

What Is Going On in the Theatrical World--Personal Gossip.

In compliance to an urgent appeal from Manager Scott, it has been decided to forego the custom of advancing prices, and "1492" may be seen at the regular scale house prices. Family matinees will be given Wednesday and Saturday.

very best of our magicians and presti-

Simson—What about him?
 "Had the jims and ran up on the
 roof, stood on the edge crying for
 "Drink! Drink!" "
 "Well?"
 "Then the wind came along and blew

In the near future the theatergoers of this country may be given the unique opportunity of seeing the greatest living actor of that now famous nation, Japan. The gentleman's name is Danjoro, and among

DANJERO AS A VIRAGO.

trailing the quantities of good coin
of the realm that other foreign lights
of the stage do, such as Bernhardt.

Langtry. But the great interest in anything relating to Japan would make Danjero a partial success even if his histrionic ability did not tickle the delicate American palate.

While Danjero is called the Henry Irving of Japan, there are few direct resemblances to the sobriquet. The general fact that he occupies the same high position in the Japanese world of dramatics that Irving does in the English. Danjero is bowed down to by the stage world of Tokio, and artistically towers head and shoulders above all his rivals.

Personally he is little, almost insignificant, man of the boards. He is short, dumpy and modest, and much of his wide popularity is due to his gentleness and kindness of character. He dresses in European clothes ordinarily, and, having a liberal education, is conversant with all the literatures of the world. He is a good business man, too, and, in addition to being the leading actor of his nation, he is part owner of the finest theater in Tokio. He says that the Japanese actors are not paid the immense salaries that the English and Americans receive, and that he is not one of the widely known "star" could not accumulate by a lifetime of hard work a moderate fortune.

AN EIGHT-HOUR PLAY.

If Danjero comes here the Japanese

The Japanese do not go in much for illusion in their theaters. The scenic effects can hardly be dignified by that term. The stage revolves on a pivot, and is divided into three sections, allowing the trifling change of scene.

all view the audience, and the play goes merrily on.

Another curious feature is the manner of the players in entering the stage. There are no wings and nothing suggests a doorway or a back leading to the not on the stage the actors remain in the rear part of the theater, and when their turn to go on comes around they gravely pass through the audience, and then follow a general back leading to the stage, and then go on with their parts. This method of entrance and exit creates no comment; the Japanese are accustomed to it.

AN EVELESS STAGE.

Notwithstanding that the fever of progression has taken hold of Japan, the "new woman" era has not yet reached its height. The Japanese women are so rigidly guarded or thought so little of that they are given no place on the stage. All of the great actors are women impersonators—they are women impersonating men, and the women and actresses as the play demands.

Darjoro is a famous impersonator of women, and it is his ability in this direction that has given him great fame. He has played the part of a woman in his most popular roles, one as a woman the other as an old man. He is quite an adept in costuming and facial make-up, as the pictures show.

There is a very singular feature to a certain extent, with the ways of the English-speaking state. American and English actors have toured the larger cities of the kingdom, producing Shakespeare plays, and the language of the latter was Julius Cæsar, the

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is only possible because of the size of
the auditorium. In no other place are the
seats so cheap. The public will

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