

# New York Is Won By Kyrle Bellew's Production of "The Thief"

Play-Goers Greatly Regret End of Season at Lyceum Theater—Charles Frohman Makes Extensive Arrangements for Next Fall's Attractions—Emilie Frances Bauer Gives Latest Theatrical News of the Metropolis.



MAXINE ELLIOTT FOR WHOM A NEW THEATER WILL BE BUILT IN NEW YORK CITY.

MARGARET LIVINGSTON WHO HAS BEEN SUCCESSFUL IN THE THEATRE

GEORGE BERNARD SHAW WHOSE NEW PLAY IS CALLED "GETTING MARRIED"

BY EMILIE FRANCES BAUER.  
NEW YORK, May 16.—(Special Correspondence.)—When "The Thief" ended its season last week at the Lyceum Theater, there was hardly a play-goer in New York who did not regret the fact and really envy those who are to see it during the next six weeks. Neither the success of Margaret Livingston nor of Kyrle Bellew, that exultant and refined representative of everything that is mature and elegant, is the vital interest in the play, but the play itself is important far beyond personalities. "The Thief" is the story of a woman who steals in order to gown herself in such a manner as to win her husband's admiration, or rather to hold it. It is different from most modern plays, especially French plays, inasmuch as the woman is deeply in love with her husband, and when she notices that he is more attracted to her when she is well dressed she gets in deeper and deeper until she is carried away with the mad desire for everything that is "smart" and "fashionable."

even points out the fact that Zulus and burglars are never bald. "If the husband is a thin-legged, narrow-shouldered little person, the wife hates 'mere brute strength.' If the husband is as wide as Jeffries and as tall as Fairbanks, then the wife studies up Hercules, and is always asking the husband in public to double up his arm and let people feel his muscle, or to swell out his foolish chest. "What do husbands do? They ask their poor, little, dumpty, fat wives if they can't 'pull themselves together a

little Estipoff, one of the greatest women pianists of the world. The last Mme. Leschetzky was dearly loved by all the students and, as many of his American pupils know, she has been his right hand for a number of years. At the age of 80 he may be regarded as too old to teach with the same vigor as formerly, but he is evidently not too old to wed his young Polish pupil, Marie von Rosborska.

Charles Frohman, who is still in London, will return to America in July, and

appearance in "The Morals of Marcus" on account of the unexpected success of "The Admirable Crichton," where she was to have appeared after the Barrie play, which also was postponed for the same reason. Mr. Frohman expects to engage 600 actors for the coming season, and he has also sent ahead of him, through William Seymour, his general stage manager, a trunk of new manuscripts and designs for new scenery and costumes.

Hattie Williams is now in Paris, where she is spending her time with the dressmakers and milliners to prepare for the "Fluffy Ruffles." Miss Williams is also frequently seen at one of the widely-known pavilions, where the second act of the musical comedy is laid.

There is a Shaw revival in Europe at present and no doubt it will reach America by the time the theatrical season opens. "Candida" has just been produced for the first time in France; in fact, this is the first appearance of George Bernard Shaw in that country. His new play, called "Getting Married," was produced at the Haymarket Theater, in London, May 12. The playwright, in discussing it before its production, said:

"This play is my revenge on the critics for their gross ingratitude, arrogant philistinism, shameless and intellectual laziness, low tastes, puerile romanticism, stupid ignorance, susceptibility to cheap sentiment, insensibility to honor, virtue, intellectual honesty, and everything that constitutes strength and dignity in human character."

Overwhelmed by this cyclonic outburst, the interviewer had barely the courage to inquire the exact nature of the revenge to be wrought by the new play.

"It is very simple," said Mr. Shaw. "You remember the production of 'The Dream of Don Juan in Hell' at the Court Theatre? You remember the hoarse, tortured rage with which it was received by the press? Yet that lasted only 10 minutes. Well, this time the 10 minutes will be stretched out to 100 minutes. "There will be nothing but talk, talk, talk—Shaw talk—and the characters will seem to the wretched critics to be simply a row of Shaws, all arguing with one another on totally uninteresting subjects. The Shaw in the Bishop's apron will argue with the Shaw in the Alderman's gown, and the Shaw dressed as a bridegroom will be married to a Shaw in petticoats. The whole thing will be a hideous and indescribable eternity of brain-racking dullness. Yet the critics will have to sit it out. "I am not a vindictive man, but there is such a thing as poetic justice, and next Tuesday it will assume its sternest retributive form."

"Am I to understand that in order to revenge yourself on the critics you have written a deliberately bad play?" asked the interviewer with a pitiable lack of humor.

"Good heavens, no! There is nothing that they would like better," thundered Mr. Shaw. "I have deliberately written a good play. That is the way to make the critics suffer."

In the course of further illuminating talk Mr. Shaw stated that his new play

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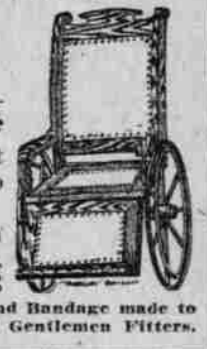
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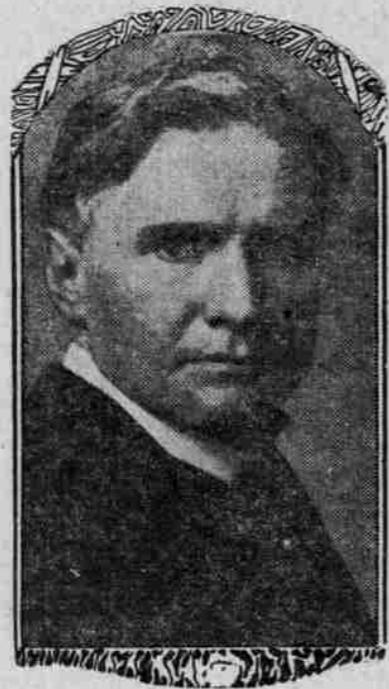
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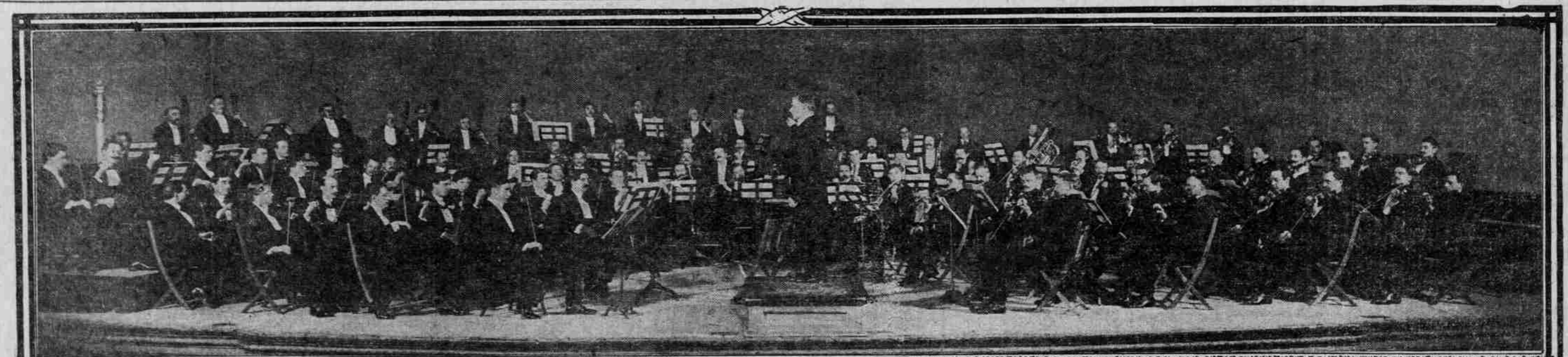
Alex. Saslavsky.

little, and have some style. If the dips of their wives' noses get red in the early morning, instead of ignoring that, they talk about it, and give sage advice. They tell their wives about new gray hairs and wrinkles. Truly, it is wonderful the patience that wives have with husbands, wonderful how they stand them. We sincerely hope that Charles Frohman will parade this play, "The Thief," all over the United States. In all the cities and towns, and compel as many husbands as possible to see it."

All the musical world is in paroxysms over the latest eccentricity of Professor Theodore Leschetzky, who has just divorced his third wife and married another of his pupils, as each of his former wives had been. The first was Mme

he will begin immediately the arrangement for next season's attractions. In addition to the plays already announced in these columns, Mr. Frohman will give a cycle of comedies by W. Somerset Maugham, presenting in order three which are now running in the London theaters, and one which Mr. Maugham is writing expressly for Mr. Frohman, and which will belong to him in England as well as America. The plays are "Jack Straw," "Lady Frederick" and "Mrs. Dot," in which Marie Temple is playing the title role at the Comedy Theater. It is likely that the new play which Mr. Maugham is now writing, in Italy, will be produced in New York, and Mr. Frohman feels that he has found another bonanza in the playwright, who is entirely unknown in this country. Mr. Frohman has postponed Miss Doro's

# DAMROSCH ANNOUNCES THREE GREAT PROGRAMMES



NEW YORK SYMPHONY ORCHESTRA  
WALTER DAMROSCH CONDUCTOR

It may be set down to the great glory of the German race that from the beginning of the modern art of music—by which term is meant music in its pure state, the opera being excluded as a mixed art-form—down to the present time there has been no period when the Kingship was not in the hands of one of its children. One might easily compile a genealogy of the royal race in music in Scriptural manner. Thus it would run: Bach begat Haydn; and Haydn begat Mozart; and Mozart begat Beethoven, who was a prophet and seer; and Beethoven begat Schubert; and Schubert begat Schumann; and Mendelssohn—they that served daily in the Temple of the Beautiful; and Schumann begat Brahms, who wandered from the fold, following strange ways, and has becomen a countless progeny of imitators. Thus for nearly 200 years there has been a continuous over-lapping of dates in the vital statistics of the great German composers, each King, by the grace of Genius, living long enough to place a fairy gift in the cradle of his successor, or to assure the Apostolic succession by a veritable laying on of hands.

Each of these royal masters, taking up over the latest eccentricity of Professor Theodore Leschetzky, who has just divorced his third wife and married another of his pupils, as each of his former wives had been. The first was Mme

that the full beauty and significance of his music can be appreciated. Thus does Krehbel, wielder of a masterful musician's pen, write of the great composer, whose magnificent Fifth Symphony No. 5, C-minor, will form part of the opening programme which the New York Symphony Orchestra, under its distinguished leader, Walter Damrosch, will present Wednesday evening, June 3, at the Armory. The Fifth Symphony of Beethoven is generally conceded to be the most masterly of the eight purely instrumental symphonies. The ninth, having a choral ending, stands in a class by itself, but cannot be said to surpass the fifth in the essentials of artistic perfection. The spirit of the Fifth Symphony has been described briefly in the words, "Durch nacht zum Licht" (through darkness to light), and indeed they seem to describe it well. The programme for the opening night

of the three concerts is herewith given: Overture, "Oberon".....Weber Aria, "Il re Pastore".....Mozart Mme. Mary Hissem de Moss. Symphony No. 2, C-minor.....Beethoven Hungarian Rhapsodie No. 1.....Liszt "Evening under the Trees".....Massenet Solo solo, Mr. Bramson. Clarinet solo, Mr. Leroy. Polonaise, "The River Moldau".....Smetana Symphonic Poem. The programme which Mr. Damrosch has arranged for the Thursday afternoon matinee will contain enough contrast and variety to enchant every one, for there will be captivating rhythmic strains from Debussy, electric trumpet-like harmonies, aglow with passion, from Liszt, and the great stirring Slav March by Tchaikowsky. The Thursday afternoon programme is given in full: Overture, "Mignon".....Thomas

Air on the G string.....Bach Polonaise for strings.....Beethoven Concerto for violin, D minor.....Vieuxtemps Mr. Alexander Saslavsky. Valse Lente, "Pisicani, from 'Sylvia'.....Debussy Symphonic poem, "Les Preludes".....Liszt PART II. March from "Le Prophete".....Meyerbeer "The Sedan Chair".....Chaminade "The Ball".....David Larghetto from Symphony No. 2.....Beethoven "March Slave".....Tchaikowsky The Thursday evening programme will be an evening of unalloyed delight to all lovers of Wagner, for that programme will be devoted entirely to the great German masterpieces. It is a programme calculated to bring out the noblest and best, and the New York Symphony Orchestra is justly famous for its wonderful interpretations. The Thursday evening programme will open with the prelude to "Lohengrin," that wonderful musical de-

scription of the gradual appearance and disappearance in the sky of the light of the Holy Grail. The music begins with soft chords in the highest registers of the violin, gradually develops into the theme of the Holy Grail, rising to greater and greater strength until, at the blazing climax, thundered forth by trumpets and trombones, the mystic light of the Grail, shedding its wondrous radiance, is seen in all its glory. Gradually the light fades again until the music dies away with the same A-major chords with which the prelude begins. The whole programme follows: "Lohengrin"—Prelude. Elsa's Song "On the Balcony." "Die Meistersinger"—Prelude. Fritz Song. "Die Walkure"—The Ride of the Valkyries. PART II. "Siegfried"—The Sounds of the Forest. Study from "Tristan and Isolde." "Dream." Mr. Alexander Saslavsky. "Tannhauser"—March, Act 2. "Song of the Evening Star." Overture. No orchestra in this country has made more steady progress forward to the realization of its highest ideals than the New York Symphony, and the three orchestral concerts they will give at the Armory, June 3 and 4, under the leadership of Walter Damrosch, one of America's most distinguished musicians, will constitute the most important musical event ever presented in the Northwest. The opportunity thus given of hearing a great and complete New York orchestra is one that should be eagerly seized, not alone by music lovers, but by all students and lovers of the beautiful.