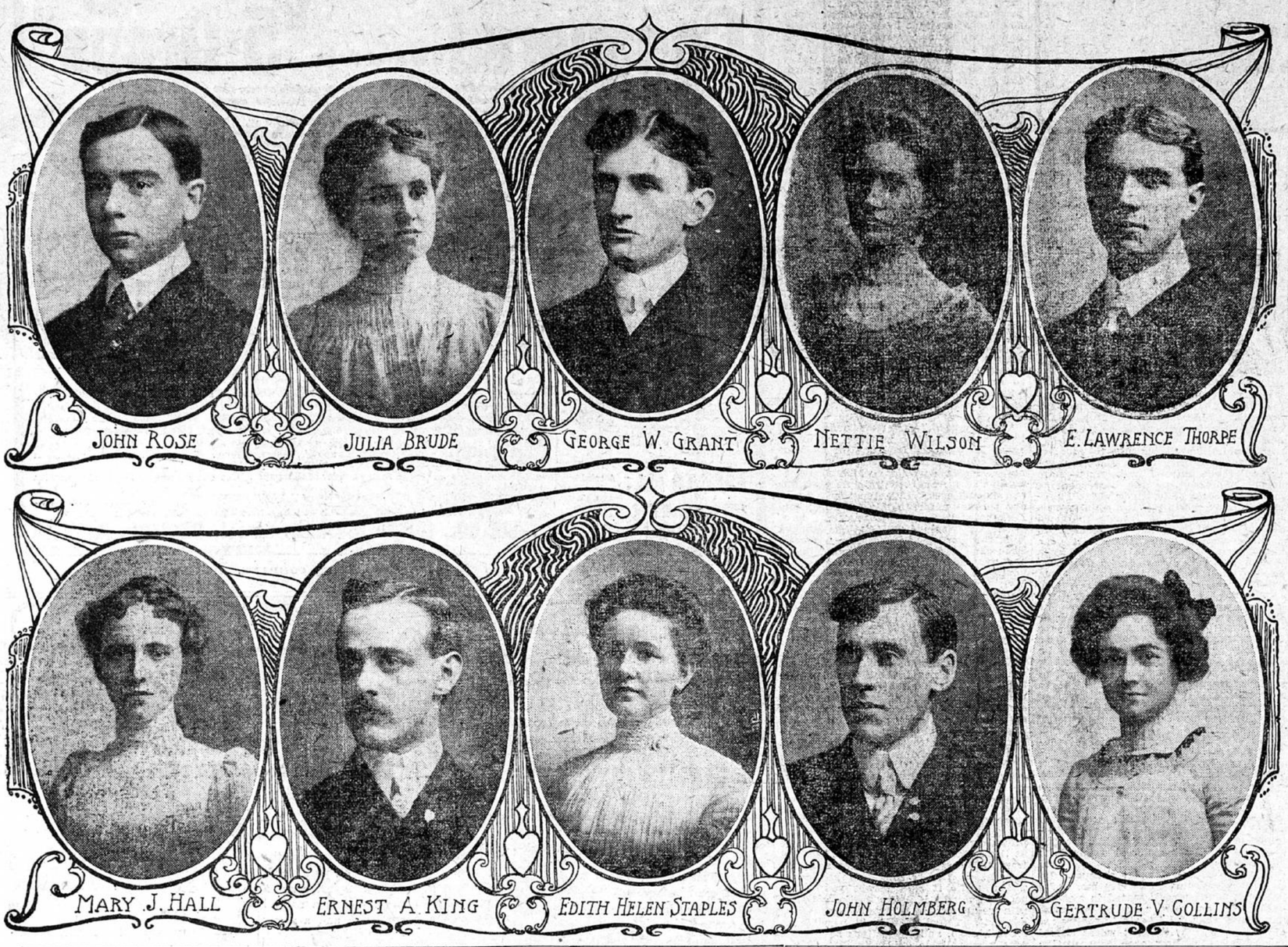
Commencement Speakers at State School of Agriculture

These Students Represent a Class of Seventy Which Will Receive Diplomas Next Week.



THE BUILDING OF A MUSICAL COMEDY

IT'S A SLOW AND EXPENSIVE PROCESS OF EVOLUTION—THE AUTHOR'S BOOK OFTEN UNRECOGNIZABLE AFTER ALL THE CHANGES ARE MADE.

A successful musical comedy is the result of slow evolution for which the man behind the scenes is largely responsible, and for which he gets little or no credit in the public eye. "The Explorers," at the Metropolitan this week, is a case in point. The piece was written, set to music and accepted for production. Then the trouble began. The cast was selected and thoroughly rehearsed, but on the opening night the result was disastrous. Public and critics alike agreed that one might travel far and fare much better. The piece was a flat failure. If that failure could not have been turned into a success thousands of dollars would have been lost; and so the man behind the scenes, the stage manager, was instructed to rebuild the piece and see if he could not whip it into shape. That meant trouble; trouble for the stage manager himself, and for everyone under him; but the task was finally accomplished, the old third act of the comedy being cut out entirely and the first and second acts strengthened by the introduction of new material, until success was secured.

For much of this new material Richard Carle, who plays the leading role in the piece, was responsible. Mr. Carle is himself a playwright. He is the author of "Ma'amselle 'Awkins," which was presented at the Bijou theater last week; and he has recently completed another musical comedy which will be produced under the Dearborn theater management, in Chicago, this summer.

Of his own work Mr. Carle dislikes to talk, but when asked to describe for The Journal the methods employed in the building of a musical comedy he consented. Said he:

"If the public which views with such cynical interest the first performance of a comic opera or musical comedy could, for one moment, realize the enormous amount of thought, labor, time and money involved, audiences would, perhaps, be influenced to regard the production with more charity.

"To begin with the librettist conceives an idea for a story and, making a rough outline of it, with suggested lines, action, 'business,' and lyrics, submits it to a manager either upon order or speculation. It is accepted, and when the composer is decided upon the ball is started rolling. First, a sufficient number of lyrics are turned out to keep the composer busy and then the author applies himself to the completion of the text of the play. Frequent consultations with the producing manager are necessary to decide upon the selection of a suitable cast, the individual adaptability of each actor being carefully considered before his engagement.

"The costumer is then called in and designs are submitted for the principal characters and the chorus, care being taken to have them historically correct and to have the colors harmonize perfectly. Another important requisite is to have the costumes attractive to the eye. A conference must be had also with the scenic artist to insure a harmonious blending between the stage settings and the color scheme of the costume designs. The scene models, which are submitted after a consultation with the author, whose ideas must be carried out, are passed upon and accepted, and then the artist and costumer begin their work.

"Next comes the trying of voices by the composer to make up the chorus. He sits at a piano and for hours plays the scales to test the ability of all applicants. This work completed, a general call is issued for everybody to come to a first rehearsal, which is usually about four weeks previous to the date set for the opening performance. This meeting is for the distribution of parts and the initial reading of the play. There is a popular superstition among theatrical people that plays that read well are not likely to succeed and so the members of the company feel compelled to receive the librettist's pet quips with a manner akin to sadness, something which is not always difficult.

"The active rehearsals now begin, the chorus being taught the music each morning and the afternoon being devoted to the principals. At the end of the first week they are all turned over to the tender mercies of the stage manager, and woe be unto them if they incur his displeasure through stupidity, or, what is worse, inattention. This energetic individual has already carefully mapped out every bit of business that the chorus is expected to do throughout the piece and he now proceeds to put them through their paces.

"In the afternoon he coaches the principals in the proper way to speak the author's lines so as to bring out his meaning; shows them their exact position on the stage, relative to each other, besides inventing little bits of by-play, supplying them with new lines when occasion requires and in fact moulding the author's work into more perfect form. The stage manager must be a man of wide knowledge, a fountain of information and a diplomat. He must be an authority on pronunciation, diction, manners, deportment and history. He must know the costumes of all countries, the various maneuvers of their different armies; and he must have an eye for the grouping and blending of colors. In short, he must be a human encyclopedia.

"During the rehearsals costumes have been tried on, the music of the composer has been handed to the scorer for orchestration, the printing has been ordered and displayed on the city walls, and the press agent turned loose on the suffering newspapers. The musical director has his orchestra rehearsals; the stage carpenter and his assistants their scenic rehearsals, and then, during the last week, all the adjuncts are brought together for final polishing.

"The dress rehearsal is the final test of everybody's patience, and usually takes place the night before production. It is given before an audience of perhaps six people, including the manager, libretist, composer and a few members of the press and with all the accessories of lights, costumes, music, properties, scenery and so forth. Of course, when this stage of proceedings is reached, the company is expected to give a smooth performance. Then it is that the hearts of the author and composer are wounded beyond repair, for the manager and stage manager start ruthlessly to cut out, without fear or favor, whatever they think will not please the public. Favorite jokes and pet melodies are often sacrificed in this wholesale massacre.

"The dress rehearsal is a tiresome affair, sometimes lasting eight or nine hours. Often, to add to the hilarity of the occasion, the manager has a photographer present who takes flash lights, after each act, of the best groupings it contains.

"The day of the production again finds the company upon the stage. At this time all of the cuts and changes decided upon the evening before are carefully rehearsed and then the weary actors are dismissed until 7 o'clock. A call boy shouts out the different steps by which time is reckoned in stagedom. 'Half-hour!' 'Fifteen minutes!' 'Overture!' That last announcement sets everyone's pulse to beating madly. Then each wishes the other good luck, and as the cues are given, step out upon the stage to face the verdict of the public.

"The performance passes off and the next day the critics and other judges of what is good and bad suggest additional changes, which are made at once, the tired company being called for another rehearsal at 11 o'clock the next morning. Radical changes are often imperative, for it is a fact that numbers which receive no encores in one place will sometimes make big hits when shifted to another. Luckily latter-day musical comedy is so elastic that it admits of all sorts of distortion, and so, when the actors start to 'build up' their parts the author is scarcely able to pick out his own work. The sensible writer, however, is not seriously annoyed by this condition of affairs, as his royalties are not divided with the players who are trying their best to make his comedy successful.

"This summary will give one a faint idea of the colossal amount of work to be faced in the production of a musical comedy, and when this labor together with an investment of possibly $15,000 or $20,000 is considered, to my mind the production is entitled to dignified and serious criticism and deserves something better than the slanderous personalities and flippant abuse now indulged in profitably by many of the New York critics."

PARDONED TREASURER A CAMPAIGN ISSUE

THE FORTUNES OF GOVERNOR SAVAGE WENT DOWN WHEN HE LIBERATED THE NEBRASKA DEFAULTER.

JOSEPH S. BARTLEY.

Joseph S. Bartley, liberated and free, will be one of the prime issues in the Nebraska state campaign during the coming summer and autumn. By some the defaulting ex-state treasurer, who was pardoned by Governor Savage last New Year's after serving five years in prison for embezzling $800,000, is a political Dreyfus, ostracised from society for the crimes of others. Opposing this view is an overwhelming faction of the republican party that brands Bartley as a most cowardly criminal and deride all attempts at extenuation.

Governor Savage undoubtedly paved the way for his political overthrow when he pardoned Bartley. Last September the republican state convention passed a resolution asking that the convict be allowed to serve his twenty-year sentence. In the face of this mandate the governor extended clemency.

Much of Bartley's peculations came from lending money to banks in distress. Another liberal slice of the state funds was loaned out to friends. The names of the latter Bartley has kept secret. They in turn have worked faithfully for his release.

By diplomatic methods these men created the impression that the people really wanted Bartley liberated. The governor who did it, they argued, would be the idol of the common people who were tired of having one man serving an onerous sentence for the crimes of others.

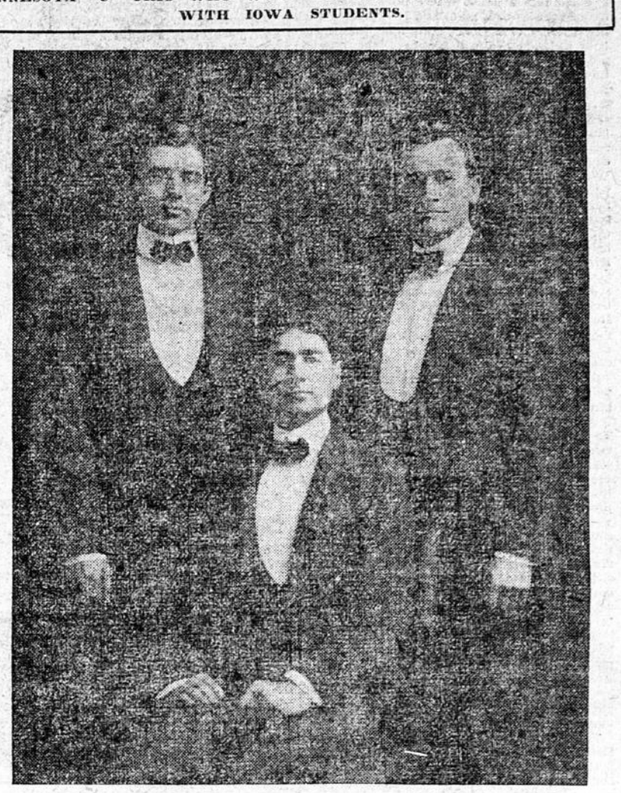
Politicians declare that it was the hope of capturing a renomination without resistance that led Governor Savage to grant the pardon.

Widespread and unmeasured popular condemnation followed the act and the governor is no longer considered a gubernatorial possibility. He maintains that he will take the matter to the floor of the next state convention, however, and try to secure a vindication.

Bartley, at the age of 43, has emerged from prison backed by strong friends. What he is doing is at present a mystery. Some say that he is operating a chain of country banks. Others aver that he is plotting revenge on some of the men who borrowed money of him and refused to aid him in securing his liberty.

TO MEET IOWANS IN DEBATE

MINNESOTA "U" TRIO WHO WILL DISCUSS PHILIPPINE PROBLEM WITH IOWA STUDENTS.



ALEX JAMES. O. P. McELMEEL. O. A. LENDE.

Iowa and Minnesota universities will hold their twelfth annual debate Friday, March 28. The debate this year will be in the university chapel, this city. The question to be discussed is one of vital interest and reads: "Resolved, That the United States Should Permanently Retain the Philippines."

The Minnesota debaters, O. A. Lende and O. P. McElmeel and Alex Janes will uphold the affirmative of the question and E. H. McCoy, H. E. Hodley and Merritt Brackett the negative for Iowa.

The Minnesota team is made up of experienced debaters who have participated in other intercollegiate contests, and the reputation of Minnesota "U" is considered safe in their hands.

O. A. Lende, the leader for the affirmative, is a graduate of the academic department of the university and is now a member of the middle law class. He was graduated from the East high school in 1897, where he was a member of the winning team in the debate with St. Paul Central high. In the university he participated in the intercollegiate debate with Michigan and in a number of inter-society contests. He is a member of Shakopean literary society and was prominent in college activities in his undergraduate course.

O. P. McElmeel, the second speaker, is an Iowa man, coming from Manchester. He was graduated from the Iowa normal school with the class of '96 and entered the University of Minnesota in 1899. Durin his college course he has represented Minnesota in four intercollegiate debates. Last year associate editor of the Minnesota Daily, he is this year the business manager of the same paper. Iowa is sure to find in Mr. McElmeel a hard proposition.

Alexander Janes, the third speaker, is from Pipestone, Minn., where he was graduated from the high school. He entered the university in 1898 as a student of the academic department. He has been actively interested in debate since coming to the "U," and last year was one of Minnesota's speakers in the debate with Michigan university. With the rapidity and force, the dash and fearlessness which characterize his style of speaking, he is a most formidable opponent in debate. He is a member of Alpha Delta Phi and Phi Delta Phi fraternities.

"MERRY MAIDENS" AT THE DEWEY

MISS JESSIE CHAPMAN,
With "Merry Maidens" Burlesquers at the Dewey next week.

There is no announcement better calculated to please the patrons of the Dewey theater than that of the coming of the "Merry Maidens," who will begin a week's engagement, commencing with to-morrow's matinee. This is one of the attractions of the burlesque world. The performance opens with an entirely new first-part, entitled "A Gay Time at the Capital," which is a merry musical melange. It is elaborately staged, and the act which shows the capitol at Washington, illuminated, is said to eclipse anything ever seen in this house. This is followed by the olio, which must be of unusual merit, as its specialists include such well-known names as jolly Nellie Hanley, always a favorite here, in an entirely new series of illustrated songs; Leo & Chapman, comedy acrobats; Fialkouski mimic, Sisters Revere, the fashion plates of vaudeville; Harry Seeback, world's champion bag puncher, punching single, double, floor and aerial bag; Spencer Brothers, Irish comedians and dancers, and James Lowry, the well-known comedy producer and singer of original parodies. The closing burlesque is a lively skit entitled "Merry Maidens at the Beach," and serves to introduce some very funny lines, humorous situations and a bevy of pretty girls in gorgeous costumes. In both skits, there is enough thread of the plot to give interest and in this respect they differ entirely from the usual burlesque attraction. A special feature with the show will be the big New York sensation, the Madison Square Garden "Cycle Whirl."

Young Orators of Minnesota

Officers of the State Oratorical Association Whose Annual Contest Is to Be Held With Carleton College at Northfield, April 7.

C. N. ALBERTSON, HAMLINE, Secretary.
E. B. BERGQUIST, GUSTAVUS ADOLPHUS, Vice President.
E. A. FATH, CARLETON, President.
F. H. NEWTON, MACALESTER, Treasurer.

A CASE REQUIRING MANAGEMENT.
Chicago Tribune.

"Is there a way," inquired the young woman with the camera, "to keep the chemicals from ruining my finger nails?"

"Yes, ma'am," replied the dealer in photographers' supplies. "Every time you get any on your hands you should take some Patagonian soap and give them a thorough washing in clean water, wiping them dry afterward."

"But I don't know where to get Patagonian soap. I've never heard of it before."

"Oh, well—er—any other soap will do just as well."

AN ANNOYING QUESTION.
Somerville (Mass.) Journal.

Teddy—Mamma, Tommy knocked me down on the way home from school today. (After a pause.) But I gave him a bat in the eye!

Mamma—Before he knocked you down, Teddy, or afterwards?

IT DIDN'T WORK.
Baltimore American.

"I read an article on 'The Management of Husbands' in the Ladies' Own Journal which said that the surest way to put a man into a good humor was to have an elegant dinner waiting for him when he came home from work," said Mrs. Trizlitt.

"And did you make the experiment," asked Mrs. Duzzlitt.

"Yes; and he has been mad ever since because of the expense of the dinner."

EXPLAINED.
Washington Star.

"There is a very intimate nervous connection between the brain and the stomach," said the scientific man.

"That explains it," answered the humble person who is willing to learn.

"What?"

"The reason why nearly every big political alliance or financial deal has to be discussed at a banquet."