earnest im-pression. "Mother Goose" hasn't been mentioned here for the reason that it is in a class by itself, coming under hone of the ordinary classifications. It will run its course at the New Amsterdam with scoreding in the New Amsterdam dow from 9 o'clock in the morning until darkness set in at night. This and other incidents of the period serve to show that the great mass of people have been overdosed with inconse-quential musical farces having no serwith exceedingly large financial re-turns, but in no way altering the conclusions here expressed. Indeed, these conclusions are still further strengthenlousness of purpose and little value in book or score. It is not meant by this declaration that if a really meritorious conclusions are still further strengthen-ed by the fact that "Way Down East," brought back to town after some 700 repetitions here, has been packing the big Academy of Music to its capacity, causing the management keen regret at its lack of foresight in not having booked this New England comedypiece, set to a riever composition and presented in a praiseworthy manner were to come along, the public would fail to endorse it. But we've had too much music of the tinkle, tinkle order, too many librettos culled from the Joa drama for the remainder of the season. Georg back for a moment to the en-gagement of Miss Rehan and Mr. Skin-uer, it may be briefly said that both stars have been welcomed with great achieve and that the been welcomed with great Miller joke book, too many slapstick comedians, too many prima donnas who can't sing and too much meretricious boosting and "plugging" of shows not celaim, and that the first of their re-ivals, "Taming of the Shrew," is vivals. the theater patrons have finally revoltorthy of the very highest commendas that "The Girl from Kay's" is at this tion.

X 14 X writing the only musical piece on Broadway that has been there for any Amella Bingham's production of Delength of time, the others having suc-cumbed in rapid succession to the stony inattention of the buyers of theater tickets. Of entertainmens of other courcelle's "Olympe," at the Knicker-hocker theater, doesn't quite ring true. The scene is laid in the time of Louis XIV, and the scenery, costumes and other features of embellishment are kinds which have obviously come to stay, there are "The Country Chair- lavish in the extreme, but the play in





worth a mo

The best