

IN AND OUT OF THE THEATRES

Eddie Foy's "Hamlet" Will Be Serious in Spots, but He Has Had to Fight for It.

FROM Philadelphia come stories of heated discussions, not to say quarrels, between Jake Shubert and Eddie Foy regarding the manner in which Foy shall play "Mr. Hamlet of Broadway," in which he came very nearly not opening Thursday night.

Joan Haver, the song writer, who had a part in the concoction of the lyrics, brings the surprising news that Foy wants to play certain parts of the burlesque "Hamlet" "straight," and sure enough, certain of the flashlight photographs show the comedian all made up as the Booth and Sothern, and with a most awesome look of seriousness on his "lineaments."

According to the report, at a rehearsal last week Foy objected to the presence of a burlesque grave-digger in the scene, claiming that it spoiled his work.

"Spoil your work?" said Shubert. "Who do you think you are? Richard Mansfield?"

Foy replied in his own peculiar manner. "There was a terrific battle of words, and it ended by Foy's declaring he would chuck the whole thing, take his doll rags, and go home, and in a few minutes a stage hand was dragging his trunk to the door."

Then Jack Reid, the manager of the show, stepped in and acted as peace-maker. He got Shubert and Foy, who considered his artistic yearnings had been wallowed shamefully, together, and although it was hard work, they made up and shook hands. Shubert was quite willing to declare the production off, but was willing to make a concession on account of the chorus and members of the company who had been weeks rehearsing.

In consequence, Foy is to play certain parts of "Mr. Hamlet of Broadway" perfectly "straight," and there to be those who say that the laurels of James Owen O'Connor and the Cherry Sisters are in danger.

DIGBY BELL, the comedian, tells a story on Hank Johnson, once a theatrical advance agent noted the country over.

"Hank," says Bell, "was never tormented by any undying passion for work, although he was quite a capable fellow, and this often caused his friends a good deal of concern. One who owned a farm invited Hank out to stay as long as he liked, and Hank accepted, but put up the bluff that he ought to do some kind of work in return for the favor."

"I can't accept this," Hank said, "unless you allow me to do something around the farm. My pride will not allow me."

"All right," his friend said, thinking he was on the level, and figuring how he could let him down easiest, "I'll tell you what you can do for me. I've a small herd of sheep, and you can take care of 'em between 1 and 2 o'clock every day while the regular shepherd is at lunch."

"Hank preserved a troubled, embarrassed silence for a moment. Then, by Jove, old chap," he muttered, "you've picked out one thing it is impossible for me to do."

"Why, you surprise me," his friend said, "it's very simple. You just have to mind the sheep while the shepherd is at lunch. Why can't you do it?"

"Well, you see," Hank, who didn't want to work at all, sheep always did me!"

Maxine Elliott to Wear Salome Costume in Scene of Her New Play

Comes to Daly's on Monday Evening in "Myself-Bettina" —Nance O'Neil Will Be Seen at Majestic in "Agnes" —Arnold Daly Will Produce a Play of Irish Character—Cohan's "The American Idea" to Be Brought Out at the New York Theatre.

WITH beautiful Maxine Elliott having a Salome fling in a new play and three other plays taking flings at other things, the coming week promises to be fairly interesting for theatregoers.

Maxine Elliott comes to Daly's Theatre on Monday evening in "Myself-Bettina," a new play by Rachel Crothers. The role of Bettina is that of a New England girl who has been in Paris studying for the grand-opera stage. Her advanced ideas shook her family, and a young minister who loves her grows indignant when she proposes to impersonate Salome at a church entertainment. The Salome rehearsal is one of the incidents of the play. Bettina learns that a man who has been making love to her has betrayed her sister, and the minister's forgiveness of the girl's error makes her realize that he is the man for her. In Miss Elliott's support will be Julian L'Estrange, Eric Maturing, G. Mitchell, Thomas J. Kelly, Gertrude Berkeley, Suzanne Perry and Lola Frances Clark.

Nance O'Neil will return on Monday night and appear at the Majestic Theatre in a new drama called "Agnes," by George Cameron. She will be seen as the young American wife of an Australian millionaire whom she has been tricked into marrying by a scheming mother. The first act takes place in the saloon of a yacht that is struck by a passing steamer during a heavy fog. Agnes's husband is hit by a falling object and stunned, and the wife is forced to leave him to his fate. Her mother is lost in a trunk that belonged to her. Agnes finds letters from a former lover which were intercepted by the match-maker, and with her eyes opened she begins to work out her own life. Among the scenes in the cast will be Robert Droe, Gilbert Harris, Percy T. Ames, Mrs. Adeline Stanhope, Wheeler, Mrs. Goodall, Mrs. Clara Bracy and Margaret Bloodgood.

A new George M. Cohan piece, called "The American Idea," that deals with rich Americans in Paris, will be offered at the New York Theatre on Monday night. The plot turns upon the rivalry of two Brooklyn capitalists to marry their daughters to French counts while all along the girls are in love with Americans. A number of songs have been written for the piece by Mr. Cohan, but he will not appear. The principal members of the company are George Beban, Robert F. Dailley, Walter LeRoy, Harold Forbes, Gilbert Gregory, Trixie Friganza, Stella Hamerstein and Carrie Bowman.

On Tuesday evening, at Wallack's Theatre, Arnold Daly will appear in a new play, "His Wife's Family," by George Egerton. The play deals with an Irish family whose fallen fortunes bring them to a pass where a faithful servant is driven to ensnaring pigeons that cluster about the British Museum in order to provide the household with food. Meanwhile the happy-go-lucky spirit. The story relates the situation arising from the marriage of a large-hearted

Irish girl to a staid English gentleman of moderate means. Mr. Daly will be surrounded by a practically new company, including Doris Keane, Edward Harrigan, William Harrigan, Eugene Crowe, Janet Beecher and Mathilde

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David Bispham's Recital to Open the Music Season

By Sylvester Rawling. DAVID BISPHAM'S recital at Carnegie Hall to-morrow afternoon opens the concert season of 1906-1907. It will be a month before the opera begins, but from now until next May there will be offered to New York music lovers a wealth of entertainment that will tax the capacity for enjoyment and give the artist a review more than usually arduous. Whatever there is of native talent is to be exploited, and from Europe most of the men and women soloists who have become famous are to be imported.

Mr. Bispham's programme will be of four parts: Old Songs by Bach, Haydn and Purcell; Songs by Classical Composers, such as Beethoven, Schubert, Mendelssohn, Schumann and Gounod; Operatic Songs by John K. Paine, A. Goring Thomas and Arthur Sullivan, and Modern Songs by Loeffler, Sidney Homer, C. Villers Stanford, Ward Stephens and Graham Phillips. Mr. Bispham will interpret all the songs in English, for which most of us will give him thanks. His accompanist will be Harold Osborne Smith, whose art is on a par with that of the singer's.

A week from to-morrow afternoon at Carnegie Hall George Hamlin will give a song recital, and on the Sunday following Gadsdi will be heard. Adela Verne, an English-Bavarian pianist, will give a recital on Saturday afternoon, Oct. 17. On Oct. 18, at the Broadway Theatre, Victor Herbert will begin a fall season of Sunday night concerts. The same night Sousa and his band will close their thirty-third semi-annual tour with a concert at the Hippodrome.

The Philadelphia Orchestra is to pay a visit this month, but our familiar big orchestras will wait until November to be heard. Walter Damrosch will direct the first of the concerts by the New York Symphony Society Orchestra at Carnegie Hall on Sunday afternoon, Nov. 1. Few changes have been made in the players, David Mannes, the concert-master, and the principal soloists being retained. The society's programme announces sixteen Sunday afternoon and eight Tuesday evening concerts, of which Gustav Mahler has been invited to conduct three. A Tchaikovsky cycle is to be presented at the end of the season.

The Philharmonic Society, now in its sixty-second year, will give eight Friday afternoon and eight Saturday evening concerts, beginning on Nov. 13. This will be the third and last year under his present contract for Waassly Saffronoff as the conductor of the society's orchestra. Many new faces will be seen in the band this year. Among the soloists engaged are Mrs. Corinne Ritter-Kalinsky, an American soprano who scored in opera at Covent Garden this season; Lievane, the pianist; and Leo Schatz, cellist, who has rejoined the orchestra.

The Boston Symphony Orchestra this season will be led by Max Fiedler, of whom it was said a guest conductor for the Philharmonic and made a good impression. Willy Hess returns

to his old place as concert master. There are some other changes of players, but will not impair the efficiency of this splendid band. Among the soloists engaged are Paderewski, Sauer and Grieg.

Modes: Altshuler and the Russian Symphony Orchestra have been playing at the Pittsburg Exposition. They will give one concert in New York this season, and the soloists will be Mische Elman, Lvhvine and Fetschnigoff. Several new players have been engaged.

The Dresden Philharmonic Orchestra, under leave of absence by royal permission, is to come to America for a tour in the spring. Albert Spiesing, the young American violinist, is to be soloist at one of the New York concerts. Mr. and Mrs. David Mannes are to give a second series of violin and piano recitals at the Stuyvesant Theatre on Dec. 6, Jan. 17 and Feb. 7.

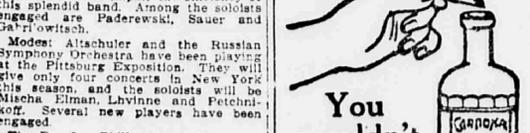
May Mukle, the English cellist, and Jaenne Jennell, the Dutch soprano, have won new laurels at the Worcester Music Festival this week. Sam Franko is hard at work selecting voices for his Bach Choral Society. The twenty-fourth annual examinations of the National Conservatory of Music begin on Monday.



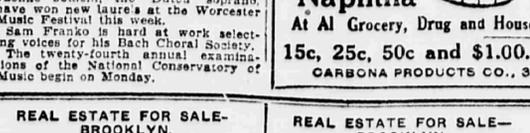
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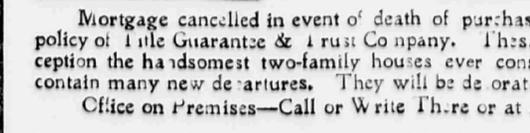
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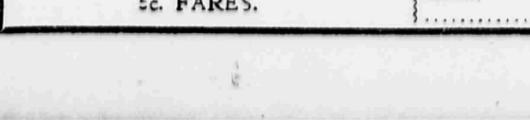
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