

THE HEARTS



WILLIAM COLLIER opened last night at Sutton's New Grand for two nights, closing tonight. He presents at this theater "On the Quiet," Augustus Thomas' successful farce, which, it will be remembered, was the one big comedy hit of the past season in New York, where, for six months, it ran uninterrupted at the Madison Square Garden theater. Collier's position among the exponents of comedy is second to none and he has in his favor youth. His position is in the very front rank, having established himself so thoroughly in public and critical favor that his engagement at a local theater becomes one of the really important events of the season to those who are fond of laughter and the better classes of theater-goers. None of the comedians make their points so effectively and with less apparent effort than he does. There is no exaggeration about his work. It is natural in the extreme, and without raising his voice above the ordinary conversational limit, his audience never loses a word he is saying. There is another thing about Mr. Collier's work which the better classes find exultingly funny. That is his ability to use the vernacular of the day without being in the slightest offensive, which shows that he perfectly understands the limit of stage license—where it ceases and where vulgarity begins. As Robert Ridgway, the hero of "On the Quiet," Mr. Collier made the greatest success of his career. In the words of Alan Dale, the critic of the New York Journal, he is to be thanked for showing New Yorkers that there is a lot of fun outside of the Palais Royal farce, which, with its double entendres, has been so much in evidence lately that they have become nauseating. Ridgway is a student of Yale college. He falls in love with an heiress who must have the consent of her brother to her marriage, or lose a large portion of her fortune. He marries her, though, and then his troubles begin, for the secret of the marriage must be kept until she can gain her brother's consent. The difficulties the young couple encounter are wonderfully amusing and they finally end by Ridgway being obliged to elope with his own wife. "On the Quiet" is said by good judges to be the best constructed play that Augustus Thomas ever gave to the stage. It is divided into three acts, the first being placed in the conservatory of the Colt's on Fifth avenue, the second in Ridgway's rooms in the New Haven house, and the last on board the yacht "Coryphe" under full sail crossing Long Island Sound. Mr. Collier has with him the same company which supported him during the New York run.

This is the second season of that powerful melo-dramatic success entitled "The Convict's Daughter." So far it has repeated its last season's business, and crowding the theaters to their utmost capacity. Surely there must be a reason for such large audiences. The secret of its great success lies in the fact that both the author and manager have put forth their best efforts to please and supply the demands of a melo-dramatic public. The box office returns show the wisdom of their judgment. A pure American play depicting love and pathos, hate and passion, a play that touches the heart. There is one way and only one way to appreciate this great play and that is to see it. Nearly three hours of intense dramatic scenes and many laugh provoking complications follow each other in rapid succession. An unequalled company of artists have been engaged, each one for his or her special character. A wealth of beautiful scenery, startling mechanical effects and mysterious electric devices. The play will be seen at Sutton's New Grand four nights, opening Christmas matinee and Saturday.

Opening with a Sunday matinee, the John T. Lindsay company will bring an engagement of one week at Maguire's Grand opera house in John Brougham's famous play "The Lottery of Life." Incidental to this engagement Manager Maguire takes a new departure in giving first-class attractions at popular prices. Henceforward the best seats in the house, either orchestra or dress circle, will be only 50 cents. The balcony seats, which commanded 75 cents, are now but 25 cents. In making such sweeping reductions, Mr. Maguire wants it to be well understood that the quality of the attractions playing at the Grand will be of standard merit. Full houses at popular prices is what's wanted.

Hubert Wilke has rejoined "The Princess Chic" company, and will continue in the role of Charles the Bold for the balance of the season.

Stanley Murphy, who plays the role of Sam Wong, the Chinaman, in "Arizona," was a gunner on board the United States battleship Oregon during the war between this country and Spain. Mr. Murphy saw active service all during the naval engagements, notably in the bombardment of the forts of Santiago and the destruction of the Spanish Admiral Cervera's fleet.

"The Bonnie Brier Bush" is responsible for some of the "most remarkable demonstrations ever seen in a theater," according to private letters from those who have been privileged to witness this charming comedy drama in the cities played since the play left Broadway, New York. In numerous cases the close of the second act is marked by a furor lasting fully five minutes, and as this scene is by Mr. Stoddard alone, it frequently overwhelms the dear old man, who seems never to realize how sincere is the public's affection for him in addition to the great admiration for his ability as an actor. The most extravagant praise is written and printed of his impersonation of Lachlan Campbell—such praise as would inevitably turn the head of a younger or less sensible player. "The Bonnie Brier Bush" is one of the notable plays of the year.

Frank Daniels and "Miss Simplicity"

have opened the eyes of the wisest of the old-timers in Chicago. The second week of this attraction the receipts were \$13,000, and the overflow of people who could not gain even standing room was enough to fill a couple of other theaters. Not since "The Mikado" took the town by storm has a musical piece so correlated Chicago, and were it possible to command the time, it is not to be questioned that Daniels and his record-breaker could run the entire season in the windy city. "The Burgomaster" and "King Dodo" have also run all summer there. It would be a much easier matter to command business in the regular theatrical season than during the hot summer months, when the people are out of town to a great extent. Kirke La Shelle, Mr. Daniels' manager, offered big monetary inducement to theater managers in other cities of "Miss Simplicity," but met with polite positive refusal. Whereupon it will be seen that the little birds whisper success everywhere. It is not in the least unlikely, however, that Daniels and "Miss Simplicity" will return to Chicago later for a run.

Virginia Harned, who stands head and shoulders above her stage sisters in America in personal charm and artistic talent, made her debut at the Garden theater, New York, in "Alice of Old Vincennes." Her personal success was most pronounced, but the play will not have a permanent mark on the play record of the times. It has several very effective scenes, and on the whole will pass muster, but it will owe its success to Miss Harned's exquisite work. No actress of our time could have made so much of the material in hand.

"An inscription I read in a dressing room of the old Baldwin theater in San Francisco," says Frank Daniels, "contained more truth than poetry. It read: 'Aging the rich keeps actors poor.'"

One of the most pronounced hits in connection with the performance of "Arizona" is something wholly apart from the

lian" company, to give a dramatic recital before the students of that university the week preceding Christmas. Miss Kline was a former student in the university and one in whose professional career both family and students take a deep interest.

Miss Selene Johnson who was cast for the part of Mercedes in the sumptuous revival of "Monte Cristo" when it was first put on at the Academy of Music in New York, and who was one of the distinguishing features in that great cast, has again consented to accept the part and resumed her place in the company while Mr. O'Neil was playing Cleveland last week. Miss Eugenie Thais Lawton will assume the role while the company is playing Louisville, that being Miss Lawton's former home.

The opening night of "A Gentleman of France" in Milwaukee belonged to the Milwaukee Press club, under whose auspices the evening's performance was given, and whose coffers the receipts were expected to replenish. Miss Eleanor Robson had been, for three successive seasons, the leading lady of the Milwaukee stock company, and Milwaukee was very proud of her and very much in love with her. There is little wonder, therefore, that when she came back to Milwaukee the leading lady of the foremost actor in America, and an actress whose future was rosy with hope of even still greater triumphs, the Milwaukee still feel like tendering her a wreath of laurel. And this Milwaukee did, and in a way that the rarely capable actress and charming little lady is not likely to forget for many years to come.

Miss Viola Allen fairly captured the heart of Philadelphia with her charming Dolores. She has appeared at the New Garrick theater for three successive weeks in "In the Palace of the King" and is now on her fourth week, to undiminished houses, and this notwithstanding the fact that Irving and Terry have just hung their banner to the breeze directly across the street. Last Saturday the line in front of the box office was four abreast, reaching clear into the street, while the gallery line extended up Sansone street to Juniper and up Juniper to Chestnut. It is safe to say that this evidence of popularity in Philadelphia, coming as it does after three successive weeks' performance of a single play, that is seldom granted to any one.

FRANK JAMES, ONCE A BANDIT, GOING ON STAGE

Frank James, the bandit, is now on the stage. His first appearance was at Zanesville, Ohio, next Monday

300,000 Is the Population of the State of Montana

written play. It is a revelation of what goes on after the curtain falls on the big scene at the end of the third act. The curtain is raised six or eight times, and each time the scene is revealed the play is seen progressing in pantomime, the characters coming and going, the wounded officer being carried off by a "stretcher squad," etc., but not a word being spoken. The great success of these features is obvious. Nearly everybody who frequents the theater has at some time wondered what would naturally follow after a big dramatic climax. In this case the inquiry has been answered, and it is so satisfactory a reply that audiences everywhere demand eight to ten curtains.

One night when Mr. Willard, who will soon be seen in Butte, was playing as Cyrus Blenkarn, the potter, in Henry Arthur Jones' play of "The Middleman," at Pittsburg, a little incident occurred that showed how thoroughly that actor sways the emotions of his audience. It was during the third act, when Blenkarn, penniless and surrounded by his dying furnaces in which a thousand specimens are in danger of ruin from lack of heat, appeals in vain to the foreman of his mortal enemy for a small loan to keep the fires in, that a denizen of the upper gallery flung down a silver coin onto the stage. When the curtain had fallen, Mr. Willard picked it up. It was half a dollar, and though Blenkarn was by this time in possession of the long lost secret of making the old pottery and beyond the need of help yet the actor felt a great desire to shake hands with the honest, generous fellow who had thrown it. The coin was carefully preserved, and shortly after Mr. Willard sent it to a silversmith to be engraved with these words: "From a sympathetic god" to Cyrus Blenkarn. Pittsburg, October 15, 1891." But the silversmith, presumably pitying the ignorance of "player folk," undertook a little alteration of his own, for when the coin was returned a few days later the inscription read as follows: "From a sympathetic god to Cyrus Blenkarn, Pittsburg, October 15, 1891."

Theatrical Notes. Dr. Charles F. Twing, president of the Western Reserve university, of Cleveland, has extended an invitation to Miss Virginia Kline, of the Western "Chris-

night. The play is entitled "Across the Desert," and the season will last 10 weeks. The company will tour Ohio and other states east of Illinois and a part of Canada.

On the billboards and the theater programs Frank James will appear under his own name. He will portray the character of a prosperous Westerner and will be seen in a Prince Albert coat, creased trousers and a "Fedora" hat. He will open the fourth act, and the curtain will go down with Frank James in the center of the stage.

No Longer a Ticket Broker. He will be seen no more, this year at least, in his old familiar post as ticket taker at the Standard theater in St. Louis.

When seen recently, Mr. James said: "The report is true. I have contracted to appear for a brief, and I hope, an inconspicuous part in a drama which already has made a good deal of money. I have said nothing about it in St. Louis not because I am blind to advantages of advertising, but because the troupe does not come this far West and because advertising here would be without benefit, while it would provoke much inquiry and discussion.

"This move marks a radical change of purpose on my part, but the development of conditions has been such as to make my course a rational one. Now, without offense to public sentiment, I can do what I could not have done years ago, before I had given indisputable proof by my conduct that the apprehensions of those who had no faith in me were groundless.

"Doesn't Expect to Be An Actor. "I do not expect to become an actor, in the true sense of the word. I do not delude myself with the belief that I have any talent in that direction, and I do not think that any of the many men who have offered me inducements to go on the stage did so because they thought I had the ability to act. Whatever value I may possess as a theatrical attraction comes from the limited facts and the liberal fiction woven into the published stories about Quentrell's men and the James boys. My appearance on the stage therefore will be more of a personal exhibition than a dramatic performance.

"This drama is not made up of 'blood

and thunder.' I will not have anything to do with a performance which idealizes law breaking and makes a hero of the law breaker.

"It will require no phenomenal ability to draft or to revise a play so as to serve the purpose of bringing me before the audience and gratifying their curiosity without reaching an immoral lesson or inviting applause for violence.

"Whatever I appear in will be clean and wholesome and my part will be a small one. Offers of all the way from \$200 to \$1000 a week came to me, some of them from thoroughly responsible people, but all of them were based on my public appearance under conditions which I regarded as out of keeping with the record of citizenship I desired to make.

How He Earned a Living.

"My thorough knowledge of horses fitted me for an honorable place in connection with race meetings and that enabled me to piece out my income so that I was able to live comfortably, and provide a modest education for my boy.

"In the past three years, when I officiated at races in the smaller cities of Ohio and Kentucky, it was plain that a large number of those who attended came for the special purpose of seeing me. It dawned upon me finally that, as much as I disliked the idea appearing on exhibition, I really was doing it in every case where I appeared as a race starter, and I was doing it too without any financial benefit to myself.

Publicity Should Bring Profit.

"I reasoned this way: I am getting old and unless I build up a small surplus within the next few years I must find my way to the confederate home.

"I convinced myself that my future appearances in public ought to bring me a profit. When, a few weeks ago, a favorable offer came to me involving my appearance in one act of a clean play that was already earning good money, I was in a frame of mind to consider it favorably and finally I accepted.

"I am satisfied that my course will not be criticised by any real friends or by any one else except the limited class, whose ill-will has outlived my acquittal by the court in the land and my 19 years' record as an unoffending and self-respecting citizen of St. Louis.

Outgrown Its Building.

The English are notoriously conservative, and if there is any one thing in all England that is more conspicuous for this characteristic than another, it is the Bank of England. Recently, however, it was found necessary to increase the accommodations of the bank, the old building not being large enough for all the employees.

The building on the other side of Princess street has been engaged to relieve this pressure, and it is proposed to connect this with the bank by a private subway under the street. As far as this change was concerned the public made no objections, but the directors of the bank now announce that in a few years they will enlarge the present building by the addition of another story, which would provide ample quarters for a long time to come.

As soon as this was announced a number of protests were sent to the bank against this change, which would destroy, it is claimed, "the architectural effects of the dignified old structure." But the directors say that, in spite of the protests of the antiquarians, the change will be made, as this is the easiest way to provide additional room for the "Old

IN THE LITERARY WORLD

Reports from booksellers in Boston, St. Paul, Cincinnati, Philadelphia, Washington, Detroit, Buffalo, Cleveland, Rochester, Los Angeles, New York, Louisville, Kansas City, Toronto and St. Louis, and from librarians in Detroit, Springfield, Jersey City, Minneapolis, Brooklyn, Hartford, Bridgeport, Buffalo, Cincinnati, San Francisco, Los Angeles, Dallas and Chicago combine into the following lists, says the World Work, showing demands for books for the month ending November 1:

BOOKDEALERS' REPORTS.

1. The Right of Way—Parker. (Harper.)
2. D'ri and I—Bacheller. (Lothrop.)
3. The Eternal City—Caine. (Appleton.)
4. The Crisis—Churchill. (Macmillan.)
5. Kim—Kipling. (Doubleday, Page.)
6. Blennerhasset—Pidgeon. (Clark.)
7. Cardigan—Chambers. (Harper.)
8. Circumstance—Mitchell. (Century.)
9. Lazarre—Catherwood. (Bowen-Merrill.)
10. Graustark—McCutcheon. (Stone.)
11. Tristram of Blent—Hope. (McClure, Phillips.)
12. The Cavalier—Cable. (Scribner.)
13. Captain Ravenshaw—Stephens. (L. C. Page.)
14. New Canterbury Tales—Hewlett. (Macmillan.)
15. The Making of a Marchioness—Barnett. (Stokes.)
16. The Red Chancelor—Magnay. (Brentano.)
17. The Puppet Crown—McGrath. (Bowen-Merrill.)
18. The Tory Lover—Jewett. (Houghton, Mifflin.)
19. The Ruling Passion—Van Dyke. (Scribner.)
20. Warwick of the Knobs—Lloyd. (Dodd, Mead.)
21. Tarry Thou Till I Come—Croly. (Funk & Wagnalls.)
22. The Helmet of Navarre—Runkle. (Century.)
23. Life Everlasting—Fiske. (Houghton, Mifflin.)
24. The Secret Orchard—Castle. (Stokes.)
25. Foma Gordyeff—Gorky. (Scribner.)
26. The History of Sir Richard Calmady—Malet. (Dodd, Mead.)
27. A Friend With the Countersign—Benson. (Macmillan.)
28. Raffles—Hornung. (Scribner.)
29. In Search of Mademoiselle—Gibbs. (Coates.)
30. The Octopus—Norris. (Doubleday, Page.)

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1. The Crisis—Churchill. (Macmillan.)
2. D'ri and I—Bacheller. (Lothrop.)
3. The Eternal City—Caine. (Appleton.)
4. The Right of Way—Parker. (Harper.)
5. Truth Dexter—McCall. (Little, Brown.)
6. The Puppet Crown—McGrath. (Bowen-Merrill.)
7. The Helmet of Navarre—Runkle. (Century.)
8. A Sailor's Log—Evans. (Appleton.)
9. Tribulations of a Princess—Anon. (Harper.)
10. Blennerhasset—Pidgeon. (Clark.)
11. The Life of Phillips Brooks—Allen. (Dutton.)
12. Tarry Thou Till I Come—Croly. (Funk & Wagnalls.)
13. Graustark—McCutcheon. (Stone.)
14. Up From Slavery—Washington. (Doubleday, Page.)
15. Alice of Old Vincennes—Thompson. (Bowen-Merrill.)
16. Cardigan—Chambers. (Harper.)
17. The Visits of Elizabeth—Glyn (Lane.)
18. The Gentleman From Indiana—Tarkington. (Doubleday, Page.)
19. When Knighthood Was in Flower—Major. (Bowen-Merrill.)
20. Kim—Kipling. (Doubleday, Page.)
21. The Cavalier—Cable. (Scribner.)
22. China and the Allies—Landon. (Scribner.)
23. Eben Holden—Bacheller. (Lothrop.)
24. The Individual—Shaler. (Appleton.)
25. Penelope's Irish Experiences—Wiggin. (Houghton, Mifflin.)
26. Foma Gordyeff—Gorky. (Scribner.)
27. Eleanor—Ward. (Harper.)
28. Like Another Helen—Horton. (Bowen-Merrill.)
29. The Octopus—Norris. (Doubleday, Page.)
30. The Riddle of the Universe—Haeckel. (Harper.)

MORE than \$6,000,000 is spent for flowers every year in New York city, according to an interesting article in the holiday number of Everybody's Magazine, which comes to us more handsomely illustrated than ever. Edith Davis is the writer of the leading article concerning flowers in New York, and has done her work in an interesting and thorough manner. The article is illustrated with photographs, and is well worth reading. "Belshazzar, a Tale of the Fall of Babylon," by William Stearns Davis, is another engrossing story, well written and instructive. The story is not completed in the December number of the Magazine, and it is safe to say that all who read the opening chapters will not miss the succeeding ones. Other tales worth reading are: "The Temptation of Ezekiel," by U. L. Silberrad; "For Jane's Sake," by Elizabeth Sutton; "A Summer Tour in Bohemia," by Eleanor Hoyt, illustrated by John Ceill Clay; "The Parson's Wig, a New Fable," addressed to the Politicians of the Day," reprinted from the Worcester Magazine of January, 1787; "The Haunts of the Beaver," etc.

The Cornhill Booklet.

The Cornhill Booklet, always of interest to the general reader, will with its November number appeal especially to students of law and barristers; for in it Sir Frederick Pollock, a well-known writer upon legal subjects and professor of jurisprudence at Oxford, has told the story of some leading law cases in verse in the most irresistibly humorous way, some of them being parodies on the style of Tennyson, Chaucer, Browning and other English poets. Students familiar with Smith's "Leading Cases" can but enjoy the verse with their haunting refrains in which the author relates "The Six Carpenters' Case," the case of Mostyn v. Fabrigas and four others. The number opens with a quotation from President Roosevelt, "The Law of Worthy Life," a very attractive and appropriate frontispiece.

Brief Mention.

In Miss Mary E. Wilkin's new novel, "The Portion of Labor," published by Harper & Bro., a daughter of a factory "hand," born with the instincts of fine New England gentility, walks clear-eyed the path that such a girl must walk in a New England mill town. Tenderly nurtured by illiterate parents, this Ellen Brewster, after a brilliant high school course, gives up a chance to go to college and works, to support a broken father—in a shoe factory. Her New England conscience compels her to make the sacrifice; her New England conscience makes his institute a strike; her New England conscience leads her back to work at the head of the discouraged "hands," but through all her trials and temptations her innate fineness is unimpaired. Loving deeply, she subordinates love to her duty as unaided and unassisted she sees it. At last she is rewarded. She is an inspiring character. The book is powerful, moving, and full of the stuff of literature—a piece of the most important serious work in contemporary fiction.

Despite the fact that "Truth Dexter" was published last spring, it continues to be one of the best selling novels in many of the larger cities. In Boston, where the scene of Sidney McCall's much-discussed story is, in part, laid, "Truth Dexter" sells second only to "The Right of Way," a new fall book, and the discussion over the identity of the authorship continues apace. The publishers, Little, Brown & Co., refuse to disclose the identity of Sidney McCall, who appears to have been equally familiar with Boston social life and plantation life in Alabama.

Mr. Howells is a delightful traveler; he writes by a fine instinct the most interesting and picturesque features of the town or country he visits, and his descriptions of these are so clear and felicitous that it is a joy to read them.

This is emphatically true of his Italian Journeys, in which he gives his impressions of Venice, Naples, Genoa, Ferrara, Rome, Pisa, Como, and other cities. He is guide, interpreter and chronicler in one; and the cities stand out in his narrative in a fresh geographical and historic light, under the touch of a style that lends to them an imaginative grace. For his holiday edition Mr. Howells has carefully revised his work and written a new preface. The special holiday features of the book, aside from its artistic typography and attractive binding, are the designs made for it by Joseph Pennell. These consist of forty-eight full page pictures, and about twenty text illustrations, all made by Mr. Pennell during a visit to the various cities described by Mr. Howells. Among the full-page pictures are views of the Castle at Ferrara, the great fountain at Bologna, the harbor of Naples, the tunnel of the grotto at Posillipo, the road to Pompeii from Castellamare, the Brindisi Gate and the Street of Tombs at Pompeii, the Gate of Capri, and Monte Cassino. (Houghton, Mifflin and Co.)

In "The Making of a Marchioness" Mrs. Frances Hodgson Burnett tells briefly how a well-born young woman, forced by her poverty to act as a "companion," finally marries a marquis. Though it is a well rounded little narrative, it is so frequently important that the story is really chiefly to female readers. (Frederick Stokes company, New York.)

Onoto Watanna infuses the witching charm of Japan into a delicate little romance, entitled "A Japanese Nightingale," published by Harper & Bro. Misty decorations by Genjiro Yeto increase the Oriental illusion. It is an alluring holiday book.

Beginning with Marguerite de Roberval in her new book on "Wards and Matrons of New France," Miss Mary Sifton Pepper narrates the history of New France through the lives of notable women. The reader is carried through interesting biographies of mothers, wives, teachers, missionaries, and social leaders from the early pioneering to the fall of Quebec—the latter ascribed to the corrupting influences of Madame de Peau. Many illustrations add to the book's attractiveness. (Little, Brown & Co.)

Miss Sophia M. Maclehose provides in "The Last Days of the French Monarchy" a chronicle of the events preceding the French revolution an easy and lucid approach to the profounder works on the subject. References to authorities, together with a bibliography, make the book of especial value. (Macmillan, New York.)

Hull Caine's "Eternal City," recently published by the Appletons is enjoying a much desired popularity. This is one of the strongest pieces of fiction it has been the privilege of the present age to enjoy.

"The Lion's Whelp," by Amelia E. Barr, one of Dodd, Mead & Co.'s recent publications, is a romance of the middle of the seventeenth century, in which Oliver Cromwell, "The Lion's Whelp," is brought into close touch with the reader.

Lillian Whiting touches the marriage question of the hour with no uncertain note when in "The World Beautiful in Books," she says: "Now, if marriage were a matter of gain or loss in the outward world of affairs, this might be set down as a fine bit of self-sacrifice and delicate generosity. But marriage is a sacrament, or it is nothing, and it is only a sacrament when mutual love, that asks nothing that this world could either give or take away, consecrates it and makes it holy. As a mere legal contract it is no more sacred than any other legal contract, and the marriage devoid of that mutual trust and tenderness and spiritual response that would enable the two to take up their life together on a barren island in mid-ocean and call it all joy; that is wholly independent of the things of this world because it is of the divine realm and exists in another atmosphere than that of trade or traffic or society—the marriage not based on this feeling is not a sacrament, nor can church or state make it so."

Safe blowers are for the time being detracting the attention of the natives of Ohio from politics.

300,000 Pounds Is the Weight of Montana's Wool Clip