



THE GRAND.
Today, Matinee and Night
Wednesday "A Little Outcast"
Friday and Saturday
..... "The Watch on the Rhine"

THE LONDON.
All Week First-class Vaudeville
THE AUDITORIUM.
Wednesday Jonas Reibel

It is said that by far the most pretentious offering laid in Grand this season is the engagement of "King Dodo," who will hold court for one night, Wednesday, the 14th. This season's company is a particularly brilliant one, and the production is made upon the same elaborate scale which delighted New York during the long run at Daly's Theater, and Chicago during the eight months' run at the Studebaker.

"King Dodo" is the creation of Pixley and Lunders, and is classed as a comedy opera. It is full of tuneful, catchy music—melodies which are invariably whistled after a performance.

The scenes are laid in imaginary domains, and have a beautiful semi-tropical setting. "King Dodo" is an imaginary monarch with an imaginary kingdom, who is searching for the fountain of youth. At one moment the king is a tottering, aged monarch and next he becomes young again under the influence of an elixir, but at the end reappears in his former role.

The work is replete with scintillating epigrams, sprightly music, excellent military drills by a lot of pretty girls in white costumes and waving plumes, solos, choruses, stirring climaxes and effective ensembles.

"The Tale of a Bumble Bee," "Look in the Book and See," "Diana," "A Jolly Old Potentate," "The Lad Who Leads," and "They Gave Me a Star for That," are among the highlights of the piece. Nearly all of the lyrics possess the swinging characteristics which please. The dialogue is bright and not tedious, while the company has proven itself competent to handle the sprightly themes. Charles W. Meyer is a comedian of original method, and as Dodo has established himself firmly in public favor; Elvia Cox Seabrooke, as the tropical-natured Queen Lili, Rose Cecilia Shay, as the dashing Piola, Edith Yalmeseda, as the wise and ingenue Angela; Cora Williams, as the sprightly soubrette, Annetta; James A. Donnelly, as the minister, Dr. Fizz; Frank Woolf as Prof. Higgs; and James Fredericks, as the lovable tenor, Pedro, comprises a strong list of principals.

An exceptionally well-trained and extremely attractive chorus is as usual, considerably in evidence in the ensemble numbers and in gorgeous dramatic and scintillating amid colored lights.

This is too mildly telling the story of the coming recital of Jonas, the famous Spanish pianist that is to take place in the Auditorium, Wednesday, Dec. 14. It will be a fashionable gathering—one that will stand out prominent in the society events of this city. No one will be disappointed in Jonas. His reputation is sustained wherever he has been, whether among the royalty and nobility of the older lands or among the most cultured people of this country. A German critic, speaking of his success with the concerto of Paderewski, says that Jonas succeeded in placing it in better light than the composer did himself. Another German critic speaks of his numbers as giving evidence of dazzling technique and warm temperament. He is indeed well worth hearing.

Manager Kormann of the Grand announces that "Winsome Winnie," with Paula Edwards in the leading role, will not be seen at the Grand next week, the company's engagement having been canceled. "Winsome Winnie" has been enabled to get into New York earlier than was expected through the failure of "A China Doll."

Golden voiced Al. H. Wilson, in "The Watch on the Rhine," is to be the attraction at the Grand Opera House, on Friday and Saturday, Dec. 16 and 17, with the usual matinee on Saturday, in Sydney R. Ellis' romantic German dialect comedy drama, "The Watch on the Rhine."

Mr. Wilson will undoubtedly be welcomed by crowded houses during this engagement. A bright young man of undoubted talents is Mr. Wilson, gifted with the unusual quality of being able to extract a tear or convulse his auditors with merriment with much ease and grace as any of our most noted players. He is also the possessor of a singing voice that for sweetness and purity of tone is second to none, so rich and true is it in quality that the sobriquet, "The Golden-Voiced Singer," has been most aptly applied to him. As one musical expert expressed it, "When Mr. Wilson sings, it is like pulling the love strings of the heart." "The Watch on the Rhine" is by Sydney R. Ellis, who has written a number of successes, and it is claimed that this is his best. It tells a heart story with a straight forward

spell-bound with its intensity and interest. Then there are the comedy and mirth-provoking situations. It is really a question if more continuous laughter could be so deftly crowded into any play. The scenes are located upon the banks of the River Rhine in Germany, and all that famous stream's picturesque surroundings will be faithfully reproduced by two carloads of scenery and effects.

"A Little Outcast," Geo. C. Gil's sensational melodrama, was produced at the Grand last night before a fairly sized audience, and all appeared very well pleased with the production, judging by the frequent outbursts of applause. It is a story of New York life, with plenty of lively incidents, and two or three climaxes which set the gallery wild.

The leading role, that of Bob, the newsboy, is taken by Miss Nan Bancke, a comely and clever actress, who really appears to have ability sufficient to warrant her incursion into higher circles. She is a charming little woman, and in her boyish role wins her way into the hearts of the audience. Tonight she will be seen again in "A Little Outcast," and will no doubt be greeted by a large audience.

Leslie Leigh whose song "Peggy

chievous, conceited, ironical, trilling, crazy sentimentalism and vicious sophistry; and every day the brood of cranks becomes more numerous. The fads more aggressive, the commercial speculators more desperate for novelty, the wild experiments more rife. "Serious Drama," that quaint morbid stuff is called, or "The Drama of Ideas," but the moment it is examined it is found to be the drama that humbly the masses makes in the hospital, or delves in the sewer. Surely, and this is not an unreasonable aspiration—there is enough good humor, history, enough beauty in the natural world wherein to base a drama of loveliness and light; and surely a woman of genius like Mrs. Fiske has no need to stoop to the drama that is baneful; to the drama that banishes poetry and nobility; to the cracked-brained devices of old world charlatans; to "all that is at enmity with joy."

Whew! This should certainly detain Mrs. Fiske for an indefinite period! Mr. Winter as may be surmised has referred to Mrs. Fiske's production of the religiously founded play, "Mary of Magdala," and Londoners who saw "Mary of Magdala" at the Grand here last season will not be ready to argue with Mr. Winter that the influence of such a play is harmful. It is a beautiful story—this story of the redemption of the lost Mary—and it is no more sinful to dramatize it and produce it on the stage than it is sinful for the peasants to produce the annual Passion Play portraying the incidents in connection with the crucifixion and death of the Saviour in the valley of Ober. It is not right to catalogue the play of "Mary of Magdala" with the ordinary run of dramas which have for their theme the woman with a past. If Mrs. Fiske never offends further than to appear in the role of the "sinful and fair" Mary, she will probably linger a long while in the affections of theatergoers.

Fisher and Ryley are planning a big revival of "Florodora" in the spring.

Frank L. Perley has engaged Niel McNeil for the comedy role in "The Girl Bandit."

Blanche Bates will probably go to London next summer, appearing in "The Daring of the Gods."

Blanche Walsh has obtained the American rights to the new play, "Prince Charming," which Marie Sarah Bernhardt is preparing to produce in Paris.

Dorothy Morton has been engaged to take the leading part in "Glittering Gables," now playing on the Pacific Coast, made vacant by the death of Isadore Rush.

A Chinese Honey-moon is being sung by two companies in America, by three companies in England, and is to be sung in France. The Melbourne, Australia, Herald of Sept. 17 records that the theatrical attractions in that city on the date of publication were "A Chinese Honey-moon" at Her Majesty's.

CHARLES AND JENNIE WELSH, in a Comedy Sketch, "The Noble Hobo" MORTON, TEMPLE AND MORTON, Presenting Their Refined Comedy Acrobatic Sketch.

THE MARVELOUS SPAULDING, "The Man With the Cuff," LOU LEE LONG TRIO.

European Wonders, Presenting Chinese Comedy Acrobatic Act.

THE GIBBS CHILDREN, Singers, Dancers and Character Artists.

JAMES AND CELIA WELCH, in a Comedy Sketch, "A Little of Everything."

ERNEST TENNEY AND EDYTH MURRAY.

The Musical Comedian and the Dixie

REMINGTON & CO., in "A Stormy Winter Night," KINETOGRAPH.

And Up-To-Date, Moving Pictures.

It needs only the presence of a play having for its protagonist the Woman with a Past to stir the passionate resentment of William Winter, the poet-critic. New York, the special field of Mr. Winter's professional operations, has moved him to more than usual reprisals this season. Thus he finds that there are indications that the movement toward a degenerate drama will be pushed. The community, he asserts, has been afflicted with an epidemic of "Ghosts," which is unmitigated filth, and with an epidemic of "Candida," which is reckless, mis-

"Grown-in Town" at the Princess, and "The Worst Woman in London," The Cape Town, South Africa, News of Sept. 8 contains advertisements for "A Chinese Honey-moon" and "New Men and Old Acres."

Mr. Matthew H. Smith, representing Al. H. Wilson, who will appear in "The Watch on the Rhine," at the Grand, next Friday and Saturday, spent yesterday in this city. Mr. Smith is one of the best known theatrical men on the road and is always a welcome visitor to the newspaper offices.

Low Dockstader has suggested that all the theater managers set apart one day in the year to be called Police and Firemen's Relief Day, on which they could give matinees to establish a public fund for the relief of the families of policemen and firemen who have lost their lives in the performance of their duty.

J. H. Stoddard, the star of "The Bonnie Brier Bush," is a Scotchman born, and in his early days played golf with all the seriousness of the Scotch nature. He tells the story of a game he once played with a fine old Scotchman, that many American players might well pause in their hats. It was an eighteen-hole match and so serious was the attention to the play that not a word was spoken by either player during the entire eighteen holes. Upon reaching the eighteenth green the match was all even as to holes and each player had reached the green in the same number of strokes. The balls lay about eight feet from the cup and Mr. Stoddard's opponent very carefully made his put and holed his ball. Mr. Stoddard, with equal care, aimed his put but failed to hole the ball by an inch. In his disappointment at losing the match by such a narrow margin, Mr. Stoddard said: "Tut!"

This being the only word spoken during the entire eighteen holes. Whereupon his opponent looked at him severely and remarked: "Mon, mon, you'll never cease yer chatter!"

A title has finally been selected for the play written for Mrs. Fiske by Hugh Morton. It is "Leah Kleschna."

Mrs. George B. McClellan, known to the stage as Pauline Hays, has obtained in the New York Supreme Court her final decree of divorce.

Dramatic Mirror: "Oscar Hammerstein gives a novel holiday party on Thanksgiving Day afternoon on the stage of the new Lew Fields Theater in West Forty-second street, of which he is the designer, builder and owner. The party was in the nature of a demonstration of a new invention by Mr. Hammerstein, and the guests were representatives of the building and fire departments and several theater managers. Mr. Hammerstein's invention consists of the utilization of the gridiron as a fire-fighting apparatus. This theater, which was opened on Tuesday evening, is the only playhouse



The Marvelous Spaulding—"The Man With the Cuff"—At the London Vaudeville All Next Next Week.

In the world in which the system is installed. The hundreds of iron pipes composing the gridiron are converted into an immense system of flood pipes, which from their height of 70 feet above the stage floor can be made to liberate a deluge of water in which no flame can live. Simply by pulling a chain on the stage the valves of the two roof tanks, each containing 5,000 gallons of water, are opened and the flood pours down the side walls of the house and thoroughly drenches every other portion of the stage. So substantial is this midair flooring of pipes that they will sustain the full force of 20 riggers employed.

In an interesting article in the New York Journal, Allan Dale, the dramatic critic says:

"If the English language were vindictive and inclined to fight for its rights, it would arise in all its majesty and sue half the actors and actresses in our midst for libel. Probably, like the eel, it has grown so accustomed to being skinned that it positively likes it, for never has it been so maligned, belittled, parodied, dissected, slurred, scorned, lampooned upon as at the present time. It is without form and void—an inflated football for the dialect comedian to kick around, a free lunch for the tragedy queen to gloomily masticate, and a parrot-like murmur for the ladies and gentlemen of the lyric stage to use as a garnish. It is persistently and recklessly slandered. One never expects to find it in its beauty and purity—the key to the family of potencies and firemen who have been lost and actors and actresses who have clambered upon the stage somehow or anyhow may perchance owe their appointment to their size and weight and physical exterior, but of their knowledge of the English language nothing has been asked. That never comes into their heads."

"The present season has been particularly noticeable in its ferocious assault upon our English speech, and the time has come when it seems rather necessary to call a halt. The topic of race suicide is not a bit more serious than the English language. Unless something be done the history of Babel will be repeated: 'Go to, let us go down and there confound that language that they may not understand one another's speech.' 'After all when you go to the theater, whether the play be by Shakespeare or Clyde Fitch by Ibsen or Theodore Kremer, the first need that you really feel is to understand what is said. If you are not speaking for myself (sometimes I am glad when I don't understand), but for the average play-goer who pays out his hard-earned cash for an evening of relaxation. But the tendency today is to talk in any old way—to utter the author's lines according to the caprice of the moment and with no standard whatsoever—and the result is Babel-like and disastrous.

"Star actresses and star actors do not hesitate either to lunch on their fair English speech, or to serve it up in a sort of ragout. They have no more respect for it than they have for a table d'hôte dinner. They look upon it as theirs, to play as many pranks with as they like. Nothing could be funnier, they may own their own looks, their own peculiarities of gesture, their own eccentricities of method. But they do NOT own the English language. This is the property of the country, and they have no more right to tamper with it than they have to cut up capers with the dictionary. The English language is ours as well as theirs. They should be bound to respect it.

The worst sin today is that of indistinctness, which—when I went to school—I was taught was a species of dishonesty. That is rather sinister in the person who mumbles off the stage, and who says things that you are obliged to torture your brain to understand. If this be sinister off the stage, it is as sinister just as much so on the stage. You are getting bad measure. For a pound of intelligibility the niggardly actor is meting you out an ounce."

All that Mr. Dale says is very true, but he might have gone still further and drawn attention to the grammatical tragedies which now characterize the language of the stage. Take the average American melodrama, or for that matter, the average American comedy. Supposedly well educated and fairly well-bred characters make their appearance behind the footlights and without any hesitation whatever declare, "I never seen" such and such a thing or person, or "I ain't going" to do such and such. In nine cases out of ten these actors and actresses use the same lingo in their everyday conversation, and get away with it. Even those who assume the well-bred drawl render themselves ridiculous by their grammatical errors and give color to the suspicion that education does not cut much figure as an essential to good acting. With all due deference to Mr. Dale, it is probably just as well that the audience is unable to distinctly understand all the lines that are put into the mouths of characters by playwrights, or the interpretation of the lines by the person to whom they are entrusted.

Mme. Modjeska denies that she is going into vaudeville, although she was offered a large sum weekly to give a scene from "Macbeth."

John J. McNally's new comedy, which Klaw & Erlanger's comedy company will present in New York has been named "Life in Newport." Cole and Johnston have contributed the music, and rehearsals are now in progress. The principal parts will be played by Fay Templeton and Peter F. Dailey.

Frank McKee has completed arrangements for Edna Wallace Hopper's starring tour under his management, and she will open her season in "The Country Mouse" at Omaha Christmas night.

Janauschek Once an Idol; Died in Poverty and Want

Career of the World's Famous Polish Actress Who Passed Away in Actor's Home.

A career embracing great genius, great fame, and in its later years, great paths, ended with the death of Madame Francesca Janauschek on Nov. 28 at the Brunswick Home, at Amityville, Long Island, where she had been for several months, says the Dramatic Mirror.

In 1899 Madame Janauschek, whose fame for many years was world-wide and ranked her with Cushman and Rachel, was stricken with paralysis while living in Brooklyn. In July, 1900, she suffered another stroke and went to St. Mary's Hospital, remaining there six months. Later she spent some time at Saratoga and for the past year had been in the Actors' Fund Home on Staten Island. Seventy-four were the long years of life allotted to this once favorite artist of America, who loved Germany, and whose mastery of the English language, after much hard study, was signaled by her being proclaimed by critics after her performance of Deborah at the New York Academy of Music in 1873 on her second visit to this country, as the Great Janauschek. For 25 years she was a commanding figure in the American stage, a somewhat remarkable achievement for a foreigner. She was fond of telling of her difficulties with English as she found them when she played Lady Macbeth in German to Edwin Booth's Macbeth in English in Boston. As Booth knew nothing of German Janauschek gave him his cues by gently pinching him. Many of the parts that won her distinction in America she has played in Germany. Her Brundhilde especially was popular. She won great fortune and popularity in the double and distinctly contrasting parts of the virtuous and the wicked, in Brundhilde and Hedwig.

Madame Janauschek passed away without having played in America what she considered her best parts.

Other small cities for several months, and was then taken to Leipzig, where she created quite a furore. Then followed an engagement at Cologne, and when but 18 years old, she was engaged as leading woman of the Stadt Theater in Frankfurt. She remained in that position for ten years, playing chiefly in the classic drama, and devoting every spare moment to study.

During vacations and whenever she could obtain leave of absence she went on starring tours through Germany, Austria and Russia. So admirable was her art and so brilliant her personal qualities that during this period of her career she not only aroused the highest admiration in the theater, but she was, as well, a favorite in the most exalted circles of society. The late King of Bavaria, who was a great patron of the drama, bestowed many social honors upon her, besides engaging her for a four months' engagement in Munich. For a time also she was a member of the theatrical company maintained by the Duke of Meiningen. After concluding her long term at Frankfurt, Madame Janauschek signed a three years' contract to play at the Royal Theater in Dresden. At the end of the first year, however, she became dissatisfied, and made a personal appeal to King John of Saxony to be released from her engagement. Her request was granted upon condition that she should return each season for a term of four weeks. She lived up to this condition for a number of years, playing during the rest of the time in the principal cities of the continent.

In 1887, when Madame Janauschek was brought to America by Jacob Grau, and made her first appearance in this country on Oct. 9 of that year at the Academy of Music under the management of Max Maretzek. She played only in German then. Her repertoire included Medea, Maria Stuart, Brundhilde, Gretchen, Clärchen in Egmont, Don Carlos, Caball and Liebe, Brant von Messina and a dozen others. After a season at the Academy her star company made a tour of the United States. Madame Janauschek's acting was so highly appreciated by American audiences that she determined to re-

main here, and she immediately set about the study of the English language, at the pressing suggestion of Augustin Daly, who dropped in at the Academy one night to see the Bohemian actress. She pursued her English study under the tuition of the late Alford Ayres.

During the season of 1873-74 Madame Janauschek made her first appearance as an English-speaking actress. She had a strong accent, which she never entirely conquered, but her art was so splendid that all faults of pronunciation were forgiven her. Among the first characters that she played in English were Deborah, Marie Stuart, Brundhilde and Medea. Then she played Lady Macbeth to the Macbeth of Walter Montgomery, which portrayal placed her in the highest esteem of American playgoers. She then toured the country for several years under the management of the late Nat Cullis, adding to her English repertoire Henry VIII, A Winter's Tale, Marie Antoinette, The Woman in Red, Adrienne Lecocq, Brundhilde, Mother and Son and Meg Merrilies. In 1888 she studied under Herr Stegmeyer, a noted teacher.

She progressed in her musical studies with marvelous rapidity, and had prepared to make her debut, at the age of 13, when an accident befell her that changed the whole course of her life. One day, when reaching for a glass on a high shelf, she slipped and fell. The glass broke beneath her hand, cutting and lacerating it so badly that she was unable to use it for nearly a year. This injury put an end to her hopes of becoming a pianist, and as she possessed a strong soprano voice, she began to study for the operatic stage at the Prague Conservatory.

While engaged in training her voice she became acquainted with Baudin, a noted actor of the day, who induced her to abandon her operatic aspirations and devote herself to the drama. Under his tuition she prepared herself for the stage, and at the age of 16 she made her debut as an actress at the Royal Theater of Prague, in a comedy called Ich Bleibe Ledig.

Ich Bleibe Ledig was considered at that time as a test piece for stage aspirants, and Janauschek was so successful in it that she had no difficulty in securing a regular engagement at once. She appeared with the companies at Kennitz, Heilbron and

Among these were Antigone and Phedra, of which she very fondly but she considered that they did not appeal to the modern theater-goer in this country.

Janauschek's life had its love romance, but with an unhappy ending. In 1854 she married the Baron Frederick J. Pilot, twenty years her junior. Later she signed over her Brooklyn and New York investments to him to manage. He afterward deserted her and left her nearly penniless, thus beginning her financial downfall. The husband is said to have since died in obscurity.

Madame Janauschek was born in the City of Prague, on July 20, 1830. Her full name was Francesca Romanova Magdalena Janauschek. She was the fourth of a family of nine children, and as her parents were very far from wealthy it was necessary for every member of the household to become a breadwinner at an early age. Francesca evidenced considerable ability in music when a child, and it was decided in the family that she should become a professional pianist. To that end she studied under Herr Stegmeyer, a noted teacher.

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Among her last important engagements were in The Great Diamond Hoax, by Henry Arthur Roberts, in Mrs. Ponderbury's Past, in 1898, when she went into vaudeville for a short time, presenting Augustin Daly's little adaptation, Comedienne, in which she had before appeared in Prague at the age of 16. This was her last attempt to retrieve her shattered fortunes on the stage, and it resulted in pitiful failure. Her fame was unknown to many of her auditors, they could not appreciate the beauty of her art, and after a heart-breaking week or two she gave up the enterprise.

During her later years Madame Janauschek had been in very straitened circumstances. A benefit which was given for her at Wallack's Theater in April, 1901, netted about \$5,000.

About a year after the struggle which caused her much grief, her collection of treasures and gifts from former rich and powerful friends were sold at her command to pay her and provide for her care. Among them were gowns and jewels given her by royalty, costumes associated with her varied repertoire, and many articles of vertu.

Though it is only about five years since she finally retired from the stage, such is the fickleness of the world that Janauschek had been in a measure forgotten. To many the sad news of her death will bring up memories of a great tragedienne, a proud but tender-hearted woman, and one whose benefactions to others during the days of her prosperity were innumerable. That she felt and realized keenly the passing of life and fame for her was indicated by her pathetic words uttered in her last public interview: "What matters the past now? I am a forgotten woman." But in the roll of dramatic fame, as the years go by, the name of Janauschek will shine with increas-

SCENE FROM "THE WATCH ON THE RHINE." In Which Al. H. Wilson, the Sweet-Voiced Singer, Will Appear at the Grand Next Friday and Saturday.

