Saint Paul & Duluth Railroad

.....THE SHORT LINE BETWEEN.....

ST. PAUL, MINNEAPOLIS. AND DULUTH, WEST SUPERIOR.

Offers the Traveler... Unequaled Time and Service.

ROUTE OF THE FAMOUS "LAKE SUPERIOR LIMITED,"

THE FASTEST TRAIN IN THE NORTHWEST.

Connections are made at Duluth with the boats of the various Lake Superior steamer lines, and very complete arrangements are made for the sale of one way and round trip tickets. For particulars apply to ticket agents.

TICKET OFFICES:

396 ROBERT STREET, UNION DEPOT, . . } ST. PAUL.

MINNEAPOLIS { 19 NICOLLET HOUSE, C., M. & ST. P. DEPOT.

A. B. PLOUGH, Vice President and General Manager, St. Paul, Minn.

W. A. RUSSELL, General Passenger Agent.

PLAYS AND PLAYERS

JAMES O'NEILL IN A REPERTOIRE AT THE METROPOLITAN OPERA HOUSE.

WILL PLAY "MONTE CRISTO."

"THE COURIER OF LYONS" AND "VIRGINIUS" WILL ALSO BE PRESENTED.

SCHUMANN'S LADIES' ORCHESTRA.

Novel Attraction at the Metropolitan the Latter Half of the Week—Gossip.

At the Metropolitan tonight James O'Neill will begin his engagement of four nights, supported by a company including Misses Florence Rockwell, Kate Fletcher, Josephine Foy, Marie Lloyd, Messrs. Hallett Thompson, William H. Pasco, W. J. Dixon, John De Gez, Herbert Fortier, Albert Sackett, Percy Cooke, Thomas MacLarney and others in a repertoire including "Monte Cristo," "The Courier of Lyons" and "Virginius."

Nearly all the great actors have essayed the patrician father. This season Mr. O'Neill has added a new play to his repertoire, entitled "The Courier of Lyons," or "The Lesurques Case." The action is laid in the time of the Directoire in 1796, when justice was meted out quickly to offenders of all classes and all stations. Unhappy as this circumstance may have been to the innocent, its existence at that time is responsible for "The Lesurques Case," in which James O'Neill has met with such overwhelming success. It was due to the speediness of the presiding magistrate that Lesurques, a character in real life, came very near being executed for a murder committed by Dubase, a famous criminal, and a real one, whom Lesurques had the misfortune to resemble. In the real story Lesurques was guillotined, although innocent, because justice did not find out her mistakes until it was too late. But that ending would not, of course, do for dramatic purposes, so the author adroitly saves Lesurques in the last moment by the ingenuity of his daughter and her sweetheart. To the theater-going public the main interest centers in the fact that on the stage one actor is required to assume the roles of both Lesurques and Debose.

Mr. O'Neill takes these two roles, and is said to have added another successful creation to his repertoire. The play is thoroughly romantic in character. It has been staged in an elaborate manner, so it is said, and the subordinate roles have all been entrusted to actors and actresses of high renown.

Mr. O'Neill's "Monte Cristo" is, of course, too well known to merit any mention. It is as popular as ever, and the public never seems to tire of it. The repertoire has been announced as follows: "Monte Cristo," Sunday and Wednesday evenings; "The Courier of Lyons," Monday, and "Virginius," Tuesday. Special scenery and effects will accompany each play. Sunday evening handsome souvenir pictures of Mr. O'Neill in character will be given to the ladies.

JAMES O'NEILL AS VIRGINIUS.

It should be said for Mr. O'Neill that he deserves to rank among the foremost exponents of this well-known character. His acting, always finished, never shows to better advantage than in the role of the role of "Virginius."

• • •

Leopold Fregoli, the Italian comedian, who acts fifty characters in a single evening, will be a decided novelty in New York vaudeville. He will begin his engagement in the Olympia next Monday night.

PERRY, THE YOGI.

"The power of Fregoli's art lies in his wonderful facial changes," said a man who saw him not long ago in the Apollo theater, Madrid, to a reporter for the New York Times.

"In his character impersonations he can look the ideal of feminine beauty, and a few seconds later he comes on the stage representing the veriest sot. In all his changes his voice is made to suit the character, and his make-up is truly marvelous.

"I saw him recently when he had a benefit at the Apollo, in Madrid. That night he played fifty parts. He presented three complete operas, each calling for the portrayal of at least ten roles, which Fregoli impersonated, and enacted all the pieces without assistance from anybody excepting that afforded by his wardrobe attendants in making his quick changes of costume. In addition to this, he presented a monologue entertainment, in which he impersonated a dozen or more characters."

• • •

I doubt if the effect of the very broad play is absolutely immoral; it is not refining or elevating, but it disgusts rather than allures, says Ella Wheeler Wilcox. The Amazon March leaves nothing to the imagination and is less conducive to evil than the suggestive pose of many a well-draped figure; but the skin-tight costumes, devoid of even a fig-leaf, which greet our eyes nightly at almost every theater we enter, destroy sentiment and blunt modesty.

It was, I think, about thirty years ago that the "Black Crook" made its first appearance in this city and caused such commotion. Men rushed to see it, and women were crazed with the curiosity which the forbidden always incites in the female breast. If this curiosity overcame prudence, they went to the play veiled and in a clandestine manner, and related what they saw in whispers to trusted friends. Now the daughters of these same women sit nightly in boxes, witnessing displays which outcrook the "Black Crook," and calmly criticise the anatomy of the Amazons. They go without veils or the blushes which necessitate them.

We have grown to expect the silk tights and the living pictures in one way or another introduced into the evening's entertainment, and we are more or less disappointed if they do not appear. Certainly realism on the stage has not benefited art. It is what we see rather than what we hear that now appeals to us. The dazzling scenic effects, the wonderful costuming of the performers, and the bewildering display of graceful and virtually nude forms, have distracted our attention from artistic methods, and lost us our ideals rather than degraded our morals.

I confess I can no longer enjoy "Hamlet," "Richelieu," or "Romeo and Juliet" as I once did. There was a time when I sat absorbed and spellbound through these dreams; but the baleful spell of the vaudeville and the variety play was not then upon me. Personally the worst of their influence I feel to be in that I have lost more pleasure than they have been able to supply.

• • •

Augustin Daly expects to sail for Europe about July 1. He is not yet fully decided when he will take his company to London. The new Japanese musical comedy, "The Geisha," which was produced at his theater there a week ago, has proved such a success that it may run much longer than was at first anticipated, and in that case Mr. Daly will not take his company over until late in the autumn. The time at his theater in New York city will be kept open until after the matter is settled, so that the company may open its season here whenever it pleases.

It is Mr. Daly's intention to keep his company in New York much longer than it has been his custom to do in the past, and he expects to produce a number of new plays. He will probably open the season with a new comedy, but the first important production will be that of "Henry IV.," all the preparations for which have been nearly completed.

Miss Ada Rehan intends to go to Europe early in July, and will spend her vacation at her summer house in Cumberland, England, on the Irish sea. The other members of the company, most of whom are re-engaged for next season, will spend their time as they choose until the middle of August, at least. Then, if it is decided to open the London season in September, as originally planned, they will have to start for the other side. If, however, the London season is postponed, the company will be given a little longer vacation.

• • •

William A. Brady cannot be dissuaded from playing the old tramp in "After Dark," at the Academy of Music, says John Dennis Jr. in the New York World. There is some consolation in the fact that he jumps into a tank every night and catches cold, but that isn't enough. Seriously, the virtuous tramp portrayed by Mr. Brady is one of the worst slaps in the face virtue has had this week. When the tramp was hit on the head with a piece of lead pipe and then rolled into a sewer my heart throbbed with high hope that the blow was fatal, but with a tenacity of life that was simply sickening he recovered and continued to be a public nuisance through the whole of the fifth act.

• • •

It is too early yet to write the epitaph of the season of 1895-6, for we have before us a whole fortnight of performances of Henry Irving, Ellen Terry, and the London Lyceum company, and one remarkable performance of "The Rivals," with a distribution of the roles that could not be surpassed on the contemporary stage, says the New York Times. No other week of the season has been more interesting than this will be.

As for the season's epitaph, perhaps it will be better to omit it altogether. It has brought forth few new things worth remembering. We have seen Duse as Magda, Bernhardt as Gismonda and Phedre; we have seen Irving's Macbeth without a thrill, have found delight in his Corporal Brewster, and watched with a sort of grave and subdued joy his sketch of Don Quixote. We have had "The Benefit of the Doubt," for which a few playgoers are grateful; and "The Heart of Maryland" and "The Prisoner of Zenda," over which the many have become enthusiastic, and with good reason. But the dramatic season, taken altogether, has been one of prodigious effort and small results. We may reasonably hope for better things next autumn and winter.

• • •

The only time that the "Passion Play" was ever produced in this country was fifteen years ago at the Baldwin theater, San Francisco. James O'Neill at that time was leading man of the stock company. It was Mr. O'Neill's second visit to the coast, his first visit having been made as a member of the famous Hooley Comedy company, on whose role were enlisted such names as William H. Crane, Harry Murdock, Nellie McHenry and Nat Salisbury, besides many others. It was during Mr. O'Neill's third year of his second visit to the coast that he appeared as the Savior in Morse's "Passion Play." Tom Maguire was manager of the Baldwin theater at the time, and requested O'Neill to play the part of Christ. At first O'Neill refused, although, according to the terms of his contract he was compelled to play any part assigned him by the management. O'Neill learned, however, that Salmi Morse's play had been approved by Bishop Allemani, of the Catholic church in California, and then consented to impersonate the character.

On the day after the tenth performance the whole company was arrested and brought before a magistrate. O'Neill was fined $50, while the Twelve Apostles were fined $5 a piece. After the play was taken off in San Francisco, Mr. Abbey decided to produce it in New York at Booth's theater, but the sentiment of the pulpit and the press was against it, and the production was abandoned. After the production in San Francisco, O'Neill exchanged pictures with Mayer, the German actor who played the part at Oberammergau, and it was hardly possible to tell who was O'Neill and who was Mayer, so much did both resemble the pictures with which all are familiar. The only authentic picture of the whole performance is the oil painting owned by Mr. O'Neill, which represents himself and the company in the scene of the "Lord's Supper." The painting now hangs in Mr. O'Neill's house in New London, Conn.

JAMES O'NEILL IN "MONTE CRISTO."

• • •

The attraction booked at the Metropolitan opera house for the last half of the week is the Clara Schumann ladies' orchestra, one of the most novel and unique organizations on the road. The ladies composing this orchestra are said to be competent and talented musicians. The engagement is for three nights and a Saturday matinee, commencing Thursday, May 14, and it will close the regular season at the Metropolitan opera house. There will be a special engagement the week of June 8, however, when the famous actor, Richard Mansfield, will appear for three nights.

• • •

Miss Florence Rockwell, leading lady for Mr. O'Neill, is only eighteen years of age, and is probably the youngest leading woman on the stage today. She is a native of St. Louis, and made her first appearance on the stage with Thomas Kenn's company, with whom she played a short engagement in leading roles. This is her second season with Mr. O'Neill.

• • •

It would seem from the present population of certain of our German comedians of vaudeville that they had supplanted in the public esteem the gentleman who wears Galways. At one time the Irish comedian was supreme on the variety stage. Pat Rooney knew no peer as a singer, nor did Harry Kernell know an equal as a story teller, during their time. Now the German dialect comedians are having their innings. Weber and Fields now fill a larger place than did even the great Pat in his day, for besides being performers of unusual merit they are exceedingly successful managers as well. These comedians are entirely original in their methods, and are immensely amusing. Mrs. Partington's word twistings were hardly more excruciating. Here is a sample of their dialect: Fields says: "We will now give you a correctus imiutation of two recklar stitchunum click dancers," which means in English a "correct imitation of two statue clog dancers." Weber has a struggle with the word audience. He says he is glad to see that the adjunun, audjunance, audjunanceunce, etc., etc. Of course it all depends upon the way it is said, and Weber and Fields seem to be masters of this sort of fun.

• • •

James O'Neill was playing in "Virginius" with an early and somewhat of a "backwoods" star, many years ago. No properties were carried by the "show," the local theaters furnishing everything. On one occasion, in a one-night stand, no "urn" could be found in which to place (supposedly) the ashes of Virginia—to be shown to Virginius at the end of the play. Nothing daunted, the stage manager, prolific in expedients, seized upon a large water cooler, pasted a label over the words "iced water," and lugged it on in the last scene and offered it to the dying Roman father. He had forgotten to let the water run off, and as Virginius reached his hand forward to stroke the "urn" with poetic and paternal tenderness, he accidently turned the faucet. A small stream of cold water tickled down upon his thinly covered legs. The "shiverings and shudderings of the actor in his death moments" were spoken of "as extremely natural," by the local press next day.

• • •

"I have seen Bernhardt," said Fanny Davenport recently, "and I do not claim to rival her. I have not seen Duse, and know nothing of her methods. Of course Bernhardt is all fireworks. Duse must be electric, because every one says she is so natural in her methods, and yet she seems to wield a great fascinating power. One thing I do claim, and that is that I put just as much study into my parts as they do in theirs. And I do another thing that neither Sarah nor Duse can do—I translate and adapt my own plays.

• • •

"Gay New York," the new Casino review, will be produced in the Metropolitan on May 29. As usual, the piece will be a melange of satires on the season's productions. One of the scenes will show a frigid meeting between the leading New York managers, in which they indulge in bitter sarcasms at each other's expense. The author of the skit is said to be Mr. McClellan, formerly editor of Town Topics, who adopted "The Lady Slavey" for American use.