

UNIQUE PERSONALITY OF MAUDE FULTON DUE

"The Candy Shop" Brings Noted Team, Including William Rock, in Whirlwind Mirth-Exciter, Musical-Comedy Success Opening Sunday, April 18.



William Rock and Maude Fulton in "The Candy Shop"

A PERSONALITY unique among musical comedy players is that of Maude Fulton, who is co-star with William Rock in the whirlwind mirth-eciter, "The Candy Shop." There is no one quite like Miss Fulton in stageland. Here is an elusive personality that almost defies analysis. She radiates charm without trying. She possesses a sympathetic quality that gets over the footlights, and registers in the hearts of every one from the most blasé occupant of an orchestra chair to your most enthusiastic gallery-ite. There is a certain wistfulness, a certain intangible something that makes for endearment among men and women alike. In this respect, Miss Fulton may be likened to that distinguished legitimate star who interprets Barrie with such a dainty, fairylike touch; in fact, Maude Fulton was termed by one enthusiastic admirer "the Maude Adams of the musical comedy stage."

NEW YORK'S INTEREST IS IN OPERA TO BE GIVEN

Andreas Dippel, Excluded Under Old Contract, to Be Free Agent—Morgan Kingston to Make Debut in Oratorio.

BY EMILIE FRANCES BAUER. NEW YORK, April 10.—(Special.) With the close of the opera season three weeks away, more interest inheres in the future than in the present. It is one thing to listen to rumors, few of the old favorites will be with us when the new season rolls around and where the new ones will come from is also equally a question as yet. An interesting phase of the situation is that Andreas Dippel, who was excluded from the field under his old contract with the Chicago Opera Company, which bought his goods will when it bought out of the company, is now a free lance. He may go where he likes and open in Chicago if he so desires, inasmuch as passing the company's name over to the company released Mr. Dippel from this obligation, as it released the company. Meanwhile, Mr. Dippel studies the situation and says little.

So far as Boston is concerned, little is known definitely of any plans for opera, but inasmuch as Henry Ross, Schumann-Helsh, who has accepted engagements for the season in Chicago and as has already been told, Geraldine Farrar will make her appearance here, it is understood further that some of the old contracts will be renewed, such as those of Muratore, Titta Ruflo, Bonci, Maria Barrientos, the Spanish soprano, and Mme. Koenen, the Russian soprano now singing at Monte Carlo.

Among the opera singers announced for long concert tours there are several whose presence would add great importance to the Chicago Opera Company, and Campanini will sail for Italy very shortly to secure a number of artists who may be available for the company on account of the disturbed conditions abroad.

There is nearly as much interest in New York over the movements of Campanini as over those of the Metropolitan direction and directorate and it would not be surprising if several of the leading lights formerly of the Metropolitan Opera Company might shed their resplendent rays on Michigan

It is a philanthropic undertaking or a commercial enterprise and although the name of Otto Kahn is mentioned frequently, it is not clear as to where the financial responsibility will rest, notwithstanding a long list of names of Princes, Dukes, Duchesses, Counts, Countesses, etc. The line that seems particularly dangerous in Mr. Damrosch's opinion is that of a scholarship of \$5,000, which will be advanced to the student judged competent to receive it. But, he will be obliged to do an entire year of the academy by virtue of which a percentage of his subsequent earnings must be paid to the academy until the entire \$5,000 is refunded. For this reason Mr. Damrosch feels that unless the finances are sacredly secure and the future of the student equally so, the signing of any such obligation would be still more dangerous than any hardship through which the American students have already passed.

Harold Vincent Milligan, the young organist, the youngest, in fact, to occupy a post of such importance as the Fifth-avenue Presbyterian, the one occupied for many years by Harry Rowe Shelley, also doing as composer this week, he having written several of the charming selections on the programme offered by Kitty Cheatham. Mr. Milligan is also doing an entire year of more serious nature. He is one of the Westerners to have made a distinguished place for himself in New York musical life.

Oscar Hammerstein, one of the greatest operatic impresarios that this country has ever known, is seriously ill at his home. It is not denied that grave fears are entertained for his life. The most serious blow dealt to the operatic development of America was the signing away of his rights to re-enter the operatic field of New York when he disposed of his interests in the Manhattan and Philadelphia operas. Those were the halcyon days of opera when one might visit one house where French opera was given with a greater perfection of detail than anywhere in the world and the next night at another house one might see German opera as it was to be seen in no other opera-house of the world. It was Oscar Hammerstein who established the appreciation of novelties because he had the courage to perform works 20 or 30 times during the season until his public became educated to the beauties of "Thais," "Louise" and the long list of operas which never would have been known in this country had it not been for his intrepid belief in himself and his confidence in the public. What wonderful days those were when first we were permitted to witness "Pelleas et Melisande" and with renewed interest every night sure of some other surprise, the opera-goers brought an open mind to the Manhattan with no preconceived ideas of what they were to receive.

After the Metropolitan Opera directors had decided against Richard Strauss' extraordinary masterpiece, "Salome," even though Alfred Hertz had prepared and presented one of the greatest works of art of this century, it remained for Oscar Hammerstein to make "Salome" as familiar to the music-lovers of New York as the orchestra had made the same composer's symphonic poems. And still further he dared into experimental fields when he presented "Elektra." Truly, a review of the offerings of Oscar Hammerstein to a public of the superlatives, such as Mary Garden, Maurice Renaud, Bonel and others whom he presented in this country, represents a monument which he has reared to himself and his art, and any tribute that can ever be offered him from a public who even then did not realize or understand the gigantic work of one of the greatest figures in theatrical, musical and, may one not say with justice, educational, forces at work in America.

Mr. Hammerstein's estimate of himself may best be seen in a characteristic little remark which he made on being congratulated after the brilliant debut of Tetraxini, which came just before he was about to produce "Pelleas et Melisande."

BRIDE ENDS LONG WAIT

Husband Who Rushed to Ecuador 3 Years Ago Returns and Weds.

NEW YORK, April 4.—Parted from his bride an hour after being married, three years ago, by a cablegram compelling him to leave for South America on a business trip, Benjamin Lockwood, manager of the Guayaquil & Quito Railroad, Ecuador, has returned and with his bride, has resumed his honeymoon trip where it was broken off. As he stepped from the Pastores, of the United Fruit Line, he was greeted by Mrs. Lockwood and some of her brothers at the wedding party, and they again took up the wedding celebration.

Mrs. Lockwood was Miss Evelyn Jackson before her marriage. Mr. Lockwood had arranged for his return when he came here to be married, but trouble over governmental matters in Ecuador made it necessary to return in a hurry, although he was sure he would be able to return here in about a month.

The months lengthened into a year and the year into three before Mr. Lockwood could turn his attention from the matters which had taken him from his bride, but recently things became settled and he was able to return to come on to Ecuador. She demurred and reminded him by cable that there was still the wedding break-

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MONDAY NIGHT, APRIL 19, MUTS' NIGHT

fast to be finished and the honeymoon had not even been started. Mr. Lockwood, after greeting his wife and friends, "For three years I've been reading letters telling me of the garb of a priest and the new shows along Broadway. It was some temptation and now that I am here I am awfully glad I just before he was about to produce "Pelleas et Melisande."

MARRIED PRIEST ACCUSES

Wedding Forced by Brothers of Bride, Is Charge.

PITTSBURG, April 4.—The sequel to the sensational marriage of the Rev. Father Michael M. Sweeney, former pastor of the St. James Catholic Church, of Sewickley, to Miss Mary C. Moran, came when attorney J. H. Simpson, appointed master in the divorce proceedings, brought by Mrs. Sweeney, submitted his report to Judge Annunzio of the marriage. The wedding was held at Wellsburg, W. Va., January 28, 1914.

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Monday, "Aida"; Tuesday, "Il Trovatore." Wednesday matinee, "Rigoletto"; evening, "Traviata." Thursday, "Faust"; Friday, "Il Trovatore." Saturday matinee, "Traviata"; evening, "Aida." Sunday matinee, April 18, "Il Trovatore"; evening, "Faust." Monday, "Cavalleria Rusticana" and "I Pagliacci." Tuesday, "Faust." Evening prices—Lower floor, \$1; balcony, first six rows, 75c; balcony, last six rows, 50c; upper balcony, 25c; box seats, \$1.50. Matinees (Sunday and Saturday), lower floor, 50c; balcony, 25c. Wednesday bargain matinee—All seats except box, 25c. Seats always on sale one week in advance. Mail, telephone and telegraph orders will receive prompt and careful attention.

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