

SATURDAY EVENING, SEPTEMBER 13, 1902.

CRIME of the ANCIENT FISHERMAN— A Lyric of the Lake



A BLYTHE and sturdy fisherman
Went out to fish at morn;
Returned he next at eventide
With worried look and worn.

He straightway took him to his bed,
But faith, no sleep was there;
At daylight rose he hollow-eyed,
And cursed and tore his hair.

His face was wan and wobble-jawed,
A wretched sight to see.
"Now, prithee, ill starred fisherman,
What wrougth this change in thee?"

He mopped his moist and clammy brow,
His wits to gather in,
And then his harsh and horrid tale
He straightway gan to spin:

"Ere sun was up on yestermorn
I left my peaceful cot
To lure the bass and pickerel
Before the day waxed hot.

"But though I tried with shiner bright,
And eke, the green-backed frog,
'Twas plain to see my old time luck
Had surely slipped a cog.

"'Twas then I fiercely did resolve
To bring those fish to terms,
And frogs and minnows laid aside
To bait my hook with worms.

An unhappy
circumstance
giveth him a
serious jolt.

"Red rage seized on me as I viewed
The slimy, worthless thing;
And, tearing out the cruel lure,
I gave the fish a fling.

"Then, hoping for a better catch,
My pole and tackle took,
When lo! that cursed fish's eye
Stuck fast upon the hook.

"Its single-barreled, death-like stare
Pricked me with inward pain,
But hastily I fixed the bait
And threw the line again.

"Long time I waited patiently
Nor had a single bite,
When looking down into the depths,
I saw a gruesome sight.

"For, round about my anchored boat
Full painfully and slow,
The fish I'd mangled cruelly
In circles there did go.

"While, streaming back along his course,
Nor mingling with the flood,
From out that eyeless socket came
A filament of blood.

"On every side in crimson threads
That circle was marked out
While, weaving e'er its devil's net,
The creature swam about.

"The socket, rudely robbed of sight,
Was always turned on me;
Shift as I would, e'en close my eyne,
Naught, naught else could I see.

"And as I gazed it seemed to me
That something drew me down
Beneath the surface of the lake,
But yet I could not drown,

"For, lying helpless in the ooze,
I saw the pond weed wave
Its freakish fingers through the light
That pierced my living grave.

"Then, darting out of dusky depths,
Thought-swift and ghostly still,
There came the fish that I had hurt,
But deemed too base to kill.



The sound was lost in
bubbles up above.

He knoweth it
for a dream but
still his name
remaineth Mud

"Nor even yet where I had harmed,
The blood had ceased to flow,
And wrathful red that gory wound
Grew luminous with woe.

"A baleful, burning gleam shot through
That gloom of greenish gray;
It pierced my brain; I could not cry;
I could not curse nor pray.

"My eyeballs filmed and shriveled up
Till sense of sight had fled,
But still that baleful glow, I felt,
Was beating on my head.

"Some horrid power had tied my hands,
No muscle could I move.
I tried to shriek—the sound was lost
In bubbles up above.

"And yet, within my inmost soul
I kenned it all a weird;
I kenned, but still my other self
Lay helpless and afared.

"A quaking horror seized me then
Till I could stand no more;
A giant effort broke the spell,
I seized the ready oar.

"Yet, as I tore away for home
Across the peaceful lake,
That sightless socket followed still
And blood was in my wake.

"Nor could the night that vision lay,
I tossed as I were wood;
I learned the price for wanton pain,
The awful cost of blood.

"Oh, never to my dying day
Can I my deed forget."
He said no more, his eye was wild,
His face in anguish set.

L'ENVOI.

To all ye ardent fishermen:
Would ye stand in with Fate,
Avoid, when going out to fish,
Too many kinds of "bait";
And in this weird uncanny tale
This grain of wisdom find,
Most precious is the night of sleep
And eke your peace of mind.

He hath an hunch
to go fishing.

He finally useth
worms for bait.



When lo! that cursed fish's eye
stuck fast upon the hook.

His imagination
goeth a hot pace.



When, looking
down into the
depth I saw
a gruesome
fight.

He breaketh
away, but still
hath grievous
memories.

THE THEATERS

BILLS OF THE WEEK

At the Metropolitan—
First Half—Haverly's Minstrels.
Second Half—"King Dodo."
At the Bijou—
"Her Marriage Vow."
At the Lyceum—
Ferris Stock Company in "The Creole."
At the Dewey—
Al Reeve's Burlesque Company.

Haverly's Minstrels.
Haverly's Mastodon Minstrels direct from their successful run at the Metropolitan theater, New York city, open a four-night engagement, starting to-morrow, at the Metropolitan. The company is the strongest put together in years, and is headed by the recognized king of minstrel comedians, the famous George Willson of "Waltz Me Again" fame. Among the assisting comedians are jovial Bert Swor, an irresistibly funny story teller, Jake Young, Perron Somers, Johnnie Swor, Frank Young, Eddie Clinton, and others. The singers are all young, with fresh musical voices. Among the soloists are John S. Roland, basso profundo, late of the Bostonian Opera company; Frank Combs, the letter carriers' lyric tenor; Master Charles Richards, the phenomenal boy barytone, and George Morgan, the wonderful contralto, direct from Moore and Burgess' Minstrels, St. James hall, London, Eng. When the curtain rises it shows the company in a handsome setting, with a view of Venice, the famous Campanile tower (now fallen) and other noted buildings, with the Bridge of Sighs in the background. The olio includes such acts as the Young brothers, original black Chinks, in a side-splitting silence and fun act, Brothens Swor, eccentric extra-ordinary; Garden and Somers, kings of the novelty musical world; George Willson, of whom nothing can be said to enhance his fun-making proclivities; the famous Carl Danman troupe of acrobats direct from Hammerstein's roof garden, New York city.

As an out-door attraction the famous Haverly concert band under the direction of Francis W. Sutherland, the Sousa of minstrel bandmasters, will give a free concert nightly in front of the Metropolitan, and will play selections from "The Chinese Honey-moon," "The Singing Girl," "The Chaperons," "Dolly Varden" and "The Wild Rose."

King Dodo.
Quite the most pretentious musical organization to be sent on tour this season is the one Henry W. Savage will send to Minneapolis to present the clever Pixley and Luders comedy opera, "King Dodo," than which no musical offering has enjoyed more popularity.

The production was taken into New York on May 12 and scored an immediate success; after a vacation of three weeks the same company opened a supplementary season of six weeks at the Stud-

baker, Chicago, where the opera was first produced, and this aggregation, intact, comes to the Metropolitan Thursday for three nights and Saturday matinee.

The plot of "King Dodo," concerning the silly notion of a foolish old monarch in an imaginary land, who is looking for the elixir of life, is probably well known to theater-goers. The story is replete with bright satire and wholesome humor and the many opportunities afforded by the book for funny climaxes have not been overlooked. New lyrics and fresh ensembles have been interpolated since last the opera was presented here, although the stirring Amazon march and conspirators' chorus, which occasioned so much favorable comment, are still intact.

Raymond Hitchcock's success in the title role has entitled him to the distinction of being "featured" in the production. Cheridah Simpson as Piola, the soldier of fortune, makes a dashing figure and her voice displays a good quality of vocal strength. Her song in the first act, "I'll Do or Die," is one of the pretty musical numbers of the piece. Flora Zabelle, who interprets the role of Annette, has won a high place among lyric players. Her duet in the second act with Pedro (Arthur Deagon), "That's What I'll Do," and later with King Dodo, "The Tale of a Bumble Bee," are considered among the best features of the performance. Greta Risley, the imposing contralto of the organization, will again sing "Queen Lili," while Margaret McKinney, who was here last season with "The Chaperons," will be heard as "Angela."

Of the male contingent, Arthur Deagon, seen here last with "The Belle of New York," replaces Miro Delamotta as Pedro, Arthur Wooley, who played Dr. Fizz last season, is still cast in his old role, while William Corless falls the duties of interpreting the dual roles of Professor Mudge, court historian, and Bonilla, prime minister to Queen Lili.

Not the most unimportant feature of the present company is the large chorus of pretty girls. Under the stage direction of Charles H. Jones these young women have been taught to execute an Amazon march which has attracted the enthusiasm of the oldest theater-goer to whom this feature recalls former comic opera.

An augmented orchestra, under the direction of F. N. Darling, enhances the symphonic value of the music and swells the number of the company to seventy-five people.

"Her Marriage Vow."
"Her Marriage Vow," claimed by the management to be somewhat of an innovation in the sensational comedy line, will be the offering of the Bijou next week. The play is said to have many exciting situations.

The plot is laid in a quiet little hamlet near Boston. John Carleton, son of a railroad superintendent, supposes his marriage to Kate Walters, the pretty daughter of an engineer, is a mockery and he plans to marry Hester Norton, the heartless but rich daughter of a railroad magnate. Daffy Dan, with a weak brain caused by a beating he received from Carleton, and whom the latter holds as



GEORGE WILSON

Who Appears With Haverly's Minstrels at the Metropolitan To-morrow Night.

Louis F. Howard and George H. Nichols.

a slave to do all manner of villainy, but who, in his lucid moments, thinks out ways to thwart his master because of his baseness to Kate Walters—had, however, engaged a real priest instead of a fake one and the ceremony proves to have been legal. Carleton, upon learning this, is determined to get Kate out of the way. He attempts to wreck two express trains coming from opposite directions, on one of which Kate and her father are traveling to Boston—by turning a switch which will cause a head-on collision, but he is frustrated in this by Ned Benton, a former sweetheart of Kate's, who, after a desperate struggle with the villain, rights the switch just as the two trains are rushing by. Falling in this, Carleton then schemes to have Kate incarcerated in an insane asylum, but Daffy Dan leads him and his gang into a trap, and after a hand-to-hand struggle, ends all by throwing Carleton over a rocky cliff to his death.

The scenic effects are said to be excellent and the spectacular climax at the end of the third act is claimed to be one of the biggest and most realistic railroad sensations ever staged.

Among the members of the company are the Misses Willie Francis, Elizabeth Rathburn, Angie Ashley and Eva Benton and the Messrs. W. A. Whitecar, Thomas Irwin, Henry Buckley, James A. Marcus,



TWO "DODO" CHARACTERS

Greta Risley as Queen Lili and Raymond Hitchcock as King Dodo, at the Metropolitan the latter part of next week.

the theater-loving public, and has always given it the best of vaudeville talent obtainable. Among the many strong features with his attraction this season are Andy Lewis and company, Mazuz and Mazett, the American quartet, Miss Louise Auber and company, Douglass and Hurd and America's cleverest banjoist and comedian, Al Reeves; Misses Fanny Fern Thatcher, Sadie Nolan, Lizzie Stewart, Eva Masteloff, Annie Meek, Dora Denton, Kitty Evans, Ethel Raymond, Maggie Newell, Florence Mayson, Agnes Howard, Nellie Davis, Eva Walker, Marjorie Moore, Messrs. Frank E. Freeman, Max Stern, Robert Meek, Harry Homan, Robert Nolan, James Sullivan, Charles Douglass, Walter Sims, Harry Clinton Sawyer. They are also producing two new burlesques in which the full strength of the company will be seen to great advantage, with beautiful scenery, mechanical effects, and handsome wardrobes. It is said to be the only organization of its kind in America having all original music which is written expressly for Al Reeves' company by Andy Lewis. The engagement will be the first appearance of this company in Minneapolis, in fact, in the west.

Underlined Attractions.
"Florodora" will be the attraction at the Metropolitan for the entire week beginning Sunday, Sept. 21, and will be given by

save her little brother's eyesight, Darius pledges his home and sacrifices all his hopes of perfecting his patent. Then, taunted by his aunt with her selfishness, Evelyn to get the money to repay Darius marries a man she does not love and who has tricked Darius out of his property. She discovers his treachery on her wedding day and renounces him. The essential ending is satisfactorily reached and Darius and Evelyn are left with the assurance of their ultimate union.

FOOTLIGHT FLASHES.

Herbert Kealey and Effie Shannon will appear at the Metropolitan for four nights and Wednesday matinee, opening Sunday, Oct. 5, in the dramatization by William Gillette of A. Conan Doyle's thrilling detective romance, "Sherlock Holmes."

Lucella Bligham's company in "A Modern Magdalen" will be the attraction at the Metropolitan for four nights and matinee starting Sunday, Oct. 12.

"The Sultan of Sulu" opened the season at the Olympic theater, St. Louis, last Sunday evening. This musical satire by George Ade, with music by Alfred G. Walthall, has been greatly enjoyed by its patrons since its first night in Chicago, and many new musical features have been introduced. It will have an early hearing in this city at the Metropolitan.

Isidore Witmark, composer of the music of Frank L. Perley's spectacular comedy, "The Chaperone," has written several new songs, which will be introduced in the piece this season.

The veteran actor, Lewis Morrison, will be seen at the Metropolitan early in the present season.

De Wolf Hopper in "Mr. Pickwick," and Gertrude Corbin in "Alice of Old Vincennes," are among the October bookings of the Metropolitan.

W. H. Crane opened his third season in "David Harum" at the Criterion theater, New York, last Monday evening. After his best season in New York he will make an extensive tour of the west, this city being included in his route.

The week commencing Sunday, Sept. 21, will be a magnificent pageant of pictorial art, feminine beauty and novel spectacular surprises, but it has the better of all things, a comedy story with two very original characters, the Scarecrow and the Tin Woodman, absolutely without prototypes in the field of extravaganza. Fred Jones' Scarecrow is described by one Chicago critic as a great work of art. Mr. Stone is an eccentric comedian, who has risen to fame in the profession through his extraordinary talents as a pantomimist, dancer, contortionist and acrobat.

John Phillip Sousa and his famous band will give two concerts at the Lyceum theater on the afternoon and evening of Thursday, Oct. 2. This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough knowledge of their tastes, he will be heard as "Dolores" while the other members of the company will include George Dudley, Will Mandeville, Alfred C. Whelan, Willard Curtiss, Charles H. Bowser, Alfred Cahill, Garce Hazard, Frances Tyson, and the famous beauties of the double sextet.

"Up York State" with the author's David Higgins and Georgia Waldron in the star parts, will be seen at the Bijou, following the engagement of "Her Marriage Vow." There have been several solid successes in New York this season, but none more positive and unqualified than that made by these artists and their charming play. The story is one of great interest and, laid in the Adirondack mountains, it has all the fascinations of that beautiful section of our country. The plot revolves around the life and efforts of one Darius Blair, a village youth with an inventive turn of mind, and his love for Evelyn Blair, a young girl left to his care. To