

BEFORE THE NOONLIGHT



SELMA HERMAN.
In "Queen of the Convicts," at the West End this week.

MARGARET WYCHERLY.
In "Self-Defence," at Proctor's Twenty-third Street Theatre this week.

MAY IRWIN.
At the Harlem Opera House this week.

ERMINIE EARLE.
At Joe Weber's Music Hall.

CLARA LIPMAN.
In "Julie Bonbon," at the Lyric.

F. F. PROCTOR.
He celebrates his twenty-fifth anniversary of New York management with a jubilee week at the Fifth Avenue Theatre this week.

NEW BILLS.

Holy Week, of course, is a most unfavorable time for the offering of new theatrical pleasures, and this week will see a lull on Broadway. One theatre, the Garrick, will be dark all the week. Easter Monday, however, there will be "spring openings" in plenty.

This week one of the most interesting occurrences will be at Proctor's Fifth Avenue Theatre, where, to celebrate the twenty-fifth anniversary of Mr. Proctor's debut as a manager in New York, a different play will be given every night, and the best acts of vaudeville will also be shown. On Friday Yvette Guilbert will furnish the vaudeville feature. Proctor's ought to be crowded that night at any rate. Here is the schedule for the week: On Monday, J. H. McCarthy's romantic drama, "If I Were King," which is presented by special arrangement with E. H. Sothern, and Henri de Vries, who will make his farewell appearance in America in his famous protean play, "A Case of Arson." Tuesday the Proctor players will appear in "Mr. Jack," while Mabel Taliaferro, in the garret scene from "The Little Princess," will be the vaudeville feature. "Mlle. Marni" will be Wednesday's play, and Le Domino Rouge will introduce her addition of James Corbett, comes to the stage on Thursday comes a shifting of companies. The all-star stock company moves up to the Harlem house, while the Harlem organization, with the addition of James Corbett, comes to the stage on Friday. Vesta Victoria, the English comedienne, will be the vaudeville feature. Friday will mark the first appearance in vaudeville of Yvette Guilbert, who will sing the most successful of her songs, both in English and French. The regular stock company will be seen in Bernard Shaw's "Candida." The week will end with an elaborate production of "The Merchant of Venice," and Fred Walton, the English pantomimist, will supply the vaudeville feature.

To-morrow night "Julie Bonbon," with Clara Lipman and Louis Mann, comes back to town and will open at the Lyric Theatre. It will remain there but one week, however, for the following week, April 15, it comes to the Shubert house in "Arms and the Man."

The 100th New York performance of "The Vanderbilt Cup" at the Broadway to-morrow will be celebrated by the distribution of souvenirs, in the form of hand mirrors.

All lovers of children and children's songs should bear in mind that Miss Kitty Cheatham gives her second recital of "kiddle songs" at the Berkeley Lyceum on Easter Monday afternoon.

The last week is announced of "The Greater Love" at the Madison Square. Mozart, the composer, as a dramatic figure, in this case at least, was not enough to keep the play on the boards. The last week of "The Duel" at the Hudson is also announced, and of "The Prince of Plisen" at the New York. The Garrick will be dark this week while "What the Butler Saw" is rehearsed. George Cohan enters to-morrow on the last two weeks of "George Washington, Jr." at the Herald Square.

At the Academy Mrs. Fiske will be seen in "Leah Kleschna" for the last time this week, on Easter Monday reviving "Becky Sharp."

Samuel Arthur King will open on Monday a course of three Shakespearian recitals at Cooper Union. To-morrow he will give "The Merchant of Venice," on April 16 a programme of Shakespearian and other selections, and on April 17 "Hamlet." Mr. King is a member of the corps of instructors at Bryn Mawr and at Wellesley.

Charles Frohman will present William H. Crane in the new farcical comedy, "The American Lord," at the Hudson Theatre on Easter Monday. The play is the first joint effort of George H. Broadhurst and C. T. Dazey, and during its transcontinental tour it has received much praise. The lesson pointed out to Mr. Crane last season was that his following wanted him as a provoker of laughter. The lesson was not lost upon Mr. Frohman or Mr. Crane, and the result is a return to first principles, so to speak, in "The American Lord." Early in October the work had its first production in Syracuse. The idea upon which the play is built is the forcing of a Western hotel man who has failed at nobility and foreign customs all of his life to become a lord, legitimately, of course, against his will. He goes to England to show them over there how to do things and incidentally to Americanize one corner of Great Britain. Nearly all of the players surrounding Mr. Crane are known to local theatregoers. The leading woman is Miss Hilda Spang, who has the part of a buxom young Irish widow.

Miss May Irwin may appear in a comedy of the better sort next season. Ever since the comedienne left Daly's, years ago, many of her admirers have been urging her to abandon the frivolous farce and create a worthy part. Miss Irwin has now under consideration a comedy by a new English playwright, Reginald W. E. Pinner, a relative of the illustrious Arthur Wing. Miss Irwin regards young Pinner's play highly, and it is possible she will appear in it next season—if she decides on another season of stage work.

For the Mrs. Gilbert testimonial performance to raise funds for the memorial window to be dedicated to the memory of the actress Daniel Frohman has prepared a programme to be given at the Knickerbocker Theatre on Tuesday afternoon, April 17. Her last pastor, the Rev. Dr. William C. Stinson, will preside, and the attractions now secured consist of the old farce, "Good for Nothing," with Annie Hughes as Nan, and other members of the "Hopkinson" company; Miss Clara Morris, J. Colville and others in a scene from the last act of "Odette"; Miss Blanche Bates, Frank Egan and J. H. Benrimo, of the Belasco company, in a one act comedy, "My Aunt's Advice"; Sam Bernard and Hattie Williams, of the "Rollicking Girl" company; Miss May Isabel Fiske in a monologue and Fred Walton, the "Toy Soldier." Francis Wilson and Lawrence D'Orsay will also contribute to the attraction, and arrangements are now under way for the production of Mr. Papper's one-act play, entitled "The Mallet's Masterpiece," founded on his own story (and based upon the subject of the Venus de Milo), with a special cast. Owing to the length of the performance, it will begin at 1:30 p. m.

The next public matinee of the Stanborough Dramatic School will take place at

the Princess Theatre next Wednesday, at 2 p. m. The programme will consist of the second act of "The Ticket-of-Leave Man," by Tom Taylor; the screen scene from "The School for Scandal," and "Pygmalion and Galatea," by W. S. Gilbert. The presentation of the last named play will be something of a novelty, as there will be two students alternating the part of Pygmalion and three women in the part of Galatea. Two farces will complete the bill.

"The Coward," a new play by George Broadhurst, will have its first production May 7 in Chicago, under the management of Broadhurst & Curtis, with the following cast: Frederic de Belleville, Robert T. Haines, Fred Perry, Albert Bruning, Harrison Armstrong, Albert Perry, Joseph Tuohy, Bennett Southard, Harold M. Tansy, Lillian Albertson, George Mendum, Doris Mitchell and Louise McNamara.

PLAYS THAT CONTINUE.

BIJOU—Warfield, in "The Music Master."
WEAVER—The Lion and the Mouse.
WALLACKS—"The Squaw Man"; last two weeks.
EMPIRE—Miss Adams, in "Peter Pan."
RELAICO—"The Girl of the Golden West."
W. H. Bates—"The Duel"; last week.
HUDSON—"The Duel"; last week.
PRINCESS—"Brown of Harvard."
CRITERION—Wilson, in "The Mountain Climber."
DALY'S—D'Orsay, in "The Embassy Ball."
MANHATTAN—"Charley's Aunt."
NEW AMSTERDAM—Mansfield; last week.
MADISON SQUARE—"The Greater Love"; last week.
LIBERTY—"Lincoln"; last week.
SAVOY—"It's All Your Fault."
ACADEMY—"Leah Kleschna."

MUSICAL PIECES THAT CONTINUE.

KNICKERBOCKER—Fritz Scheff, in "Mlle. Modiste."
WEAVER'S MUSIC HALL—"Twiddle-Twaddle" and burlesque.
HIPPODROME—"A Society Circus."
BROADWAY—"The Vanderbilt Cup."
HERALD SQUARE—"George Washington, Jr."; last two weeks.
MAJESTIC—"His Majesty"; last week.

IN VAUDEVILLE.

Miss Margaret Wycherly, who has lately appeared in "Cashel Byron's Profession," and Fred Walton, who is in the front rank of pantomimists in England, are on the bill this week at Proctor's Twenty-third Street Theatre. Miss Wycherly, supported by a company, will be seen in an original one-act drama entitled "In Self-Defence," in which she portrays six different characters. This will be Miss Wycherly's first appearance in vaudeville here. Mr. Proctor has re-engaged for another week Fred Walton, who will appear in his pantomimic skit entitled "Cissie's Dream." For the younger element Mr. Proctor has secured Watson's Barnyard, an animal act. The remainder of the bill will contain the Eight Vassar Girls, the Ellmore Sisters, the Crane Brothers, of "Mudtown Minstrel" fame; Miss Melville Ellis, in her comedy pianologue; Mr. and Mrs. Mark Murphy, who will present their latest comedy, entitled "The Coal Strike"; Sid Baxter, the aerial cyclist and juggler; Brown and Navarro, comedienne entertainers, and a novel set of motion pictures.

Vesta Victoria, the English character comedienne, will make her last appearance in America this week in Proctor's Fifty-eighth Street Theatre. Miss Victoria will render some new character songs, while retaining many of the old ones. Hagenbeck's horseback bears will appeal to the young folk. The Red Raven Cadets, a military spectacle, presented by twelve young women, will be another act, followed by Charlie Vance, singer of coon songs. Howard and Band will offer their farcical piece, "The Stage Manager."

Fred Karno's Mummieing Birds, presenting "A Night in an English Music Hall," will return to head the bill at Hammerstein's the ensuing week. This skit, introducing fourteen English players, has made so great a hit in America that it has been booked up to 1908. Peter F. Dalley is another headliner, accompanied by six young women, whom he calls "The Lulu Girls." The Kaufmann troupe of bicyclists from the Hippodrome will present their specialty; Mansfield and Wilbur will appear in a comedy skit; the mysterious Zanegis will give their mind reading exhibition; A. O. Duncan, ventriloquist; Avery and Hart, colored comedians; Kelly and Violet, in a singing and dancing specialty; the King and "Cadeux," in a bounding wire exhibition, and the vitagraph fill out the bill.

By arrangement with B. C. Whitney, Mr. Keith has engaged as the headline attraction at his Union Square Theatre for this week Miss Delight Barsch and the Bromstick Witches from "The Isle of Spice." Felix Barry and Barry will appear in their latest comedy, "The Boy Next Door." The four musical Avolons, xylophone artists, render popular and classic selections, while Scott, Wilson and company have a novel acrobatic comedy entitled, "A Bit of Show Life." Lew Hawkins will be on hand with the latest budget of topical songs and conundrums, while the Max Wilson troupe of European rope performers promise the latest sensational acrobatic act from abroad. Others on the Keith bill are Sallor and Barbaretto, the latter known as "the girl with the changeable eyes," Frankie St. John and Johnnie Le Fevre, in a singing and dancing specialty, and the great "Cadeux," in a bounding wire exhibition, and the vitagraph fill out the bill.

The bill this week at the Alhambra includes Thomas J. Ryan and Mary Richmond, who offer their latest vehicle, called "Mag Haggerty's Reception." Besides this pair will be Eddie Clarke and his six "Winning Widows"; Thorne and Carleton, comedians; Turner's Animated Song Sheet, which serves to introduce a company of fifty people; the Jackson family or trick cyclists, J. K. Murray and Clara Lane, Caron and Herbert, Polk Collins, Carmen Sisters and others.

At the Novelty Theatre this week is a long bill, including Emmet Devoey and his company, presenting the one-act comedy, "The Saintry Mr. Billings"; "The Sunny South," an act which serves to introduce a company of twelve colored people in songs and dances, with special scenery and costumes; Carlisle's dogs and ponies; "The Girl Behind the Drum," a novel musical specialty; Matthews and Harris, in a new comedietta; Maxwell's Firemen's Quintet, Hayman and Franklin and the vitagraph.

The plunging horses, led by Miss Van Oel, continue as the sensational feature of "A Society Circus" twice daily at the Hippodrome. In

the arena tournament are seen the Bonhair-Gregory troupe of acrobats; the Flying Meteors; Ralph Johnstone, bicyclist; the Leucosons, equestrians; the Manello-Marnitz quartet, acrobats, and a dozen other acts. Matinees are given daily. To-night Sousa's band, with soloists, will be heard in concert.

To-day at the Eden Musee there will be placed on exhibition a lifelike figure of the late Captain John F. Walsh, of Engine Company 14, who with three members of his company was crushed to death by falling walls at the recent Downing street fire. In connection with this there will also be a special series of cinematograph views showing the life of a fireman responding to an alarm of fire from the time of leaving the engine house to the falling of the walls of the burning building.

William Collier's former success, "Mr. Smooth," will be presented this week at Proctor's One Hundred and Twenty-fifth Street Theatre, with James J. Corbett specially engaged for the title part. Mr. Corbett played the part at the Fifth Avenue Theatre a few weeks ago. He will be assisted by the regular stock company of Proctor's Harlem house, including Miss Beatrice Morgan and Paul McAllister.

Harry Sanderson, for many years Tony Pas-

salmon and Chester, Wentworth and Vesta, Burton and Primrose, Jules Larvotte, the mirrorograph and the American vitagraph, with life motion pictures.

Vaudeville is proving a great success at the popular Third Avenue Theatre, which has recently been transformed from a house of melodrama. The bill this week is another brisk entertainment such as ushered in the new management of J. Austin Fynes last week. Fitzgeraid and Trainor, James and Bonnie Farley, in a quaint vaudeville frolic; George Hussey, ventriloquist; Metcalfe, Paddock and Edwards, musical comedians; Mr. and Mrs. Gene Hughes, in "A Matrimonial Substitute"; Renier and Gaudin, song and dance sisters; Tom Gillen, "Finnegans' Friend"; Gracie Emmett & Co., in "Mrs. Murphy's Second Husband"; Pongo and Leo, sky-high funmakers, and a set of moving pictures comprise the bill.

PERILOUS TRIPS.

Continued from first page.

29,000 feet. Shortly afterward I laid my arm on the table, possessed of its full vigor, and being desirous of using it I found it powerless. It must have lost power momentarily. I



SCENE FROM "THE GREATER LOVE," AT THE MADISON SQUARE.

tor's executive man, will be the recipient of a benefit Easter evening, April 15. A large number of well known artists have volunteered their services, and seats are already selling rapidly.

This week at Pastor's Theatre Monroe, Mack and Lawrence will head the bill in "Margie's Day Off." Cook and Sylvia are an extra attraction. Edwin Latell, the blackface musical comedian, will make his reappearance here, after an absence of over two years. The Trolley Car Trio, comedy acrobats, will make their debut in a novelty comedy, acrobatic act; Hoyt and Walker, the laugh "looseners," have a new line of talk and comic parodies which they will render for the approval of patrons; the Fraser Trio, Scottish character novelty dancers, will also appear. Among other acts are George and George,

tried to move the other arm, and found it powerless, too. I tried to shake myself, and moved only my body. I seemed to have no limbs. I then looked at the barometer, and in doing so my head fell on my left shoulder.

"Then I fell backward, my back resting against the side of the car and my head on its edge. In this position my eyes were directed toward Mr. Coxwell, my companion, in the ring. I dimly saw him, but when I attempted to speak an intense darkness came over my mind. The optic nerve suddenly lost its power. I was still conscious. Thoughts were actively entering my brain. Later I became unconscious and thought I was dead. At this time we were six or seven miles high.

"After what seemed an eternity had passed I heard a voice saying: "Do try—now do." "At last I saw Mr. Coxwell. He was shaking



SCENE FROM "THE SOCIAL WHIRL" AT THE CASINO.

me, trying to bring me back to consciousness. I drew up my legs and took a pencil in my hand to begin observations. Mr. Coxwell told me that he had lost the use of his hands, which were black, and I poured brandy on them.

"Mr. Coxwell told me that while in the ring, where he went to adjust the valve line, which had become twisted, he felt it piercingly cold; that hour frost was all around the neck of the balloon. On attempting to leave the ring, he found his hands frozen, and he had to place his arms on the ring and drop down. He said he noticed that my countenance was serene and placid, without the earnestness and anxiety he had noticed before going into the ring, and then it struck him that I was insensible. He wished to approach me, but could not. He felt insensibility coming over himself. Fearful that the balloon would ascend so high that both of us would perish he tried to open the valve, but could not move his hands. At last, just as darkness came over his mind, the rope by a happy chance struck him in the face. Summoning up all the strength he had in him, he caught it in his teeth, dipping his head two or three times until the balloon took a decided turn downward. No incoherence followed this insensibility, and after we had returned safely to earth I took a walk of seven miles without noticing it any more than usual."

Glashier and Coxwell estimated that the highest altitude which they reached was 37,000 feet, or seven miles above the earth.

SOME NARROW ESCAPES.

As the result of his many experiments with balloons and flying machines, Santos-Dumont, the Brazilian aeronaut, has frequently approached perilously near to death; as, for example, when his airship collapsed at Monaco, on February 14, 1902, and he dropped into the bay.

The morning of that day brought such a strong wind that the aeronaut at first decided to postpone the flight, for which he had made elaborate preparations. By 2 o'clock in the afternoon, however, the air became so calm that he changed his mind. With the exception of an ominous little cloud hanging over the hill called Tete de Chien, which overlooks the bay, the sky was clear and blue.

A number of steam yachts and launches with special parties aboard moved about the bay ready to follow the balloon, for its owner had promised to fly out to sea. No sooner did the airship rise than Santos-Dumont showed he had kept his promise, for he headed for the water. Spectators soon noticed, however, that instead of maintaining its usual equilibrium, the airship pitched up and down. Something had gone wrong. The guide rope had caught in the propeller. At the same time a squall swept down upon the airship from Tete de Chien, tilting the head of it so high that the ballast shifted, and the oil used to run the motor began to leak.

Fearing an explosion the inventor pulled the emergency cord and ripped the envelope of the balloon. He began to descend rapidly, the wind carrying him toward a dangerous reef of sharp



rocks. For the moment it looked as if the aeronaut's life was doomed. It seemed as if he must inevitably fall on the treacherous reef, where rescuers could not reach him either from land or sea. By good fortune, however, the guide rope trailed across the yacht of the Prince of Monaco, and was caught by some members of the crew. In this way it became disengaged from the propeller, which began again to revolve, lifting the balloon slightly, to drop a second time so low that the aeronaut sank in the water to his armpits.

"Death had me on two sides, I thought," said the aeronaut afterward. "The gas bag settled down upon me, threatening to asphyxiate me with the flood of gas that poured out of it. Indeed, if a launch from the prince's yacht had not reached me as quickly as it did I would either have been drowned or suffocated."

"It was while over the Longchamps racetrack that I gave up everything for lost, and my armpits turned white with fear, for to attempt to land among those rocks meant certain death. Another instant and we were driven along directly over the waves. No one said a word, but I felt below us all of us that we were about to end all. Now and then the car swung so low that the brine flew in our faces. By throwing out more ballast we succeeded at last in rising into a calmer current, but a stormy shift in the wind we were for a while carried down the coast, and hope returned to us that we might yet escape. Another turn of the wind, and we headed toward a reef of sharp rocks and the roaring of the billows, which made the most terrible music my ears have ever heard."

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DANGER FROM FIRE.

Yet fire is still a deadlier foe of the aeronaut than water. Senhor Severo, who, like Santos-Dumont, went from Brazil to Paris to experiment in schemes of aerial navigation, met his death in much the same horrible way as did the English balloonist. He made the ascent which ended his life in Paris on May 2, 1902. Severo had invited a number of friends to witness the ascension, and his wife and a number of relatives, as well as the airship went up, followed in the wake of the machine through narrow streets, and then waved his hand to those below to signify that he had the apparatus in perfect control. He was even heard to call out at an altitude of four hundred feet:

"Now, I'm off for Issy" (a village five miles southwest of Paris, where is situated a large military parade ground, an admirable place for an airship to descend upon). Severo, however, had hardly headed for Issy when his control of the machine was apparently balked by a hitch in its steering gear. The propelling screw also revolved in a jerky sort of way. Suddenly a puff of wind caught the balloon and whirled it out of its course, turning it completely around. It had now risen to an altitude of fifteen hundred feet, and was still revolving in such a way as to show that it was beyond Severo's control, when, to the horror of the spectators below, a sheet of flame appeared from the motor of the machine to the great cigarlike gas bag above it. An explosion followed which detonated between earth and sky, like the report of a cannon, and at the same instant the airship sank like a rock, trailing after it a cometlike tail of blue fire. 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