



Scene From Graustark

AMUSEMENTS

"Graustark."
The production of artist and stage manager De Wolf Hopper and his company has been most fortunate in its choice of the play by George Barr McCutcheon, which is known as New York's greatest play.

It can readily be seen that this production is of interest and to the credit of the patrons of the theatre, the securing thereby both the artistic element and the same knowledge of men who are familiar with every nook and crevice of the dramatic art.

The most popular and successful production in the history of the dramatic art is George Barr McCutcheon's great fiction novel, "Graustark," which last season scored so notable a success, and which is to return to the Academy of Music next Wednesday matinee and night.

De Wolf Hopper has succeeded in presenting a most successful play from Mr. McCutcheon's book. In dealing with characters which have familiarized themselves to readers of the book, and he has done so in a most convincing and realistic manner. A few liberties have been taken at the expense of the original characters, but this has been done in strengthening the dramatic personalities in the play.

The chief part in this production of "Graustark" is played in the dramatic manner in which the play is written. For many years one of the leading actors of the country, De Wolf Hopper has expended all of his talent and energy in the staging of "Graustark." That he has met with unqualified success has been proved by the marvelous reception attending his presentation the past season. It is a pleasure to see the production of this season so well presented.

The company now presenting "Graustark" is a thorough one. Donald Benson has been cast for the part of Yelive, and Mr. John E. Lane for that of Danogoss. The leading members of the company are all men capable in their different characters, and all give a performance which as an ensemble, is without doubt one of the best now on the stage.

De Wolf Hopper Coming.
De Wolf Hopper in America are so well known as to the merits of a play as those who follow the pages of the Chicago newspapers with their words, an unanimous verdict of approval is given to his wild violets in his new play, "A Matinee Idol," which will be seen at the Academy of Music soon has won the approval of the Chicago, where he played the "A Matinee Idol" to record business for 100 nights at the Grand Theatre.

De Wolf Hopper in the Republic of Hopper's performance, depicting the comic despair and the ready and impudent subtleties and ornamental cheek of a jocular character, Hopper is genuinely funny. "A Matinee Idol" can be produced in any city.

De Wolf Hopper, who usually plays the part of a comedian, goes to this play in a wholly remarkable way. The comedy of Mr. Hopper was never so good as now.

Charles Collins in the Inter-Ocean says of Mr. Hopper's performance: "It is the best and funniest thing that I have ever done."

De Wolf Hopper, who is usually a comedian, says: "The play is a clean, delightful entertainment in 'A Matinee Idol.' Fine comedy, and Hopper at his best."

right places. It is a wealth of fun that the Olympic will offer its patrons as long as De Wolf Hopper and his company can be persuaded to remain.

Mary Garden On Emotional Acting.
After the surprise of the public in witnessing Mary Garden's performance in "Faust" almost the antithesis to "Salome" of which she is the world's most famous delineator, it is interesting to hear what she has to say concerning her own broad conception of dramatic art.

"I love everything that is sane," she declares. "I love everything that is wholesome and beautiful. When I go on the stage, however, I leave my own personality in my dressing-room, and endeavor to become for the time being, the character I am portraying. I give every role all that is in me. It is a God-given talent. I am sure of it and I cannot claim any credit. In the art of the stage there is a strict line to be drawn between yourself and your role, between your own emotions and your acting."

"The actor must never overstep that line, always I must keep to one side. Sometimes the sorrows of womanhood I have been called upon to depict upon the stage have so affected me that I have wept. But when I have been moved to tears I have noticed that my audience has not been touched."

"Once the great Coquella told me of when he was so affected by 'Les Miserables' in which he was playing, that he broke down and wept from sheer emotion. He sobbed but was the audience affected by his tears? Not at all. They thought he was acting so well as usual. He related the experience to me and said: 'When I do not break down, the audience does.'"

"Remembering his words, I never go to the end of my strings, but keep well within myself. I try to present a role as I understand it. If my conception does not harmonize with the conception of the public, it doesn't matter particularly, because I at least am sincere in my undertaking. Why the critics should drag the art of opera in the mud while the writer, the painter, the sculptor can put before the world anything they like, I cannot understand. I should say that the art of opera was less intimate than the art of writing, painting or sculpture. Books, statuary, paintings go into the home and touch the people in their daily lives. The opera is a thing apart. Yet what deformities of soul in print and marble are to be found in our libraries and parlors. Still, people go to the opera and are shocked and get themselves interviewed and uncorroborated vials of righteous wrath at a bit of realism that is art. Oh, these little souls."

"Art to me is meat and drink. It is the wine of life. I shall drink it to the lees. Art is the breath of my nostrils; it is sincerity and truth. Art can never be immoral. It appeals to man's finer nature. It is what makes us all beautiful; it is what makes the world beautiful. I never heard of immoral art until I came back to America this time."

"The criticism of Oscar Wilde's beautiful poem 'Salome' in America shocks me. It is the same sort of criticism that damned Daudet's 'Sapho' in this country and yet what a beautiful thing Daudet's work was and what a lesson it taught."

"Europe is saturated with art, that traditions of an art that are centuries old. I do not mean to say that America is unappreciative. It is quite extraordinary that the American people support opera in a language they do not understand. Nine out of ten persons who hear me in opera in this country, do not know what I am talking about."

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Paris, March 11.—Ostriches have always been known to possess a peculiar appetite for glass and ladies' hats, but a woodcock just sold in a Paris shop has almost outdone these feathered gourmands.

The customer who bought three woodcocks asked to have them opened. The shop assistant complied with the request, and to the great surprise of both, in the stomach of one of the birds were found four Lebel cartridges. The bird was carried with precaution to the police station, together with the cartridges, and the authorities are wondering whether they are faced by a new phenomenon that might be of interest to naturalists or whether it is merely a packer's practical joke.

Dr. Campbell Morgan in Atlanta.
Atlanta, Ga., March 11.—Dr. G. Campbell Morgan, the noted London preacher, arrived in Atlanta this morning for the Bible conference now in session. He spoke in the Baptist tabernacle at 11 o'clock. He will remain here several days.

Under the new scheme representatives of charitable societies will be admitted to the convict prisons, where they will be able to make arrangements for the future of convicts, where they will be able to make arrangements for the future of convicts who desire help, and to study each case while the man is in prison.

On discharge from a prison convict who keeps in touch with the society, and "runs straight" will be freed absolutely and for ever from police supervision. If he afterwards misbehaves, or in opinion of the authorities charged with him care is not since in his efforts to abstain from criminal courses, he may again be brought under the present strict system of the police control.

A statement issued by the Home Office last night explains that "the essence of the new reform is the combination in one hand, and under one directing authority of all the influences, whether of force or friendship, which can be used to guide and aid the prisoner on discharge."

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"Thinking it was his friend the school teacher, he politely doffed his hat and made a profound bow, saying: 'I beg your pardon, madam.'"

After going a little farther he really did collide with the school teacher. Recalling his previous experience, he exclaimed in utter disgust, "Is that you again!"—Harper's Magazine.

Lumberton, N. C.—The Jennings cotton mill is getting things in shape to commence spinning March 1st. They want families.



MISS LOUISE DRESSER

Miss Louise Dresser who will be seen here with DeWolf Hopper in "The Matinee Idol." Miss Dresser has gained the reputation of being one of the prettiest women on the stage and is one of the few beautiful actresses of today who can really act.

Ticket-of-Leave-Man Is a Ghost
London, March 11.—The ticket-of-leave man will be a ghost of the past after the coming first of April, if the ex-convict chooses to take advantage of the government's offer to bury the ticket-of-leave system.

For a long time the ticket-of-leave system working apart from the various unrelated societies for helping discharged convicts, has stood condemned, and many an ex-convict has complained that he has been so harried by the system that he has been unable to keep his work when he has got over the initial difficulty of finding it.

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