



ADRIENNE AUGARDE, IN "PEGGY MACHREE."



MAUDE ODELL, A POPULAR VAUDEVILLE ARTIST.



MORIN AND FRANCES GOLDEN FULLER, IN "THE TRAVELING SALESMAN."

WILLIAM WINTER'S new book, "Other Days," is an arraignment of the stage of the present and a reminiscent "boost" for the players of the generation preceding this. Mr. Winter pays his respects to the present-day stage managers in somewhat caustic terms. The following paragraph is respectfully submitted to George Marion, Hugh Ford, Julian Mitchell, Joe Humphries, J. C. Huffman, R. H. Burnside, Frank Smithson and Gus Sohlke:

"In our time the direction of the stage is commonly assumed, not by old, competent, experienced actors, but by some popinjay who calls himself a 'producer,' and whose stock in trade consists of an owlish assumption of wisdom, a mischievous celerity in interposing frivolous objections, and an exasperating demeanor of peacock authority. One of the favorite methods of that charlatan is to watch the old actors at rehearsal, as they work up a scene with 'business' of which he, 'the producer,' is absolutely ignorant, until, just before they reach a climax, and he is able to discern the coming effect, he can suddenly interrupt them and instruct them to do precisely what it has become evident that they intended to do. In that way he often contrives to gain credit with his employer—the speculator who 'runs' the theatre for 'what there is in it for me,' and who is more ignorant than himself of all that relates to acting. The usual 'producer' is a fungus of modern growth—a prig who crams himself by consulting a cyclopedia, and who thrives by hoodwinking some confiding female star, or some one of the many fat-witted tradesmen now, for the most part, possessors of the American theatres."



JOHN WESTLEY AND KATHERINE FLORENCE IN "THE VAMPIRE."



HOPE LATHAM, OF MRS. FISKE'S COMPANY.

WHEN "The Prince of Pilsen" was the attraction on Broadway a few years ago the "Song of the Cities" introduced a group of pretty girls as representing ten of the big towns of the Union. New Orleans was personified by a chic young damsel named Diamond Donner. Latterly she has not been heard of in comic opera—and why? Because she has been preparing herself for grand opera, and is now a full-fledged "artiste." Miss Donner is a member of the Abramson Italian Grand Opera Company, on tour of the middle West, and is doing nicely. Her roles include Lola in "Cavalleria Rusticana," and Nedda in "I Pagliacca." A St. Paul paper says she was bewitching in the former role and charming in the latter.



HOPE BOOTH, WHO HAS APPEARED OVER 1,000 TIMES IN "THE LITTLE BLONDE LADY."