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THINGS THEATRICAL

NOTES ON PLAYS, PLAYERS AND PLAYHOUSES.

What London Had During the Holidays—"The Blue Bird" to be Presented in Paris—"Old Heidelberg" in New York.

Theodore Roberts will support Dustin Farnum in "The Silent Call."

Olga Nethersole's costume in the New Theatre, "Magdalen," is described as "a Palestine hobble."

"The Henpecks" is a production of the future for Lew Fields, who will have Gertrude Quinlan in the cast.

Rose Coghan will play "Mrs. O'Dowd" in the New York New Theatre production of "Vanity Fair."

Reginald de Koven is writing a comic opera for Mabel Berrison, entitled, "The Girl From the Woods."

Sir Charles Wyndham and Mary Moore are to make a London production of Avery Hopwood's new play, "Nobody's Widow."

The Yale University Dramatic Association have arranged a tour in "The Fan" by Italy's foremost modern playwright, Carlo Goldoni.

Martin Harvey is appearing in the spacious new London music hall, the Palladium, in a playlet, "Ransom's Conspiracy," by Robert Barr and Sidney Lewis.

"The Spring Maid," with Christie Macdonald as its star, was labeled at its premiere this week in New York "a captivating opera of the made-in-Germany brand."

As a result of the crusade for morality in art which Chicago started in the banning of "Salome," four little words of good, strong English had to be removed from "The Nigger" before they would pronounce it pure.

Ernst von Possart, one of the most distinguished figures on the German stage, has been delighting New York in an adaptation of the Erkmann and Chatrian novel, "L'Ami Fritz."

Bernhardt produced her first play by an American, when, last week, she played the title role in "Judas," a biblical drama by a wealthy business man, John de Kay. A tiresome series of tableaux is the critics' verdict.

The new Broadhurst play, "Bought and Paid For," depicts the struggle for pardon of a get-rich-quick artist who marries a hotel telephone operator, only to be shown to the door by that lady when he comes home drunk.

Henry Arthur Jones and Charles Klein have agreed to collaborate on a play which is to be more or less melodramatic, the action to take place in America and England. Mr. Klein will write the former part and the English dramatist the latter.

Miss Terry, who is now sixty-two years of age, is making her ninth tour of America, seven of which were made with Sir Henry Irving. The first was in 1883, when she was thirty-five years of age. The last, prior to the present, was in 1907.

Maeterlinck's "The Blue Bird," is shortly to be presented in Paris where, strangely enough, it is to be seen after its production in Russia, England and America. The role of Tyltyl will be played by M. Delphin, and that of Mytyl by Mlle. Bleu.

Eugene Walter's new play, "Homeward Bound," deals with the plight in which a young couple find themselves directly after marriage, when they make strenuous efforts to "get rich quick." Mr. Walters calls it "a play on the cost of easy money."

"In His Steps" was produced by the Christian Endeavor Society in the Central Congregational church, Topeka, Kan., recently, on a pulpit for a stage and without a curtain. One of its thrilling scenes occurred when Loreen, the child of the slums, came forward and said, "I am a child of hell. I hear the devil calling."

London had among its holiday attractions "The Blue Bird" and "Peter Pan," both fairy tales, and "Alice in Wonderland," "Chicks in the Wood" and "The Piper." The last is being played at the St. James Theatre. Among the old-fashioned pantomimes are "Cinderella" at the Lyceum, and "Jack and the Beanstalk" at the Drury Lane.

"Koeningskinder" (kindly children), a dramatization of the old Grimm fairy tale of "The Goose Girl," with music by Humperdinck, had its first production on any stage at the New York Metropolitan, this week. Geraldine Farrar was the Goose Girl, and the critics declare it is the most beautiful and musicianly "opera" that has come out of Germany since Wagner's day.

"Old Heidelberg," which has been revived by the repertoire company at the New Theatre, New York, is packing the Odeon, Paris, where Andre Antoine has exhibited his managerial perspicacity by again bringing forth this delightful work. The play has met with as enthusiastic a reception on the part of the public as when it was first played at the Theatre Antoine. A long run is prophesied for it.

The theatrical novelty in London at the moment is the Palladium, a large theatre which has just been opened for grand opera with seats as cheap as ten cents each. Walter Gibbons has expended fully $2,500,000 on the building alone. The auditorium seats 5,000 people, and has, besides a pit, two large galleries with a span of 100 feet. The stage has a width of fifty feet, and all parts of it may be seen from any part of the enormous hall. Thomas Beecham and his Grand Opera company will open the house, presenting selections from "Lohengrin," "Tanhauser," "Carmen" and "Faust," in the best Covent Garden style.

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A Lover's Lobster

By DONALD ALLEN.

Miss Kitty Henderson bought all her shoes at Smith & Brown's. She didn't do so because she had any wish to keep the firm out of bankruptcy, but because Horace Walpole White was one of the clerks, because he complimented her on her instep, because she was a stenographer, because Horace was a fine young man, and because, in time, they became good friends—and more.

Mr. Walpole was no villain. He was earning a fair salary and lived with his widowed mother. He had thoughts of matrimony. When Miss Kitty came along with her slender two-and-a-half feet, with a high and dainty instep, he quite lost his heart. He had paid more attention to the instep than to the face, but Miss Kitty had a fairlooking face and figure.

Miss Kitty also lived with her widowed mother. She also earned a salary of $12 per week. She never even glanced at the young man's feet, and cared not a cent whether he had a high or low instep, but she also had thoughts of matrimony. Why not? Like a sensible girl, she was not waiting for a young lord or prince, or for an old dotard with his millions. A good-looking shoe clerk on a fair salary looked good to her.

All the young woman had to do was to keep buying her shoes from Smith & Brown—high shoes, low shoes and slippers and all Mr. White had to do was to stand ready to wait on her. Cupid did the rest. He gets in his work in a shoe store as well as in a palace. In time there came a call at the house; then more calls. Then the theater and little dinners. Then moonlight, sentiment, engagement and bliss!

It was just at this happy period that the good mother of the filial son lost her appetite. Something must be had to liven it up again. Horace thought of pickles, clam broth, jellies, malts and other things, but finally decided on a lobster—a live, active, aggressive lobster—a fighting mad lobster, would be taken home and boiled alive and afterwards served to the ailing mother. It would either kill or cure her.

What more natural than a clerk in a shoe store at $12 per week who wanted to take home a live lobster should select one of the hundreds of asteboard boxes around him? It was done. The fish market man fought out the victim. The lobster, who had bitten him three times that day was trying for the fourth bite.

Mr. White had to take the Elm street car line to reach home. So did Miss Henderson. They didn't meet on the car by accident. He walked down the street one block to find her waiting, and they got on together.

It is surprising how easy it is to talk love on a street car. On one side of the happy pair is a deaf old man, and on the other side is an old woman who is thinking of the pork roast in the market basket at her feet, and the two opposite have their noses in newspapers. The pair can go right ahead and plan bridal tours, cosy flats and bank accounts. It's almost the same as sitting in the parlor, and here is a constant change of scenery. This had been going on for weeks when the event took place to try the to-be bride's soul.

On this particular evening she was waiting on the corner, as usual. Not a thought of danger entered her mind. Not one horror appeared on the horizon. She was happy. She was watching for the appearance of the shoe clerk she adored. He came. He hastened. He had that shoe box under his arm. A young man in Miss Henderson's place would have saluted with: "Hello, old man!" and asked about the box later on. She, of course, asked about it the first thing. Heretofore, there had been no weak points in the armor of Horace Walpole White. But now, one was to be disclosed.

Mr. White was sensitive about carrying packages on the street or car, and especially so when his lady love was with him. To have stated in reply that he was carrying home a live lobster was beyond him. He would perish first. He would lie first. He did lie. He said it was a pair of shoes for his mother. The falsehood was believed. It even gave Miss Kitty a warmer feeling at the heart to know that she was soon to wed a man who cared whether his old mother went around barefooted in the nipping frosts or had shoes to her feet.

Once aboard the car, they sat down together as usual. They were chatty and happy. She was going that evening to learn how to trim her own hats, and he was going to revive his mother's lost appetite. Then, of a sudden, the dull thud came. Cupid flew out and the live lobster crawled in.

Shoe store boxes get a great deal of handling. When business is dull the clerks throw them across the store at each other in sportive mood. The one in which Mr. White was carrying home the champion fighter had been spotted with and more or less wrecked. One end had been busted and weakened. The lobster hadn't been in the coop ten minutes before he caught on. It was escape or boiling death for him. He didn't want to boil. He went at that weak corner and clawed and bit and tore, with the result that ten minutes after the lovers were seated in the car, with the box between them, he emerged into the sunshine of liberty.

It is not necessary to read natural history to learn that the first idea of a lobster on getting his freedom is to make for the salty sea; the next is to nip any one in the way. This lobster dropped to the floor with a thud and clawed the happy Miss Kitty on the ankle belonging to one of those aristocratic insteps. He clawed in earnest. She sprang to her feet with a scream, and then shouted:

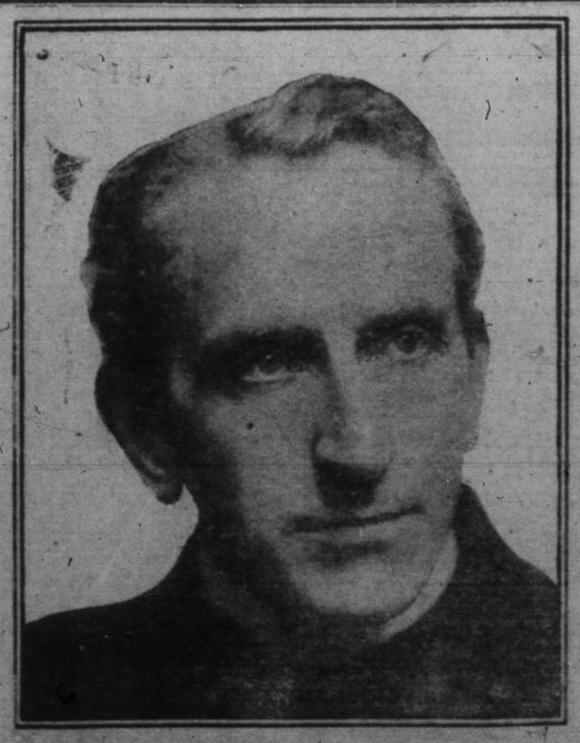
"Horace, the man here—he has pinched me."

Horace didn't lose time swearing by the beard of his father. The man was undersized and thin and unhappy. He had lost a dollar on the street the day before, and was thinking of it when the gallant Horace knocked him to the floor.

Miss Henderson got another bite, screamed another scream, and Horace picked up a drug store clerk and shamed him around without mercy. Then the lobster started for the rear platform, and that car became a circus for the next five minutes. Women shrieked and men swore, and the conductor called for a shotgun.

In the midst of the uproar one could hear the voice of the girl with the instep. She had solved the riddle. "Mother's shoes" were a monster lobster! Horace had lied to her! He had caused her to be clawed. He had caused an uproar that must disgrace her for life. He sought to explain, but it was no use. How could such a thing be explained? The undersized man said it couldn't possibly be, and the drug clerk said he'd be hanged if it could. The conductor also said that a man who would deliberately permit a fighting lobster to get away on a street car was no gentleman, to say the least.

Did Cupid come again? Oh, yes. That match was made in heaven, and an earthly lobster couldn't spoil it. After weeks and weeks, with a written confession and apology daily from Horace—after the mother's lost appetite had been restored by salt mackerel, there was a making up. The papers said that there was a marriage—marriage and a dinner—with lobster left out!



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