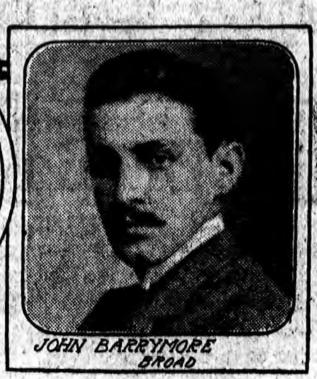
A LITTLE OF EVERYTHING IN THE PLAYHOUSE BILLS THE STORY OF RICHARD









three acts, was presented for the first time in Philadelphia at

and other ready talkers look like imitations. Deagon has a personality that is catching and every minute he is on the stage thre is merriment. Violet McMillen, as Margaret Simpson, the girl, is a dainty bit of feminity but the real board. He has persuaded himself that he is an

of the Forrest Home, who were chap-They were guests of the management.

table, but not too sweet.

They will work wonders in your stomach, and make you feel mie and fresh. Your blood and breath will be purified. You will feel clean inside.

We want to prove all this to you, so just send for a free sample today. Then after you get it and use it, you will like them so well that you will go to your druggist and get a 25c box of these

adapted from the French of Bernard and Godfernaux by the Walnut Street Theatre last night. Clyde Fitch, was presented for the first Grand last night. The cast:

Joseph E. Howard with the music, and Ned Wayburn and Arthur Evans with the stage direction. The cast:

Pletro William Herman West Mrs. Talcott Harriet Burt Molly Kelly Georgie Drew Mendum Bud Simpson John C. Rowe Jasper Simpson George Ebner Laurie Farnham Kenneth delacey Margaret Simpson Violet McMillen Tom Cunningham George Anderson William Howard Louise Reed Mrs. Bowler Olive Temple Mrs. Bowler Olive Temple Act I—Scene 1, a late hour at the spring.

A new comedian of the first water, Arthur Deagon, was flashed upon Philadelphia last night with the premiers of the phia last night with the premiere of the the Broad Street Theatre last night an such characters as "The Jack of Hearts,"

it will be seen that the pajamas are of

ors, so far as the feminine portion of the company, are carried off by Harriet Burt as Mrs. Talcott, and George Drew Mendum as Molly Kelly. There are no bad for the personel of the curtain went up the stand-room only sign was out in front of the Walnut. If the audience had been call-room only sign was out in front of the duughter of a fair divorcee, whom, how the stand-room only sign was only and the stand-room only sign was out in front of the duughter of a fair divorcee, whom, how the stand-room only sign was only and several other pleasing features have the Ziegfeld brand of the stand-and the several other pleasing features have the Ziegfeld brand of the was given more latitude here to display his versatile powers than in many of his previous parts, and acquitted him and her excellent company won new laurels and her excellent company

dles at birth.

These are the chief characters in a lyn. Bessie Lee Leistena assumed their very humorous story, one that has unparts well, while Ina Brooks scored a hit doubtedly been severely toned down for doubtedly been severely toned down for as Black Malena; likewise did Hattie Follow. the purposes of an American production, ley as Mother Gillow. but which is none the less entertaining.

The female roles are so brief as to call for little comment save that they were well sustained. It may seem invidious, but undoubtedly the best readings of the night were by Mr. McGinn, whose funeral oration oration scene was excellent.

To say that Brutus is one of the least of

acts, by Adams & Hough, for

THE ROAD TO YESTERDAY

Given by Jessie Bonstelle for Fare-Walnut. If the audience had been called upon for an opinion it might aptly have borrowed the language of Johnny Hicks and voted "The Time, the Place and the Girl" the big scream that was going to make a noise like a national bank.

Occupying a box were several inmates of the Forrest Home, who were chap
Walnut. If the audience had been called the initial performance and the leading role. And it was not a mistake, for while her natural acting was good in other plays, in "The stage settings were appropriate. One of the largest audiences of the second and regard for a fair divorcee, whom, however taken the trouble to seriously woo. There is another complication in the presence of a cousing the base of the Forrest Home, who were several inmates of the Forrest Home, who were chap-

NEW YORK, March 0.-Miss Clara

afternoon. The cast:

Warren, gave excellent supports to the leading lady, and Franklin Munnell, as Frank Gardner, the susceptible young man, in love with Mrs. Warren's daughter, who afterwards turns out to be his

DAINTY PLAYLET HEADS KEITH BIL AT THE NATIONAL

Smart Set Figured In Grand

BLACK POLITICIAN

nard Shaw; first time in this Ferguson, George M. Perry, Jack Davis, of well known actors, notably good be city at Forepaugh's yesterday Fred Esterbrook, Miss Lee White and ing his imitations of the late Richard Miss Helen Davis. Between the acts Mansfield and Charles Warner.

Throughout this piece is unique in out clearly and plainly the point at is last night. The many exciting incidents

Shaw's four-act play which created such welcome. His work was finished and his York, following her abrupt illness at the a sensation in New York upon its initial appearance good. The play was pleas. Chestnut Street Opera House, after four

as the Gadiator which gives him much The skating scene finale, the artist'

Adolph Arronge the versatile company of the German Theatre last night presented his delightful play, "Doctor "Girls" is a comedy satirizing the

Lively Musical Affair in Which Clay Greene's Dramatization of Story is a Classic-Other Good Things as Well

The Black Politician," a musical power of the many names and the control of the many names and the control of the many names and the control of the surface and power of the many names and the control of the surface and power of the many names and the control of the surface and t

the Walnut Street Theatre last night. Will M. Mough and Frank R. Adams with M. Mough and Frank R. Adams are credited with the book and lyrics; Joseph E. Howard with the music, and Ned Wayburn and Arthur Evans with the stage direction. The cast:

| Joseph E. Howard with the word with the music, and the stage direction. The cast:
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| Joseph E. Howard with the word with the word with the music, and the word with the music, and the word with the stage direction. The cast:
| Joseph E. Howard with the book and lyrics;
| Joseph E. Howard with the word with the music, and the word with the wor

THE PARISIAN MODEL Mr. Armond Burke, a new leading man, Anna Held Returns in the Lively

After playing thirty-three weeks in New which are night with the premiere of the musical comedy that came with the fame tof making a record run in Chicago. He is all he was cracked up to be and more, and as for "The Time, the Place and the Girl," it started of with all the earmarks of a long and prosperous run.

The Time, the Place and the Girl, "the Elace and the Girl, "the Elace and the Girl, "the saveral elements of novelty. In the first place it has a plot, in the second place it forsakes the hurrah chrous in his accustomed groove by making a bed place it forsakes the hurrah chrous in his accustomed groove by making a bed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed place it forsakes the hurrah chrous in his accustomed groove by making a hed probably as a forsake it has did the chrous chrous his pretend or the first time in New York, city, fine or the place in the first time in New Thomas E. Shea again presented "A Soldier of the Cross" at the Park last night. The play, which was favorably commented on last week, evoked much applause. It is handsomely staged with brilliant effects and Mr. Shea has a role the feedback which gives him much.

The skating scene finale, the artist's

model specialty and several other pleas

FITCH'S FIFTIETH PLAY

"Girls," New Comedy Produced in Washington, Satirises the Bachelor Girl

WASHINGTON, March 9 .- Clyde In honor of the seventieth birthday of Fitch achieved a remarkable record here

The first of the constraints of

The State Board of Pardons, at its repruary meeting, considered carefully the appeal for elemency for these men, but decided not to interfere.

Attorney David Griffith, Jr., come up from Philadelphia with an earnest appeal to Governor Stuart to postpone the death sentence long enough to permit of an application for a rehearing before the Pardon Board at its March meeting on Wednesday of next week. The Governor said he was willing to do anything in reason, but all

WAGNER'S "TANNHAUSER"

BY GEORGE ROGERS

Few subjects are better adapted for musical illustration than that which forms the dramatic basis of the opera announced for performance at the Academy of Music tonight. Wagner derived the story of "Tannhauser" from legendary sources and adapted it to his own uses with an admirable and triumphant skill. As arranged by him it is not free from the prolixity which is this composer's besetting sin, and it requires some appreciation of the medieval spirit to sympathize with its development; but it touches the whole gamut of human emotion, and, moving with a steady sweep from its impressive beginning to its tragic close, it constantly holds and richly rewards the attention of its auditor. It opens in the abode of Venus, which, in accordance with the ancient mythological idea, is supposed to be situated in the interior of the earth. The Goddess of Love is reclining on a couch with Tannhauser in an attitude of dejection by her side, while in the background and at the centre of the stage her myrmidons are engaged in a fantasia of Bacchanalian revels,

After the sirens have finished their song and dance, as Tannhauser remains wrapped in a gloomy silence, his fair but frail friend anxiously interrogates him as to the causes of his distraction. From what he says, it appears that he regrets the earth he has left, that he has grown weary of voluptuous delights and would fain return to home and mother, although whether this disposition is inspired by a genuine repentance or is the consequence of a surfeit is not made quite clear. Anyhow he wants to break off his relation with Venus and to leave her subterranean Palace of Pleasure, and after vainly endeavoring to dissuade him from his intention and to regain control of his heart, she suddenly changes her tone and bids him go. Instantaneously, or with as near an approach to instantaneousness as the stage hands can manage it, the scene is changed, and in place of the murky cavern, partially illuminated with red fire, there is a smiling landscape with a Shepherd Boy singing of spring or playing on his pipe on a wayside eminence.

Tannhauser, who is prostrate on the ground, gradually regains his consciousness, and by the time a procession of pilgrims on their way to Rome have passed along the road and out of sight, chanting as they go, he has become fully appreciative alike of his surroundings and of the seductive environment from which he has escaped. Now the sound of the hunting horn is heard and enter the Landgrave with certain knights, who are also minstrels, in attendance. One of these, named Wolfram, recognizes his old friend, whom they have missed and mourned for the past year. These former comrades of his naturally want to know where he has been, but as he manifests a strong indisposition to talk about that, they let the subject drop and inform their newly found companion that he is just in time to take part in a "saengerfest," or tournament of song, where the beautiful Elisabeth, the Landgrave's charming daughter, will be rejoiced to welcome him. Tannhauser determines to compete for the prize, which is understood to be nothing else than Elisabeth's lovely self, and there the act ends.

When the curtain next rises the scene shows the Hall of the Minstrels in the Wartburg, where the tournament is to take place, and enter Elisabeth. She has heard about Tannhauser's return, she knows that he is to enter the lists as a contestant, and as she has long loved him in secret, she is very happy. Her happiness is still further increased a moment later when the self-sacrificing Wolfram conducts Tannhauser to her presence. Despite a passing doubt as to the propriety of this meeting, she permits the repentant knight to pay her his homage, and when the two part the hapless Wolfram, who has cherished a dream of his own, understands that his case is hopeless. The moment for the tournament has now arrived and a great crowd of Counts and Knights, with their ladies and retinue, marching to the tune of "Hail, Bright Abode," enter the assembly room and take the places for which their coupons call. The Landgrave seats himself on the throne with his daughter, the fair Elisabeth, beside him, and then rising, he announces the theme on which the minstrels are expected to improvise. It is the most inspiring of subjects, the nature

Who shall begin is decided by lot, and the lot having fallen on Wolfram Von Eschenbach, that worthy gentleman and irreproachable cavalier explains in chastely ordered numbers his idea of love. It is to worship the beloved one kneeling and to live and die for her without any thought of reciprocity. This sentiment is much applauded, but to Tannhauser it seems foolishness. Although it is not his turn to sing, he "butts in," if so vulgar an expression may be pardoned in this dignified connection, with the proclamation of a very different notion. It is that friend Wolfram doesn't understand what he is talking about, and that platonic love is a mere empty simulacrum. When he loces he wants to take the girl in his arms and give her a good hug, and he doesn't care who knows it. This not unnatural or very surprising confession creates an immense sensation. Biterolf denounces the too outspoken ministrel as a blasphener, and when Tannhauser, now grown utterly reckless, repeats and emphasizes his statement the ladies rush from the hall in terror and dismay, and it would have gone hard with the too material knight had not Elisabeth stood between him and his assailants. Her intervention brings him to a realizing sense of the monstrous, the unpardonable character of the offense which he has committed, and, full of remorse, he determines to do penance by a pilgrim-

The scene of the third act is the same as the second scene of the first. It is evening, and Elisabeth is seen kneeling at a wayside shrine. She is praying for Tannhauser, who is still absent on his Roman pilgrimage, but whose reappearance is daily expected. She rises as the sound is heard of chanting in the distance and when a procession of pilgrims comes into sight from the elevated position which she occupies she eagerly scrutinizes its ranks. Needless to say, she is looking for Tannhauser, whom she can't help loving in spite of everything, and when she has satisfied herself that he is not there, she feels that life has ceased to be worth living. Rejecting the well meant assistance of the waiting and watching Wolfram, she withdraws in the direction of the Wartburg, and an intimation is given that she will not be seen alive again. Wolfram now sings his song to the evening star and then Tannhauser in the garb He tells his friend about his experiences at Rome and on his way there and

back. The Pope has told him that there was about as much chance of his being pardoned for his guilty pleasures in the Venusberg, as there was that histhe Pope's staff should put forth leaf and flower. That seemed conclusive, and Tannhauser has about made up his mind that under these circumstances he might as well go back to the love he had left. Accordingly, despite Wolfram's horrified protests, he invokes the help of Venus, and is struggling to break away from Wolfram that he might join her when another pilgrims' chorus is heard. At the sound Venus vanishes; it is now dawn and a funeral procession is moving from the Wartburg down the valley. It is the body of Elisabeth that is being borne to the tomb and the bier having been set down at Wolfram's instance, Tannhauser breathes his last sigh over the unconscious form of

It is permitted, however, to hope that in a better world the two are reunited, for a chorus of younger pilgrims announces that the barren staff has