



# Dorcas

Maker's Tragedy, "The Little Nipper," "Blue Ribbon Jane," "Tick-Tock," "My Old Dutch," "The Future Mrs. Atkins," and "Knocked 'Em in the Old Kent Road."

Farce comedy is renewing its hold upon theater-goers. The theater is primarily to amuse, and farce comedy is the very essence of hilarious amusement. In it there are no "problems" to bother one's head about, no grief-stricken heroine's woes to share, no villain's tortuous trail of vengeance to follow; but simply to sit and enjoy good clean fun, bright music, pretty girls, good voices and clever comedians.

"Dorcas" will be on the boards at the Metropolitan tonight, despite managerial differences. Manager Scott promised his patrons entertainment this evening, and they will receive that entertainment. "Dorcas," as the advance agent of a dramatic and musical entertainment means little to the readers of newspapers. But the names of the participants in the performance are suggestive of the high quality of the organization. The names of several members of this company are familiar to students of music and habitues of the theater. Some of these singers are graduates from that ever-popular organization, the Bostonians. Time was when any member of that organization was ranked in the A 1 class in the Twin Cities.

Charles O. Bassett, the lyric tenor, is absolutely without a peer outside of the artists engaged in grand opera; and, among these latter, there are few who possess a voice of such range, sweetness and purity, or of greater per-

Murphy lost his voice years ago, and should spare his auditors.

Miss Eva Davenport, of the "Dorcas" company, is one of the remarkable women of the American stage. For a number of years she has occupied a unique position among her contemporaries, and it is difficult to say whether she is best liked as vocalist or comedienne. She possesses a superb contralto voice, which has been thoroughly cultivated abroad, and she has achieved many conspicuous successes on the operatic stage. When "Ermeline" was produced at the New York Casino originally, Miss Davenport's friends and admirers were greatly astonished to learn that she was cast to play "Princess," an eccentric comedy character, requiring com-



JOSEPH MURPHY IN "SHAUN RHUE."

paratively no singing. This astonishment was increased when Miss Davenport declared her delight at the prospect of appearing in such a part. The first night arrived, and Miss Davenport, in a mood of high spirits, full of expectancy and with an apparent chagrin that so gifted a vocalist and beautiful actress should be cast in a comedy, her brilliant personality in such a role. Finally, when the Princess made her entrance, those who had been horror-stricken, there she stood, a sight to behold! No more grotesque figure had ever been conceived by a caricaturist. Upon her head was a most extravagant bonnet, from out of which leered a face red and wrinkled and distorted, and fringed with short, curly, curly curls. She wore a bodice with a very high waist, and a skirt edged out with an immense crinoline. When she moved about, there were revealed a pair of pantaloons drawn tightly around the ankles and elaborately trimmed with deep folds of lace. Her appearance was the signal for an immense outburst of laughter, and it was some minutes before she could proceed with her lines. Soon it became apparent that Miss Davenport had expressed pleasure at the prospect of playing the Princess. All the time she was on the stage the audience screamed with laughter, and the next day the newspapers cringed with one accord, credited her with a success as a comedienne equaled only by Mrs. John Drew in her famous impersonation of the "Princess" in "Dorcas."

The authors of "Ermeline," Messrs. Paulton, who were present on that memorable night at Miss Davenport's career, and the result of writing a part in their next operatic comedy which should give her full scope for the display of her talents as a singer, and the result is the part of "Princess" in "Dorcas," in which Miss Davenport will be seen at the Metropolitan tonight. The "Princess" is an elaboration of the "Princess," and with some slight modifications, the "make-up" is the same. The centurion's extravagance, but it is made of the richest of broadcloth silk, trimmed with the rare and valuable Maltese lace, and presented with a wayward man playing an operatic engagement in Malta some years ago.

In contrast to Miss Davenport's appearance that they seem possessed of two or three pairs instead of the ordinary allotment of common mortals.

The story recites the following: A German brewer, who has money to burn, and after long urging by his high-spirited and ambitious daughter, to go to Europe and purchase a title and incidentally rid himself of his name, Wurtzberger Ratz, which has become a burden to him through the jokes of the boys. During an evening at Kostay Bial's, just before his departure to the other side, he takes a little too much wine and, getting acquainted with Kitty Starlight, a concert hall singer, he promises her \$30,000 to start out a troupe of her own. The next day he repents of this, but he is followed to Europe by the singer, and also by a tramp who knows of the circumstance and between the two they lead him merry dances. Other characters in the piece are the business manager of the Dazzler, a steamship captain and a boy of young girls who are learning the mysteries of housekeeping in a modern cooking school class. In this combination and incidentally rid himself of a merry time, and at the hands of a competent company it is made merry for two and a half hours. The dialogue is interspersed with the latest, best and most popular music in the shape of solos, duets, medleys and choruses, rendered by competent singers, while the cooking school class adds no little to the enjoyment of the evening by

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in "Dorcas" are two ladies whose costumes are creations of the most modern and Paris. They are Miss Marie Millard and Miss Drew Donaldson. Both of these artists possess a thoroughly refined and artistic quality. "Dorcas" will be presented with an investiture of scenery, costumes and general stage embellishments entirely in accord with the character of the organization, and an event of more than passing moment may be anticipated.

Joseph Murphy still insists. He's worth more money than any other man on the American stage, Jefferson excepted. He has no new plays. He sings worse than the best before. Nature has forsaken him. But the people still regard him as the greatest exponent of Irish plays. Consequently any manager who books Mr. Murphy knows for the old favorites on his list for the close of the week, sit back in his chair, and be confident that Mr. Murphy will do the rest. The only blot on the promised engagement is the fact that Mr. Murphy is to sing "A Handful of Earth" in "Shaun Rhue." Mr. Murphy and his dramas are beyond criticism as depicting incidents of Ireland. But Mr.

Barley Campbell's "The Girl I Left Behind Me" will follow "The Dazzler" at the Grand Opera house, the strongest bookings of the season; perhaps, in the estimation of those familiar with the delineation, entirely the strongest play has been one of the strongest successes of the past three years throughout the entire country and when it was produced in London a few months ago (where it is still playing to enormous business) it took that city by storm. The play deals with the ordinary life in Post Kenion in the Blackfoot country, Montana, during the Indian uprising of 1880. There are many scenes of an intense and exciting kind, particularly the one where the Indians attack the little garrison by surprise. The lighter sides of the play rest on the love-making of several couples, all of whom are the young people of the garrison. It is promised to be in the hands of a thoroughly capable company.

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R. Young, Frank MacCormack, Lorraine Drexel and Margaret May.

Prof. S. S. Baldwin and his wife, who have entertained audiences in every civilized country in the world, will shortly be seen in this city in an engagement at the Metropolitan opera house. Nothing like the performance given by the Baldwins has ever been seen in this city, and their work will be a revelation to our local theater-goers.

Walker Whiteside, who is still being booked as the "boy" tragedian, will be heard at the Metropolitan at an early date. Mr. Whiteside would do well to call down his advance agent. The price plays at the great dramatic centers has accorded to this "boy" a high place on the tragic stage. He doesn't need the subsidies of managerial composition to advertise his coming. He has outgrown puffing, along with amateurish stage methods. He is not Booth—never will be, but he reads Shakespeare with intelligence, and has the advantage of adequate support. His "Hamlet" is conceded to be a strong conception.

Manager Jacob Litt is in a quandary about a title for a new play by Clay M. Greene, which he is to bring out at the Bowdoin theater, Boston, after the holidays. It is said to possess several bicycle sensations, among them a scene on a championship bicycle race. The comic takes place at the close of the play upon a track which extends across the stage and into the auditorium as far as the first balcony. The members of the company will have to be experts with the wheel as they ride during the progress of the performance. There will be opportunities for the intricate maneuvers of the bicycle riders, and there will also be a spirited reproduction of a bicycle race, as well as several other comedy scenes. The play reads like a strong English drama and the scene is laid in New England. The play is called "The World Ache," but he therefore, offers \$100 to any person who will submit a title that is satisfactory.

## THE CHERRY SISTERS.

A Cedar Rapids Correspondent Tells Who They Are.

Cedar Rapids, Ia., Nov. 28. The Cherry sisters, who are at present affording the city a novel and amusing entertainment, were raised on a farm near Marion, Linn county, this state. The story of their early life and their career throws some interesting side lights on their present unique career.

It was by accident that they are not the subjects for sympathy which they appear to be. Neither are they, as has been suggested, clever actresses or money-getters, "guying" a public that thinks it is guying them. They are simply shrewd young country girls who have a keen sense of humor and they are willing to bear the public's scorn and also bear away with them the public dollars. What they take themselves seriously. They think they have talent, they regard the demonstrations during their performances as the result of their agents' yams about them. They purpose to be rich, and they have other ambitions, which will be discussed hereafter.

## THEY FED THE PIGS AND PLOUGHED.

There are five Cherry sisters—Effie, Jessie, Lizzie, Addie and Ella. Their father was a poor farmer, and they were engaged in making his girls work. They did work. They fed the pigs, husked the corn, milked the cows and did the housework. In the winter they arose early in the morning to feed the pigs and to be in time for the ploughing.

These usually consisted of "apeakin" and they were paid for their services. When they were in the city, they were engaged in making their girls work. They did work. They fed the pigs, husked the corn, milked the cows and did the housework. In the winter they arose early in the morning to feed the pigs and to be in time for the ploughing.

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wonderfully made stage settings. The receipts and the guileless innocence of the rural stars led the girls to give their performances whenever and wherever they could rent a hall or theater.

Free advertising was given them lavishly, and some of the ways they took to obtain it were as original as their performances. Three summers ago, in the midst of the hay season, the girls were busy hauling hay, and for convenience had adopted bloomers. The tops which held down the end of the binding-pole broke one day just as they were leaving the field with the last load. As milking time was fast approaching, Lizzie thought her weight on the pole would answer just as well. Accordingly she seated herself astride the pole, and Ella, the driver, started the team. But, alas! the front wheel suddenly went into a chuck-hole, the wagon gave a lurch, and Miss Lizzie's bloomer-clad extremities described a wide parabola.

The editor of the country weekly wrote up the accident and was soon afterwards visited upon by the sisters, who demonstrated to him that they were adepts in the use of a rawhide.

As a result, when the hay season was over and the sisters began their fourth annual tour, they were greeted by crowded houses. Ella, who painted the wonderful pictures that have been hanging in the lobby of the Olympia, believes that she inherited her artistic ability. Replying to a query a short time ago as to how much time she had spent upon that wonderful work of art, she replied, "Oh, nigh upon all of three days."

"Three days for such a beautiful picture as that," she was asked. "Why, where did you get such a talent?" "Well," said Ella, "I guess I inherited it. Father was one of the beautiful hansom drivers and gainers you ever seen. Why, he could grain so as you couldn't tell it from the natural wood without some one told you."

In an interview before leaving home the girls announced that they intended to shortly

## ANNA EVA FAY.



ANNA EVA FAY.

"go into the newspaper business and make it hot for them tellers what's been lying about us."

A charming and varied programme consisting of an aria from Massenet's Herodiade and several groups of songs, representing the music of different nations, to be sung by Madame Lenne and three numbers for strings, one of them accompanied by Miss Etioise Shryrek at the piano, has been arranged for the next Schubert club musical, Wednesday afternoon, Dec. 2.

The Chamber Music ensemble, a quartette of gentlemen, all amateurs, will then make its initial bow to the public, hoping to receive sufficient encouragement to warrant continuing as an organization. Since the Beethoven String quartette disbanded two years ago, there has been a sad dearth of chamber music, and it is certainly to be hoped that this new combination will help to fill the gap. The concert next Wednesday will afford them a kindly, if somewhat critical audience.

A full programme will be published later.

## IN FIFTEEN YEARS

THE BOSTON SYMPHONY ORCHESTRA HAS MOUNTED TO A HIGH PLANE.

IN THOUSANDS OF CONCERTS

IT HAS DELIGHTED THE HEARTS OF A HOST OF PEOPLE.

BROAD AND VERSATILE BAND

As It Is, Its Programmes Have Been Cosmopolitan in the Highest Degree.

There is a disposition in this country to regard Europe as possessing the only true merit from a musical standpoint and consequently everything in America is criticised as lacking in true artistic conception, and musical national reputation. There is, of course, good reason for this, although not so much now as

phase of musical mention making the programmes doubly valuable to a musical student. The work of Mr. Comme in a measure, lessening the responsibility of Mr. Ellis for the great orchestra of so many pieces as this one there are a thousand and one little details which would require the attention of one man almost wholly, and it is to these matters that Mr. Comme's attention is directed, and the smooth, easy manner in which these are conducted and the regularity with which everything comes into its place at the right time is in no small degree owing to his care. Mr. Comme has also taken charge of press work and the newspaper men of the country are under obligation to him for the many favors which he has extended to them during the season. The orchestra is now entering upon its sixteenth season, having rendered in fifteen years 1754 performances in Boston and 1,406 outside, a record which would be a credit to any musical organization. Without for an instant discouraging the persistent and conscientious efforts of such men as Theodore Thomas in Chicago, and Frank Danz Jr. in the Northwest to give the hearers fine music, it would undoubtedly be beneficial to the musical taste of the country if the Boston Symphony orchestra would sometime visit the many javerty cities which are made for them to come west and lay out a tour which would give the country generally a chance to hear them. In view of the fact that their concerts for this season have already begun, it may be of interest to note what has been accomplished in the past fifteen years.

A recently completed index of all selections played at these performances present a condensed summary with the following results:

Performances	1754
Total number of composers	163
Total number of pieces	2,170
Orchestral selections	1,073
Solo selections	1,143
Instrumental	1,406
Vocal solos	609
Com. Selections	Com. Selections
Germany	79
France	17
Hungary	17
Russia	9
America	12
Poland	7
Sweden	1
Denmark	2
Norway	2
Italy	18
Spain	2
Belgium	2
Holland	2
Switzerland	2
England	2
Scotland	1
Spain	1
Denmark	1
Norway	1
Italy	1
Spain	1
Belgium	1
Holland	1
Switzerland	1
England	1
Scotland	1
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Spain	1
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Holland	1
Switzerland	1
England	1
Scotland	1
Spain	1
Denmark	1
Norway	1
Italy	1
Spain	1
Belgium	1