

## THE MASK AND LYRE.

Notes on the Plays and Their Players.  
Gossip of the Stage and Platform.

**BALLADE OF BURNED CORN.**  
[The death of Billy Rice last week marked the exit of the third of the old school of popular minstrels within a month, the others being Billy West and Billy Emerson.—Daily Paper.]

I wonder in what Isle of Bliss  
Jack Haverly doth fare?  
And where the mirth of Christy is,  
That charmed us once from carking  
care?

And where is West, the debonaire?  
The wind has blown them all away;  
Their songs, their jokes, their saucy  
faire—  
Oh, where are the Bones of yesterday?

Say, where the great Alexsis,  
Whose name was programmed as Le  
Clare?  
And Barney Williams, whose dusky miss,  
"Sweet Lucy Long" was a tuneful  
snare?

And Billy Rice, of the kinky hair?  
The wind has blown them all away;  
And Emerson, of the "stumper" chair?  
Where are the Tambors of yesterday?

No more the plaudits or the hiss  
To cheer them on or breed despair;  
They care not for the applause, I wis;  
Nor heed the drum or brasses' blare;  
They had their day and they paid their  
share.

The wind has blown them all away;  
We cry—and echo answers—where?  
Ah, where are the End Men of yester-  
day?

—Rochester Post-Express.

Why Canadian audiences should feel themselves impelled to break into frantic applause whenever a crowd of alien theatrical people come out and wave the British flag is a mystery to those who understand the real feelings of American companies toward the flag they wave, and the people who are cheering it. If these stage folks followed their own impulse, they would rather throw the British flag on the stage and grind their heels upon it, than wave it aloft and point to it in the ecstatic and idiotic fashion in which these things are done. There are not wanting instances where some of the leading musical organizations on the stage have developed an incipient revolt rather than sing "God Save the King" or wave the flag of the British Empire. The introduction of the feature of flag-waving in such a performance, for instance, as "The Runaway Girl" last Saturday is at the best a cheap and trashy appeal to jingoism, and it is no evidence of patriotism to applaud loudly. Still more tiresome than this use of the national flag is the manner in which Canadian audiences greet the flaunting of the Stars and Stripes with their own banner. The outburst of meaningless and therefore foolish applause is in marked contrast to the reception which would be given the British flag in any place of amusement in the United States. It is safe to make the statement that few Londoners have ever seen the Union Jack waved on an American stage without its being greeted by a storm of hisses and drowned what feeble applause was evoked.

J. C. Johnson, manager of the Swiss Bell Bingers Company, which appeared at the Auditorium here in November last, dropped dead on Tuesday on a train at Knoxville, Ky.

James O'Neill, who appears at the New Grand next week in his long-tried role of Edmond Dantes in "Monte Cristo," after receiving his early schooling in Buffalo, went to Cincinnati with his parents, and it was their strong desire that he should enter the church. The clerical profession did not appeal to him, and the boy who was destined to later become famous as one of the foremost young romantic actors of the English-speaking stage, became a clerk in a clothing store. The Irish blood coursing through James O'Neill's veins must have impelled him to the player's life. He made his debut in the old National Theatre in Cincinnati as a lad not yet 20 years old, carrying a spear among the "supers" at a performance in which Edwin Forrest was the star. In speaking of Forrest recently, Mr. O'Neill said: "Forrest was a bear, gruff as could be, and sometimes a fiend at rehearsals, especially if the actor did not know the lines of the classic and Shakespearean plays that we were producing. His idea was that every actor who had been in the business three or four years should know his Shakespeare thoroughly, as he considered it the very ground-work of all study for a stage career. To the few that paid attention to the stage manager's instructions, followed the lines of business laid down for them, and knew their parts thoroughly, he was gentle as a child. For instance, I was very nervous when play-

ing Edgar with him in 'King Lear,' for the first time in my life. Just before the curtain fell on the first scene, which was a very important one for Lear and also for Edgar, I, being nervous, failed to take up my cue. Mr. Forrest very kindly prompted me without letting the audience know anything about it, as he usually did vigorously when he prompted anyone else. When the curtain fell I approached him to beg his pardon for missing the line. He said, 'Not a word. You are playing a part for the first time that requires just as much study as did King Lear.' I replied, 'Mr. Forrest, I was very nervous and must ask you to excuse me.' He returned, 'I wouldn't give a snap of my finger for the actor that wasn't nervous on a first night. Good actors' first nights are always bad.' It is a peculiar fact," continued Mr. O'Neill, with a smile, "that all through my subsequent career my first nights have been very bad."

Last Tuesday's Toronto Globe says concerning "Barbara Frietchie," the great Clyde Fitch play, which comes to the New Grand shortly: "Barbara Frietchie" is one of the best plays that have been seen on the stage of this house this season. It does not follow the lines of the historical story relating to 'Barbara Frietchie,' but ends in a tragedy, the heroine being shot by a crazy Confederate rejected lover of hers, who passes by as she haunts the Northern flag from the window of her residence during a public rejoicing at a defeat of the Federals. Her lover, a captain in the Northern army, is shot in battle by her own brother, and is brought to her father's house only to die in her arms. As the heroine, thus a sombre tone. As the heroine, Frances Gaunt, an actress of considerable power and with an exceptionally sonorous voice, made a very favorable impression. The support was appropriately distributed. Richard G. Williams as the ill-fated lover, Captain Trumbull; Charles Chappelle as Colonel Negley; G. Hazleton as Mr. Frietchie and Henry Muller as Arthur Frietchie doing very creditable work. The play is well staged and mounted."

The famous Klaw & Erlanger Opera Company, headed by Jerome Sykes, will come to the New Grand Monday evening, March 24, presenting DeKoven & Smith's "Foxy Quiller." Theater-goers of several seasons ago remember with delight Mr. Sykes' laughable creation of "Foxy Quiller" in "The Highwayman," a character which stands among the foremost in comic opera. Klaw & Erlanger hit upon the plan for an entirely new opera with new scenes, new characters, new surroundings, new complications and a new story into which "Foxy Quiller" should be projected. Having outlined this, they commissioned DeKoven & Smith to write the work. The result is an opera which is in no sense a sequel to "The Highwayman," and which has proved to be one of the comic opera



GRACE CAMERON IN "FOXY QUILLER."

sensations of recent years. This was accomplished not only through Mr. DeKoven's music, and not only because of Mr. Smith's witty book, which tells a story brimful of fun with infinite variety, but also because of the work of the organization headed by Mr. Sykes, and including Eleanor Kent, Grace Cameron, Almira Forrest, Lillian Seville, Marion Bent, Marie Christie, Adolph Zink, the lilliputian comedian, Harry Macdonough, Arthur T. Earnest and Louis Casavant, a specially selected orchestra under Sig. A. DeNovellis, and a most magnificent series of stage pictures.

Hermann the Great, the prince of black art, will appear at the New Grand shortly. His programme of legerdemain this season comprises many new and novel problems in occult phenomena and prestidigitations. "Noah's Ark After the Flood," "The Escape from Sing Sing," "The Turkish Elopement" and many other new experiments in sleight of hand will be given in this city.

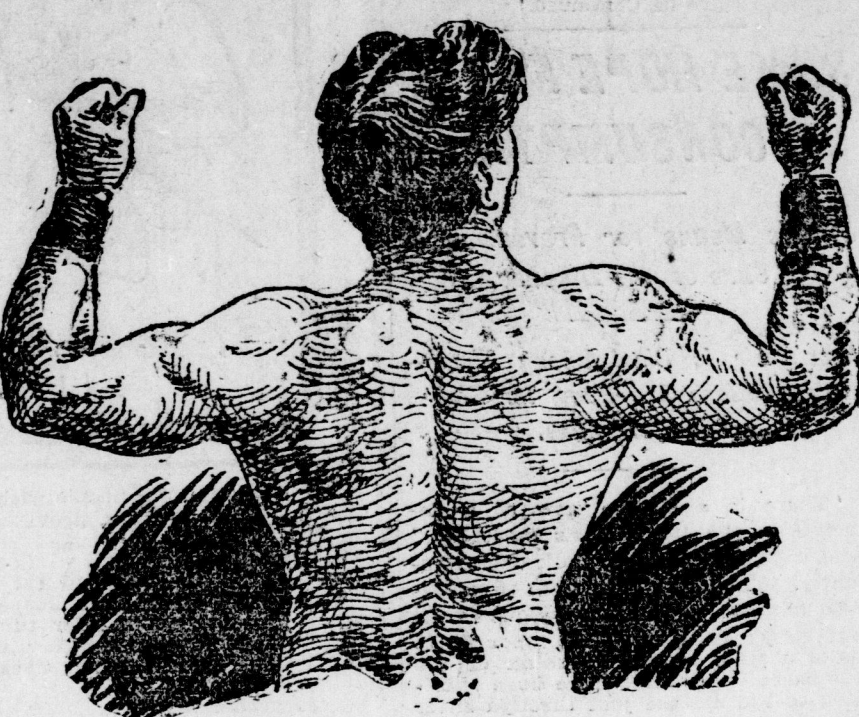
**THEATRICAL TITTLE-TATTLE.**  
Joseph Hart and Melville Baker are collaborating on a musical farce called "The Country Club." It will be produced next season.

Louis C. Behman, of the theatrical firm of Hyde & Behman, died in Brooklyn last week. He left a fortune of \$1,500,000 made in the theatrical business.

Rigo, the violinist, who eloped with the Princess Chimay, is an attraction at the Olympia in Paris, where the princess goes to every performance and sits through her lover's turn.

Two Harvard students threw peanuts at Pauline Chase of the "Liberty Bells," in a Providence theater, and were ejected by policemen. Later on

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they were arrested and locked up for the night.

Out in San Francisco recently the gallery did not like the act, and when it went off demanded that it be brought back to be guied. As this was not done they would not let the show proceed.

Sir Henry Irving likes old friends about him. Besides his manager, Brian Stoker and Ellen Terry, his stage manager, he has a long list of friends who have been with him for nearly 25 years.

Ticket speculation in New York has received a hard blow. Last week the courts there decided that the theaters had a right to refuse to accept tickets sold on the sidewalks. The case has been appealed.

An arrangement is announced whereby Lillian Russell will go under the management of David Belasco, thus giving him, with Mrs. Carter and Dave Warfield three attractions to follow one another at his New York theater.

Frank Keenan was the first bathos of the season at Atlantic City, when he presented "Hon. John Grigsby" for ten performances. Between them he went out in a catboat. The boat capsized and the actor was forced to swim ashore.

The tight wire upon which the heroine in "The London Sleeps" escapes from the burning house, broke in Rochester, and Ida Glenn was precipitated to the stage 15 feet below. Miss Glenn was seriously injured and is now in a hospital.

Blanche Ward, well known in theatrical circles for some time, died in New York last week of consumption. She had played engagements with May Irwin, Frank Daniels, Lillian Russell, and others in this city.

Marie Derricks, who has been Ida Conquest's understudy with John Drew's company, did so well recently while Mr. Drew's lady was ill, that she has been engaged for the part of Alice Langham in support of Robert Edison in "Soldiers of Fortune."

A once favorite Irish farce, "His Last Legs," has been successfully revived. It has a Mad interest in the fact that it was originally made famous by Tyrone Power, the comedian, who went down many years ago in the Atlantic in the steamship President.

Sherrie Mathews, late of the team of Matthews and Buer, has been in extremely bad health of late and has been ordered to Mount Clemens to recuperate. For some months he has been playing vaudeville dates with his wife, Norma Whalley, over the western circuits.

Edward J. Morgan has paid his divorced wife, Adelaide Cushman, \$2,600 in settlement of all claims for alimony and upon the promise she won't bother him any more. Mrs. Morgan has been following her husband into different theaters and from the front seats making faces at him.

Reports from New York are to the effect that there is no foundation for the stories that Mary Manning has receded from her contract to play "Camille" on account of the objections of her husband. Frank McKee has not abandoned the idea of managing her tour, and Mr. Kyrie Bellevue is perfectly willing to play the leading role of Armmand.

Nance O'Neill, described by a London publication as "a young and majestic

American actress," is to put on "Magda," "Fedora" and "Lady Macbeth" at the Lyceum in London in the autumn. It has been variously stated that Miss O'Neill has made a great deal of money in Australia and wants to burn some of it in a London playhouse as a manageress.

The French theatergoers in Paris who understand English have a theater in fore them when the new theater in English will be spoken is inaugurated. For the first season the following plays will be presented: "A Fool's Paradise," "The Tyranny of Tears," "Private Secretary," "Jane," "Sweet Lavender" and "School."

One afternoon recently in Boston, where May Irwin and Ellen Terry were playing, the latter, who likes the role of singing of coon songs very much, turned her back of the scenes. In a spirit of banter the jovial May dared the English actress to go on the next scene as a new member of the chorus. Miss Terry did it, and the delay in the special matinee of the piece in New York, where changes were decided upon. When completed it will be more of a scenic production, but Mr. Sothern will still have the brilliant opportunity of the exciting episodes only spoken of in the original will be shown by action in the revised version. Mr. Sothern intends to make a new production of "Richard Lovelace" in New York next season.

Following the announcement that Richard Mansfield will act "Ivan, the Terrible," the statement was made that Otis Skinner will also appear in the same character. Mr. Mansfield's play is taken from the book by Count Leo Tolstol, while the version used by Mr. Skinner will be a dramatization of Al. exis Tolstol's "Prince Serebrany." The latter is the work of Edgar Hoyer, a Danish dramatist, and was made for A. Toxen Worm, who translated it into English. Mr. Worm, by the way, serves as press agent for Mrs. Patrick Campbell, whereby he can be held responsible for many doubtful stories which have been circulated in the different cities in which the English actress has appeared. Mr. Skinner denies that he will do the piece, and says that if he were to produce all the plays credited to his list of intentions he would have to be a continuous star.

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