

New York Has Seven New Plays in One Week

JAMES K. HACKETT, MAXINE ELLIOTT, MABEL TALIAFERRO APPEAR IN NEW DRAMAS AT THE METROPOLIS



MADAME SEMBRICH, WHO SANG THE ROLE OF ROSINA, AT THE METROPOLITAN



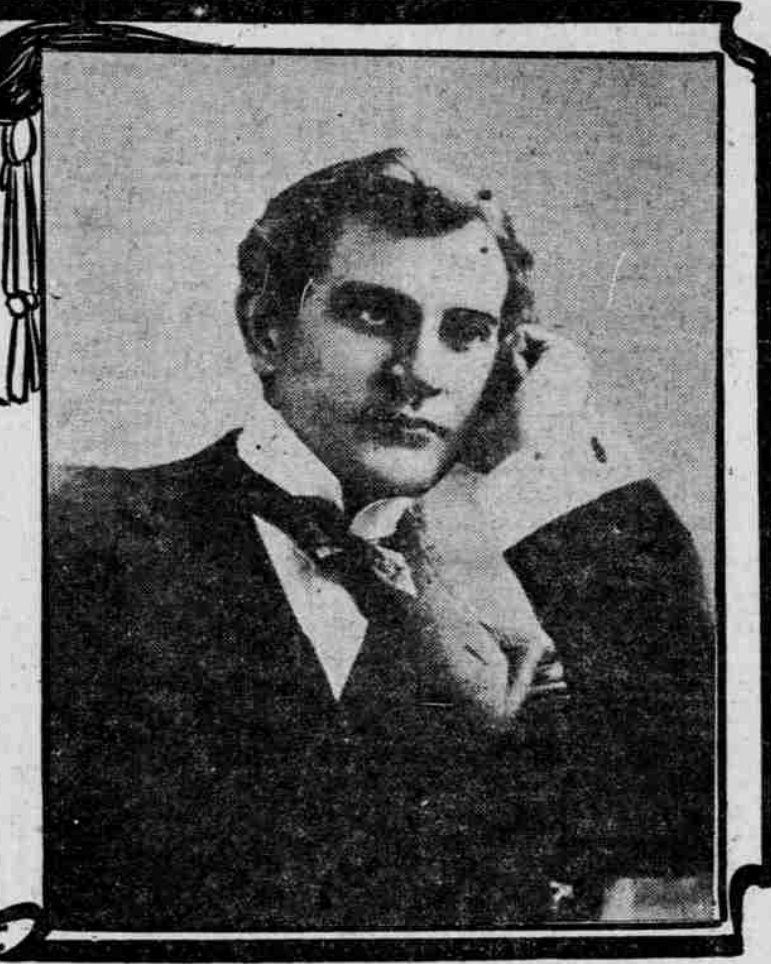
MAUDE ADAMS, WHO IS PLAYING "PETER PAN"



MABEL TALIAFERRO, WHO STARS IN "POLLY OF THE CIRCUS"



MAXINE ELLIOTT, WHO IS STARRING IN "UNDER THE GREENWOOD TREE"



JAMES K. HACKETT, WHO IS PLAYING IN "JOHN GLADYS' HONOR"

NEW YORK, Dec. 30.—Holiday week has been filled up to the brim, and special attractions are not yet over. In both opera houses there have been Christmas matinee performances as well as in all of the theaters.

In most of the theaters the plays have not been changed especially where they were in the least popular. There were, however, seven new plays on this week. James K. Hackett opened at Daly's Theater in "John Gladys' Honor," a play by Alfred Sutro, which enjoyed a healthy run in London last season. The play has not a new text by any means, but is the story of how a man neglects his wife notwithstanding a deep affection for her and how he afterwards treats her and the object upon whom she has lavished her thoughts in her spare moments.

Maxine Elliott also opened at the Garrick Theater in "Under the Greenwood Tree," on Wednesday night. Miss Elliott has not been in New York for several seasons and she is always sure of a warm welcome here. The play in which she is starring is by H. V. Esmond and tells a story of Mary Hamilton, a modern young woman further emancipated from conventional restraints than the most advanced of her sisterhood. She essays to return to nature by living the simple life in true gypsy fashion. She is an orphan and the possessor of fifty thousand dollars by necessary offers of marriage, wearied by appeals from numberless societies and institutions, and sick of the social round, she goes into the woods and lives in a gypsy caravan attended by her secretary. This whimsical proceeding leads to a romantic conclusion. The squire on whose estate Mary Hamilton has been engaged to marry, believing her to be a gypsy of rare beauty, proposes marriage and is accepted. Miss Elliott has in the cast Ada Kingsley, Mary Gerold, Edna Martin, Arthur Claremont, Charles Cherry and W. J. Yeldham.

At the Liberty Theater, a new play by Margaret Mayo, well known in the East, served to present Miss Mabel Taliaferro as a star. Miss Mayo has called her play "Polly of the Circus" and has built it as a ring within a play. The story deals with a darling circus rider named Polly, who, while performing in a small country town is thrown from her horse in the ring and injured. As a matter of course after having been conveyed to the home of a neighboring clergyman, she falls in love with him and he with her. A circus show is presented as one of the attractions of the play. One of the scenes showing the circus caravan leaving the little town and one presenting a performance in the ring. In addition to the star the cast includes John Flindley, Joseph Brennan, Herbert Ayling, J. W. Benson, Jenny Wetheraby, Mattie Ferguson, Mathilde Weffing and Desire Lazard.

An old friend opened in an old play on Monday night. This was Digby Bell, who opened the popular melodrama, "Shanty Acres," by the late James A. Herne. It was an interesting revival, and came in the right season, as it is pre-eminently a Christmas play.

Maude Adams was the object of much delight to a large number of friends of "Peter Pan," when Maude Adams, at the Empire, and after the performance there was a Christmas tree in her dressing-room for the children of the play. Miss Adams is as attractive as ever, and she succeeded again in securing a confession of faith in fairies from the most skeptical and sedate. "Peter Pan" will hold the boards until January 3, when "Quality Street" will be revived, and later Miss Adams will appear in a new play called "The Jesters."

On Christmas day, the theaters were

going full tilt in every playhouse in the city, but if one may judge from the audiences of both opera-houses, most of the people remained at home. At the Metropolitan "Hansel und Gretel" has come to be regarded much as "Peter Pan" is held, and in consequence it is expected that the children will predominate. Even this being the case, there was a very small audience at the splendid production of one of the quaintest of all operatic offerings. At the Manhattan "The Tales of Hoffmann," always a drawing card, attracted a very small audience. In both houses, however, the audiences in the evening were larger. At the Metropolitan Madame Sembrich returned to the role of Rosina in "The Barber of Seville," after a severe cold, and Dippel played the part of the Duke instead of Bonci, who had not yet sufficiently recovered to go through the role. Dippel is known as the handy man, and it is well that he is, because he has been pressed into service of all sorts, from Italian to Wagnerian opera.

The Christmas night bill at the Manhattan was "Aida," with Madame Ayo in the title role and Sacramento as Amonaro. Sammarco is one of the greatest artists of the Manhattan, and is a tremendous acquisition to the operatic circles of New York. Mary Garden was not yet well enough to risk appearing in "Louise," so Mr. Hammerstein decided to put it off until January 3, and in its place was presented for the first time this season a very old work of Verdi's, seldom seen in this country. This was "Un Ballo in Maschera," with Madame de Cimonow, M. Arimondi, M. Zenatello and M. Sammarco in the cast. Originally "The Masked Ball" was laid in one of the European cities, but for government reasons the censors objected to it on account of the successful conspiracy against the established Governor. In order to keep the play just as it was conceived by the author, the scene was changed to a far distant city, known only by name. This was Boston, and this fact will explain a good deal otherwise beyond the pale of understanding among those who would be astonished at the events which are supposed to have taken place in our Puritan city.

According to the opera, Richard, Count of Warwick and Colonial Governor of Boston and of the surrounding territory, falls in love with Amelia, the daughter of a neighboring clergyman, with the exception of this falling, Richard seems to be an upright, honorable man, who struggles with the passion which bids fair to overpower him. Amelia, too, craves to be faithful to her husband, while strongly drawn to return the affection of the Count, and in this perplexity she seeks counsel from Ulrica, a fortune-teller, who assures her that everything can be straightened out under one difficult condition. Ulrica tells her of a certain plant which has the power to effect a cure in such cases, but it grows only under the gibbet on the place of execution near the city. It must be gathered at night, and will only be potent when plucked by the one who has need of its healing virtues. Amelia, in her distress, overcomes her dread of the execution and concludes to go.

At this very moment Count Richard, in the spirit of amusement, comes to consult the sorceress and overhears the conversation, between Amelia and Ulrica. Two of the Count's enemies have followed him with the intention of taking his life in the hut of the fortune-teller, but owing to so many unexpected visitors among whom are so many of the Count's friends, they are deterred for the time being. Count Richard, in sport, asks the witch to tell his fortune, and she predicts that he

will fall by the hand of a friend. In the second act, Amelia is found at the dead place of execution at midnight. She distinguishes a form among the gibbets, which she believes to be a phantom, but which is really the Count, who, knowing of her intended visit, has come to meet her. In the meeting she confesses her love for him, but pleads her duty to her husband, who is the Count's devoted friend. They are interrupted by the approach of Reinhart, who hastens thither to warn Count Richard of the approach of his enemies, who have tracked and followed him. Richard consents to flee on condition that Reinhart will conduct the lady safely into the city. To this the secretary consents, and he leads Amelia, silently and closely veiled, a little distance, when they are surrounded by the assassins, who mistake Reinhart for his employer. In the fright of the moment, Amelia drops her veil and is recognized by her husband. Reinhart, in his astonishment and fury, will listen to no explanations, but conducts her home, has an interview with the Count's enemies and offers to assist them in their next design, which is to

assassinate him during the progress of a masked ball to which all are invited, and where their disguises will serve to conceal their purpose and their weapons.

Count Richard, with returning reason and remorse for the injury he has inflicted on Reinhart and his wife, determines to send them both to England, where they may live happily together, while both Amelia and himself will be free from temptation. This done, he dons a disguise and enters the ballroom, where he is soon recognized by Reinhart, who has questioned the page as to the disguise his master will wear. Soon after Amelia, in disguise, approaches and entreats the Count to retire, warning him of the assassins present. Richard, with his natural fearlessness, makes light of the danger. The secretary approaches, and beholding his wife again in close conference with the Count, in mad jealousy and rage, plunges a dagger in his master's heart, thus fulfilling the prediction. It is then that Reinhart learns of the unbroken fidelity of his wife and of the intention of the Count to send them to England, and the honor of the nobleman, who dies regretted by all, is cleared.

EMELIE FRANCES BAUER.

Herbert Witherspoon Coming

HERBERT WITHERSPOON, who comes soon to this city, under the Hellig Theater management, Wednesday evening, January 29, will undoubtedly forward the artistic administration of the local concert series with a most interesting recital.

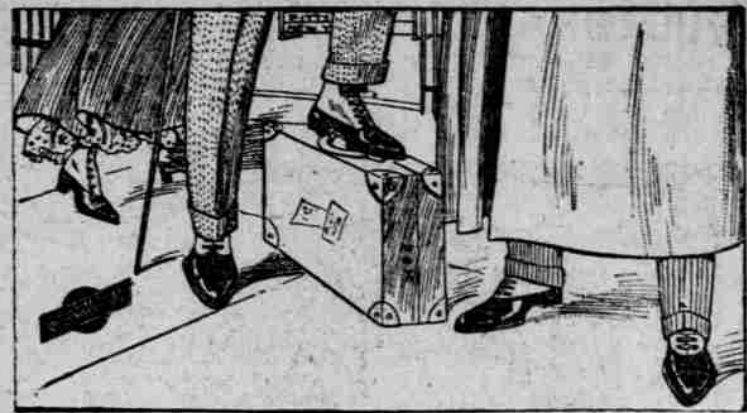
The singer's power as an interpretative artist is something unique, for he has intelligence, musicianship and the temperamental quality of emotion—three things to define and secure excellent results, and he also possesses a fourth power in the gift of programme making that is highly commendable. No other American artist has received two engagements in London in the same season.

Herbert Witherspoon undoubtedly reached his highest attainment in German songs, although his programmes give a series of modern French songs, a number of Russian melodies and a most interesting group of modern songs by American composers; in fact, the Witherspoon programmes are known for their diversified build.

To those who have not yet had the pleasure of hearing Witherspoon, his coming will be a profound musical



The employees of Sherman, Clay & Co. were given a banquet Wednesday evening, January 1, at the Commercial Club. Besides the sales force of the Portland house, there were present the following managers of branch houses: T. W. Searle, Seattle; J. H. Cooley, Tacoma; T. P. Du Bose, Everett; G. H. Barnes, Bellingham; E. O'Connell, Spokane; Mr. G. F. Johnson, general manager, acted as toastmaster and addressed the company at some length regarding the past year's success and outlined the plans and policy for the year 1908. Short speeches were made by the visiting managers and other employees. It is an interesting fact that Sherman, Clay & Co. are the largest Steinway piano dealers in the world; they are also the world's largest distributors of Victor talking machines.



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But one recital will be given in this city. Mail orders from this city will be received, beginning Monday, January 20.

SUE AUTHOR FOR LIBEL

Students Begin Case Against Author of "Quo Vadis."

VIENNA, Dec. 28.—M. Sienkiewicz, the author of "Quo Vadis," is to appear as a defendant in a curious libel case, which will be tried before a jury in Vienna. The case arose out of the imprisonment some time ago of a number of Ruthenian students charged with disorderly conduct at the University of Lemberg, in Polish Galicia. These students, as a protest against their long preliminary detention, declared what is called a "hunger strike," that is, refused to take any food until their demands were satisfied.

As a Polish patriot, M. Sienkiewicz wrote an article in the Austrian Polish press, as well as in the Zeit, stigmatizing the conduct of the Ruthenian students as disgraceful, and insinuating that the "hunger strike" they had declared was mere sham, inasmuch as they were secretly supplied by their friends with steaks and wine.

It is because of his assertion, which they declare and regard as a calumny, that the Ruthenian students have instituted legal proceedings.

Although M. Sienkiewicz is not an Austrian subject and is living abroad, he has informed the court that he will not fall to put in an appearance on the day fixed for trial.

SLUMP IN LINEN TRADE

Big Reduction Made in Spinning Mills at Belfast.

BELFAST, Jan. 4.—(Special).—Industrial conditions in Belfast will be serious up to a result of the reduction of working hours in all the spinning mills in the city and district, taking effect from today until further notice. Thirty thousand workers will be affected, and wages will be reduced by one-fifth weekly, which for Belfast workers means a loss of \$15,000 a week.

The cause is a slump in the linen trade. Output in the country mills will be reduced by one-tenth. The army of workers may derive consolation from the fact that the alternative to a reduction of the daily working hours was the absolute unemployment of a large number, who



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True Love in Old Yambhill.

MMINNVILLE, Or., Jan. 4.—(Special).—During the past 12 months there have been 143 marriage licenses issued in this county. Presumably nearly all of these matches were "made in heaven," for out of the large number of previous weddings as well, there were only 29 divorces granted in the county during the past year.