REJANE'S PLAY FOR AMERICA

A RATHER FORMLESS PIECE IT IS, AROUSING CRITICAL GROWLS.

Greenroom and Battlefield Curiously Mingled in Scenes of Revolutionary France—Acting May Make It, but the Actress's Repertory Will Be Welcome

When the famous French *comédienne* Réjane comes to the Lyric Theatre next November she will appear in a new play, called "La Montansier." The affair is in four acts and is fathered by three authors, Gaston de Caillevet, Robert de Flers and Jeoffin. It was produced in the Gaieté, Paris, on March 24 and aroused some critical growling as well as praise. For one thing, Réjane is an artist who is always seen to better advantage in modern rôles, and her part of *La Montansier* belongs to the Marie Antoinette period. Naturally this piquant woman wears the delightful and exaggerated costumes of the times—she represents a famous actress patronized by the unfortunate Queen. But the style of the play is always artificial and usually runs to a riot in decoration and garbing.

Our New York public has had plenty of *rococo* plays, thanks to Mr. Belasco. Witness "Du Barry" and "Sweet Kitty Bellairs." And all Mrs. Potter's charming picture hats—one in particular was a combination of feathers and brimming symphony—and pretty face did not float "The Queen's Necklace" into the haven of success at Daly's. However, it is to be hoped that Madame Réjane will appear in her regular repertory and give the present generation an opportunity of enjoying her characteristic art, from the wicked "Ma Cousine" to the interesting "Sapho;" from the clever impersonation of *Nora Helmer* in "A Doll's House" to the sparkling earnestness of her *Suzanne d'Ange*.

"La Montansier" has been adequately mounted at the Gaieté and, naturally, well played, for the cast is a capital one. The two Coquelins, Cande, Grammont, Maupin, Bresil and others play their somewhat threadbare style of characters with that supreme finish and unselfishness that are the glory of the French histrions. The story is typical. The first act, says an eyewitness, takes place at the old curiosity shop kept by *Marguerite Montansier's* aunt. When the curtain rises half a dozen men are seen, among them *Duc de Richelieu*, the *Maréchal de Cossé* and *Abbey de Bouillon*, who have each received a letter fixing a rendezvous at the same hour and spot. For a fortnight no one has heard of La Belle *Marguerite Montansier;* she enters with her latest flame, *Neuville*, to whom she has vowed her soul. She determines to start a theatre, make her lover its manager, and by her wit raises the money. A remarkable lady this, and one who, if she had lived in these strenuous theatre-building days would have been eminently popular on the Rialto.

In the greenroom scene of the next act the rehearsals for the new play are held. Coquelin plays an old actor in love with *Marguerite*. He has little to do but the utterance of yards of rhetoric, embroidered in the good old style: fatherland, liberty, freedom! The next act transports the spectator to a battlefield. *Marguerite's* friend, *Philippe*, so it appears, is an aristocrat and a suspected man. To escape the investigations of the "patriots" the clever heroine has enlisted her company as volunteers to fight the allied armies. Here *Neuville* and *Marguerite* are very busy. *Philippe* is wounded and supposed to be dead. But he is not. *Neuville*, who has been discarded, has done the usual sympathetic trick and saved his life. There is said to be a very effective rehearsal scene at the last wherein *Neuville* forgives *Marguerite*. It may be seen that the acting alone must have saved this rather formless piece. Réjane is matchless and will be welcome in any play she chooses to present. Liebler & Co. are to conduct her American tour.

George Alexander withdrew Hartleben's "Rosenmontag," in English called "Love's Carnival," after four performances at the St. James's Theatre, London. The *Era* says that the London record for a short run is held by a play called "The Cousin From Australia," which was produced in 1898 at the Opéra Comique and was played for only one night. In 1885, "Do, Brown & Co," at the Vaudeville had as curt a career; and "The Gordian Knot" at His Majesty's Theatre was produced May 20, last year, and was withdrawn May 29. An account of this play, which was written by Claude Lowther, appeared in the columns of THE SUN. Charles Frohman's experience with "The Firstborn" must not be forgotten.

The company and scenery went to the Globe in London and left that city ten days later. Earlier in the present season Manager Frank McKee exhibited similar promptitude in the case of Clyde Fitch's "Major André." And we know of a play that got as far as the last line of the final rehearsal and was shelved before its public appearance—poor little still-born darling! Perhaps it will appear, or has appeared, in some other guise, under some other title. Reincarnation is a cardinal doctrine strictly believed in by playwrights.

In answer to the severe criticism of the contemporary drama and actors, the veteran Stephen Fiske has written several paragraphs which have been extensively quoted in England. Says Mr. Fiske:

In 1854, fifty years ago, the theatrical bill of fare for New York was: "John Bull," and "High Life Below Stairs," at Wallack's; "Masks and Faces" at Burton's; "The Contract of the Ganges" at the Broadway; "The Hunchback" by the Boone Children, at the Bowery; "Writing on the Wall" at the New Bowery; "The Hot Corn Girl" and "Uncle Tom's Cabin" at the National; "Robinson Crusoe" at Barnum's Museum. There were also Julien concerts, Buckley's Negro Minstrels and a panorama—twelve entertainments to the forty-five now given. Three or four years later Mrs. John Hoey still wore her $2,500 diamond earrings when impersonating poor, starving work girls; Lester Wallack played *Charles Surface* with black side whiskers and a mustache; Burton stuck his face through a hole in a wall to excite the mirth of the gallery boys; Eddy "chewed up" the scenery on the Bowery, and Barnum presented "moral dramas" in his lecture room. To compare the theatricals of that period with those of the present, when we have most of the best actors and plays of London, Paris and Berlin to reinforce the wonderfully developed, cultured and artistic stage of America, and when the old time vulgarities and indecencies before and behind the curtain are forever banished, is like comparing twilight to sunshine.

Doubtless there were as many bad *Hamlets* and *Ophelias* fifty years ago as there are now—and also several better *Hamlets* than we can now boast. But, in all seriousness, wouldn't we sneer them off the boards for their old fashioned intensity and freedom in action? Other days, other ways.

"LOVE'S PILGRIMAGE" PRODUCED.

Really Two Plays in the Drama Tried Yesterday ta Wallack's.

"Love's Pilgrimage" a four act play by Horace B. Fry, was enacted at a special matinée yesterday in Wallack's Theatre. It contained one moment of vital interest and dramatic power—the encounter in Act IV. of a man and woman dead to one another four years. This episode was skilfully presented by Carlotta Nillson and W. S. Hart. But to reach it the large audience had to endure several hours and three acts of fruitless playwriting. Mr. Fry is the author of that brisk and stirring sketch, "Little Italy," produced by Mrs. Fiske. It is a pity that he did not adhere to the condensed one or even two act form of play. He does not seem to have the big breath necessary for the larger scenic spaces.

Here he has written two plays instead of one, and in two totally different styles, without any attempt at modulation. In the first two acts we get excellent melodramatic bits; the escape of a convict

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Publishers of Good Books.

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A rattling good story.
(*Miss Jeannette Gilder.*)

The boy comes pretty near to being a joy forever.
(*New York Globe.*)

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mingled with an "advanced" marriage between the prisoner governor's daughter and a political prisoner; the unfortunate baby born of this *union libre;* some talk of love's choice, &c., &c.; but much that is hopelessly tedious, undramatic.

Then in the last two acts we are whirled from Tasmania to Staten Island and find the escaped hero—said to be the dramatic portrait of the late John Boyle O'Reilly, poet, patriot, athlete and journalist—with a new wife, a luxurious home and a secret sorrow. He believes his savior, the lady of the earlier acts, to be dead. Hence his present situation and unhappiness. In addition his wife despises him on discovering in him a runaway felon, and she soon elopes with another man. But to reach this, to traverse the weary leagues of inutile talk, theatrical situations, passionate embracements and useless characters, the puzzled spectator naturally voted the affair hopeless. Yet shortly after the curtain rose on the last act we found ourselves watching the stage with what the press agent would call "breathless interest." It was a situation staled by the usage of thousands of generations, and one ever fascinating—the meeting of man and woman and child who had been separated by fate.

Why didn't the author, who has had experience in playgoing, playwriting and play study, see that with such a crude material as his story his only hope of success was to condense it? In one act of two scenes something might have been made of "Love's Pilgrimage"; shorn of its exuberant text, a half dozen characters eliminated, two acts cut out—perhaps there would be a fighting chance for the renovated *scenario*. There is no denying the original and unconventional end of the last act. Mr. Fry has fallen between the two stools of old and new drama.

Again Carlotta Nillson was miscast and again she demonstrated her superior artistry. She is the last woman in America for "heroics," maternal or erotic. Her range is narrow, but intense; her temperament never blazes, yet it burns with a curious vivid glow that communicates itself to her audience. She is best in natural and modern rôles—Ibsen or Strindberg [What a *Froken Julie* she would make!]. That she handled her rag baby without causing overwhelming laughter, that she wandered from prison corridor to lawn, from Tasmania to New York, in her simple gown and contrived to keep the character intact, speaks much for this actress's power. She has a singular charm of manner—a suppressed, an almost muffled and slightly morbid personality, yet she is ever eloquent in certain parts. The question naturally arises, Have we so many great actresses on the American boards that Miss Nillson must perforce play in anything that offers? She lacks distinction of manner, that is, brilliancy and a showy style, but her sincerity and emotional depth are unquestionable.

The other actors who struggled against fate were Guy Bates Post—in an incredible part; Nestor Lennon—who smote the earth in death about 4 o'clock to the relief of every one; he had heart failure after a sermon delivered by a tropical Parkhurst, Edmund D. Lyons, whose character part as a prison warder was the best thing of the afternoon; Frank McCormack—as a new world political "heeler"—and W. S. Hart as the hero. The latter actor worked with unselfish ardor. But what could he do? The women were all indifferent, except Miss Nillson and tiny Baby Zylah Shannon. What would that versatile Irishman, the author of "Moondyne"; have said of this dramatization? "Cut it short, my dear Fry!" Perhaps if Mr. Fry had cut it very short the outcome might have been different.

There were plenty of professionals scattered throughout the house. Mrs. Richard Mansfield [Beatrice Cameron] sat in an orchestra stall. Mr. Fry and a party of friends occupied a stage box. Above them sat John Kellerd, David Warfield and Dramatist Klein, with Mr. Kellerd's Rembrandt head well hidden in the gloom. Across the street in another upper box nestled the Barrymore family. Ethel Barrymore, we regret to say, is entirely too sensitive for an actress. She cried in Act IV. until her big eyes looked like emotional soup plates. Doubtless she made *Cousin Kate* jump through lots of nervous hoops last night at the Hudson. So Mr. Fry has something to congratulate himself upon, after all. He created, with the help of Miss Nillson, a brief illusion that sent Miss Barrymore in tears and caused Mrs. Mansfield to burst her gloves in her enthusiastic applause. There are compensations in all failures!

PLAYS AND PLAYERS.

Piece by "The Tenderfoot's" Author—New Skinner Play—Revivals.

Richard Carle has named his latest musical farce "The Maid and the Mummy." It will be produced in Chicago.

Dustin Farnum has bought a yacht. He calls it Wister, in honor of the author of the book from which "The Virginian" was made.

Manager Frank Perley has engaged Joseph Miron for "A Venetian Romance." Miron will be succeeded in "Piff, Paff, Pouf" by Tom Seabrooke.

Charles B. Dillingham is to build a $400,000 theatre in Philadelphia to be known as the Penn.

Katie Barry sails for England to-morrow to enjoy a rest after her long tour in "A Chinese Honeymoon."

The Jean Richepin play which Otis Skinner is to produce next month is "Le Chemineau." The play will have for its English title "The Harvester." Supporting Mr. Skinner will be Lizzie Hudson Collier, James Wilson, George Clarke, Marion Abbott, Walter Lewis, Ben Ringgold, Russell Crauford, and Maude Durbin, in private life Mrs. Otis Skinner, who will return to the stage to appear with her husband. The play will be seen here in October.

Elizabeth Tyree in "Tit for Tat," an adaptation by Leo Dietrichstein of "Heureuse," a comedy of the last Paris season, comes to the Savoy Theatre April 25. Mr. Dietrichstein returns to the stage as Miss Tyree's leading support.

"The Taming of the Shrew" will be revived by the Proctor stock company at the Fifth Avenue Theatre next week. William D. Beach has been especially engaged for *Petruchio* and Lotta Linthicum will be *Katherine*.

Marie Brackman will begin an engagement over the Proctor circuit next week. She will sing the flower song from "Faust."

Rita Redmond has arranged a benefit at the Harlem Casino next Sunday for Leon H. Brush, who seven years ago was stricken with paralysis of the optic nerve. The benefit is intended to raise a fund large enough to enable him to undergo the radium treatment.

THEATRE LEAGUE BEGINS WORK

ABOLISHES BILL BOARD TICKETS AND GETS AT THE SCALPERS.

Ten Cents for the Actors' Fund to Be Levied on Each Free Pass—No Tickets to Be Given for Advertising—"Snipes" Barred—All Scenery to Be Fireproof.

The Theatrical Managers' Association held their regular weekly meeting at the Hudson Theatre yesterday, and before they ended their session they dealt a body blow to the cut rate theatre ticket scalpers and sounded the death knell of the ugly "snipe." The "snipe," in bill posters' parlance, is the advertising paper which has adorned unprotected ash barrels and every other spot where the fearless billposter could put a bill and escape. The managers have also voted to do away with that class of advertising known as the "window privilege." Many store keepers who have been going to the theatres on passes will have to pay their way when this rule goes into effect.

The managers started their organization three months ago. The meetings previous to yesterday were taken up, for the most part, in getting their association in working order. Heinrich Conried is president of the association and every well known theatre manager in the city is a member. Both syndicate and anti-syndicate managers make up the membership, and the organization is for their mutual protection. Yesterday's meeting was well attended. It was announced afterward that these resolutions had been adopted:

Resolved, That all travelling organizations be notified to have scenery fireproofed, to comply with conditions imposed by the authorities of the city of New York in relation thereto.

Resolved, That this association heartily indorses and approves the action of the Actors' Fund of America with regard to the collecting by each member of this association of 10 cents for each free ticket issued, to the extent of ten free seats per day, which shall be turned over to the Actors' Fund of America.

That after Aug. 1, 1904, no member of this association shall use, nor permit to be used, any form of advertising for which tickets of admission or seats must, or may be given.

That no advertising shall be done by lithographs, photographs, hangers, banners, "sniping" or stretchers, in Greater New York.

That a clause covering the foregoing shall be embodied in all contracts between members of this association and travelling companies, which clause shall be made a consideration of the contracts between local and travelling managers; said clause to involve a penalty of $1,000 in liquidated damages for each and every week for such violation.

That this resolution be printed and sent to each member of this association, to be conspicuously displayed in the business office and bill room of his theatre.

That this resolution has no reference to the advertising in the newspapers, in the lobbies or in front of the respective theatres; perambulators, sandwich men or the usual form of bill posting of three sheets and stands of various sizes.

The first resolution speaks for itself. The second means that every theatre will add at least $1 a day when open to the treasury of the Actors' Fund. A. M. Palmer tried this scheme when he ran Wallack's. He collected 10 cents for every free ticket issued, and gave the money to the Actors' Fund.

The third resolution is which that is aimed at the ticket scalpers and certain forms of advertising. By doing away with the "snipe" and the window privilege, managers will save money. The ticket scalpers have been a thorn in the side of managers for many years. The scalpers generally do business in the back of a cigar store. There are dozens of such places on Broadway and Sixth avenue.

The scalpers buy the tickets at half their face value and sell them at a higher price to purchasers, but always under the box office price. These scalpers never inquire where the people who sell them tickets obtain them. Some scalpers make no bones about buying stolen tickets. The tickets pass through so many hands that managers have no redress.

MATINEE FOR MINISTERS.

600 Accept Wright Lorimer's Invitation to See Him in "The Shepherd King."

Wright Lorimer, the star of "The Shepherd King," entertained 600 ministers of all denominations yesterday afternoon at a special matinée at the Knickerbocker Theatre. Early in the week Lorimer sent out invitations to most of the ministers in the city to come and see him act, expressing the opinion that his play would appeal to them. Nearly every one who was invited applied for tickets. Each received two and no one else but the ministers and those who accompanied them was admitted to the theatre.

Mr. Lorimer and his company never played to a more attentive or interested audience. The guests were generous with their applause, and at the end of the third act Mr. Lorimer was called out for a speech. He said it had always been his ambition to stage a play of his own, and he early resolved that when he could do so it would be a clean play. In "The Spepherd King" he thought he had a good play. The ministers seemed to agree with him.

Many of the clergymen who attended the special matinée are interested in furthering the purposes of the Actors' Church Alliance. Among those present were the Rev. F. J. C. Moran, the Rev. Joseph Silverman, the Rev. Robert L. Paddock, the Rev. George S. Baker, the Rev. Alban Richey and the Rev. Cortlandt Myers.

CALVE'S SORE THROAT SERIOUS.

She Couldn't Sing for a French Charity and May Not Go to Boston.

Mme. Calvé is still suffering from a bad sore throat. She is confined to her bed at the Hotel Savoy and yesterday morning she decided that it would be impossible for her to sing last night at the concert in aid of the French Day Nursery given in the Astor Gallery of the Waldorf-Astoria.

Among those who appeared in Mme. Calvé's place were Mrs. Grenville Snelling and Mr. Coudert, Hardy-Thé, Hans Krnoldi and Pizarello. So the musical part of the programme was well carried through.

It is probable that Mme. Calvé, who has a bad attack of quinsy sore throat, will be unable to return to Boston, where she is announced to sing in "Carmen" on Saturday afternoon.

New York University's Glee Concert.

The annual concert of the New York University Glee Club was given last evening in Carnegie Lyceum before a large audience. There were fourteen numbers on the programme and all received enthusiastic encores. The most popular feature of the evening was a humorous vocal quartet composed of Messrs. Rainey, Condit, Werrenrath and Surpless.

Colleges Unite in French Plays.

Columbia men and Barnard girls combined forces last night to produce two French plays. It is the first time in several years that the students of the two colleges have taken part together in a play, as Dean Gill of Barnard once objected to the girls appearing with Columbia men. The plays were given in Brinckerhoff Theatre and were well attended.

LAWSON TALKS OF PERJURY.

More Trials, He Says, Are to Result From the Hearing in the Gas Case.

BOSTON, April 14.—Thomas W. Lawson issued another statement to-day. He says that either Henry H. Rogers, the Standard Oil magnate, or Robert Winsor, of Kidder, Peabody & Co., or himself, committed perjury in the famous "Gas case" just concluded in the Supreme Court.

Lawson promises to produce witnesses to prove which is which. If in the coming trials which Mr. Lawson indicates are sure to result from the Gas hearing which ended yesterday Mr. Rogers or Mr. Winsor attempts to controvert his testimony, he agrees to summon witnesses "to stamp the one who has committed perjury."

LIVE TOPICS ABOUT TOWN.

It seems that Kyrle Bellew never did say that American actors cannot play gentlemen, and Mr. Bellew is naturally indignant that such a calumny on some of his associates should be attributed to him.

"Mr. Bronson Howard," says Mr. Bellew, "expressed it as his 'private' opinion, and put me forward as the father of the absurdity—for which he afterward apologized to me. It is quite hard enough to fight lies in private, without having the task of doing it in a newspaper."

Mr. Bellew has many friends on and off the stage who never did believe that he had made the statement that was attributed to him.

New York is preparing to bloom in a few weeks more luxuriantly even than it did last spring when the ambition of the citizens to make their houses decorative led to such unusual displays. Florists all over the city are designing boxes and baskets suited to the varied façades they are to adorn. The first display is sure to consist in the main of geraniums and daisies. That tradition is too deep seated to be suddenly eradicated. Later there may come novelties in renewing the supply of flowers.

Whether or not the Prince Hugo Hohenlohe, who has married a circus rider in Berlin, is the Prince Hugo Hohenlohe who came to this country three years ago, nobody seems able to tell. He was employed here in a banking house, but returned to Germany after exposures connecting him with a marriage agent who was to receive a commission in case he arranged a match with Miss May Goelet, the present Duchess of Roxeburghe. Prince Hugo was popular in society here and at Newport before the charges, which he positively denied, were made public. Soon afterward he returned to Germany.

The northward march of the French colony is shown in all the West Side streets by the increase in the number of places that advertise as "Pension Française." In the thirties scarcely a block does not possess two or three of these establishments. In addition to supplying their boarders with their meals the signs hanging on the doors announce the rates at which meals can be had by persons not living in the house. Many years ago the street farthest uptown to possess such places was Twenty-fifth. Now they are to be found as high up as the forties.

Heinrich Conried has declined the dinner which was to be given in his honor after the benefit performance of "Parsifal" by the German-American citizens of New York. He has been ill with a bad attack of influenza and is now occupied with arrangements to get away to Europe as soon as possible. Never was an impresario so mute about his plans. He has nothing to say, which is in marked contrast to his communicative frame of mind this time a year ago.

Mrs. Flora Dodge, née Bigelow, who obtained a divorce from her husband the other day in South Dakota, was a recognized beauty in New York society. She recently discovered the possession of literary talent and has been a successful contributor to the magazines since. She is said to have completed her first long story while waiting in the West for the decree that made her free. It is a story of life in New York society, and few women are better qualified to write on that subject than the beautiful Mrs. Dodge. She is not rich and has always admitted that, devoted as she was to her work, she enjoyed most the financial reward it brought.

There will be concerts enough next season. Mmes. Calvé and Eames are to come here for long tours and Mme. Sembrich will give twelve concerts before the opening of her season with the company at the Metropolitan. Mme. Nordica will probably sing in concert, whether she becomes a member of the opera company here or not. Then Mme. Melba is also to come back and devote most of the winter to singing in concert. Mme. Gadski threatens to come back for concert. So the happy citizens of other towns will be able to hear all the music they want.

Mrs. Jones, who celebrated her 75th birthday the other day, is one of that sprightly group of actresses that includes Mrs. Gilbert, Mrs. Sol Smith, Sara Stevens and a few of what might without exaggeration be called the old school. She is known in private life as Mrs. Deane and has lived for years in West Thirty-seventh street. During her long tenancy of the West Side block the character of the street has changed so much that the veteran actress, who lives there with her son, is almost the only resident of those early days now left.

For many years Mrs. Jones was the most popular actress on the old Bowery. She was in "The Sewing Girl," and a long series of similar plays. Mrs. Jones is now as unlike the actress of the day off the stage as she is on it. No sturdier link than she survives to bind the present to the palmy days of the drama. Like most actresses of her period, she was born in England and came here when a child.

"You'd be surprised," said a street car conductor, "to know how much quicker the people are in catching on to something sensible than in getting used to a fool rule like that near side stop business.

"The near side rule was in force two or three months, but not more than half the people seemed to know anything about it. Right up to the day it was repealed the cars went by lots of people who wanted to ride but waited at the wrong crossing. Yet the very day after the Aldermen changed back to the old sensible way and the newspapers told about it, the whole town knew of the change."

The increased responsibility felt by the Building Bureau since the Darlington Hotel disaster is plainly shown in the zeal of inspectors in bringing cases of violations of the building laws to the police courts. The Magistrates invariably side with the inspectors and give the contractors a reasonable length of time in which to remedy the violation complained of. The inspectors furnish the expert testimony, and every prisoner brought in is ordered to report to the court at regular intervals until the inspector says he is satisfied that his instructions are being obeyed.

A quaint character on the lower West Side is a young man who apparently takes charge of the outside arrangements at funerals. Standing in front of the house he signs for the carriages to come ahead, gives whispered instructions to the drivers, is ahead of the procession at crossings and holds back teams with uplifted hand. He has a word with the policeman on the beat, and escorts the old folks and professional mourners to a place of vantage if the dead was a popular personage. He has a mania for attending funerals.

"He's not exactly right, you see," an undertaker said. "Imagines he's a relative. I've instructed my drivers to respect his orders when need be, and we've never had any trouble with him. He's pretty well known and the families seldom object to him. The queerest thing about him is that he seems to have some intuition when a funeral is to take place, going from one neighborhood to another on the same day. But I have never seen him in a house. I believe he has an aversion to a corpse."

It was at the circus the other night. The crowd stood with open mouthed wonder in front of the "strongest man on earth," watching him lift dumbbells—first a small one, then a larger and so on, stopping now and then to sound them with a large iron wrench to show that they were the real thing. Finally he got to the one which, as a man in the crowd expressed it, "looked as big as a house." This he sounded with the wrench and after many trials to show it was hard work slowly raised it above his head amid great cheers from the audience.

"Now, ladies and gentlemen," shouted the announcer, "you have seen the heaviest weight lifted by any man in the world; any man who cares to try to lift this dumbbell just step up on the platform."

A clean cut, square shouldered, great big fellow who looked as though he had played in his college team, went up the steps, slowly took off his light coat, deliberately took hold of the iron mass, and—couldn't budge it.

PUBLICATIONS.

"You can't fill the bucket by one stroke of the pump-handle."

Many business men insert a small advertisement once or twice in a publication "as a trial," and then sit back and wait to see what comes of it.

Quite naturally, nothing—or next to nothing—comes of it.

People who see your advertisement once or twice are just beginning to take note of what you say, and, perhaps, to resolve to give your goods a trial.

The next time they look over the advertisements in their favorite paper, you aren't there.

Consequently, the man who advertises steadily and persistently wins their confidence and gets their trade. It is quite just and proper that he should. Nobody is going to take the trouble to hunt up a man who shyly bobs up to the surface now and then, and then bobs down again.

THE LADIES' HOME JOURNAL doesn't want this kind of advertising; it wants the kind that pays the advertiser—the regular, persistent kind. It wants the advertising of the man who is trying to build up a big business, and who thoroughly understands the fact that there's only one way to do it.

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MERRIMAN'S NEW BOOK
"He never wrote a better."
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"Models of vivacity, richness of incident, briskness of movement and human interest."
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NEW AMSTERDAM 42d Street, west of B'way. Curtain at 8:10. Mats. Wednesday & Saturday. AN ELABORATE REVIVAL OF The Two Orphans With distinguished ALL-STAR CAST. NO ADVANCE IN PRICES. Seats for 4 Weeks.

NEW YORK B'way, 44th & 45th. Mats. Wed. & Sat. PRICES, 50-75-1.00-1.50—NO HIGHER. The much talked of laughing hit, RICHARD CARLE in The Tenderfoot

KNICKERBOCKER THEATRE, B'way & 38th st. Evenings at 8. Matinee Sat. at 2. WRIGHT LORIMER in THE SHEPHERD KING.

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AMERICAN. Evgs. 8:20. Mat. To-m'w, 25 & 50c. KELCEY & SHANNON, in SHERLOCK HOLMES. Next Sunday—TED MARKS' CONCERT. Next Week—HAVERLY'S MINSTRELS.

PASTOR'S 14th St. near 3d Ave. CONTINUOUS. 20 AND 30 CENTS. Holcombe, Curtis & Webb—Fisher & Carroll. ARMSTRONG & HOLLY—AND OTHERS.

VICTORIA "THEATRE of VARIETIES." 42d, B'wy, 7 av. 25, 50, 75, 1.00. Daily Mats. 25, 50. Russell Bros., Cole & Johnson, Musical Dale, Canfield & Carleton, Young & Devoie. Others.

BELASCO THEATRE. Eve. at 8. Matinee Sat. at 2. CROSMAN HENRIETTA in DAVID BELASCO'S new play, SWEET KITTY BELLAIRS.

MAJESTIC Evenings at 8 Sharp. Mats. Wed. & Sat. at 2. WIZARD of OZ. with MONTGOMERY and STONE.

Manhattan B'way & 33d St. Evgs. at 8:15. Matinees Wed. & Sat. at 2. THE VIRGINIAN

WEST END TO-NIGHT ARIZONA. Next week, "The Fortune Teller." Sun., Re-Engagement Dorothy Russell, Daughter of Lillian Russell—10 other acts. All seats 25 & 50c.

NEW STAR Lex. av. & 107. Matinee Saturday. Patrice—Driven From Home. Next week—Child Slaves of New York.

GRAND The Girl with the Green Eyes With Clara Bloodgood. Next week, "PEGGY FROM PARIS."

A. M. PALMER HAS $100 A WEEK.

No Property, He Testifies, on Which a Creditor Can Levy.

A. M. Palmer, while being examined in supplementary proceedings yesterday on a judgment for $1,500 held against him by Leo Von Raven, for money loaned, testified yesterday that he is now business manager of the Herald Square Theatre, at $100 a week. He needs all this to support himself and his family and he says he has no other funds or property on which a judgment creditor can levy. He transferred his rights in "Hazel Kirke" to his wife ten years ago to settle a $22,500 debt. Mrs. Palmer is a director of women's clubs.

PUBLICATIONS. | PUBLICATIONS.

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Sat. Morning, April 23, at 11:30—Special Matinee of WAGNER'S "PARSIFAL." Ternina, Jacoby; Burgstaller, Van Rooy, Blass, Goritz, Journet, Reiss, Muhlmann. Cond., Hertz.
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