Dramatic

Charles Frohman's production of "Thoroughbred," which opens an engagement of three nights and a Wednesday matinee at the Metropolitan tomorrow night, is an unusually strong attraction if the reports of its great New York success are true. The play had a long run at the Garrick theater in that city last season and was put on there again early in August, drawing crowded houses through the hot weather. It is a three act comedy by Ralph Lumley, and is said to be a very neat and pretty, as well as funny entertainment. The success of the production is doubtless due somewhat to the excellence of the company, which is headed by the popular comedian, Thomas Q. Seabrooke. Though the scenes of the play are laid in England, one of the leading characters is a young American who falls in love with a beautiful English girl with a long pedigree. The way in which this American is drawn by the English author of the play, shows that visiting Americans are very favorably regarded by their English cousins, and more-over, the character is said to be truer to life than is the American abroad usually seen in plays of American authorship.

The role taken by Mr. Seabrooke is that of a very pious old English mayor, who believes horse racing to be a very wicked practice. So does his wife by whom he is sadly henpecked. He becomes the nominal owner of a race horse, and yields to the temptation to attend a race. He also becomes for the time, an out-and-out sporting man, and is led by circumstances to become the associate of a very disreputable blackleg of the track. His efforts to avoid sharing the punishment of his rascally companion's past crimes lead to many funny situations, as does also his fear of being found out by his wife. To see the race he disguises himself as a strolling negro minstrel. One of several songs introduced in the piece is the burlesque ballad by Geo. Grossmith, "Keep the Baby Warm." Others in the cast are Edgar Davenport, H. M. Pitt, Isabel Evesson, Maud White, Maggie Holloway Fischer and William Norris.

* * *

The opening performance of "The Thoroughbred" tomorrow evening will be under the auspices of the Mannheimer Employes Benefit association, an organization composed exclusively of the employes of Mannheimer Bros., of this city. They have taken up the matter with a great deal of enthusiasm, and, as they have disposed of a large number of tickets, a crowded house is assured for the opening night of "The Thoroughbred."

* * *

Manager L. N. Scott, of the Metropolitan, is in New York completing his bookings for this season and next. He has some big attractions in view, which he is desirous of securing for his Twin City theaters, and on his return will undoubtedly have some pleasant news for the play-goers of St. Paul and Minneapolis.

* * *

Some of the early attractions that will appear at the Metropolitan opera house are: Sol Smith Russell, who will present besides his usual repertory his new play, "A Bachelor's Romance;" the famous "Baldwins," hypnotic and spiritualistic entertainers; Al. G. Field's minstrels, the young tragedian, Walker Whiteside, in a repertory of legitimate plays; and the Irish comedian and actor, Joseph Murphy, in "Shaun Rue" and "The Kerry Gow."

* * *

One of the most notable features of the present season will be the early appearance in this city of the famous "coster-singer," Albert Chevalier, who has been the sensation of the East during this and last season. Chevalier will appear in this city supported by a company of European entertainers, and will sing the songs which made him famous, among them being "The Toy Maker's Tragedy," "The Little Nipper," "The Future Mrs. 'Awkins," "Blue Ribbon Jane," "My Old Dutch," "Tick Tock," and "Knocked 'Em in the Old Kent Roard."

* * *

Gus Heege, the originator of Swedish dialect comedy, will be seen at the Grand the present week in his latest play, "A Yenuine Yentleman." The Swede of Mr. Heege is awkward, phlegmatic, imperturbable, but he thinks right, is shrewd, honest, frank, straightforward.

The story of the play is as follows: Hon. Gordon Castle, ex-minister to Sweden, having been removed from office by a change in administration at Washington, returns to America to engage in mining in the Coeur d'Alene country, Idaho. With him on the steamer are his two daughters, Jessie, a sprightly young damsel and Mrs. Florence Nelson, whose husband is manager of the Golden Rock mines in the Coeur d'Alene. During the passage over, Mr. Castle meets Sven Hanson, who once saved his life, and whom he introduces to his daughters. On the same steamer also is Baron Rosenkranz, who has been sent to America by a German syndicate owning the Golden Rock mines, to investigate the management of the mines. The baron during the voyage pays very marked attention to Mrs. Nelson, while Sven shows an unmistakable liking for Jessie. Arriving at New York, the vessel is ordered into quarantine by the health officer on account of a case of cholera on board. The ex-minister is in a state of anxiety, as he has with him important documents which must be delivered in Washington the following day. Here Sven comes to the rescue, and offers to swim ashore with them. The curtain falls on the first act just as Sven disappears over the gunwale.

The second act opens in Mrs. Nelson's drawing room in Idaho. Sven has "struck it rich" and sells his claim to Mr. Castle, proposed for the hand of Jessie and is accepted. The baron appears at this stage also. He has made his investigation and found Nelson, the manager of the mines, short in his accounts. He accuses him of theft and threatens to put him in irons unless he produces the amount in fifteen minutes. Nelson is unable to meet the demand, and is about to end his unhappy existence by shooting himself, when Sven, who has overheard the conversation between the two men, again comes to the rescue. He discovers in Nelson a long lost brother who came to America when only a child, and had taken the name of an uncle who brought him over. To save his brother from disgrace, Sven gives him the money he has just received for his claim and with which, but a few moments before, he had so happily anticipated starting a home of his own. The third act shows the Golden Rock mine and the principal incident is a strike among the workmen. In the fourth act matters are rapidly set right. Sven marries Jessie, sets up housekeeping, and all is sunshine. The play is said to be beautifully supplied with comedy.

The scenery is picturesque, showing a view of the harbor of Southampton, with the Isle of Wight in the distance; New York harbor with a panoramic view of the statue of liberty and the great city to the right; an animated scene on the deck of a big ocean liner with a dance among the emigrants in progress, and a variety of views of the Coeur d'Alene mountains.

* * *

At the Herald Square yesterday afternoon Miss Catherine Lewis appeared in her own play, "Mrs. Smith's husbands," for the benefit of some hospital babies, says the New York Sun. Miss Lewis played the leading part. A large audience was present, but neither Mr. Gerry nor any of his minions was in the house. There were seven other persons in the cast, and one actor, Mr. Arthur Giles, who gave a clever performance of an addle-pated guardsman. Everybody knew his lines except Miss Lewis. The play is in three acts and contains three of the most beautiful entr'acts on record. It was fortunate that more of the sick babies were not present, for a play of this sort would prove as disastrous as green apples to the infant mind. As it was, the only baby in the house was removed in the second act, suffering from a severe colic.

* * *

Elwyn A. Barron, the well-known dramatic critic, in his London letter to the Chicago Times-Herald, says: The native Londoners seem to have more eagerness to cross the sea, and the number of English organizations to be in America this season is so unprecedented that there is some question where the cockney who likes a serious touch in his drama is to find entertainment this winter. With Willard, Tree, Hare and a half dozen minor companies gone or going, it looks very much as if the thing might be a little overdone; at least from the point of view of the companies indigenous to the United States. It is to be hoped the English will reciprocate with the profitable hospitality in the entertainment of the American companies that may visit London anon. Indeed, I saw in one of the papers recently a most complimentary reference to the rumors possibility that the Tabers would come to London next summer. That charming and gifted artistic pair would no doubt be cordially welcomed and gladly patronized by the public should they decide to come here, for, upon my word, London has no actress comparable with Julia Marlowe Taber in the united graces of youth, beauty and ability.

* * *

The following story is told by David Garrick: One evening, after he had quitted Mrs. Garrick at her box at Drury Lane, he said, as he often did, "I shall be back in a few minutes." A prologue was spoken; Mrs. Garrick was in full sight of the speaker, but thought him to be a stranger till her little dog called attention to his identity by showing his customary signs of great joy, and not until then did she know that it was her husband who was speaking.

* * *

Mr. H. Grau's Metropolitan English Grand Opera began its tour at the new Columbus theater, Washington last Monday. The repertoire includes: "Faust," "Carmen," "Cavalleria Rusticana," "Tannhauser," "Lohengrin," "Ernani," "Bohemian Girl," "Martha" and "Fidelio." In the company are Georgine von Januchowsky, Mary Have and Lizzie Macnicol, Payne Clarke, Signor Montegrifo and William Mertens.

* * *

"Over the Garden Wall," the comedy which made the late George S. Knight famous, is to be revived by his brother, who is known on the stage as Will H. Sloan. His company will include Charles B. Ward and John Murphy.

* * *

Mme. Sarah Bernhardt is about to astonish the dramatic world, writes a Paris correspondent of the New York World. She has planned a surprise for them which will keep the critics busy for some time to come. They will have to sharpen their pencils and get down to hard work, for henceforth "la divine Sarah" will assume men's roles, and she is just now the busiest woman in Paris rehearsing "Lorenzaccio," in which she plays the principal part—that of the hero—a role already made famous at the Comedie Francaise by some of its greatest actors.

The assumption of a man's role right on top of the enormous success she has already achieved this season in "La Dame aux Camelias" is perhaps daring, for never has Mme. Bernhardt been seen to better advantage than during the present run of Dumas' masterpiece, which has been drawing such crowds to the Renaissance theater as to astonish even Paris.

Daring ambition, however, has always been a dominant trait in Mme. Sarah's character, so perhaps after all it is quite natural that she should strive for new honors in her art.

Few people realize how many roles Sarah Bernhardt has created. The number is almost appalling. Seventy. The great tragedienne has given the world seventy different kinds of women before attempting to play the man.

Mme. Sarah will also play a man's role in a new piece Sardou is writing for her. The scenes will be laid in the same period as those in "Gismonda," and the costumes will, of course, be those of the empire style, which suit the tragedienne admirably. Her great work in her new direction, however, will be her assumption of the role of Hamlet, in the great Shakespearean tragedy, which, in the nature of a direct challenge to Mounet-Sully, the star of the Comedie Francaise, who counts Hamlet as among his most important roles, though his portrayal of the unhappy Dane falls short of the superb interpretation of Edwin Booth—even the French admit Booth's superiority in Hamlet.

It remains to be seen what "la divine Sarah" will do with the role—though one may count on her giving something original. At the Porte Saint Martin in 1886 Mme. Bernhardt appeared in "Hamlet" as Ophelia, and since that time it has been the dream of her life to appear as Hamlet, and now she is about to realize her dream—her great ambition.

* * *

William H. Crane has decided to open his engagement at the Fifth Avenue theater, in New York, on Nov. 23, in "His Father's Wife." On Nov. 30 he will produce "A Fool of Fortune," Miss Martha Morton's new comedy.

* * *

Personally, Albert Chevalier, the costermonger artist, is rather under medium height. His smooth-shaven face is mobile and attractive, but rather plain, says an exchange. His voice is pleasant and his manner engaging. Moreover, he has an actor's best gift—magnetism. He is a man of quiet domestic tastes; otherwise he would have come to America two years ago; but a man of his disposition found it a great effort to quit his home, Kingsley House, near Isleworth, where he has a charming house, with gardens, paddocks and extensive lawns, and grows choice flowers and fruits and houses some good stock, and has a rare collection of pictures, of which he is very fond. His brother, Charles Inglis, lives with him. He married, not so very long ago, Florence Leybourne, daughter of George Leybourne, famous a generation ago.

* * *

R. A. Barnet declares that realism is in its incipient stage. "Nowadays," avers the witty librettist, "we think that when we see a horse race on the stage or a real river of water, that art has reached its highest point. But in 1993 the theatrical announcements will run somewhat after this wise: 'In the roaring farce, "Out in the Wet," which will be played next week at the Fin de Siecle theater, the audience is requested by the manager to bring umbrellas, gossamer and overshoes, as the great rainstorm scene in the third act, manufactured by the Consolidated Shower company, overflows into the audience.' Or, 'Miss Myrtle, the great emotional actress, will swallow four ounces of prussic acid in her great poisoning scene in the mastodonic production of "Dead for a Ducat," which comes to the Up to Date theater on Monday. The audience is respectfully requested not to insist on Miss Myrtle's appearance before the curtain immediately after this scene, as Dr. F. A. Ker, the eminent specialist, must use the stomach pump on Miss Myrtle immediately after she leaves the stage. No advance in prices.' Or, 'Mr. N. O. Lung, the young actor, who is dying of consumption, will, during the fourth act of the thrilling play, "A Cough for a Cough," be injected with a solution of Dr. Jones' Elixir in full view of the audience. Mr. Lung will then sing selections from Wagner to a brass band of 450 to prove his increased vigor. The medicine will be given away as souvenirs to all ladies holding a reserved seat coupon.' Oh, no," says Barnet, "realism on the stage has not yet reached its limit."

* * *

Thomas W. Keene recently overheard a funny conversation that took place in front of a theater in a small town where he was advertised to play. "What is going to be given at the opera house tonight?" asked a countryman of the friend who accompanied him. "'It ain't decided yet," was the answer. "How's that?" "I don't know," was the answer, "but it says there that they are going to play 'Othello; or, The Moor of Venice,' but it doesn't say which."

* * *

Manager Hays, of the Grand, announces as a special feature of the engagement of "Saved From the Sea," the attraction which follows, "A Yenuine Yentleman," at the Grand, the first appearance west of New York of the famous "biograph," a photo-electric machine. This must not be confounded with the vitascope, animatograph or theatrograph, which have been shown here, but is an entirely new machine, distinctively original in many ways.

It has been exhibited with great success at Koster & Bial's, New York. The biograph is said to excel all other photo-electric machines in the size of the pictures, which are thrown on a canvas 20 by 30 feet in size. There is also said to be a perfect clearness in the detail and absolutely none of the vibration noticed in other exhibitions of this kind. The views will include "The Empire State Express," one of the most realistic scenes of the kind ever represented by a photo machine. Another view, and one which will doubtless be well received, is one illustrating President-elect McKinley receiving a political delegation at his home. Ten views in all will be shown.

"Saved From the Sea" is a melodrama, said to be replete with sensational mechanical effects.

* * *

The National theater in Washington, D. C., was crowded to its fullest capacity last Monday night on the occasion of the first performance of "Roaring Dick and Company," the new play by Maurice Barrymore, in which the author himself played the leading role. Mr. Barrymore has a part in Roaring Dick which fits him admirably. Among Mr. Barrymore's supporting artists were W. J. Lemoyne, Leslie Allen, C. A. Smiley, Edith Crane and an auxiliary force of 200 people. The sensation of the evening was made by a children's carnival, which was a very unique affair—the curtain going up on this scene no less than five times. The play was a decided success.

President Cleveland and Mrs. Cleveland, Secretary Carlisle and Mrs. Carlisle and a delegation of the Lamb's club of New York attended the performance, Wm. A. Brady, whose venture Roaring Dick is, will take the play to Palmer's theatre, New York, after its Washington run.

* * *

The Great Northern, Chicago's newest and finest theater, was opened last Monday night by A. M. Palmer, who will be the manager. The house was crowded and the new play, "Heartsease," was well received.

The hero of this drama, Arnold Stuart (Harry Miller), is a visionary composer of opera, a sort of modern and revised edition of Challerton, who loves a wealthy young lady, Margaret Neville (Miss Blanche Walsh) and is admired by Lady Neville, the pretty wife of Margaret's father, a character assumed by Madeleine Bouton. Through the machinations of the polite villain, Remington (Stephen Grattan), a misunderstanding occurs between the lovers, and Remington also steals the opera upon which Stuart bases his hopes. The great act of the play (the third) occurs in the lobby of the opera house during the performance of the opera. Stuart, coming from a sick room, recognizes his music, and in a thrilling scene denounces Remington, and is reunited to his lady love.

* * *

The seventh annual edition of the farce comedy, "The Dazzler," will soon be presented to the patrons of the Grand by Cosgrove and Grant's comedians. "The Dazzler" has been entirely rewritten.

* * *

That stirring melo-drama by the late Bartley Campbell, "Siberia," comes to the Grand soon, with all the features which has made it so popular in years past. The play contains a number of situations and climaxes as original as they are dramatic. The cast includes James Herne, William Stafford, Harry Dalton, William Cullington, David R. Young, Jennie Kennark, Margaret May and Morraine Dreux.

* * *

The early bookings of the Grand include Scott Marble's latest and most pronounced success, the comedy drama, "Tennessee's Pardner." The comedy is in four acts. The scenes being laid in the Rocky mountains, the scenery and costumes are picturesque in the extreme. An agreeable feature is the sweet singing of the Golden Nuggett Quartette and the ludicrous efforts of the Rocky Mountain band.

* * *

"Dr. Belgroff," Charles Klein's hypnotic drama, was produced in Chicago last Monday night, with Wilton Lackaye in the title role. The character is said to be another, and even less poetic, Svengali, with all the horror of the Du Maurier hypnotist, and none of the relieving fun. Dr. Belgroff is a scientist masquerading as a country druggist. He is necromantic and uncanny in appearance, and an altogether disagreeable person. He suspects that a dissolute English nobleman has ruined his sister, and kills the Englishman. The murder is witnessed by the victim's sister, who is thereupon hypnotized and married by the murderer, and made to believe that her brother was killed by her real lover. Her life is spent in a hypnotic state, which is very awkward for her, but her husband loses his power over her and is betrayed to the police. He takes poison and dies.

Lackaye was powerful at times, but the character continually reminded one of Svengali. The veteran Couldock, who was in the cast, received an ovation when he appeared in the minor part of Squire Fenton, and Marie Wainwright was much applauded as the hypnotic subject. The audience warmly applauded Mr. Lackaye's acting.

* * *

Wilson Barrett's sensational drama, "The Sign of the Cross," which has scored a great success in London, received its New York production last Monday night. The Sun says of it:

"A Christian girl and a pagan man are the lovers in 'The Sign of the Cross.' He is a prefect of Rome, under orders to exterminate the converts to the new religion. She escapes death for a while through his passionate regard for her, but is compelled to suffer instead his lustful persecution. But she will not keep her life at the loss of her honor, and so goes to her doom; but her steadfast virtue and choice of martyrdom win him to her religion, and he becomes a Christian to die with her. This simple and pathetic story is wrought out by the dramatist with the same methods of suspense, situation and cumulative interest which he would have employed in case his theme had not been a religious one. Some of the scenes are intensely 'sensational,' in the theatrical meaning of the word. The man has given a bacchanalian feast at his palace in Rome. He has the girl brought to him. She is a prisoner in his house, and he is inflamed by her beauty. He would lie to gain her consent to sin, but she refuses to violate the law of her faith. Thereupon he has the doors locked, the lights put out and assails her with physical force. At the moment when he overcomes her, she lifts a cross, and, presumably by a miracle wrought in her behalf, he is stricken down to the ground. In another scene a boy is whipped to make him betray his fellow Christians, and, as he still refuses, he is taken to an adjoining torture chamber, and his anguished shrieks on the rack are soon heard. The end of the play is the exit of the hero and the heroine to the arena, where, by order of Nero, 200 Christians are to be torn to death by wild beasts.

"The play is distinctly melodramatic, as has been said, and the quality of its melodrama is none too good. Wilson Barrett wrote it, and those who remember his 'Claudian' will find the newer work of just about the same poor literary quality, and also possessing about the same valuable theatrical merits. In other words, 'The Sign of the Cross' comes from a pen more ambitious than able. Its language is only seldom what it should be. It is almost all the while prosaic, unromantic, unimaginative and unoriginal. But the arrangement of the materials is adroit, and the faults of the composition are not such as to weaken the intended effect with people not extra fine of taste. The mounting is excellent, being both correct and showy, and the sights are impressive."

* * *

Archibald Clavering Gunter, the shop girl's favorite novelist, is a daring man. He has dramatized, emphasized and even vulgarized his shop girl's romance, "The Florida Enchantment."

In the inevitable modern course from authorship to dramatization we are bound to get some curious freaks in the way of plays, says Jessie Wood in the New York World. "A Florida Enchantment" is a very curious freak. It is one thing to print descriptions of animal feelings, sexual developings and all the symptoms of maternal love, and another to speak them. There is all the difference in the world between cold type and warm slang. Mr. Gunter began and made money by the cold type, and now insists on continuing to make still more money by the warm slang.

It is a daring course to take. The world recognizes lots of things it does not speak about. Mr. Gunter has decided that the only new thing left under the sun is to speak about them. With this preliminary decision he has dramatized "A Florida Enchantment" and hired a company of actors and actresses, who blush under their paint as they declaim certain surprising physiological facts which you find much more delicately described in "Goldsmith's History of Man." What a quaint and delicate conceit!

* * *

After the run of Olga Nethersole's vulgar "Carmen," the Empire, formerly one of our most fashionable theaters, fell into disfavor, and it was not until this season that the fine art of Mr. Drew and Miss Adams and the wholesome theme of "Rosemary" could restore the playhouse to its old position in the esteem of decorous audiences. The bronze figures of Rudolph Aronson carried the Casino from its ancient prosperity into disaster and left a legacy of bankruptcy to the new lessees, who have had to resort to every device of good humor in order to tempt honest folk back to the Auditorium, from which the former management drove them in dismay. It was the vulgarity, not the lack of wit, in "A Stag Party" that cost its backer $20,000, its author his life and the theater its reputation.

Why is Mr. Keith constant in fortune at all his theaters, while other vaudeville houses are haunted by the ghost of failure? Because this manager never offends his audiences, but applies his energies to furnish an entertainment that is decorous as well as diverting. Salacious performances receive only temporary applause. The foundation of the drama is laid on honesty, and the moment it gets away from that base its edifice topples. Any form of the play that does not win the approval of decent women is on the road to disaster. It is the American woman that is the censor of the stage, and, although her power is unofficial, it is effective.

* * *

Mr. Gunter says that "A Florida Enchantment" will remain at Hoyt's during the time originally contracted for. He doesn't see how the play can be inimical to public morals, and has issued an official denial of the sensational report that the manatee in Central Park refused to eat food after reading the critiques on the piece in Tuesday morning's papers.

* * *

"To the artistic eye their slender limbs are a thing of beauty in comparison with the fleshiness which seems an singer." It is thus that the gallant press agent connected with Koster & Bial's takes up the cudgel for the naughty quintet of Barrison Sisters. The big attendance nightly at the music hall on Thirty-fourth street indicates that the Barrisons have plenty of admirers of feminine physical fragility.

* * *

The death of Ada Rehan's prize brindle bull terrier, presented to the actress by Sir Henry Thompson, of England, has inspired a New York Press man to pen the following poetical lement:

O weep for Ada's bull pup! He is dead.
A great grief haunts the whole of Daly's folks.
For "Fun" the last sad lines must now be read.
No longer barking joyfully to coax
His mistress forth to a forbidden walk
On the Rialto, where the actors stalk.

Poor "Fun," a canine he of goodly fame,
A brindle bull pup of a high degree;
A tribute to fair Ada's hallowed name,
A gift from British barrister was he.
Yet now in cold and clayey earth he lies—
A dog, who at the bench show took a prize.

Oh, well may Ada Rehan's tears be wept
For such a faithful friend as her own "Fun."
That dog with her on all her tours she kept,
But now, alas, his earthly course is run.
Poor "Fun" has gone where all the good dogs go.
Good "Fun"—like us, he loved our Ada so.

* * *

The number of stage-struck young men and women who think acting is 'no trick at all' is evidently as large as ever. Recently the New York papers announced that Charles Frohman would organize a special company to present his latest success, "Rosemary," in cities which Mr. John Drew and Maud Adams, who have scored hits in the leading roles, will be unable to visit this season. Applications, personal and by letter, poured in upon Manager Frohman. Among the latter were some amusing specimens, betraying fully as much assurance as ignorance. Here is one of the letters, said to be from a pretty well known actor:

Dear Mr. Frohman: Kindly consider me ready for the role of Sir Jasper Thorndyke, in the special Rosemary company for the road. Have not seen the play, know you are doing big business, and so have not asked for any passes, but from what I have read, feel confident I can do excellent justice to the part. Somewhat out of taste to blow one's self, but honestly, I can knock the socks off John Drew as Sir Jasper. Would like a chance at it. Salary $75. I would like to play it with a mustache, as I think a mustacheless hero unromantic, and no woman is really ever in love with a man without a mustache. This is a matter we could talk over, however. Early reply appreciated. Yours very truly,

Here is another, evidently from an "amateur:"

Mr. Frohman—Dear Sir: I could take John Drew's place. I am his size and wear my hair the same. I talk pretty much like him, too, in society talk. I would like to play the love scenes; you could hire a regular actor to be that old man in the last act. I belong to one of the New York regiments, and they would all come to see me act. I wouldn't want to go far from New York, though. You could let me play a night or two at the Empire just to break myself in. John Drew could pretend to be sick and take a night off. How much do you give a week? Please let me know as soon as possible, as I would have to pack my things. Yours sincerely,

West Eighty-fourth Street, New York City.

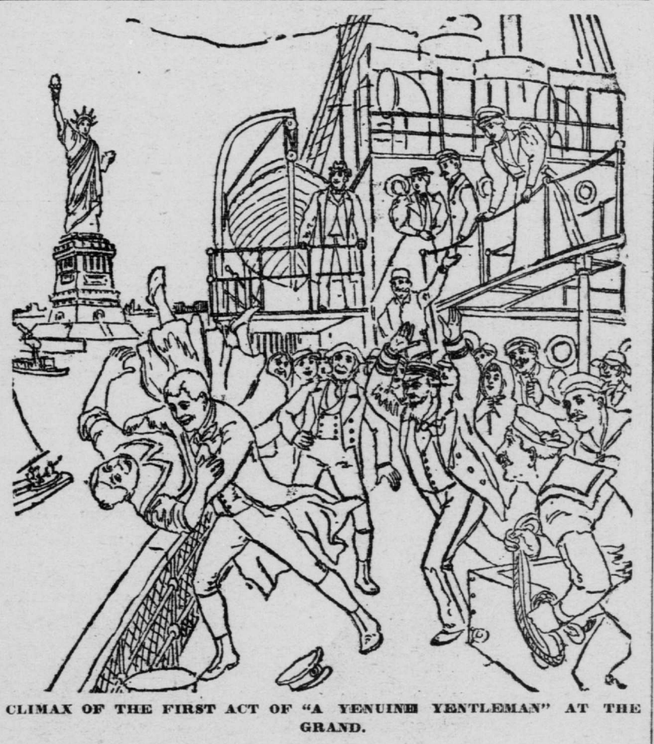
Here is one from a girl who says she is a Wall street typewriter, and who sends her application on a sheet of her employer's letter paper:

My Dear Mr. Frohman: Can you engage me for Mr. Drew's leading lady? I dearly adore him. I have seen him four times already in "Rosemary." I almost know the play by heart. Very little study would make me perfect in Miss Adams' part. Having an intense admiration for Mr. Drew, I feel that I could go on the stage and just be natural. I am a stenographer at —— Wall street, nineteen years old, blonde, brown eyes, five feet four inches tall, 30 bust, 22 waist, good figure and know several actors already. Have recited in friend's parlor, and am thought to be very fine. Have always had a longing for the stage, and it would be a good start for me. I would expect you or Mr. Drew to buy me new dresses for the play, as I hardly think Miss Adams' would fit me. Kindly send answers to this office. Yours truly,

The new Irish opera by Strange and Edwards, bearing the sonorous title of "Brian Boru," scored a success in New York city last Monday night.

"'AND OVER, RIMPLE! 'AN'D OVER HEVERYTHING!"
Scene in "The Thoroughbred."

LITTLE CORINNE,
Who Has Willed Her Fortune for a Home for Aged Actresses.



CLIMAX OF THE FIRST ACT OF "A YENUINE YENTLEMAN" AT THE GRAND.

CHIFFONIER

Is the French word for a chest of drawers. It's a very convenient piece of furniture and until lately has been an expensive one. But the increased demand for them has led some factories to give special attention to them. From one of these factories we have just received a car load.

This style is one of the best. It is 36 inches wide, has 5 drawers and hat box, large mirror and is well carved.

A Large Special Lot of Rockers

just received will command immediate attention from the buying public. We call your special attention to them, because if you call and see them you are sure to buy. Just think, they are of fine Quartered Oak or of Birch, with Mahogany backs, beautifully finished. They are excellent value at $10.00, but the large lot we have purchased makes it possible for us to name a low price, and we name the very low one of..... $4.75

We still have lots of those $2.15 and $2.65 styles, excellent values, but the Rocker shown above is really the better bargain of the two.

IT PAYS TO SAVE

The price of a stove in the fuel it consumes. We guarantee to do that with

STEWART STOVES

and

American Ventilators

Are the coal savers. They are made on the correct principle and are well made, well fitted and are famous as the best heaters. We also have the

AIR-TIGHT HEATERS

For both coal and wood.

Some late arrivals are:

Music Cabinets, Cobbler Seat Rockers.

A Line of China Closets

Unequaled in either St. Paul or Minneapolis can always be found at our store. Nearly every one has a Sideboard or Extension Table. But no dining room is complete without a China Closet as well. We carry thirty-five styles, all choice and handsome. We have one style intended for a spare corner. It's a nicely finished and carved Oak Case, large glass door, with 5 shelves. This China Closet this week, only.. $9.85

Partial Payments.

Don't think because our store is an elegant one that we are not accommodating. We grant exceedingly EASY TERMS to all who need them.

SMITH & FARWELL CO.

Complete House Furnishers,

SIXTH AND MINNESOTA STS, - - ST. PAUL.

AMUSEMENTS.

GRAND..

TONIGHT AND ALL WEEK

AGAIN YOUR FAVORITE,

GUS HEEGE

The originator and premier delineator of Anglo-Swedish dialect comedy. You all know him as

YON YONSON

See him in his latest comedy success,

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