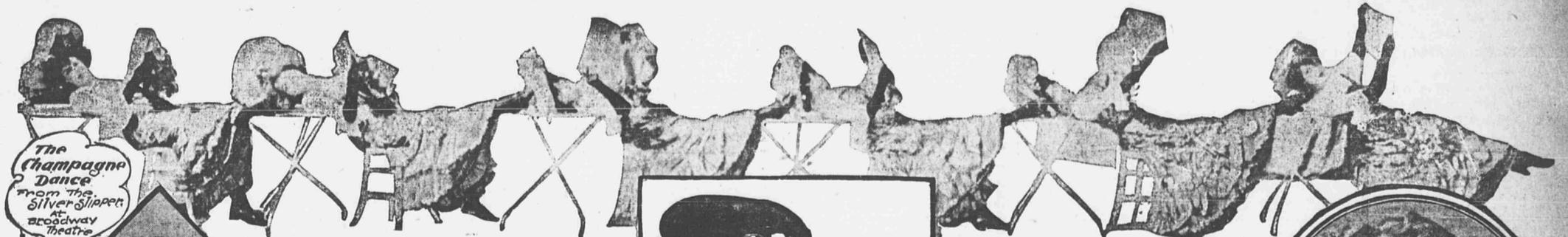


WORLD'S HOME MAGAZINE.

GOSSIP AND GOWNS OF THE OPERA, AND NEWS OF THE NEW YORK THEATRES.



Miss Maxine Elliott. Knickerbocker Theatre



Kate Carew. Audrey (Eleanor Robson) wins a 100 yards dash.



Ray Davis and Her Curly. Faversham in Action.



Richard Mansfield. Herald Square Theatre



Miss Maude Tealy. Garden Theatre

Mrs. Robert Osborn Says This Year's Opera Gown Costs Twice as Much as That of Last Year—Mr. Grau Glad Because Opera Is So Popular.

In order to be a shining spike in the glittering horde of the Metropolitan lady has paid double this season for her opera frock. Thus, in this trying time, when the east side is gathering scraps of fuel to keep from freezing during the winter, that affluent element of the human family known as Society has found expedient to extravagantly increase its expenditures in the matter of display. Mrs. Robert Osborn, the Fifth Avenue modiste who knows about dresses and is learning a thing or two about the dress, is authority for the statement that the frock exhibited in the boxes at the Metropolitan these nights costs twice what it has cost heretofore, proving the interesting point that commercialism is paying greater tribute to "art" than ever before. "But it has not done so uncomplainingly," added Mrs. Osborn. "Society like the people who are worrying over the price of coal, has its troubles. It demurred strongly at the high cost of gowns, but, like the people who have to face the coal problem, it was obliged to resign itself to the sartorial situation. As a result, there has never been a grand opera season when so much money has been represented in dress. "Not only is the cost of all material higher, but the American woman is wearing better clothes than she has ever worn before. "I doubt whether more—if as many—of the ultra smart set are patronizing the opera this season, but there is a large element of newcomers sitting in the circle which is wearing the best that money can buy. There were loads of the smart set who did not go to the Horse Show this year because it was an old story with them, and they knew they would see nothing new. This may prove to be the case with the opera, for the reason that with Caive and Jean de Reszke absent, the season is virtually without sensation—and there is nothing which society so dearly loves as sensation. Mrs. Osborn might have been throwing an anchor to windward, but she did not commit herself to the assertion that the sweetest of the swell were deserting the Metropolitan for the band-box in Forty-fourth street. As to the high-water mark of low-necked "creations" for the opera season, Mrs. Osborn says she made one gown which cost the snug little sum of \$1,000, and several ranging in price from \$700 to \$400. "A few seasons ago," said she, "three and four hundred dollars were considered pretty high figures, but in the present parade the four hundred dresses of this season attract no special notice. Now, in the grand tier at the opera, a person may count by the dozen gowns which cost close to four figures."

THE TYRANNY OF THE FROCK COAT

Of all the influences that blast and benumb the budding actor there's none quite so blasting and benumbing as the frock coat. Not the thing itself, mind you—not the garment known in Trenton, N. J., as a "Prince Albert," and at the City Hall, New York, as a "funeral coat"—but the idea of which it is a symbol on the stage. John Drew can amble down the long, declining years in a frock coat without making the spectator rise and beseech him to change his clothes, if only to a suit of overalls. But there's only one John Drew, whereas the name of the budding actor is legion; and the tyranny of the frock coat is as the iron heel on the pet corn and the mailed fist on the solar plexus. Look at Faversham. Separate Faversham from the John Drew tradition—strip him of the deadly frock coat—and you'd have the beginnings of a very decent character actor. The poor young man never did such able work as in "Brother Officers," picturing a good, young Tommy Atkins promoted from the ranks and "up against" a social circle whose customs bewildered and manners abashed him. In New York—whether it is in the direction of more fashionable display or toward a sincere appreciation and love of music—I think it is apparent to every one who has attended performances at the Metropolitan Opera-House during the past ten years that during that period we have witnessed extraordinary musical and dramatic development of what might be called a cosmopolitan character. "The Metropolitan Opera-House, which has naturally a commanding influence in bringing about or, as I should perhaps say, in satisfying this new public taste, seemed for a time wedded exclusively to one style of singing and one school of music. The importance of that school it would be idle to deny. But it had always seemed to me that in an essentially cosmopolitan city like New York some effort should be made to introduce the spirit of cosmopolitanism in opera. "The outcome of this effort has been, as you know, the establishment at the Metropolitan Opera-House of German, French and Italian opera, sung in those three languages by the most eminent artists in the world. This broadening of the operatic scheme evidently pleases the public, for never before in the history of opera has the interest shown in performances been more general or apparently as sincere. This, I think, answers the question, is opera a mere fashion? "If opera were nothing but a fashion it is not probable we should see, as we do, the standing spaces, the family circle and the dress-circle at the Metropolitan crowded with enthusiasts of intelligence, but modest means. "Grand opera, being as it is a most costly form of art, must in existing conditions depend largely for success on the support of what is called 'Society.' To that extent, if you will, not exactly a fashion, but certainly fashionable, I am glad to say it is, in the real sense of the word, popular and that it is likely to continue so. That it has had an educational influence is also, in my opinion, undeniable. "First the district was at Wall street; then it crept to Fulton street; next to Park Row, and shortly afterward it was in the Bowery, where a favorite of that time and place was George Fox, the famous clown, who died lamenting the had not played Hamlet. Step by step the uptown march extended to Bleeker, Houston and Fourteenth streets. Pat, it may be remembered, making her first American appearance at the Academy of Music. More recent years have witnessed the theatres travel to Twenty-third street and vicinity, then sites from Twenty-ninth to Thirty-ninth streets were eagerly sought, and now the Rialto promises to reach Forty-second street, wherein four theatres, representing an investment of \$2,000,000, are building. The next logical centre of the theatrical and night life of the metropolis seems to be Fifty-ninth street. Here, it is believed, the boundary will be reached, as Central Park will be a barrier to further progression. Darden—Audrey, hast ever heard the children say that Satan comes and walks behind me when I go through the forest? Audrey—Yes, but their eyes are not good. You go hand in hand. Jim Dumps' young wife while yet a bride Some biscuits made with greatest pride. Jim looked with fear upon the food, But to a bride one can't be rude. "Let's eat 'Force' first, dear, 'tis my whim." It saved the life of "Sunny Jim." Everard—Miss Audrey, I dare say that Cupid wears your livery to-night. Ah! as I live, thou hast him on thy fan. Audrey—'Tis the only way to keep him well in hand. "Audrey."

THE WOES OF WILLIAM FAVERSHAM.

tations and perpetuates such weird "novelties" as the gray evening clothes he is wearing in "Imprudence." 'Tis as sad as it would be to see some hardy and wholesome vegetable, like an eggplant or a squash, assuming a pale and fantastic luxuriance among the orchids in the conservatory. Jameston Lee Finney is another competent character actor on whom the frock-coat blight has recently fallen. Think what a misfortune it would have been if Weedon Grossmith had pursued his career on this side of the water. As sure as fate, he'd have been smothered under the John Drew tradition instead of developing into the cleverest stage lackey of the generation. No, incredulous readers, there's nothing necessarily funnier in the idea of Mr. Grossmith playing "drawing-room comedy" than there is in the actual performances of your own matinee idol, whoever he may be. KATE CAREW.

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Harry Conor—I never make love to unmarried women. It's apt to turn out seriously. "Fad and Folly."

MABELLE AND CROWN PRINCE. Mabelle Gilman isn't numbered among the grand-opera stars, and, what's more, her grand-opera is not. But, according to a boastful little secret she's telling, she has warbled her way into the heart of the Crown Prince of Siam, who, it is further alleged, would put the pretty "Mocking Bird" of the Bijou in a gilded cage were it not for the fact that his royal parents have told him he mustn't. The Crown Prince, it is said, captivated to Mabelle's charms when she was singing in "The Casino Girl" in London two seasons ago. So lasting has been the spell, Miss Gilman avers, that on the opening night of "The Mocking Bird" the Prince sent her, along with some flowers, a diamond mocking bird with a royal crest. She also holds out a white little hand to show a ring, likewise "created," and points with pride to her corsage, whereon sparkles a solitary pin which is represented to have set the Crown Prince back several hundred "plunks." Mabelle will dream on with the Sires a couple of seasons and then— But what's the use wondering whether dreams will come true? Everard—Miss Audrey, I dare say that Cupid wears your livery to-night. Ah! as I live, thou hast him on thy fan. Audrey—'Tis the only way to keep him well in hand. "Audrey."

Amusements. HERALD 89, THEA. Ev. 8.15. Last 3 Times. TO-MORROW NIGHT. MR. MARTIN HARVEY. SEATS NOW ON SALE. NEXT MONDAY. MR. RICHARD MANSFIELD IN CAESAR. PRINCESS, 117th St. Ev. 8.30. Weldon Grossmith & Co. The Night of the Party. CRUISE. Ev. 8.15. Mat. 2.15. A CHINESE HONEYMOON. Amusements. METROPOLITAN. Ev. 8.15. Mat. Wed. & Sat. 123 St. & 3d Ave. & Saturday. NEXT WEEK—ARIZONA. EDEN. WORLD IN WAX! New Group. CINE MATOGRAPH. Coronation King Edward. At. & Ev. MUSEE De Kolts, the Wizard, To-night at 9. 3 D AVE. Mat. To-day. THE GAME OF LIFE. Next week—"Searchlights of a Great City." To-morrow Night—Wm. Morris' Big Concert.

Amusements. GRAND, Anna Held. NEXT WEEK! KYRLE BELLEW. A GENTLEMAN OF FRANCE. BELASCO THEATRE. To-day at 8. LAST 2 TIMES—DAVID BELASCO presents MRS. LESLIE CARTER DU BARRY. Wed. Dec. 31. DAVID BELASCO will present "Blanche" in "The Daring of the Gods" are building. HUBER'S 14th St. MUSEUM. ALL HEADLINERS. LA BELLE ROMA and Company of Oriental Dancers, Fattest Lady in the World, Miss, Mover, Dressed Woman, Arabian Artist, Boxer Dwarf, Midget Performer, New Illusion Performer, 20 Others. THEATRE: J. B. BURKE & CO. BY KATHLEEN MAVOURNEEN. Ada Jones, Illustrated Songs, Grace Fitzgerald, Edna Faversham, 20 Star Acts. CONCERTS SUNDAY. METROPOLITAN OPERA-HOUSE. GRAND OPERA SEASON 1902-1903. Under the Direction of MR. MAURICE GRUBB. TO-NIGHT (at Pop. Prices) at 8. Carmen Sun. Ev. Nov. 30, at 8.30. Grand Popular Concert, Schubert-Heyck, Fritz Schott, Salomon, Scotti, Monday Ev. Dec. 1, at 8. TANNENBAUM, Wednesday Ev. Dec. 3, at 8. LA ROSETE Friday Ev. Dec. 5, at 8. RIGOLOTTO. WEST END THEATRE. 155th St. block W. of 8th St. MATS. WED. & SAT. Evs. 8.15. 25c. 50c. 75c. 1.00. 1.50. 2.00. 2.50. 3.00. 3.50. 4.00. 4.50. 5.00. 5.50. 6.00. 6.50. 7.00. 7.50. 8.00. 8.50. 9.00. 9.50. 10.00. 10.50. 11.00. 11.50. 12.00. 12.50. 13.00. 13.50. 14.00. 14.50. 15.00. 15.50. 16.00. 16.50. 17.00. 17.50. 18.00. 18.50. 19.00. 19.50. 20.00. 20.50. 21.00. 21.50. 22.00. 22.50. 23.00. 23.50. 24.00. 24.50. 25.00. 25.50. 26.00. 26.50. 27.00. 27.50. 28.00. 28.50. 29.00. 29.50. 30.00. 30.50. 31.00. 31.50. 32.00. 32.50. 33.00. 33.50. 34.00. 34.50. 35.00. 35.50. 36.00. 36.50. 37.00. 37.50. 38.00. 38.50. 39.00. 39.50. 40.00. 40.50. 41.00. 41.50. 42.00. 42.50. 43.00. 43.50. 44.00. 44.50. 45.00. 45.50. 46.00. 46.50. 47.00. 47.50. 48.00. 48.50. 49.00. 49.50. 50.00. 50.50. 51.00. 51.50. 52.00. 52.50. 53.00. 53.50. 54.00. 54.50. 55.00. 55.50. 56.00. 56.50. 57.00. 57.50. 58.00. 58.50. 59.00. 59.50. 60.00. 60.50. 61.00. 61.50. 62.00. 62.50. 63.00. 63.50. 64.00. 64.50. 65.00. 65.50. 66.00. 66.50. 67.00. 67.50. 68.00. 68.50. 69.00. 69.50. 70.00. 70.50. 71.00. 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