

"MY LITTLE FRIEND" IS NEW STRAUSS COMIC OPERA CERTAIN TO APPEAL TO POPULAR FANCY

Production Has Captivating Melodies and Attractive Story Designed to Win Hot-Weather Audiences in New York—Fritzi Scheff Appears in "Mlle. Modiste"—Bernhardt "Lifts Up" Vaudeville Stage—After All "The Master Mind" Will Not Close, Since Public Refuses to Let It.



Scene From Werba and Luescher's Production "The Master Mind."



Mrs. Sarah Bernhardt Who Takes Her Part as "Lifts Up" America at the Palace Theater



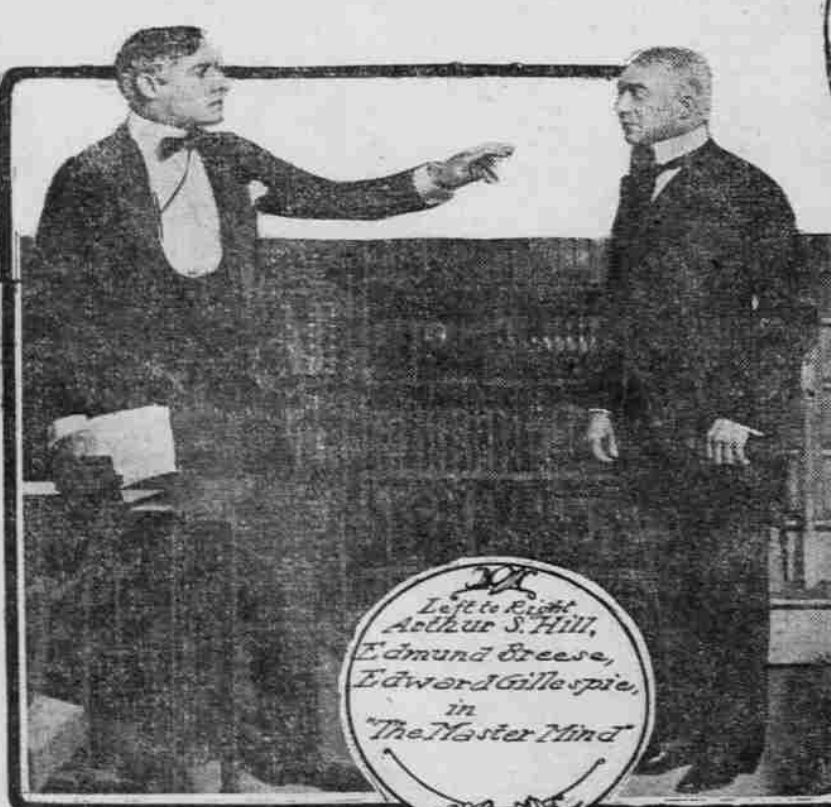
Richard Bennett and Grace Elliston in "Damaged Goods"



Edmund Brees, Featured Actor in "The Master Mind."



Fritzi Scheff in "Mlle. Modiste" Globe Theater



Left to Right, Arthur S. Hill, Edmund Brees, Edward Gillespie, in "The Master Mind"

NEW YORK, May 31.—(Special.)—"My Little Friend" is another comic opera by Oscar Strauss which is certain to take the popular fancy, for it has an attractive little story and captivating melodies. It is a form of entertainment well adapted to the hot weather, and its stay at the New Amsterdam Theater should be a long one.

A French nobleman, Count Artois, seeks to marry his son Fernand to Claire, the daughter of M. Barbazon, a millionaire. Barbazon is willing and he and Artois arrange for the betrothal without consulting the young folks. Fernand, who is in Paris, sends a telegram refusing to marry a girl whom he does not know, which pleases Claire, as she is in love with a young scientist.

In the next act, Fernand's apartment in Paris, the young man tells his friends that he has wed Philine, a fortune teller, and to cure him of his infatuation they persuade him to go away with Philine and advance the money for the trip. When Fernand and Philine return Artois and Barbazon learn that the pair are married, while at the same time news is received of Claire's marriage to the scientist, while Louise weds a poet.

Fred Walton, as Count Artois, plays the old nobleman with ease and humor. William Frutze, as Barbazon, gave a good comedy performance, and his excellent voice was heard to good advantage. Lella Hughes, as Philine, the fortune teller, sang delightfully and gave a capital performance. Reba Dale, as Claire, took full advantage of the opportunities of her role.

Fritzi Scheff as "Mlle. Modiste." Fritzi Scheff, who first came to Amer-

Extra Specials

This Week

Extraordinary Reductions on All Bedroom and Dining-Room Furniture



This quartered sawed oak Buffet, handsomely finished. Regular price \$40. This week \$23.00



All Early English Furniture Reduced From 40% to 50%

All Golden Oak, Wax and Fumed Oak Dining-Room Furniture Reduced 20% to 35%

This finest quality quartered sawed oak Extension Table, 54-inch top, 8-foot extension. Reg. price \$85. This week \$39.75

In these goods that we are advertising we show an infinite variety of different patterns, woods and finishes. We are perfectly safe in making the statement that these lines are the largest and most varied carried by any house in the city. For actual money-saving opportunities you cannot afford to overlook this house in making any purchase, as we can save you money on everything used in the home. We are prompted to make the above sacrifice owing to the fear of high water, which would flood our basement and take this method of making room before it is too late.

CASH OR CREDIT

Henry Jennings & Sons

One Year Ahead of Competitors. Home of Good Furniture. Corner Morrison and 2d Sts.

IN "TANGO TEA" DREDS IS VULGAR DANCE DOOM

New York Schoolchildren, Borrowing Peasant Dances From Europe, Likely to Break Frenzied Craze Now Gripping Metropolis.

BY STELLA WALKER DURHAM.
NEW YORK, May 31.—(Special.)—It is a far cry from the "tango tea" to the simple dances of the European peasants on the village green. Yet if we do not substitute for the crude vulgarity of the one the wholesome beauty of the other, surely modern dancing is doomed to the oblivion its present status deserves.

A beautiful exhibition of folk dancing was given the other day in New York, in the nature of a huge May day festival. It was the big annual event of the Girls' Band of the Public Schools Athletic League of New York City, under the personal direction of Miss Elizabeth Hurchenal. Seven thousand little girls danced on 15 acres of greensward in Central Park. The girls were from 250 public schools in Manhattan and the Bronx.

It was a wonderful sight—7000 little girls all in white with sashes and hair bows of colored ribbons; the music was furnished by a 60-piece band, composed of boys from one of the public schools.

Peasant Dances "Borrowed"

The dances were the simple ones borrowed from the old peasant dances of many nations. Among the spectators were many of the girls' mothers whose hearts and feet beat time to the tunes they remembered in many a far-away village green.

The most picturesque of the dances was, of course, the May pole dance. There were 250 poles. Some of them had red and white streamers; some blue and white; others yellow and white and so on. In each case the little girls wore sashes and hair ribbon to match the streamers of the May pole. The children threaded in and out, in and out, the dance until the poles were wound like giant sticks of candy. After the May pole dance the children shouldered the May poles and all ran toward the band stand, where they waved their handkerchiefs and sang the "Star-spangled Banner."

The opposite extreme of the folk dancing of the children and many newly arrived Europeans, is the sort of dancing to be seen at the so-called "tango tea" of the Broadway restaurants. The "tango tea" as it is emphatically called by the proprietors, is a sort of cabaret in which the diner or tea drinker—for it is held at the tea hour—takes part between drinks.

Everybody in New York dances. It is the one universal form of recreation. Regulating of the dance halls is one of the most difficult problems that social workers have to deal with. The need for regulation does not extend merely to the nickel-a-dance halls on the East Side, but also in greater degree, to the "Danzant" of the high-priced Broadway restaurants.

Dancing Desire Ascribed.

The craze for dancing is only a natural desire to give expression to pent-up physical and emotional energies on the part of tens of thousands of people engaged in sedentary occupations. The factory girl goes home to her pigeon-hole in a tenement-house after a long day at a machine, where she has used perhaps only one set of muscles. She eats a miserable meal, cooked, maybe, over a gas plate, a meal that only partly satisfies her hunger and does not at all satisfy that social craving to break bread with one's fellows, that is instinctive with us all. Then, in that "pursuit of happiness" that has become an American mockery, she hires her own dance hall. There are thousands of girls like this in New York, and an equal number of young men employed

in shops, factories and offices who find their only recreation in dance halls. It is not so easy to understand why women of leisure and business men who can afford to spend their leisure hours how and where they please, should choose to dance away beautiful Spring afternoons in hot, overcrowded restaurants, turkey-trotting between tea tables. But such is the craze of the hour. The dancing is said to be of a kind that would make the habitues of an East Side dance hall blush, and Mayor Gaynor is repeatedly reported to be "having a fit" but the "tango tea" goes merrily on in any number of fashionable Broadway restaurants.

Dancing is provided for in the recreation centers conducted in the school buildings in New York and the recreation piers are now open for dancing in the evenings. In both cases only conventional dances—waltzes, two-steps and the like are permitted and supervision is maintained by city authorities. Both are very well patronized, indeed, showing that people are glad to make use of wholesome surroundings when they are given the opportunity.

Doubtless the present popularity of a deplorable kind of dancing is a revolt against the sameness and passivity of the waltz and two-step. It is also due, in large part, to the fascination of music that has a peculiar charm of rhythm. Amateurs try to imitate professional dancers and do it very badly, but like the old woman who said "she enjoyed the prayer meeting very much—she took part." The dancers are at least taking one step toward normal play—they are taking part instead of passively watching professional dancing.

No Excuse Really Existing.

There is no excuse for the kind of dancing New York people are indulging in, except that their taste has been degraded by a low standard set by professional dancers. The folk dance music has all the wonderful wit and rhythm that forms the charm of the "tango" and the exercise to be gained from it is quite as vigorous. In addition to this the positions taken in folk dancing are at all times proper and dignified while precisely the opposite is true of the tango and the turkey-trot. It is inconceivable that young people who have once learned to appreciate the grace and charm of the old dances of all nations, can ever be beguiled into the unlovely antics to which modern social dancing has been degraded. It is to folk-dancing that we must look for a return to something of the grace and beauty that belonged to dancing in the days of our grandmothers.

Edmund Brees had made his plans for an extended vacation, for Werba & Luescher had decided to close "The Master Mind" last Saturday. As soon as the announcement was made in the papers it seemed as though every one in New York who hadn't seen the play, and a number who had, rushed to the box office and demanded seats. The demand for tickets was so great that it was decided to continue the run indefinitely, and Mr. Brees and his company are making no more plans for summer vacations.

Blanche Evans, who plays the part with which they are not in sympathy, and John Drew's role in "The Perplexed Husband" is that of a man opposed to suffrage. As a matter of fact "Votes for Women" is a cry he thoroughly approves of.

"I could not very well be in favor of anything else," he said. "Any man must be the women of whose family have been for at least a hundred years wage earners and property holders."

Blanche Evans, who plays the part of a dog, does not believe they should be carried about the country and endure the hardships of road life. So many actresses carry their pet canines with them while on "the road" that Miss Bates' views on the subject are interesting.

"It is cruel to make a dog travel about the country on trains and endure the tortures of hotel life. I think that the Society for the Prevention of Cruelty to Animals should stop traveling with people from taking dogs about with them."

"The way I got interested in setters was rather long. One day in New York I was driving through the lower section of the city with a friend, an actress, and we came into the midst of a crowd around a burning tenement.

Crowd Cheers Fireman.

"The firemen were helping people out and taking them down the ladders. After they seemed to have rescued every one, a dog appeared at the window of a room on the fourth or fifth floor. It was an Irish setter and I shall never forget the human expression of the poor beast as he looked down at the crowd with mute appeal to rescue him.

"Perhaps the firemen would voluntarily have saved the dog, but I did not wait for that. I called out to one of them and promised him \$20 if he would bring that animal down the ladder out of the burning house. Well, he did it in short order. I wish you could have heard the roar of applause that went up from the crowd as he accomplished the feat. He brought the dog to me and I gave him his reward."

"Nobody seemed to own the setter, and as we made fast friends at once, I took him home and have kept him ever since. This episode started me as a dog fancier."

"Everybody on the stage should, I think, have a hobby of some sort aside from their stage work and entirely apart from it. It gives some zest to life. Well, my hobby happens to be dogs and I thank God for the pleasure and interest I get from them."

When asked which she would choose, love or a career, she replied, "Well, I have both, so it is not necessary to make a choice, but if I had to choose between the two, I would take love and marriage, for that is the real happiness of life."

To Be Exact.
Lippincott's.
"Will you please cash a check for me, Mr. Barkus?"
"Is it a very large one?"
"No, indeed. It's only about two inches wide and five inches long."

FRECKLE-FACE

Sun and Wind Bring Out Ugly Spots, How to Remove Easily.

Here's a chance, Miss Freckle-face, to try a remedy for freckles with the guarantee of a reliable dealer that it will not cost you a penny unless it removes the freckles; while if it does give you a clear complexion the expense is trifling.

Simply get an ounce of othine—double strength from Woodard, Clarke & Co., and a few applications should show you how easy it is to rid yourself of the homely freckles and get a beautiful complexion. Rarely is more than one ounce needed for the worst case.

Be sure to ask the druggist for the double strength othine, as this is the prescription sold under guarantee of money back if it fails to remove freckles.