

AMUSEMENTS

CLEVER IN "THE COUNTRY BOY."

Last Night's Attraction Enjoyed—Lines—Are Sparking—Lesson Wholesome.

"The Country Boy" was the attraction at the Academy of Music last night and there can be no denial of its extreme cleverness. The theme deals with a familiar situation—as ancient as the prodigal son himself but as fresh as the last good-byes waved by a fond and weeping mother to her departing boy. A country lad, full of fire and the right sort of ambition, feels cramped in his native village and desires to seek his fortune amid the white lights which glimmer around Broadway and 43d street. He simply knows he cannot fall—in there not a loving girl waiting for him to prove himself a man before making him the happiest mortal on earth? Could anybody fall with so glorious an incentive? He goes to the big town and there for the first time in contact not only with the difficulties of real life but with his own very decided limitations. Then too—as a companion explains later—he loses his perspective, mistakes an arc light for the sun

and listens to calico making a noise as if it were silk. He is fired from his job for top-loftiness and in addition to hitting financial rocks of no mean size becomes entangled with a mercenary and superficial little woman who takes away his belief in the eternal feminine—very nearly. Just as he is about to throw his cards down upon the table—bythalling illuminating gas instead of oxygen—his good angel in the shape of a grouchy newspaper man steers in and stifles his resolution—although only after mighty efforts. The twin fare back to the aforesaid native village—which the boy had sworn never to see again until he had worn—and with the roper sort of encouragement the lad makes good both in business and with his really-truly sweetheart. And the curtain falls with the two folded gently and praiseworthy in each other's arms.

The lines abound with very clever bits, the boarding house table scene being twenty-four karat realism and funny as a circus sideshow. "Joe Weinstein," a rather speculative young person attached to the outskirts of the theatrical profession, seldom opens his mouth without emitting large orders of slang that could not have been born out of sight of the status of Liberty, much of which is brand new and all of which possesses the aptness which is so distinguishing a trait of Gotham conversation. But along with this light stuff there is much that is

very sound. There is a whole volume of sermons in Merkle's talk to Wilson just as the latter is about to shuffle off this mortal coil—and sermons, too, delivered so cleverly as never to scold off the very attentive audience of one.

The cast evinces a very thorough grasp of the spirit of their vehicle, Stapleton Kent as "Merkle" being articularly effective.

"THE COLLEGE WIDOW" TOMORROW.

"The College Widow," that sweetly gracious being who presides over the destiny of the undergraduates, at once the despair and admiration of the entire student-body, who is this year being so well escorted by "Ty" Cobb, the great baseball player, will be seen at the Academy of Music tomorrow, matinee and night. The vivacious piquancy of the widow; the breezy, off-hand good fellowship of the athlete girl; the quaint mannerisms of Flora Wiggins, the boarding-house keeper's daughter; the quaint courtship of Billy Bolton, which part is so well handled by Mr. Cobb; and the careless mischievous students; furnish material

fugitive noblesman, and as she grows up they mutually love. The identity of the girl is finally revealed to her father by the jealous queen of the Gypsies, who loves the fugitive nobleman and hopes thus to get rid of her rival. The father at first scorns the young man's suit, but later accepts him as his daughter's fiancé when he learns of his noble nature and birth. But the continued popularity of "The Bohemian Girl" is really due to the appealing nature of Balfe's delightful music, which includes those heart-stirring melodies, "I Dreamt I Dwelt in Marble Halls," "The Heart Bowed Down" and "Then You'll Remember Me." It is said that Milton and Sarrent Aborn have made the most pretentious and lavish production of this grand old opera that has ever been presented in this country. Upwards of one hundred and fifty people are employed in the grand musical ensemble and the five great stage pictures.

Seats will be placed on sale tomorrow morning at Hawley's.

"ALIAS JIMMY VALENTINE" COMING.

A fine company well suited to a great play is promised the playgoers of Charlotte at the Academy of Music next Friday. The play, when "Alias Jimmy Valentine" will be seen. This play by Paul Armstrong, is the story of a remarkable bank burglar who has the gift of sensitive fingers with which he can solve combinations on the locks of safes and vaults but who reforms when the right sort of woman comes into his life. The plot develops some of the most thrilling scenes on the modern stage, so it is said. The play has been handsomely staged by Liebler & Co.

ORIGIN OF THE "POPS."

How Kansas Populism Sprang Into Existence and Took Its Name. (Kansas City Journal.)

It was at the Saturday Night Club of Topeka, composed of lawyers, doctors, newspaper men and other high-brows, and the question turned to the halcyon days of Kansas Populism, not the new Populism which has cribbed all of its ideas from Mary Ellen Lease, Anna L. Diggs and Perfer, but the genuine article—the blown-in-the-bottle brand of the early nineties.

"How did the Populist party get its name?" some one asked. It was admitted by all of the highbrows but one that the question involved a conundrum. If it were not completely wrapped in mystery that one was Frank Jarrell, "salve spreader" for the Santa Fe, who during the years of Populism was a political newspaper correspondent in Topeka. And so he proceeded to relate how the Pops got their name.

The selection of a name for that party of whisks and discontent was not a popular one," said Jarrell, "On the election ballots and in official publications the organization was known as the People's Party, but the newspapers and the politicians, as well as the plain, common people, referred to it as the Populist party, or the Pop party."

"At an informal meeting of People's Party and Democratic leaders in Topeka held for the purpose of forming a coalition of forces for a campaign against the Republicans, the late David Overmyer, a Democrat, twitted some of the People's Party adherents about their party name. 'It is an awkward arrangement,' Mr. Overmyer suggested. 'When I want to refer to a man who belongs to the Democratic party, I call him a Democrat for short. If I have occasion to make reference to a member of the Republican party, I call him a Republican. But how on earth shall I designate with ease and comfort a member of your People's Party? I can't call him a People, so I have to go to the trouble of referring to him as 'John Doe, an advocate of the People's Party faith,' or something of that sort. If I affiliate with your party you must fix up a short name for the members as a time saver in conversation.'

"Judge W. E. Rightmire, a wheel-horse in the new party of reform, said that the criticism was well founded, and he asked Mr. Overmyer to suggest a term for common use. Mr. Overmyer studied a minute, and suggested Populists from the Latin Populi, a noted newspaper correspondent whose front name is Vox.

"That's good," said Rightmire, "if the newspaper men don't shorten Populist to Pop."

"So much the better," Overmyer replied.

"A report of the incident reached the newspapers, and the word Populist was adopted. In a little while, as Rightmire predicted, Populist was reduced to Pop. In some parts of the South the term was changed to Populite. I think Tom Watson called himself a Populite. But the Kansas appellation generally was accepted throughout the country."

Sayings of Famous Men. (Chicago Tribune.)

Damocles: "It isn't a hatpin, anyhow."

Romulus: "Remus, you and I will root for the Cugs."

Elisha: "Go it, bear!"

Shylock: "Aw, cut it out!"

Xerxes: "I was double crossed when I was born!"

ACADEMY

Tomorrow, Matinee and Night

NOVEMBER 11

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Ty Cobb

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The College Widow

40 PEOPLE

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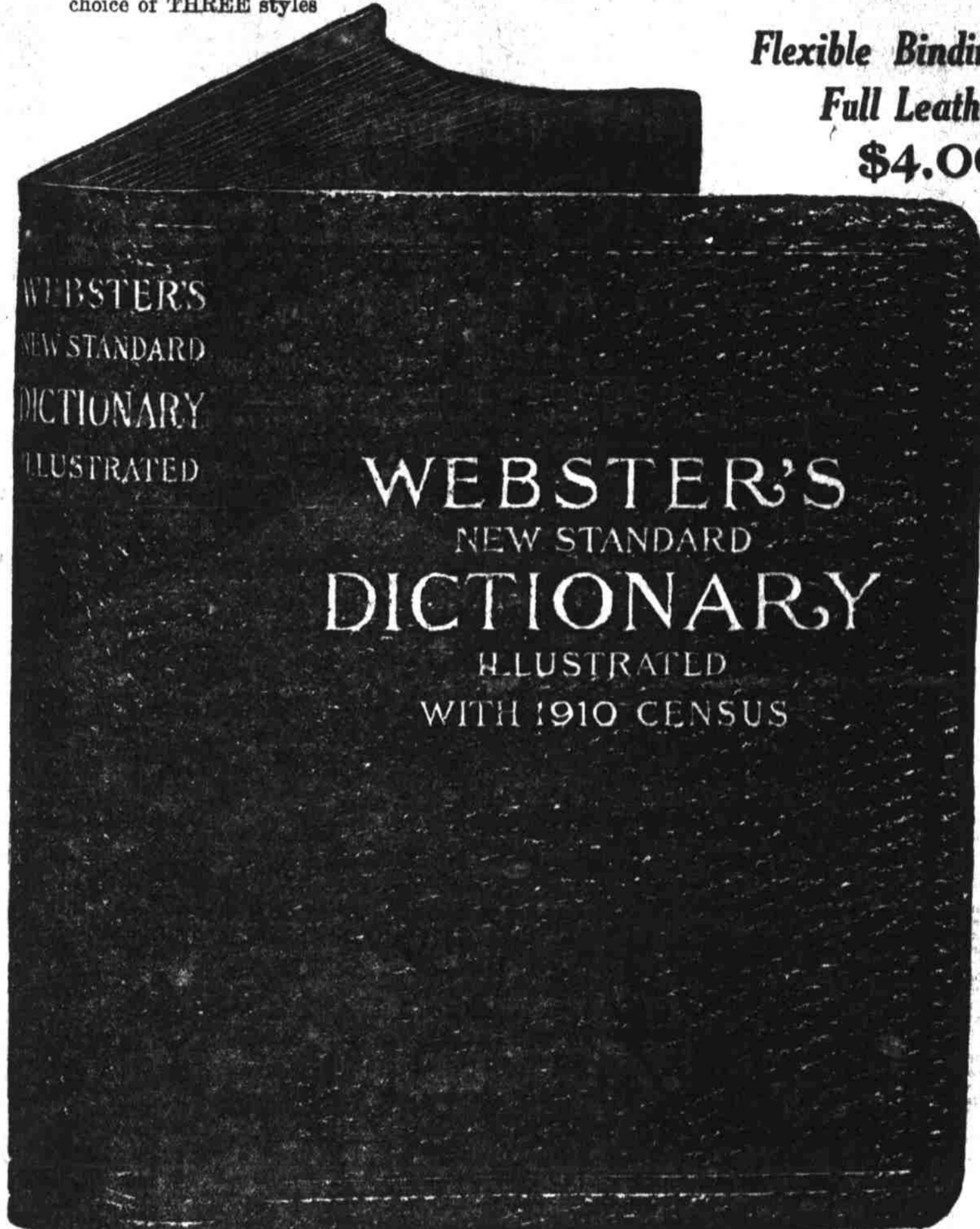
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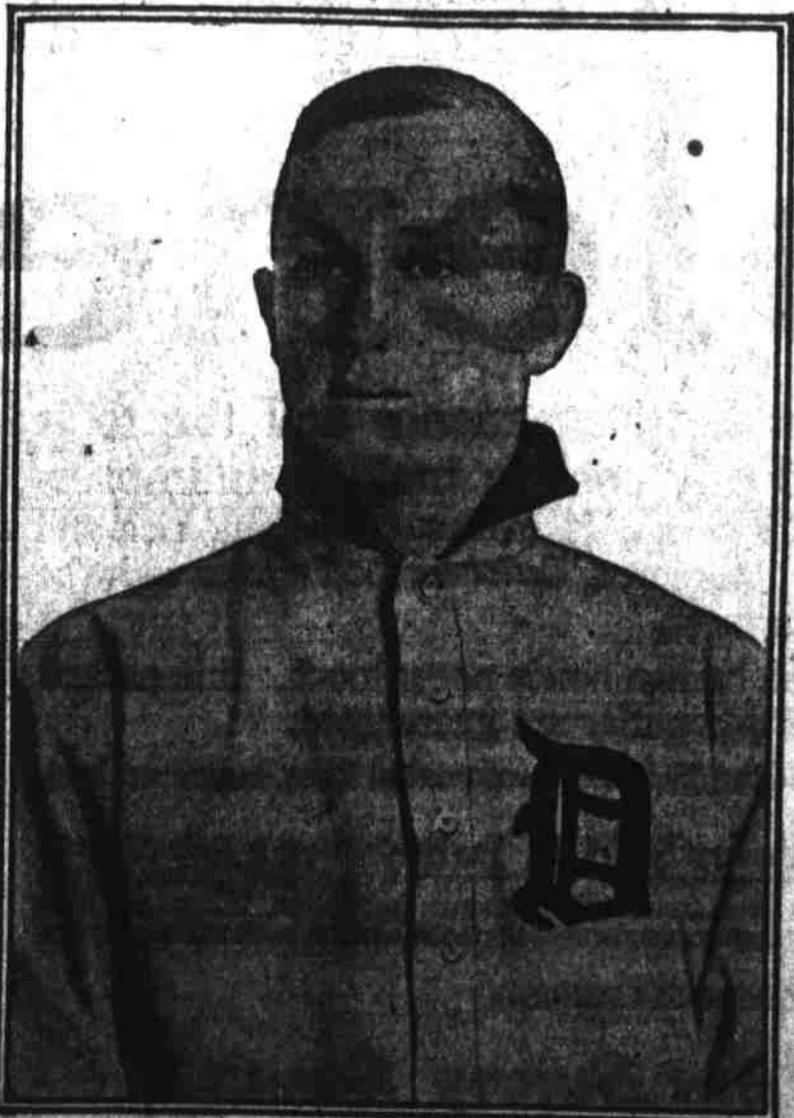
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Ty Cobb, at The Academy November 11, Matinee and Night.