

MR. FROHMAN'S LYCEUM PARTY

MANY MEMBERS OF THE FAMOUS COMPANY ON ONE STAGE.

How They Swapped Reminiscences, Chaffed Each Other, Kept Step to "Auld Lang Syne" and Nearly Made a Breakfast Out of a Supper Is Here Told.

When the orchestra of Daniel Frohman's new Lyceum Theatre, which had remained after the play to provide music for the guests of Mr. Frohman's supper party on the stage, began "Auld Lang Syne," it was with real feeling that some of the actors present joined in the chorus.

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William Gillette, looking more like a rural schoolteacher than usually, was among the guests, talking as seriously as only he can about his performance as Hamlet, which he declares is really to take place.

It was possible to trace Mr. Gillette's progress about the stage by the trail of astonished looking persons he left behind him. When Mr. Irwin heard the announcement she leaned against a table for support, and, being unaccustomed to supporting such weight, the table almost tipped over and spilled the champagne over her.

"It was no fault of mine," she said. "I couldn't have kept on my feet if I had tried to. Do you know that Willie Gillette is really going to play Hamlet? I wish he'd give me a chance to applaud."

John Drew walked with his customary placid composure from one group to another, heedless of some of the remarks addressed to him by his fellow actors from the Lyceum.

"Tell me, Jack," one of them asked as he passed, "what is really the name of your new play at the Empire? One fellow at the Lyceum said that it was called 'The Capt. Drypp,' but another he called it 'Capt. Drypp.' What is the right name?"

Mr. Drew stopped for a second and glanced scornfully at the colleague who had spoken thus. "It is called 'The Capt. Drypp,' for which, in fact, Mr. Drew's admirers contain little indignation."

"It would be a waste of time," he French, and you could never pronounce it."

Robert Bellamy, who had experiences of her own last year managing a theatre, congratulated Mr. Frohman on the beauty of his new house and opening theatres, she said to him. "And there's only one thing that would make me happier than you were only at that Lyceum theatre to-night instead of a successful one. Just think," and here Mrs. Osborn swept a comprehensive glance around the spacious theatre, "just think of how much money a toy manager could lose here. I'm not a vindictive person, but I would like to see somebody else open a playhouse that night an example of what it is possible for a pretty young actress who is in demand to accomplish in one evening."

"The Lyceum is a success," she said to him. "I have seen it in New York and even in the same theatre which her husband, for business reasons, has decided to desert. But he has not the least reason over it. He could not be so stupid as to let the Lyceum play Shakespeare in New York for the rest of his life."

"It is a wonderful thing to be supported by your wife," he said to a party of actors gathered about him, "and you ought to try the sensation if you ever get a chance. Mrs. Osborn is making the money now and she is just being her."

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added to Heinrich Conried that, not being able to find space for a joint address at the actress's Play House, she was just crazy to go into grand opera, if she could find anything that did its own business.

Orrin Johnson and James Lee Finney discussed the pleasure of trying to be a star when the syndicate refused to book him for four.

It began to look toward 2 o'clock as if Mr. Frohman's supper were going to be prolonged, a breakfast. The guests showed the least inclination to move.

Whether such happy results are to come will be learned in the sequel. The keynote of last evening was one of rejoicing on the part of serious music lovers at the return of the artists who have done so much to ennoble the Lyceum stage.

The programme consisted of Schubert's "Death and the Maiden," which included the variations on the song, "Death and the Maiden," Beethoven's sonata in A major, op. 90, for the piano and cello, and Kopylov's "The Song of the Russian Soldier," which is the best of the Russian quartet.

Mr. Kopylov is 50 years old, but he follows the artistic trend of the Young Russian school, of which Rimsky-Korsakov is one of the leading lights.

The quartet is one of those works which give pleasure in the hearing, but will not do much to enlighten the student who has to study them with the large apparatus of thought and treatment.

It would be idle at this late date to complain of the Russian music. It is in the hands of Schubert's D minor quartet. That is one of the things to think about in silence.

Was there something unusually poetic in the quartet, or was it simply the quartet so good to hear once more? Certainly there did seem to be something uncommonly intimate and communicative in the accompaniment of the piano.

Mr. Bauer played his share of the Beethoven sonata with taste, with admirable discretion in the matter of dynamics and with the rhythm. There, however, was not much color in the performance.

WELFARE DELIGHTS PATTI. They Are Beautiful, the Drives by Day and the Nights at Night, She Says.

"I was delighted with my reception last night at Carnegie Hall," said Baronesse Patti-Cedestrom yesterday afternoon at the Savoy.

"Yes, they are," interposed Baron Cedestrom. "Parts of London are brilliantly lighted, but here it is a sight to see miles of streets equally well lighted."

Yes, said Miss Patti, "there has been a great improvement in ten years. I believe that the people, too, have improved musically, in a critical sense. Indeed, they ought to. You have every fine artist in the world come here, and certainly when you hear the best all the time you get so that nothing else will do."

It was so delightful to get such a reception last night, I have been unable to see my friends to-day because you know I must sing to-morrow morning. It really is a joy to know that I shall retire early to-night, and then after to-morrow I shall have to rest."

She was so angry at me, but I shall not be able to see them. I am afraid, until next spring on my return here. I have written about fifty letters to-day, and I suppose you will be receiving them. They have loaded me with flowers, too, but I have been unable to have them in my rooms. Their fragrance makes me giddy and their color is too bright for my eyes. The hall-way outside of the Cedestrom suite was filled with flowers and the air was heavy with their odor.

News of Plays and Players. Klaw & Erlanger have arranged with Augustus Pitou, manager of Chauncy Oltort, to present that star in his new play, "Terence," at the New York Theatre, after the holidays.

Mme. Wiehe and her French company will appear in two new plays at Charles Frohman's Lyceum Theatre to-night. They are "Tie a Tie," a one-act comedy by De Fereny, and "Columbine," by M. Korn, adapted into French by Jean Thorel.

"A CLEAN SLATE" SUCCESSFUL

CARTON'S COMEDY AT MADISON SQUARE THEATRE

An Unequivocal Success—Jesse Millward and Unusually Strong Company Score—An Enthusiastic Audience—A Happy Idea at the Bottom of the Plot.

"A Clean Slate," by R. C. Carton, was produced at the Madison Square Theatre last night and scored most unequivocally. It was presented with Jesse Millward in the leading role, and Manager Dillingham has surrounded her with an unusually strong support—which is well, for with hardly an exception this rattling comedy contains good acting parts.

The theme is evidently of Gallic origin. Labiche or Scribe would not have been ashamed to father it. It was a happy idea to make meet the wife and husband of a husband and wife who had eloped, in a London solicitor's office.

It is long, mechanical art—then they had known each other for years before. They were at this moment in the first natural throes of indignation over the infidelity of their respective spouses; they soon made up their minds to get rid of the delinquents.

This, in a nutshell, is the clever piece which drifted into fantastic farce comedy. Developed seriously by a man of Pliener power, "A Clean Slate" will have been turned into a second "Benefit of the Doubt," but it is problematic if it would have been so amusing.

Mr. Carton brings his people, the run-away husband and wife (and that lady's tartar mother) under the roof of an English farmhouse, and there the party play through a series of diverting complications.

The main thing is the fun, and whether it be home brewed or foreign makes little difference; there are laughier and situations in abundance. The audience liked "A Clean Slate," and applauded piece and performance enthusiastically.

Miss Millard is a prime favorite, and while we heed her better as "Lady Appy," she was satisfactory as the devoted wife who consoled the deserted husband. She looked well and acted with her accustomed business and atmosphere of efficiency.

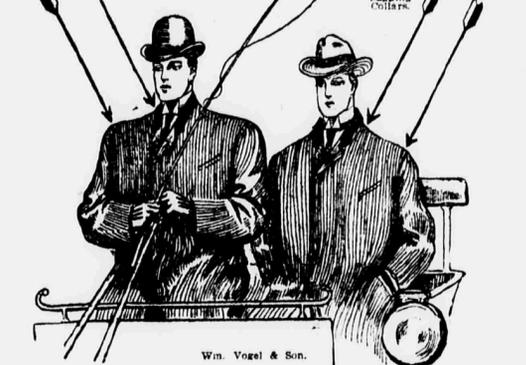
Mr. J. H. Gilmour, an admirable actor ever, was the admirer whose wife left him to make way for another. He had not much to do after Act I, but he was never out of perspective.

Special hits were made by George Honey who threw a realistic fits as a method of softening the heart of his wife, George Bellamy as a bawdy uncle; Herbert Budd, as a thick headed beefy butcher; and Verne Clarges as a choleric farmer.

Drina de Wolfe as a farm servant was a trifle too sophisticated, though she did very well. Her English accent, like her husband's, was not very convincing. Tracy, a turgid parent, was funny and Laura Lemmers was only real when she approached her recent lover, Alfred Fisher and Carrington Yates were well cast. Altogether "A Clean Slate," despite its obvious theatrical artificiality, made as pronounced a success as its author could have desired.

WM. VOGEL & SON.

Our Concave Shoulder. The way our Concave Collar sets. Usual Defect—Shooping Shoulder.



The Wide Scope of Our "Concave" Shoulder.

The innovation of our "Concave" shoulder marked a decided and potent departure from the ordinary method of clothes-making. At first it was in the nature of an experiment. Now it's a success. Since the time of its introduction we have broadened the scope of our "Concave" shoulder and "Closefitting" collar.

Winter Suits and Overcoats \$15. At \$15—Single and double breasted sack suits, all the new models, in plain and fancy chevrons, cassimeres, tweeds, quiet effects in unfinished and finished worsteds and rich, soft finished black things.

At \$15—Medium length long, loose overcoats and Chesterfields in black and Oxford velours, kerseys and meltons. Every other good sort of Suit or Overcoat—\$12.50 to \$50.

WM. VOGEL & SON, Broadway, Houston St.

Read THE PROUD PRINCE

By Justin Huntly McCarthy

A novel daring in its plot and daring in its situations. A dramatization of this book, now being produced by Mr. E. H. Sothern, has aroused the talk of the entire country. Every one is sure to discuss it every one must read it.

Illustrated with Pictures of Mr. Sothern and His Company.

Read THE PROUD PRINCE

By Justin Huntly McCarthy

JAMES BEN ALL HAGGIN WEDS.

MISS MARGARET ROBINSON OF THIS CITY THE BRIDE.

The Wedding Occurred on Monday—The Bride's Sister the Only Representative of Her Family Present—Their Engagement Announced a Year Ago.

James Ben All Haggin, the grandson of James B. Haggin, and nee, wife of the late Justice John A. Haggin, was married on Monday evening in the rectory of the Little Church Around the Corner to Miss Margaret Faith Robinson, daughter of Mr. and Mrs. Jeremiah P. Robinson.

The bride is only 20 years old, and the bridegroom is but one year her senior. He became engaged to Miss Robinson about two years ago, but apparently on account of the youth of the couple, both families objected to the engagement.

About a year ago, however, they succeeded in reconciling their parents to the step, and the engagement was published a few days before by a friend of Mr. Haggin and of the Rev. Dr. Houghton, rector of the Little Church Around the Corner. At 8 o'clock Monday evening Mr. Haggin, Miss Robinson and her sister, and Mr. Haggin's two friends entered the rectory, and when the ceremony was completed left immediately.

The first intimation of the marriage that friends and some of the relatives received was in this notice which appeared in one of the newspapers yesterday afternoon. Mr. Haggin is still in the city, although their stopping place could not be learned. Mr. Haggin called on his grandfather yesterday morning, and it was said that he and his bride would shortly sail for Europe, where he would complete his art studies.

Mr. Haggin is the son of Mrs. Ben All Haggin, who lives at 10 East Fifty-fourth street. She is the widow of Ben A. Haggin, who was the son of James B. Haggin and was closely connected with the business affairs of his father.

James B. Haggin's grandfather, the richest man in this country. When he was married to his second wife, Miss Voorhies of Kentucky, six years ago, his name was put on the marriage certificate as sixty-five. Haggin's father, when a boy, ran away from his home in Ireland and finally landed in Turkey, where he was adopted by a Turk. Out of regard to the man who had befriended him, he named his first child James Ben All. This boy was first heard of out on the Pacific slope about forty years ago. He was then practicing law, and incidentally became interested in a number of mines. These mines proved to be very rich, and from them his fortune grew. He started a sheep ranch and a hog farm that became one of the largest and most profitable on the Coast.

AMUSEMENTS.

NEW EMPIRE THEATRE. CHARLES FROHMAN, Manager. "Handsome of New York Theatres." Herald. "New York Herald Tribune." Charles Frohman Presents. MAUDE ADAMS. "The Girl From Kay's."

HUDSON THEATRE, 46th St. near W. 4th St. Engagement Limited to Nov. 28. ETHEL BARRYMORE. "The Girl From Kay's."

HERALD SQ. THEATRE, E. 46th St. & 4th Ave. SHE'S A STUNNER! "The Girl From Kay's."

VAUDEVILLE THEATRE, 44th St. West of 5th Ave. MME. CHARLOTTE WIEHE. "The Girl From Kay's."

SAVOY THEATRE, 30th & W. 4th St. CRANE SPENDERS. "The Girl From Kay's."

GARRICK THEATRE, 35th St. & W. 4th St. MAXINE ELLIOTT. "The Girl From Kay's."

CRITERION THEATRE, 37th St. & 4th St. CHARLES IN THE MAN FROM BLANKLEY'S.

GARDEN THEATRE, 27th St. & Mad. Av. D'ALY'S 3 LITTLE MAIDS.

NEW LYCEUM THEATRE. SOTHERN IN THE PROUD PRINCE.

NEW AMSTERDAM THEATRE. MR. N. C. COODWIN. "A Midsummer Night's Dream."

KNICKERBOCKER THEATRE. "THE ROGERS BROS. IN LONDON."

NEW YORK THEATRE, E. 46th St. & 4th Ave. HENRY IRVING. DANTE.

BROADWAY THEATRE. PATTI. "The Girl From Kay's."

BLASCO THEATRE, E. 8th St. & 1st St. BLANCHE BATES. "The Girl From Kay's."

American 42nd St. near E. 4th St. LAST NIGHTS. CHECKERS. "The Girl From Kay's."

BIJOU THEATRE, E. 34th St. & 1st St. A Fool and His Money.

ATLANTIC CITY, N. J., Nov. 3—More than a score of bathers turned the beach into a semi-salt-bath today, and it is fairly said that the water was the first time in many years that there has been any degree of comfort in November bathing.

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That's plain arithmetic, and so simple that you don't have to look in the back of the book for the answer. Be sunny. Yours truly, Sunny Jim.

(To be continued.)

Madame

Adelina Patti

may be, like most public singers, a frequent user of Hale's Honey of Horhound and Tar—as her voice seems to be always in condition. Those who use the voice in public know the value of this simple old-time remedy that does not fail. It quickly and pleasantly cures hoarseness, coughs and colds. Do not be without it. Sold by druggists.

AMUSEMENTS.

MADISON SQUARE THEATRE. JESSIE MILLWARD. "A CLEAN SLATE."

CASINO THEATRE, Broadway and 30th St. FRANK WILSON IN ERMINIE. LYRIC THEATRE, 42d St. & 5th Ave. MANSFIELD "OLD HEIDELBERG."

MONDAY, NOV. 6th. "RED FEATHER." WITH THE GREATEST COMIC OPERA ORGANIZATION EVER ORGANIZED.

Princess Theatre. "As a play it is superior to Sherrick Holmes." KYRLE BELLEW "Railes, the Amateur Cracksmen"

MURRAY THEATRE, 1st St. & 4th St. BEGINNING TO-MORROW EVENING.

PROCTOR'S To-day, 25c, 50c. 23d St. "LOVERS' LANE." FLORENCE REED, MALCOLM WILLIAMS and Pop Stock Portents.

5th Ave. HANLON'S "SUPERBA." Marvelous Illusions, Tricks, Scene Effects.

68th St. "MME. BANS GENE." PAUL MCALLISTER, JESSIE HOUSTON, STELLE & Co. of Famous Vaudeville.

MAJESTIC THEATRE. BABES IN TOYLAND. With WILLIAM MORRIS and Company of 150.

SEEBING COACHES, 10 A.M. Round 1.50 Automobiles 30 A.M. Round 1.25

DOG SHOW. \$10,000 in Prizes! 1,700 Entries. 9 A.M. to 11 P.M. Daily.

WALLACK'S BROADWAY THEATRE. PEGGY FROM PARIS. SEMBRICH.

Manhattan THEATRE, Broadway & 43rd St. HACKETT ERMINE.

PASTOR'S CONFIDENTIAL. GARDNER & VINCENT-STANLEY & WILSON.

VICTORIA FRANK DANIELS. 2d St., W. 7th Ave. THE OFFICE BOY.

HORSE SHOW. THE MADISON SQUARE GARDEN. CIRCLE MATINEE TO-DAY.

DEWEY BON TON BURLESQUES. 14TH ST. & 2nd Ave. HURTIQ & SEAMON'S.

WEDER & FIELDS' MUSIC. GRAND MATINEE TO-DAY. KEITH'S.

IRVING PLACE THEATRE. WEST END "MARTA of the Lowlands"