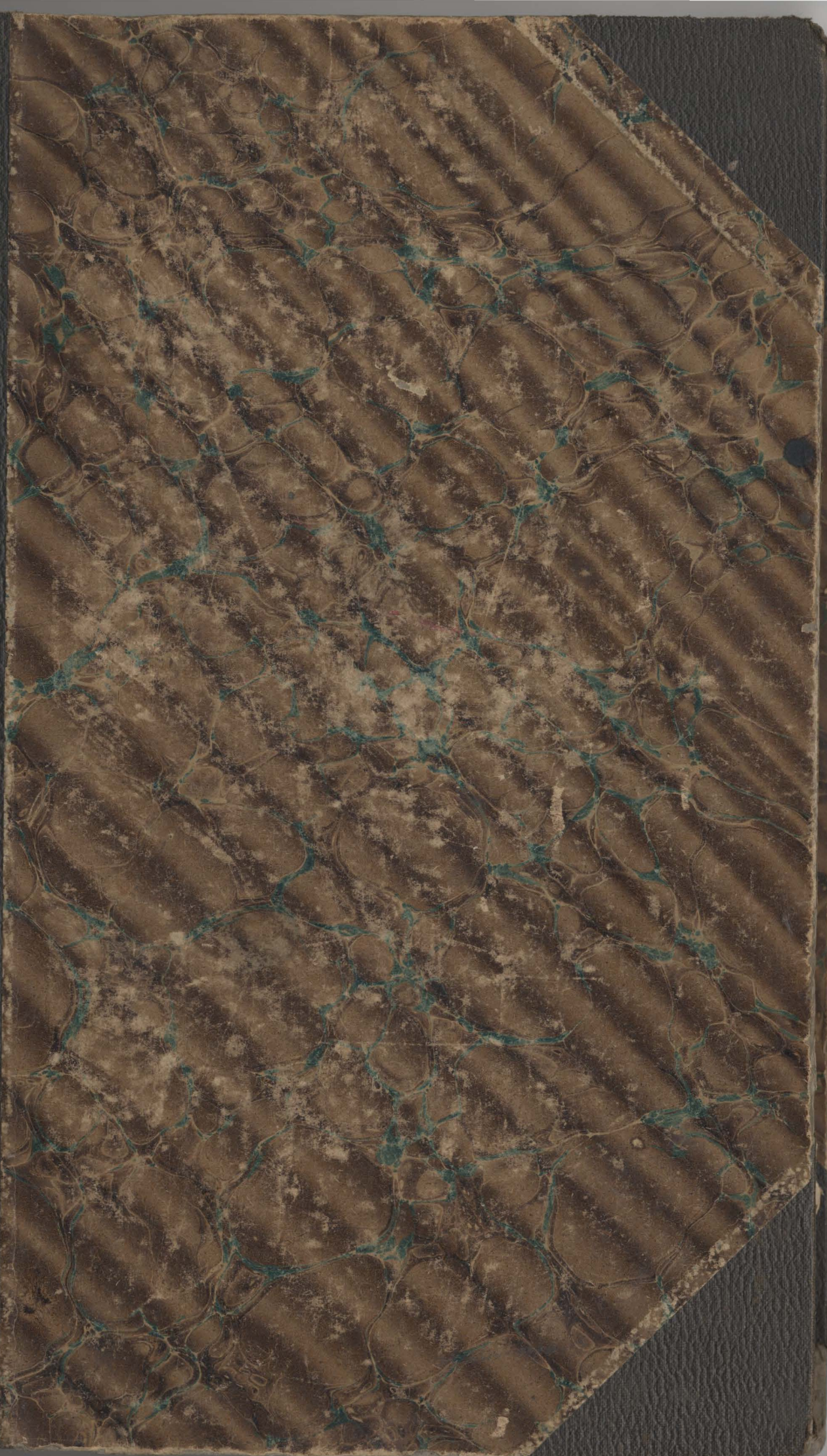


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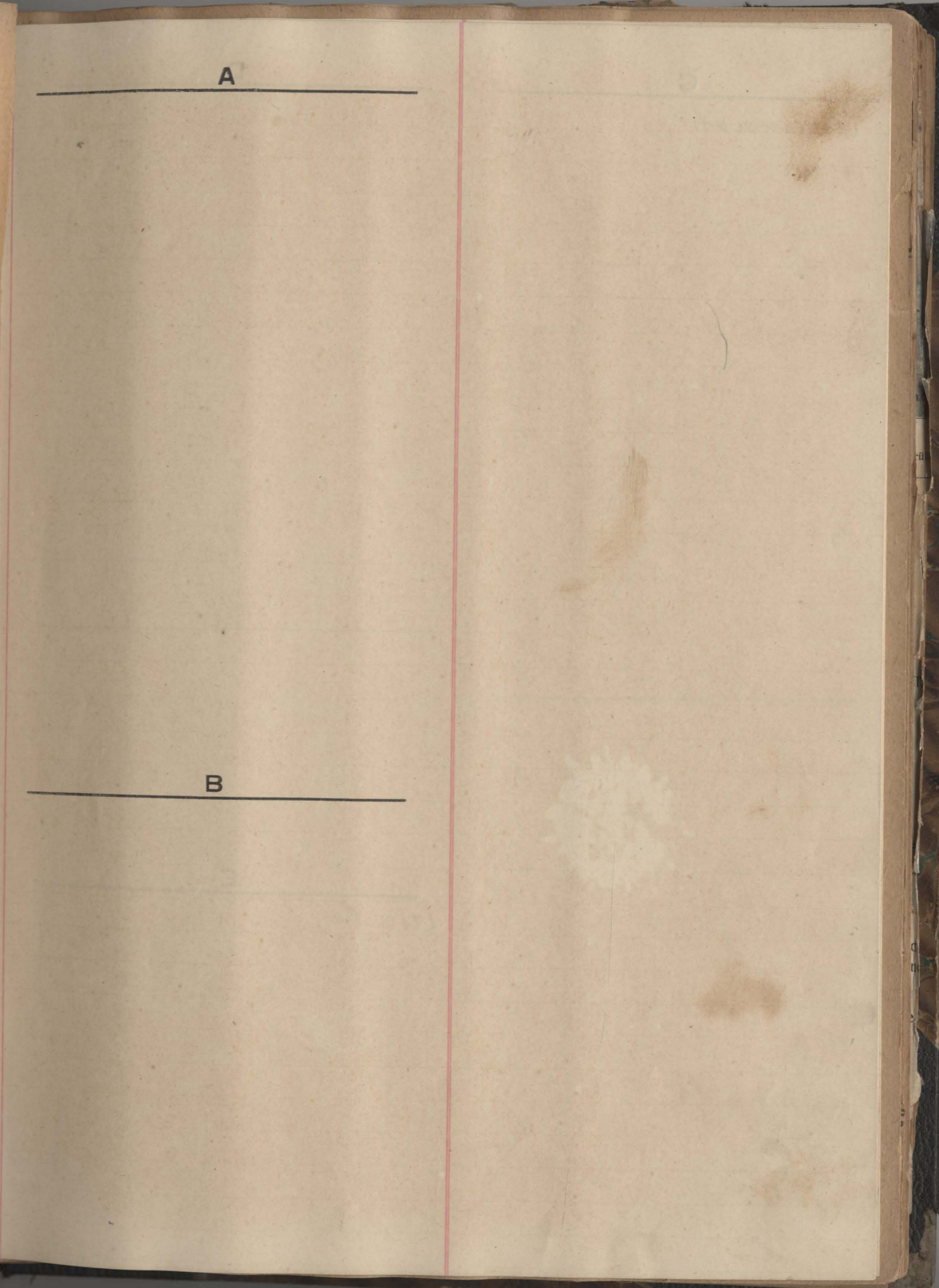
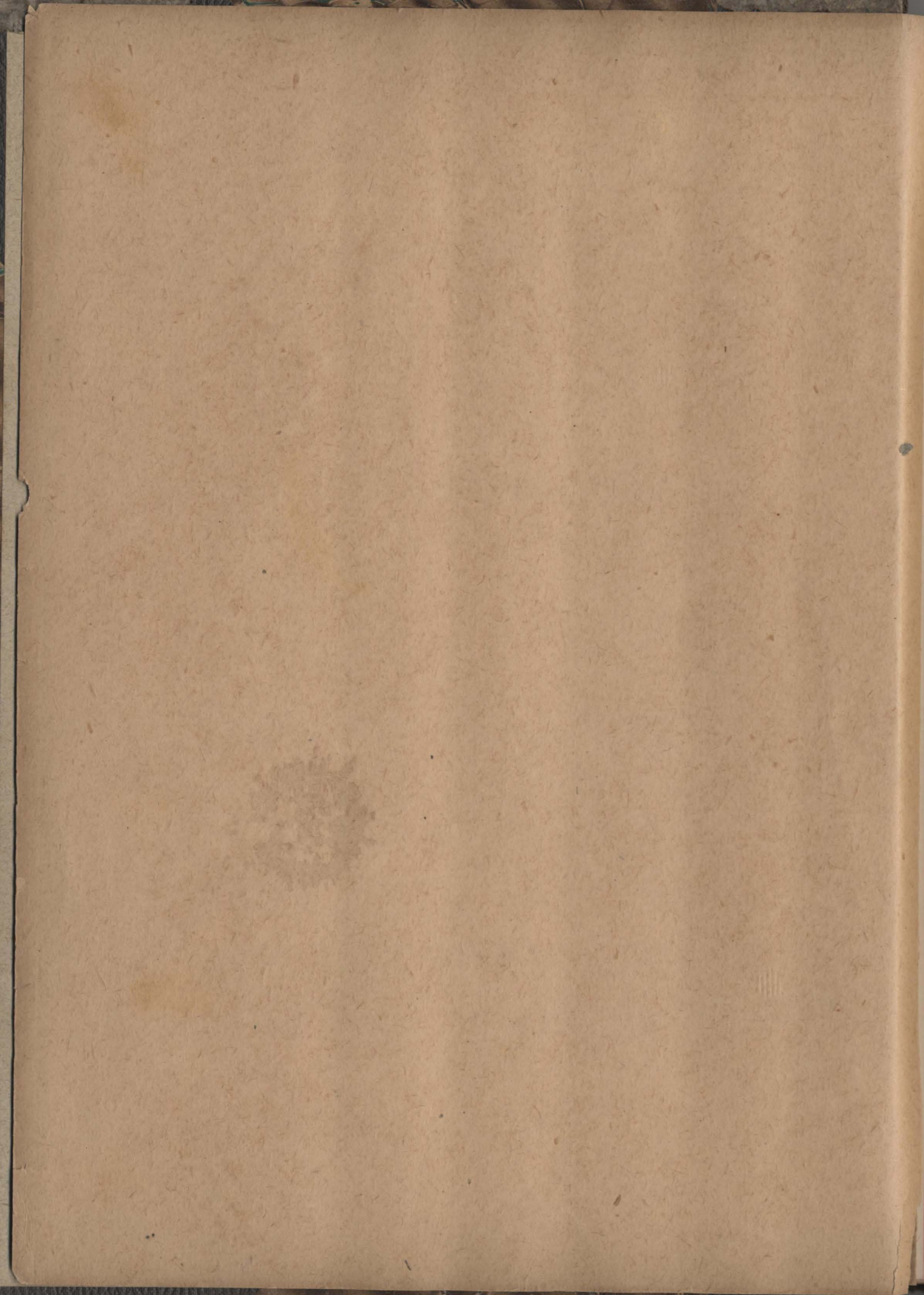
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X-Y-Z

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U-V

"ROSE MAID" TO INTRODUCE NEW ARTIST

Mana Zucca Makes Her American Debut at the Lyceum To-night.

To-night at the Lyceum coincident with the opening of the big Werba and Luescher musical production, "The Rome Maid," will occur the American premiere of a brilliant young artiste, who is expected to be as great a sensation over on this side of the water as has the other Werba and Luescher star, Mizzie Hajos. She is Mana Zucca, a Hungarian by birth, who made her London appearance under the direc-

ing "The Count of Luxembourg" and she made a sensational hit.

It was just at this point that Mr. Luescher arrived in London, and, in looking over the field of theaters there, he became convinced that in Mana Zucca, Edwardes had a genuine "find." After the performance he sought her out at her hotel and found to his amazement that she was not under any term contract to remain in London so he turned loose all his persuasive powers to induce her to come over to America.

As the accompanying photograph shows, Mana Zucca possesses those marks of beauty that characterize the women of her country, the dark skin and hair and the large, lustrous eyes. She is described as being a woman of striking beauty and in the performance of "The Rose Maid" is expected to win instant popularity.

At to-nights' performance both Messrs. Werba and Luescher will be in attendance as well as several New York reviewers, who will come up to see for themselves what Rochesterians think of the new arrival.



MANA ZUCCA.

tion of George Edwardes, whose name as a producer of musical plays is well known on this side of the Atlantic. Mr. Edwardes brought her out as the head of a brilliant company present-

CHATTER OF THE THEATERS

"The Rose Maid" played its engagement at the Lyceum last season it created a most favorable impression. Now with the indorsement of thousands of New York City's amusement lovers, it returns to the Lyceum for an engagement of three nights and a matinee, opening tonight. As the company is appearing enroute to Chicago, it will be seen here intact. It was only through the urgent request of Manager Wolff that Rochester was included in the 15 cities which this attraction will play this season. The original features that pleased theatergoers last season have been retained, including the six Kute Kiddies, the Bull Moose girls and the "rosebud garden of girls." Tonight Werba and Luescher will introduce their latest foreign find in Mana Zucca, the Hungarian artist who made a great hit in London last season in "The Count of Luxembourg." There will be a special orchestra of 20.

LYCEUM THEATER.

"The Rose Maid" on the occasion of its return to the Lyceum last night besides repeating its former success served to introduce to the theater-going public a new aspirant for stage honors in the person of Mana Zucca, a young Hungarian artist, who so impressed Mr. Luescher last year when he heard her sing in Europe that he persuaded her to come to this country. After hearing her and witnessing her performance of Daphne last evening it is safe to assert that Mr. Luescher made no mistake. Miss Zucca is a dainty little person with a charming stage presence and unmistakable ability as a comedienne, added to which is a pleasing soprano, somewhat delicate, but of admirable quality and purity, the top notes of her register being full and rich. She uses her voice with rare judgment and leaves very little to be desired in her intelligent interpretation of her role. In fact, for a first performance her handling of the part was remarkable.

The story of "The Rose Maid" is entertaining, the lyrics are tuneful and the company is excellent in principals, not to mention the six Kiddies who are also a feature. The chorus is good-looking and well-combed, with more than the usual amount of vivacity, and the scenes on the rise of the curtain call for applause.

Conspicuous among the principals were Miss Edith Decker as Princess Von Lahn and R. E. Graham as Sir John Portman, their duet with the Kute Kiddies for examples, "The Happy Family," scoring a distinct hit. Al Shean, Oscar Ragland and William Saughton as the three money lenders have the comedy roles, the burden being borne by Mr. Shean as Schmuke, Countess Bertrand as played by Miss May Emory is an exceptional piece of character work. The Duke of Barchester gives Arthur Clough a chance to sing, which he does acceptably in tenor voice. Some of the others in the cast are Harry Meyers, Dorothy Felts and Albert Stuart. There will be a performance to-night and Wednesday afternoon and evening.

Along the Rialto

Miss Mana Zucca, who sang the leading role in Mr. George Edwardes' production in London of Franz Lehar's operetta, "The Count of Luxembourg," soon will appear for the first time in this country, it was announced yesterday by Messrs. Werba & Luescher, who have engaged her to play on tour in "The Rose Maid." She is said to be a versatile member of the theatrical profession, possessing among other abilities talent as a composer and librettist. She has written two operettas, "Other Fish in the Sea" and "Helen, M. P."

IN THIS CITY TO MAKE HER AMERICAN DEBUT

Hungarian Singer at Lyceum Theater To-night.



MANA ZUCCA.

Mana Zucca is the name of a charming little Hungarian artiste who during the past season has been a reigning favorite in London, where she has been appearing in George Edwardes' production of "The Count of Luxembourg." To-night at the Lyceum Theater she is to make her American debut in the title role of "The Rose Maid," under the direction of Messrs. Werba and Luescher.

On account of her reputation for beauty as well as her skill as an artist, the event assumes more than usual interest and importance. She is credited with having dark skin, black hair and black eyes characteristic of her people, and combining with her beauty the artistic temperament. George Edwardes, the theatrical manager whose name, through association with many musical productions sent over from London, has become known to Americans, can lay claim to being her discoverer so far as the light opera stage is concerned; but he was able to profit by his discovery for only a short time, for Mr. Mark Luescher outbid the Britisher and brought Mana Zucca over to this country. It was thought that no vehicle under the firm's management would better serve to introduce the talented young woman than "The Rose Maid," with its charming melodies; so arrangements were made at once to have her added to the cast, and to-night she will bow for the first time in her life to an American audience.

MANNA ZUCCA



At the Lyceum Theater tonight and Wednesday, together with a matinee on Wednesday, Messrs. Werba and Luescher are offering their musical success, "The Rose Maid." Its return here after its long run through the summer at the Globe Theater, New York, is welcome, for it is one of the most tuneful and altogether delightful light musical concoctions that has been seen locally in some time, and during its long stay at the Globe Theater many new numbers and novelties have been added, which have enhanced its attractions. Coincident with the opening last night, Messrs. Werba and Luescher celebrated another event of importance. It was the American premiere of the Hungarian artiste, Manna Zucca, who, during the past season created a sensation in "The Count of Luxembourg," in London. An interesting story is told in connection with her American engagement which again emphasizes the

business alertness and judgment of the business man of America as compared with that of his British cousin across the water. Mr. Mark Luescher, who by the way may really be called a Rochester product, for he had his early theatrical training here, had gone over to London to look over some of the new productions, and "The Count of Luxembourg" happened to be one of them. It had been produced by George Edwardes and was enjoying fine popularity with Manna Zucca in the leading role. Mr. Luescher was convinced that the young Hungarian would create a sensation on this side, but he scarcely hoped to be able to secure her. He went to the stage after the performance and, to make a long story short, he found that Mr. Edwardes had neglected to put his star under contract, whereupon Mr. Luescher, by the aid of many good American dollars, persuaded her to come over.

DEBUT AS STAR

LYCEUM THEATER.

"The Rose Maid."

CAST OF PRINCIPAL CHARACTERS.

The Duke of Barchester..... Mr. Arthur Clough
 Sir John Portman..... Mr. R. E. Graham
 Princess Hilda Von Lahn..... Miss Edith Decker
 Dennis..... Mr. Oscar Ragland
 Schmuke..... Mr. Al Shean
 Chumley..... Mr. William Naughton
 Daphne..... Manna Zucca
 The Honorable Bertie Walpole.....
 Countess Bertrand..... Mr. Harry Meyers
 Blatz..... Miss May Emory
 Mr. Albert Stuart

Lyceum Theater

"The Rose Maid" paid another visit to Rochester last night, to remain in town for three days and a matinee at the Lyceum Theater, and proved just as captivating and charming as on the occasion of her former visit. The former success of the production was repeated last night, and why not?

With a story which is entertaining, good lyrics and tuneful music, a most excellent cast, good-looking chorus with real singing ability, and a liberal policy of staging and costuming, its triumph is deserved. There is no lag in the entertainment, and the interest is kept up from start to finish.

In addition there was the acquisition of Miss Manna Zucca, a Hungarian artist, who proved most acceptable in the role of Daphne, and who displays real ability as a comedienne. She sang delightfully, revealing a voice of light but pleasing quality, to which it was a pleasure to listen, and her song, "Roses Bloom for Lovers," caused instant enthusiasm.

In the character of Sir John Portman, R. E. Graham is irresistibly comical. Al Shean, in the role of Schmuke, adds no small part to the comedy of the performance. Arthur Clough, as the Duke of Barchester, shows a rich tenor voice to good advantage. Miss Edith Decker scores heavily in the part of Princess Hilda Von Lahn, and with Miss May Emory as Countess Bertrand carry the comedy part of the feminine characters.

The songs seemed to make just as much of a hit as on the last appearance of the company here. "Money Talks" was as screamingly funny, and an especially good bit of work was "The Happy Family," sung by Miss Decker, Mr. Graham and the "Kute Khiddies," who also, by the way, made a hit. Miss Zucca's duet with Harry Meyers was very pleasing.

Briefly stated, the plot deals with the fortunes of the Duke of Barchester, who has been living beyond his income and who falls into the clutches of money lenders, who protect themselves by endeavoring to marry him off to an American heiress. The Duke's rich uncle unexpectedly appears on the scene, and the resulting complications and unravelings provide a healthy evening's entertainment. "The Rose Maid" will appear tonight and twice tomorrow.

"The Rose Maid" came back to the Lyceum last night for a brief engagement and strengthened the good impression it made at the time of its

presentation last season. It is a bright and tuneful operetta and its managers, Werba and Luescher, have staged it in a liberal manner and provided a cast of clever people, and an evening of thorough enjoyment is the result of the combination. There is a dash and a go about it from the first moment the curtain rises and the interest and fun are not allowed to wane throughout the two acts, in fact, it rather increases as the play progresses and the audience gets into thorough touch with the story.

The Duke of Barchester, who has been living beyond his income, falls into the hands of the money lenders and their endeavor to marry him off to a rich American forms the main thread of the story, and around it are twisted the dozen little comic opera misunderstandings and final explanations that go to make up all performances of this type, with every one mated to the girl of his choice, as a matter of course, when the final curtain falls.

Miss Manna Zucca is the new prima donna of the organization and won her audience last night with her first solo, "Roses Bloom for Lovers." She is a pretty little woman and has a voice of clear, high soprano which she uses in captivating manner. R. E. Graham in the character of Sir John Portman is one of last season's cast and his comedy is irresistible. As star of "The Little Tycoon" and numerous other comic operas in a former generation he is still young enough to lead a van of comic opera comedians when it comes to unctious humor. It must be confessed that he is followed closely by Mr. Shean in the character of Schmuke, who scores heavily. Miss Edith Decker and Miss May Emory have the comedy work among the women and excellent and individual hits are made by Oscar Ragland, William Naughton and Albert Stuart. The part of the Duke of Barchester is well taken care of by Arthur Clough, who not only looks well, but sings well.

There are several clever dances introduced in the course of the play's action. A song by Mr. Graham and Miss Decker and the dance accompanying that introduces six little girls around the age of 4 or 5 was the encore winner of the evening.

ZUCCA IN "ROSE MAID."

Rochester, Nov. 27.
Mana Zucca, the pretty Hungarian singer, was warmly received here Monday night in her initial performance in "The Rose Maid" at the Lyceum. Mlle. Zucca is a talented artiste and well adapted to the title role, which Werba & Luescher have slightly rearranged for her.

First appearing with the New York Symphony Orchestra as a pianist when at the age of eight, Mlle. Zucca has found her way to the operatic stage after several years study in Berlin. Last season she was starred by George Edwardes at Daly's theatre, London, in "The Count of Luxembourg."

"OUR WIVES" WERE

**"THE ROSE MAID" WILL
BE PRESENTED TONIGHT**

**Werba and Luescher Will Offer Sister
Piece to Spring Maid, With Original
New York Company.**

This city is one of fifteen that will have an opportunity this season to hear "The Rose Maid" that delightful comic opera sister to "The Spring Maid." Owing to a shift in the dates at the Colonial Theater in Chicago, Messrs. Werba & Luescher, the producers of "The Rose Maid" were enabled to book fifteen cities prior to the beginning of the six months' engagement of the operetta in that city.

The company of about 90 stage favorites who will appear here with the operetta tonight is guaranteed to be the original one, identically the same as it was during its two seasons' engagement at the Globe Theater, New York City, but the production is a new one, scenically speaking—entire new scenery and costumes having been made for it prior to its leaving the metropolis a few weeks ago.

The rosebud garden of girls is still a big feature of the company, Werba & Luescher, according to the reviewers, having even eclipsed the famous Ziegfeld beauties in their selection of the chorus. They are said to be the most bewitching as-

gregation of stage women ever assembled in one production. In order to adequately interpret the difficult score of Composer Bruno Granichstaeden, "The Rose Maid" carries a special orchestra of twenty musicians, many of them recruited from the ranks of the Metropolitan Opera House in New York City. A special train composed of three coaches, a parlor and dining car, three 60-foot baggage cars and a private car for Mana Zucca, the prima donna, is required to transport this big attraction.

Signora Zucca, by the way, is the latest of all great foreign song birds to make her debut in this country. While she has scored many artistic and vocal triumphs in her native Italy, it was not until George Edwards introduced her as star of "The Count of Luxembourg" during the run of that opera at his London theater, that the English speaking public had an opportunity to hear her. Mark A. Luescher of Werba & Luescher, who was in London at the time, realized her worth and signed her up before the English managers had an opportunity to secure her.

SYRACUSE JOURNAL

**"Rose Maid"
Blossoms in
Any Weather**

**"Over Night" Brings Many
Chuckles to Wieting on
Reappearance.**

**"THE CONFESSION"
Have You Seen Those Cats
at Grand?—Coming
Events.**

Empire "Rose Maid"
Wieting "Over Night"
Bastable "The Confession"
Grand Keith Vaudeville

"The Rose Maid" with its charming melodies played to two large audiences at The Empire on Thanksgiving Day. In the evening the S. R. O. sign was out. Several of the original members of the cast were with this company. Mr. Graham, as the old uncle, was as irresistible as ever and kept the house in roars of laughter. Miss Zucca, as the Rose Maid, sang the part classically and was forced to respond many times to encores. There were several new touches to the production, notably the "Baby Sextet," when the tiny mites with their dolly wagons made a decided hit. The piece is handsomely set and the pretty story and tuneful music is as attractive as ever. It is brought by Frank Luescher, Syracusean, and should fill the Empire at the remaining three performances.

A SUCCESS RETURNS

**"The Rose Maid" Again Charms
Syracuse Audience.**

"OVER NIGHT" AT WIETING

**Both Plays Are Pleasing and Are
Ablly Presented — Music of
Former Attractive—"The Con-
fession" at the Bastable.**

Werba & Luescher presented at the Empire yesterday for a return engagement their popular and entertaining comic opera, "The Rose Maid," which comes to Syracuse almost direct from its protracted engagement at the Globe theater, New York city. The opera repeated its former success at the Empire. It abounds in delicious comedy, tuneful music, brilliant costuming and most effective stage settings.

The story of "The Rose Maid" is a

pretty romance woven around the gay "Duke of Barchester" and a faithful little rose girl and is a highly interesting love tale. The music is decidedly original, sprightly in style and extremely catchy. The piece begins and ends with a spirited and attractive display of dancing girls, and mirth, laughter and comedy are almost constantly in evidence. There are dainty waltzes, two-steps and brilliant concerted numbers that were vigorously applauded by the audience. In fact, the "Rose Maid" is in all essentials one of the most elaborate productions that has been presented as a musical offering.

The enacting company is a very large one and comprises several noted and many popular players. Conspicuous among the principal players are R. E. Graham, who was with the original "Merry Widow company"; Al Shean, Oscar Ragland and William Naughton are the three money lenders who are the notable comedians of the company and who as laugh producers can hardly be equaled. Edith Decker, Dorothy Follis and May Emory are capital in their several roles. The company has its rosebud garden of girls and a famous sextet of "kute kiddles" who appear with Mr. Graham and Miss Decker in the "Happy Family" song.

Arthur Clough as the duke displays to advantage a fine tenor voice. Miss Mana Zucca as "Daphne," the rose maid, is a most engaging and dainty singer. She is a young Hungarian artist of a most attractive stage presence, possessing a pleasing soprano. Her vocalization is brilliant and she sings with excellent judgment. As a comedienne she is most conspicuous. "The Rose Maid" will be seen at the Empire again to-night and twice tomorrow.

THE ROSE MAID.

When The Rose Maid was introduced to Syracuse she was shy and embarrassed. We all gave Mark Luescher encouragement, however, that his debutante would find welcome in New York, and she did. Now with the stamp of metropolitan approval she returns on a tour of assured success, spiced with some added varieties, but still the same dainty love tale set to the appealing melodies of Bruno Granichstaeden—who, if he would only perform a surgical operation on his name, would make it familiar to more Americans.

There are few changes in the company. Miss Edith Decker, graceful and accomplished, still carries the role of Hilda, which, while secondary on the programme, is no less important than that of Daphne. Rob Graham and Al Shean take care of the humor, which is strictly Harry-Smithian, not Granichstaedenian. For the wistful maid of the white rose Mr. Luescher has taken a leap the whole length of the alphabet, Adrienne Augarde being succeeded by Miss Zucca, as dainty and petite a parcel as Miss Augarde, lacking somewhat her prettiness, but vocally her equal.

The Rose Maid has not the vogue of her sister, The Spring Maid, who has been multiplied several times to meet the popular demand for her acquaintance. But she is musical and pretty and sweet, and those who see her are guaranteed a pleasant evening, of which not only the pictures but several of the songs will be carried away in fond remembrance.

CHAT OF TOWN AND FOOTLIGHT GOSSIP

An Interesting Duo Who Will Appear With Lina Abarbanell.

CYRIL MAUDE WILL REVIVE THE VICAR OF WAKEFIELD

Something About the Plays and Players at Present Prominent.

T. Roy Barnes, the comedian of the company headed by Lina Abarbanell, presenting The Red Canary, is conspicuously different from the usual type of comic opera comedian in that he is tall and fine-looking in appearance, but he is none the less very funny. He suggests the clean-cut type of Henry E. Dixey, and has frequently been compared to him. He began his career in comic opera, and was associated with The Isle of Spice, Eddie Foy in Over the River and other big musical productions. During recent years he has been a headliner in vaudeville with the comedy team, Barnes and Crawford (the latter is his wife). In the new opera he plays the part of Hunter Upjohn, an American in Paris, who is known as a good mixer.

In the same company is a pretty black-eyed young woman, who has one of the principal roles, named Manna Zucca. Her name suggests her foreign birth. She is quite a musical prodigy, having had a career as a pianist, singer and composer, prior to taking up her work in comic opera. Miss Zucca was a famous pianist abroad, having appeared both in recitals and with all the leading orchestras in England, France, Germany, Holland and Russia. Just prior to coming to America Miss Zucca was commanded to appear before Princess Henry of Battenberg, mother of Queen Victoria of Spain. After giving up her career as a pianist Miss Zucca was a member of the comic opera company at Daly's Theater, London, where she appeared in various leading roles, among others The Geisha. Last season she played the leading role in The Rose Maid.

ITHACA DAILY NEWS, MONDAY EVENING, DECEMBER 2, 1912.

STARS OF "THE ROSE MAID,"



URDAY, DECEMBER 7, 1912.

SOCIAL NOTES OF INTEREST

Items of What is Going on in a General Way on the Social Side—More Doings for Next Week.

Mrs. Edward W. Stifel has as her house guest for the week-end at her home in Pleasant Valley Miss Mana Zucca, who is with the "Rose Maid" company, playing at the Court. Miss Zucca sings the role of Daphne who wears the white rose of friendship which proves to be more enduring than the red rose of love. Her solos including the gem number of the evening, "Roses Bloom for Lovers," were exquisitely rendered and won for her merited applause.

* * *
A party was given at the

FULL OF "GO" AND GO-CARTS



2, 1912.

PAGE NIN



AL SHEAN AND MANA ZUCCA, "Rose Maid" at the Park Theater This Afternoon and Tonight

TUESDAY EVENING
THE YOUNGST

THE STAGE

"The Rose Maid," to be presented at the Park theater this afternoon and tonight by the New York company, the Newark Star said:

It is the most beautiful constructed piece of music, scenic effects, orchestra work and withal one rendered by an absolutely capable company, that has been seen in Newark for many months.

"Song and Dance" surely dominate the show, but it is so diversified with other things that it is hard to tell where to start to praise the show. As a matter of fact you can't praise it. You've just got to see it for yourself. It means go and see it for yourself. It's called the "Rose Maid." It's more than that all through the two acts that make up the show. It is a dainty little fragment built up around a capable company in which Mana Zucca is the "rose garden" and it is chorus is the "rose garden" and it is a worthy one. Probably never before in Newark has there been seen such a capable chorus. And they all look like "Rose Maids." Fresh and dainty and at times in the show clothed almost like the "rose" as it opens from

WHEELING DAILY NEWS.

"THE ROSE MAID"

"The Rose Maid" a companion play to "The Spring Maid," scored a decided hit at the Court last night before a large audience. In some respects it very much resembles "The Spring Maid" and there are strains of melody in the music of both operas that are alike. There is similarity in the dances, but the plots are widely different. In "The Spring Maid" the plot is scarcely noticeable, while in the production of last night it is very distinct and really pretty. However, it is the music and comedy that make both popular. The costumes are remarkably pretty and the chorus above the average in attractiveness. The dances are all good and the one in which six little maids, none of them over seven, took part, was the hit of the evening.

The Duke of Barchester, a good sport but penniless, is financed by three wealthy loan sharks till his rich bachelor uncle should die, but when the uncle pretends to have a son and heir, the bankers with Countess Bertrand, capitalize the duke in order to marry him off to a rich American girl, Countess Bertrand, to get even with Dennis, one of the bankers, palms off Daphne, daughter of one of the officers in the Duke's regiment, as the wealthiest of all the heiresses, and the Duke really falls in love with her. When she tells him her true position, the rich uncle who had taken a liking to the girl, comes forward with an offer to assume all the Duke's debts if he will marry Daphne, so there is a happy ending.

Mana Zucca as Daphne, is a winsome little woman and a splendid actress. May Emory as Countess Bertrand, and Edith Decker as Princess Hilda Von Lohn, are decidedly clever as is Arthur Clough in the part of the duke. R. E. Graham, as the rich bachelor uncle, is one of the hits of the play. Al Shean as Schmunke, William Naughton as Chumley and Oscar Rayland as Dennis, the three bankers, are the fun makers of the play. The performance will be repeated this afternoon and evening.

THE ROSE MAID A RARE BLOOM

That is What the Large Audience Thought Last Evening When They Heard the Tuneful Operetta—Matinee This Afternoon.

Roses bloom for lovers
Neath a sky of blue,
In each petal hovers
Honey, wet with dew;
Faint hearts beat the stronger
Under their perfume,
Love will linger longer
Where the roses bloom.

The music to the above couplet from the operetta "The Rose Maid" will surely be whistled and played about town for some time to come. It is the predominating air of the piece and was so irresistible and there were numerous encores for it last evening from the large and appreciative audience that had congregated at the Court to hear this successful musical vehicle that the Messrs. Werbe and Leuscher launched for the summer run in New York last season, and it was so tremendously successful that early in September it was put on the road and since has been meeting with favor everywhere. It has melody, sparkle and plot, so what more could be asked? Smith and Raymond have Americanized the book and Hugo Granichstaeden has written the music. The book has to do with Sir John Portman and his spendthrift nephew. The Uncle finds how his sporty young nephew is getting rid of the money and in order to bring him to his senses invents for himself a wife and a child which will be heir to his estate. This is done in order to prevent his creditors from making further inroads into his money. There is a Countess who passes off millionaires to pay off an old grudge she owes several of the young nephew's creditors. She dupes them and succeeds in landing the first love of the titled young man who was the girl with the white rose and who heartily pleases the wealthy old Uncle, so that things come out allright.

Throughout the narrative there develops some bright lines and with a constant sprinkling of delicious music the two acts form an evening's rare entertainment. All the numbers are tuneful, but the best ones outside of "Roses Bloom for Lovers" were "Two Little Hearts," "The Course of True Love," "Money Talks," "Liberty Hall" and "I Live for You Alone."

Miss Mana Zucca, as Daphne, around whom the story is built is the possessor of a beautiful voice and her rendition of "Roses Bloom for Lovers," in the first act and "Tip Your Hat to the Millionaires," were gems long to be remembered.

THE ROSE MAID

The Rose Maid, as presented at the Park theater Wednesday afternoon and evening easily ranks among the most enjoyable performances of the season. The piece itself is amusing, the music is exceptionally tuneful, and the principals without exception are capable.

Al. Shean, R. E. Graham, Oscar Ragland and William Naughton form a quartet of fun makers that would be hard to excel; Mana Zucca, Arthur Clough, Edith Decker, Charles Crompton and May Emory comprise an array of singing principals such as is seldom seen in one organization, and the production in detail is of the first grade.

Without the extravagant and specific advance claims as to the number of people in the production and orchestra, the performance, would have pleased to a much greater extent. The fact that the cast and chorus included about half of the advertised number caused a note of disappointment.

The Rose Maid tells a romantic little story of the spendthrift young English Duke of Barchester who, though loved in secret by the charming daughter of his housekeeper, is obliged to permit himself to be exploited for the pecuniary benefit a trio of hard-hearted creditors.

After the usual number of complications the sweet little Rose Maid captures his heart, the young duke comes into his fortune, and everything ends in a riot of song and pleasure.

Mana Zucca, who has only been singing the Rose Maid for a couple of weeks, is everything that could be desired in the part. She is petite, pretty of face and form, and her voice is of surprising strength and quality.

THE ITHACA DAILY JOURNAL, TUESDAY

"THE ROSE MAID" A CHARMING GEM THAT THINKS AUDIENCES

Production at Lyceum Last Night One of Most Artistic of Season—Singing, Dancing and Comedy All of the Highest Class.

Werba & Luescher have engaged for the title role in "The Rose Maid" Mana Zucca, recently leading woman with George Edwardes's production of "The Count of Luxembourg" in London. Miss Zucca made her debut when only 7 years old and toured this country as a child prodigy with Walter Damrosch's New York Philharmonic Orchestra. She has written several songs in French, German and Italian as well as English, and has written several one act pieces, including "Other Fish in the Sea" and "Helen, M. P." which have been well received.

When a real critic of things... The part of "The Rose Maid" is played by Miss Mana Zucca, who is petite and captivating. Miss Zucca is ably assisted by an enormous cast of capable players. Arthur Clough has a rich tenor voice and acts well the part of the Duke. The comedy parts are in most capable hands. R. E. Graham appears as the wealthy bachelor uncle. He has a laugh that is contagious and his every act is a triumph.

THE ROSE MAID.

Messrs. Werba and Luescher presented "The Rose Maid" at the Valentine last night. This new operetta is in two acts. Harry B. Smith and Raymond Peck are responsible for the book, and the music is by Bruno Granichstaedten, (whoever he is). Robert B. Smith built the lyrics.

It tells the story of a young nobleman, the Duke of Barchester, who, the only heir of a rich bachelor uncle, Sir John Portman, falls into the clutches of a trio of money lenders, Dennis, Schmuke and Chumley.

The duke is engaged to the Princess Hilda Von Lahn, but the rich uncle appears at the home of the duke while he is entertaining with an extravagant function, and the money sharks mistaking his identity, disclose to him the extravagant habits of the duke and the fact that the uncle is being counted upon to pay his debts.

The uncle gives the money sharks a shock by stating that he has married and is expecting an heir, to his fortune, and that he has cast off the nephew without a cent. The princess, Hilda, then breaks her engagement with the duke.

The scene shifts from London to Ostend where the Countess Bertrand is chaperoning a sextette of American heiresses and a scheme is concocted by the money sharks to marry the duke off to an heiress and thus get the money they have loaned him. But their plan is spoiled by the countess who wants to revenge herself upon Dennis, one of the trio.

Daphne, daughter of the housekeeper for the duke, who is really in love with him, is induced by the countess to impersonate an American heiress and an engagement is arranged with the duke. She wins the heart of the duke, placates the rich uncle who forgives his nephew and pays his debts, and there is the usual musical comedy finale.

There is a haunting melody in some of the music that will cause it to be whistled and hummed for some time to come, and the piece is well staged and costumed. Oscar Ragland and Al Shean do what they can with the comedy material supplied them, and little Miss Mana Zucca, as Daphne, has a winning personality and sweet voice that won the hearts of the Sunday night audience. In the role of the duke, Arthur Clough made a good impression, and the male voices of the company are good. The less said about the vocal efforts of the female contingent the better. They were evidently selected for their looks and not their singing ability.

MISS MANA ZUCCA A REAL DELIGHT

Those who witnessed the delightful performance of "The Rose Maid" at the Court on Friday and Saturday are still talking about the bewitching music, exhilarating dialogue, elaborate mounting and costuming of the production, but they do not forget to mention and laud in the highest terms the petite lady who so capably essayed the role of Daphne, the winsome maiden who found comfort in the white rose of friendship. She is Mana Zucca, of New York city, and while in the city was the guest of Mrs. Edward W. Stifel at her home in Pleasant Valley.

Miss Zucca was persuaded by the Messrs. Werba and Luescher to take the role and, in securing her, those untiring managers are congratulating themselves on acquiring such a "find" for their field of musical productions of the higher class.

Her rendition of the captivating number "Roses Bloom for Lovers," was a real delight and made her quite the star of the large and distinguished cast of "The Rose Maid." Many remarked that it was only to be regretted that the composer had not provided the fascinating Daphne with more numbers with which to charm her audience.

TOLEDO TIMES



MANA ZUCCA In "The Rose Maid," at Valentine.

ZUCCA IN "ROSE MAID."

Mana Zucca, the pretty Hungarian singer, in "The Rose Maid," is a talented artiste and well adapted to the title role, which Werba & Luescher have slightly rearranged for her.

First appearing with the New York Symphony orchestra as a pianist when at the age of 8, Miss Zucca has found her way to the operatic stage after several years' study in Berlin. Last season she was starred by George Edwardes at Daly's theater, London, in "The Count of Luxembourg."

ROSE MAID TONIGHT

There's a new musical comedy in town, likewise a new prima donna, and they gave great pleasure to a large audience last night at the Valentine.

The comedy is called The Rose Maid, and like all the other "maid" operas, is replete with dancing and catchy music, and a bit of comedy, and big and little chorus girls who know how to pose and smile and sing—a little.

The new singer is a demure little lass named Mana Zucca, thoroughly oriental in appearance. But she can sing beautifully and her one big number, "Roses Bloom for Lovers," is a gem.

Robert E. Graham has an important part, that of the rich bachelor uncle, whose nephew expects to be his heir, and he utilizes his old familiar "ha-haw, haw-haw, haw-haw," to the limit. Graham and his sculchral laugh are landmarks in comic opera.

The Duke of Barchester, victim of loan sharks and beloved of Daphne (Miss Zucca) is capably portrayed by Arthur Clough, whose singing and acting entitle him to warmest praise.

Miss Edith Decker, good looking, gracious and sprightly, plays the designing money and title hunter with pleasing effect, while stately May Emory, with the languishing eyes and ravishing smile, is most fascinating as the French chaperone of the seven American heiresses in search of titled husbands. Handsome Oscar Ragland is an admirable money lender, and Al Shean does an excellent bit of character work as his coadjutor.

THE TIMES, LOUISVILLE,

"Rose Maid" at Macauley's.

"The Rose Maid," which began a half-week's engagement last night at Macauley's before an audience of good proportions, fulfills the alluring promise of being a "girle show." It is also full of tuneful melodies, life and color, and dancing features, the whole forming a decidedly pleasing entertainment. The operetta has been called a sister to the "Spring Maid," and not without warrant, there being much in common between them.

The "Rose Maid" introduces to Louisville a new prima donna in Miss Mana Zucca, heralded as an "Italian song bird." Miss Zucca is a captivating little body with a pretty face and blonde tresses, but there is nothing foreign in her tone or style. She has a voice of sweetness and purity and her singing was one of the features of the performance.

THE THEATRE NEWS

THE STAFF CRITIC.

"The Rose Maid," long heralded and much anticipated played in Dayton Tuesday evening at the Victoria, attracting an audience which made up in enthusiasm for all that it lacked in size, for there were many vacant seats, which ill became the city's pride in attractions worth while. There was nothing more worthy and more thoroughly artistic flitted across Dayton's horizon these many months.

The opera is tuneful, the staging brilliant, the company artists to a man, and the costumes a dream of sartorial art. The offering which Gotham and lesser points of interest have been pleased to honor passed through Dayton with a mere kindly nod of approval, when every seat in the theater should have been taken and standing-room sought.

The scene of the little tuneful vision of rose-garden is laid somewhere in the land of titles where American millionaires purchase names for themselves, and around this bit of present-day history the plot hinges. The duke who is bought is tricked into marrying the girl he loves and who loves him because he thinks she is wealthy when she is not. In the end, however, dear old uncle comes to the rescue and bestows the necessary "dot" on the happy pair.

The songs are not only tuneful and worth remembering and singing, but they are very worthy as well, possessing much distinct musical merit. The comedy work was the cleanest, funniest bit of fine art along such lines that Dayton has witnessed in many a day. Oscar Ragland and Al Shean are past masters in the fine art of making the public laugh without resorting to buffoonery.

The leading roles were taken by Arthur Clough as the duke, who possesses a tenor voice of unusually brilliant calibre, and whose work was artistic in the extreme, and Edith Decker, who as the princess, displays a very attractive voice and much histrionic ability.

But to Miss Mana Zucca must be voted the honors of the evening, as Dayton has rarely enjoyed a singer more gifted, an actress more talented and at the same time a maid so womanly and sincere in her work. She was all that one dreams of in an ideal of a splendid womanly character.

As for the terpsichorean art, the company was a revelation, dances eccentric and artistic alike being given by some of the most finished products of the modern schools. The entire operetta was given a production in its splendor, and unforgettable in its charm.



Hear "The Rose Maid" Record on the Wonderful Columbia Grafonolas at J. C. Martin & Co.

Isn't This a Beauty?

The greatest pleasure the theatergoer finds is in dropping in upon a show and finding therein, songs with meaning and which advance the plot and plan as much as do the lines. Then, when these songs are found scattered throughout two acts of the brilliant farce and comedy of a plot that is of a brand different to the general run of operetta or musical comedy, and the songs have a distinct musical worth and splendor, this pleasure, of which we speak in the first line, bubbles and bursts in thunderous applause.

All this to tell what a big delight "The Rose Maid," as seen at the Victoria theater Tuesday night, was to the audience there. This was the first offering in a long time which left the audience hungry for more. Not only was the offering blest with charming voices and stage people capable of portraying characters in a natural and impressive manner, but Verba and Luescher have sent the vehicle out with a presentation along scenic and stage lines, which is of the far better sort. Nothing has been slighted. Many of the song numbers are in the safe care of Miss Mana Zucca an inspiring little lady who not only understands much about the manner in which songs should be rendered but knows much of acting. As the Princess Hilda, Miss Edith Decker shown with splendor while others in the company took every opportunity offered by their part and assisted in the making of happiness for the people out front. Chiefs of the fun makers were Oscar Ragland and Al Shean, to whom the authors have given countless lines of brilliant comedy and who built up many laughter-filled situations. The male voices in the cast are of the better calibre but are excelled by the feminine ones.

DAYTON, OHIO.

WHAT THE ARTISTS OF TODAY THINK OF THE FREDERICK PIANO



MANA ZUCCA
IN
"THE ROSE MAID"

POSTAL TELEGRAPH-CABLE COMPANY

NIGHT LETTERGRAM

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CLARETICE H. WACKAY, PRESIDENT.

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PIANO CO., 121 EAST HIGH ST., SPRINGFIELD, O.

Before I come to America I hear of your Frederick Piano and when I arrive I try it. I like this Piano so much that I use it all time. Please therefore send one to me to my rooms in the Arcade Hotel to use when I play in The Rose Maid at the Fairbanks theatre on December Eleventh.

MANA ZUCCA

10:23 A. M.

W. F. Frederick Piano Company 121 EAST HIGH STREET

THE ROSE MAID

With Mana Zucca in Title Role
a Success.

Delightful Comic Opera Put on at
Fairbanks Theater by a Capable
Company.

Magnificent settings, handsome new costumes, lovely girls, good looking men and captivating music characterized the production of "The Rose Maid" at the Fairbanks la evening. The plot deals with a young nobleman who lives far beyond his means, and has borrowed from loan sharks in the hope of repaying them through his inheritance from a rich bachelor uncle. The uncle discovers his nephew's profligacy, and gives the creditors and the duke a sorry time by pretending to be married and to have an heir of his own.

The duke finds when seemingly without his uncle's backing that the princess to whom he has engaged himself and all his friends desert him, only Daphne, who is the daughter of his housekeeper, but nevertheless the child of a gentleman, an officer at one time in the army of his father, remaining true to him. Daphne, impersonated by Miss Mana Zucca as "the Rose Maid," preferring the white rose of friendship to the red rose of flirtation and fair weather love, Miss Zucca's singing was at all times of splendid quality, her tones beautiful and of remarkable range. Her dancing was graceful and her gowns were superb.

The role of Duke of Barchester—the profligate young lord, was taken by Arthur Clough. Mr. Clough's singing was immensely liked. His voice is a basso of exceptional scope and power. "Dennis (Oscar Regland), "Schmuke" (Al Shean), and "Chumley" (William Naughton) the three brokers and bankers furnished the fun and their jokes and "stunts" were as good as a sip of rare wine that makes one smack his lips afterward.

"The Rose Maid"
Pleasing Operetta.

THE much heralded operetta "The Rose Maid," bearing the stamp of metropolitan approval, was heard by a representative first-night audience at Macauley's Theater last evening, and unlike so many much-heralded metropolitan successes, "The Rose Maid" deserves all the praise which has been bestowed upon it.

The music by Bruno Granichsædten is far above the music usually heard in operettas and musical comedies. It is music which will outlive a season or two and the lyrics by Robert Smith are full of pleasing charm and linger in the memory.

The book which is the work of Harry B. Smith and Raymond Peck can also lay claim to superiority over the other "maid" and "girl" operettas in having some semblance of a coherent story; not that such a story is demanded or expected in such musical offerings, but after all the audience is rather pleased on the whole, to find it there occasionally.

The principal characters in "The Rose Maid" are the Duke of Barchester a young nobleman living beyond his income, Sir John Portman his wealthy bachelor uncle who visits him unexpectedly at his London home on the night the duke announces his betrothal to the Princess Hilda von Lahn, whose love for the duke receives a shock when she learns that he is to be financed by, and is in the clutches of Dennis, Schmuke and Chumley, loan brokers and bankers, whose methods are not approved by Daphne, the pretty little daughter of the duke's housekeeper.

Daphne's father was an officer in the regiment of Sir John. She wears the white rose of friendship given her by the duke, she proves it to be more enduring than the red rose of love worn by false friends of the duke. There are young cadets, American heiresses, the latter of whom are chaperoned by the Countess Bertram who has only one extravagance—spending money.

There is the necessary mixture of all sorts of foreign noblemen to give dashes of color and opportunities for the comedians. The natural complications incidental to comic opera arise and are overcome in the accustomed highly satisfactory manner.

The company presenting "The Rose Maid" is excellent throughout and the opera handsomely and artistically staged.

As Daphne, the Rose Maid, Miss Mana Zucca is altogether charming with her grace, her demure air and her clear musical voice. Miss Zucca dances well and has youth and an abundance of good looks and is a most beguiling young woman.

"The Rose Maid" Tuneful.

A beautiful score, played by an increased orchestra and a consistent story, are the chief features in "The Rose Maid," the new operetta, which appeared at Macauley's last evening. In several spots the book is given intelligent, if not excellent, interpretation by two or three fun makers who are quite agreeable.

These three fun makers are R. E. Graham, a qualified entertainer in musical comedy; Al Shean, who is delightfully droll in German character, and Oscar Ragland, who acts with just enough sincerity to be misleading. The trio is answerable for putting over the nonsense in the book "with a punch." Mana Zucca, who has the title role, is a hard working little woman, who endeavors with no little success to make the part of the modest little maid prominent through her efforts. Arthur Clough, as a young nobleman living beyond his means, possesses a high tenor voice, which he is allowed to use in several numbers of the score. He might infuse more spirit into the role if he would assume a greater recklessness.

"Rose Maid" at Macauley's.

The orchestra is one of the special features in "The Rose Maid," which opens a half week's engagement at Macauley's tonight. To adequately interpret the ambitious score of Bruno Granichsædten, its producers, Messrs. Werba & Leuscher, have engaged an orchestra of nearly twenty musicians. These men have been recruited from the ranks of symphony orchestras and from the forces of the Metropolitan Opera House, New York City, and the instrumentation includes the cello, oboe, bassoon and harp. Accompanied by the chorus of forty voices, the effect always evokes applause. Several prominent singers are included among the principals, headed by Mlle. Mana Zucca, prima donna, and said to be one of the best examples of Italy's younger school of song birds.

"The Rose Maid" at Macauley's.

"The Rose Maid," which opened an engagement at Macauley's last night, boasts a score that contains more music than the average and is an acceptable comic opera along the regulation lines. It is from the Viennese school and is the work of Bruno Granichstaedten, a new composer. Harry B. Smith provided the American libretto, and some of the lines are equal to the best that have been turned out of the Smith plant in years.

As for the plot, it does not differ materially from the customary comic opera plot.

The company which gives "The Rose Maid" is unusually large and a number of the members are exceedingly capable. There is a lack of any special vocal equipment, however. It is strange that such a strong and healthy looking set as are contained in this cast should produce such a strained and anaemic lot of notes.

Mana Zucca, the leading woman, who is an attractive little body, was an exception in some of her songs, and Arthur Clough, who played the impetuous young nobleman, the hero of the opera, has a tenor voice that is equal to requirements, but a higher order of vocal skill would be beneficial.

Once again there is a "maid" musical comedy at the Grand. This time it is called "The Rose Maid," because there is something about a red rose of love and a white rose of friendship, and the child must have some kind of a name. If a rose by any other name would give forth the same perfume, so "The Rose Maid" by any other title would prove as pleasing and as wholesome. So the name means little, except that it sounds attractive.

Ever since the Viennese operetta has come into vogue there have been many importations, and though the composer of the present affair bears no familiar name the score shows that he has caught the general character of those operettas which have made the American capital synonymous with charm and grace. Bruno Granichstaedten has never before appeared on an American program within recollection, and the mixture of styles in some instances in last night's performance leads to the surmise that there are several "interpolations" in the musical score. Some of the numbers savor of another workshop than a Viennese studio.

Yet, these numbers are not of sufficient moment to cause any great amount of harm. The piece itself is a very entertaining proposition, though it can scarcely lay claim to any great distinction either musically or from the standpoint of a good libretto replete with genuinely comical situations. The story is about a spendthrift of a young Duke, whose rich uncle wishes to teach him a lesson by announcing that he has married and has a son, thereby relieving his nephew of the necessity of becoming heir to his millions.

The young fellow's creditors form a stock company to market his title. He agrees to follow their wishes in regard to a marriage with a rich American heiress in return for their financial aid. The daughter of an officer, who has secretly loved him, even though he was engaged to a Princess, is induced to pose as the heiress by the Countess who is acting as chaperon. The uncle learns of the scheme, is pleased with the girl and still more pleased when he finds his nephew really falling in love with her. Naturally, when the truth comes out the young couple are given his blessing.

The comedy is supplied principally by the three loan sharks, who form the syndicate to float the Duke's title. These characters are well played by Oscar Ragland, Al Shean, whose German comedy is of the good style, and William Naughton. The bachelor uncle gives R. E. Graham moderate opportunities for his familiar style, which he improves to the best advantage. Edith Decker, a gifted prima donna, sings the role of the Princess effectively, and Mana Zucca as the young girl Daphne has a charming personality as well as a voice of pleasing quality. Arthur Clough as the Duke has a tenor voice which answers the purpose, and he sings fervently. Several other smaller parts are also well sung. The chorus is not particularly abundant as to voice material, though it is sprightly and energetic. The costumes are beautiful and brilliant and the staging handsome to a degree.

Standard 4-11-

LONDON TRIO.

Long association has given the efforts of the London Trio that unity of thought, breadth of idea, and conformity of rhythm which, especially in the art of ensemble playing, are as rare as they are exhilarating. For their fifth concert at the Aeolian Hall yesterday afternoon they brought forward a programme at once judiciously varied in its selection and far-reaching in its artistic results. Such contrastive examples as Beethoven's well-known E flat Trio and Fauré's Pianoforte Quartet in C minor, in which Mr. Ernest Tomlinson (viola) joined the Trio, were enough to show how versatile are the interpretative powers of these musicians. The first of these two works was imbued with the needful massive and rugged strength, and no less convincing were the romance and lyrical charm that revealed the melodic beauty of Fauré's Quartet. Mr. Whitehouse varied the programme with some cello solos which he played in his usual excellent and finished style. Miss Mana Zucca, who has a mezzo-soprano voice of much power, besides being herself a singer of no little talent, also gave evidence of considerable intelligence and a nice sense of expressing herself in such numbers as two Arias by Gluck and Godard and some songs by Laudon Renaud.

THE CINCINNATI TIMES-STAR.

"THE ROSE MAID" HAS A WEALTH OF PLEASING MUSIC

The Score a Bit Uneven, But Sung by Voices Equal to the Demand Upon Them—Real Comedy, a Pretty Story and One Surprisingly Good Little Singer.

"The Rose Maid," which opened a week's engagement at the Grand Opera most transplantingly, speaks the goodly, is done with real comic spirit, thanks to two men, Robert E. Graham, a veteran who always gives a good account of himself, and Al Shean, whose efforts as a German comedian evidently reach their appointed destination, the risibilities of the audience. The enjoyment of "The Rose Maid," however, is largely due to a little woman who is a stranger to Cincinnati, Mana Zucca, playing the title role. Miss Zucca's voice is adequate and she sings prettily the numbers assigned to her, especially "Roses Bloom for Lovers," but it is the personality dwelling within her diminutive self that charms. A chic actress, she gets beyond the main reliance of a prima donna or soubrette, a long, lingering smile, that expands at the rise of the curtain and contracts at its fall. Edith Decker, as "Princess Hilda," sings well, but violates an important stage tradition. With most vocalists the burden of a song is a secret which is securely kept, but Miss Decker's delightful enunciation lets the audience into her confidence and shows an appreciation that after all singing is a form of talking. When they write songs without words they say so. May Emory, as "Countess Bertrand," is an astonishingly statuesque beauty and a comedienne with a versatile accent that might be described as Franco-Hibernian. Arthur Clough, as the "Duke of Barchester," has a difficult singing role which he handles with discretion.

"The Rose Maid" is beautifully staged. The choristers perform their work nobly, not only singing the ensemble numbers with precision, but those that should be seen and not heard appearing exceedingly comely in elaborate gowns.

RUSSELL WILSON.

THE LONDON TRIO.

The usual discretion in the making of programmes characterised the one put forward by the London Trio at the Aeolian Hall on Wednesday afternoon. Beethoven's Trio in E flat (Op. 70) served, as it invariably does, to create a sense of satisfaction, and even surprise, at the stimulating possibilities of a branch of musical expression having no nominal association with the popular idea. The constant flow of cheerfully harmonised melody, the absence of anything like formality, and the equal importance of the instruments in the final effect combine to make the Trio an ideal example of its kind. Its genial spirit could not have been more happily caught than it was by Madama Amina Goodwin, Signor Simonetti, and Mr. W. E. Whitehouse, the general effect of the performance being consistent with the artistic standard set by the London Trio. Mr. W. E. Whitehouse, whose turn it was to appear as soloist, contributed his own Introduction and Perpetuo, and Mr. Granville Bantock's "Elegiac Poem" for violoncello, the latter being put forward as a novelty. The work has a curiously attractive melodic outline with well-defined phrases, which, however, depend for their effect upon the pianoforte harmonies. Mr. Whitehouse adopted a somewhat too cloying view of the solo, but the performance, with Mr. Henry Wardale as pianist, was otherwise admirable. Miss Mana Zucca was responsible for two interesting vocal groups by Gluck and Godard, Ronald and Tosti. She disclosed a soprano voice of considerable charm, her notes for the most part being round and direct, though her production needs to be made more flexible. She was well accompanied by Mr. Walter Wiltshire. The programme concluded with Fauré's Quartet in C minor, the viola part being taken by Mr. Ernest Tomlinson.

The London Trio (Signor Simonetti, Mr. Ernest Tomlinson, and Mr. W. E. Whitehouse), and Miss Mana Zucca, similarly giving the Decolleté in turn, and at their fifth concert at the Aeolian Hall on Wednesday afternoon brought forward the well-known Trio in E flat, which, in its interpretation, is being admirably broad in conception, firm in rhythm, and united in feeling. Later in the programme Mr. Ernest Tomlinson joined them in a polished rendering of Gabriel Fauré's Quartet in C minor, while Mr. Whitehouse, soloist in his turn, gave first performance to a new "Elegiac Poem" for cello by Mr. Granville Bantock. Miss Mana Zucca sang Gluck and Godard arias, and songs by Laudon Renaud and Tosti with bright quality of voice and no little emotional power.

In "The Rose Maid," the attraction at Macauley's the last half of this week, is Mana Zucca, an Italian prima donna of rare charm, both in physical appearance and vocal accomplishment. This season marks her debut in this country, her former triumph having been achieved in her native Italy and in London, England, where she appeared in the recent star production made by Geo. Edwards, "The Count of Luxemburg."

ROSE MAID AT GRAND.

BY MONTGOMERY PHISTER.

There is an abundance of good music in "The Rose Maid," presented at the Grand Opera house for the first time locally last night. Bruno Granichstaedten has written some delightful melodies and one or two sounding choruses, with concerted bits, here and there, that have a tunefulness thoroughly delightful. It required the combined efforts of Harry E. and Robert B. Smith and the further assistance of Raymond Peck to supply the book and lyrics; and, though they have not discharged their task with the same degree of cleverness that distinguishes the work of the composer, still their efforts are not entirely bad, and in the second act there is clarity enough in the story to excite appreciative interest.

The characters are drawn with appreciable skill, those of a comic turn especially, and with a better company the performance might be made particularly delightful. As it was there was much generous applause, several curtain calls following the lowering of the first curtain. Miss Mana Zucca, the Daphne of the cast, has a sweet, sympathetic voice, and her song with Bertie (Charles Crompton), "Roses Bloom for Lovers," was one of the best enjoyed vocal features of the evening.

In Mlle. Mana Zucca, the petite little foreign prima donna, Werba & Luescher have secured a most valuable acquisition to their cast of "The Rose Maid." Mlle. Zucca has toured Europe as a pianist and not content with her triumphs in this field has added to her list of accomplishments that of a composer of much merit. In this line of endeavor she has become justly celebrated for her vocal and instrumental compositions, several of her best known songs being great favorites on both sides of the Atlantic and included in the concert programs of Mme. Sembrich and other equally noted artistes. Mlle. Zucca really made her first American debut when only seven years old, as a pianist. Coming to this country from her native Hungary, she toured as a child prodigy with Walter Damrosch's New York Philharmonic Orchestra, and later with the Philadelphia and Pittsburgh Orchestras. After two seasons in America she returned abroad and toured Germany, France and Russia. Her English recitals with the London Symphony Trio, at Queen's Hall, created a real sensation.

SATURDAY NIGHT—"The Paper Worth While"



MANA ZUCCA,

Who will be seen in "The Rose Maid" at the Princess Theatre next week.

"THE ROSE MAID,"
With Mana Zucca and Al. Shean.

The cast is the same brilliant one as it was in New York City, with an addition of one of Europe's most recent exportations to this country—Mlle. Mana Zucca, a European songbird of rare charm. Mlle. Zucca made her first appearance on the English-speaking stage in the recent London production of "The Count of Luxembourg" at George Edwardes' Gaiety Theatre in the principal feminine role. She scored a tremendous success and was immediately placed under a contract for this country by Mr. Mark

Luescher. Reviewers who have seen her work with "The Rose Maid" have said many flattering things about her.

TORONTO, CANADA, DECEMBER 21, 1912.

CONDUCTED BY E. R. PARKHURST.

"The Rose Maid," a two-act operetta, music by Bruno Granichstaedten and book by Harry B. Smith and Raymond Peck, produced for the first time in Toronto at the Princess Theatre last night, was voted by the audience a bright and pretty work, with its merits most conspicuous in the first act. It has the advantage of an interesting comedy plot, but here again that part of the story which is unfolded in the first act is more direct in the telling than the development of the denouement in the second act. The tuneful music was effectively sung by a fresh-voiced chorus, supported by an augmented orchestra. Musically the work is not great, even as light opera, but it is quite pleasing, and the composer has endeavored in his score to venture into the field of originality. One may suppose that the orchestration as played last night was not the original version, as there was an annoying doubling up of the melodies by the brass, a usage which always causes operatic music to sound vulgar. A most attractive number in the first act was the song "Roses Bloom for Lovers," for Daphne, the good little genius of the improvident hero, the Duke of Barchester. This song, which has claims to refinement and smoothness of melody, was rendered with sweetness, sentiment and finish by Miss Mana Zucca. It was her opportunity of the evening, and she took advantage of it with signal success. Another attractive solo was "The Duke's Farewell to His Home" in the closing moment of the first act, which Mr. Arthur Clough sang with much feeling, the music moreover suiting his smooth quality of voice. In him was witnessed a tenor who can act with naturalness, something that tradition says is rare with operatic tenors. A character which created much amusement is Sir John Portman, a wealthy bachelor, uncle of the Duke, who creates consternation among a trio of money-lending sharks who had advanced money to the Duke, believing he was his uncle's heir, by announcing that he was married and had been blessed with a son. Mr. R. E. Graham in the role put into it a broad suggestion of sardonic enjoyment of the disappointed hopes of the money-lenders. The story ends happily both for the Duke and his good genius Daphne. The production is handsomely staged and costumed and introduced several fetching dances, and altogether makes a favorable impression. One may expect it to draw good business, especially for the latter half of the week.

THE TORONTO WORLD

The Rose Maid.

There are many good points in "The Rose Maid," but as a whole it does not impress one as quite the success that has been expected. The second act is decidedly the better, and the audience at the Princess last night enjoyed itself hugely over the farce comedy of Al Shean as Schmuke, who is one of three financial sharps who unrightly write the Duke of Barchester. That young spendthrift owes a million and depends on his rich uncle to lead him out of debt. The uncle, who is splendidly done by R. E. Graham, and is the other comedy success of the piece, discovers the plot to get him to pay the debts. He assumes the existence of an imaginary son and heir, and as a pretended father disinherits his nephew, Daphne, prettily played and sung by Miss Mana Zucca, is chosen as his heiress, and after the proper number of incidents becomes the duchess. Arthur Clough has an excellent tenor voice, Harry Meyers as Bertie is natural, and bright. Miss Edith Decker as Princess Hilda, and Miss May Emory as Countess Bertrand make the most of their parts. The chorus is engagingly young and pretty. A thoroughly lively opening with a waltz ballet introduces the first act, a pretty scene, where the men in blue mess jackets make a picture, and Stella Craig does some graceful acrobatic dancing. The second act is staged with a very handsome and solid set, the piazza of an Ostend Hotel. The burlesque on company promoting was greatly enjoyed, and Schmuke, who is "not a count, but a discount; six per cent, and Dennis and Chumley, "a grafter in the skindicate," were very funny. Three little tots with prams were a sensation, and Sir John's white rabbit and his dead shot was a stunner. The music in the second act is more charming than the first. The opening is unusual, but the airs throat are more ingenious than melodious. "Money Talks," "The Happy Family" and "Only One Waltz," with its waltz airs, were very successful. The dancing was a feature all thru, and the very numerous encores testified the pleasure of the audience.

Werba and Luescher have engaged for "The Rose Maid" company Mana Zucca formerly leading woman with George Edwards' production of "The Count of Luxembourg" in London. Mlle. Zucca is known in England and on the Continent as both prima donna and pianist. She made her debut when only seven years old, when she appeared as a "prodigy" pianist with prominent orchestras in the United States. She is the composer of songs and music productions. In "The Rose Maid" she will have the role of Daphne.

"The Rose Maid."

"The Rose Maid," companion operetta to "The Spring Maid," was given its first presentation in Toronto at the Princess Theatre last night before an appreciative audience. "The Rose Maid" has been heralded as a more pretentious production in every way, and even more of a success, than its predecessor, but it is doubtful whether local patrons of light opera will give that verdict. The music of "The Rose Maid" is quite on a par with that of "The Spring Maid," but the lines and lyrics are for the most part of only average merit. Moreover, the construction of the operetta itself is lacking in originality, and has little of the freshness and charm of its companion.

The story of the operetta deals with the troubles of a penniless young nobleman, the Duke of Barchester, who falls into the hands of a trio of loan brokers. His wealthy bachelor uncle, dissatisfied with his nephew's extravagant living, determines to punish him. There comes to the young Duke news that his uncle is married and possessed of a fine baby boy. The loan sharks, alarmed about their advances, take the Duke in charge and plan to marry him off to an American heiress. Enter Countess Bertrand, chaperoning seven "millionaires." The Countess has a grudge against the loan sharks, and palms off the daughter of the Duke's housekeeper as the richest of the seven. The Duke, of course, falls in love with the girl. The Countess bares her plot, the loan

sharks collapse, but the Duke chooses his housekeeper's daughter. At this stage the expected happens and the bachelor uncle comes in, takes charge of the debts and blesses his children. The first act is staged in the salon of Barchester House, and gives room for the display of some really beautiful costumes, while the second finds the action in Ostend. This act is splendidly staged, and the color effects are well carried out.

Miss Mana Zucca, who sings the part of Daphne, the Rose Maid, reminds one of Miss Christie MacDonald. She is dainty, and her voice is the biggest thing about her, combining sweetness with excellent range. She is ably supported by Arthur Clough, as the Duke of Barchester. Miss Edith Decker, as Princess Hilda, who loves the Duke till fortune frowns, pleased the audience with her singing. Al Shean, as Schmuke, one of the loan brokers, injected most of the humor into the operetta. Mr. R. E. Graham gave an excellent portrayal of the role of Sir John Portman, the bachelor uncle.

"The Rose Maid," although not entitled to rank in the forefront of light opera, is still well worth the expenditure of an evening.

THE EVENING TELEGRAM

PRINCESS THEATRE.

In "Rose Maid," a Placid Operetta, Composer Puts Librettist to Blush.

Quite the customary costume—airy, silk-and-chiffony operetta is the "Rose Maid" which holds the Yuletide boards at the Princess Theatre. In its dressing, which is one of its most important features, it is sufficiently proper to spurn tights and up-to-date enough to ignore petticoats. In the terpsichorean line it aspires to nothing wilder than a waltz, while its book will lull the brain that has been over-wracked with Xmas shopping. Taken all in all and with reasonable good-will to all men, it may be said that the "Rose Maid" is easy to sit through, once, but twice would be about the record.

It starts out in sprightly wise—in fact, a few moments after the start we have a young lady giving a view of the gay whitewear with the aid of some very vivacious handsprings. Quickly the excitement wanes and the action concerns itself with the blonde martial tenor hero, who reveals by the color of the rose he sports on his tunic whether he loves the mercenary Princess, or the housekeeper's faithful little daughter. The curtain comes down upon the blonde hero singing a love ballad in a dim-lit scene of egregious sentimentality.

Next act is at Ostend. One almost hopes for a fat man in a red-and-white bathing suit several sizes too long, accompanied by a set of broilers snugly encased in one-piecers. But there is nothing like that. Oh, no; the "Rose Maid" is going to be proper if she dies for it.

Fortunately, two of the staff of comedians triumph over their circumstances and sprinkle moments of merriment through the 150 minutes of the operetta's duration. The two who get the credit for this achievement are Al Shean as a German money-lender, and R. E. Graham as a fine type of English baronet who, when he laughs, laughs haw haw-haw haw. Miss Edith Decker and Miss Zucca are attractive in the leading feminine roles, the sing-

ing of the latter being especially worthy of note. The other principals have some trouble "getting things over the footlights," owing to some shortage in personality.

"The Rose Maid" Wins

There may be a question whether "The Rose Maid," which began a week's engagement before a large audience last night at the Princess Theatre, is as bright in the first act as is "The Spring Maid," but whatever be the opinion in this matter, it was plain that the second (final) act of "The Rose Maid" worked up to a better climax than its sister operetta, and sent away the audience wholly satisfied with its mirth and music.

"The Rose Maid" is, in fact, an interesting and pleasing operetta, full of good music, inset with several lingering tunes of the whistly kind, and flavored with a good deal of clever comedy, especially in the drolleries—of Messrs. Oscar Ragland, Mr. Al Shean, Mr. William Naughton and Mr. Albert Stuart.

The plot is coherent and easily followed, and leads to one or two surprises. But what is a plot in a musical comedy, save a string on which to hang the pearls of musical sense, and to make place for the introduction of pure amusement in dancing and comedy? Several good qualities may, then, be summarized at once. The company as a whole is first-rate, both in acting, and in musical competency. The chorus possesses male and female voices of good quality, well-trained; the ladies of the chorus appear most prettily gowned.

The honors for the solo and duet singing went to Mr. Arthur Clough (Duke of Barchester), who disclosed a smooth lyric tenor, to Miss Edith Decker (Princess Hilda), who sang with a fresh soprano and acted with piquancy, and to Miss Manna Zucca (Daphne), a petite creature, who possesses a bewitching pair of eyes, and who sang, in a beautiful clear soprano, "Roses Bloom For Lovers" and "Lost, a Heart," with winning melody and melting cadence. Miss Zucca was quite engaging throughout. Miss Stella Craig engaged the audience with some very astonishing acrobatic dancing. Perhaps the clever acrobatic episode was the duet most fetching episode was the "Money Talks," sung by Miss Decker, Mr. R. E. Graham (a very competent actor), and the Kute Kiddies (three little tots who were repeated and arch and who drew repeated encores). The "hit" of the operetta was the quintette, "Money Talks," by the humorists, Bertie, Dennis, Chumley and Blatz. Mr. Al Shean as Schmuke was irresistibly funny; in fact he and his three colleagues keep the operetta really going. Their "Money Talks" is a tour de force in comedy.

The staging deserves considerable praise, especially the set showing the piazza of the hotel at Ostend. The orchestra is the company's own, and is distinctly well-drilled and musically. "The Rose Maid" is, in short, a first-rate operetta for Christmas week festivities.

"THE ROSE MAID" IS BRIGHT AND WITTY

A Tuneful Operetta, With Sparkling Libretto and a Consistent Plot.

IT HAS NO SONG HITS

For Which the Good Taste of the Composer Is to Be Complimented—Good Melodies.

"THE ROSE MAID," which is the offering at the Princess this week, is a bright little two-act operetta, with tuneful music and a sparkling libretto. For a musical comedy the plot is consistent. The dialogue is so good that we are almost warranted in supposing that Henry B. Smith is back to the form that made him famous a generation ago. The operetta carries its own orchestra, and that helps a lot. The music is pleasing all the way through and does not break out into song hits, for which let us thank the good taste and self-restraint of the composer. Perhaps its high average merit is due to the fact that it was originally intended for English consumption. The part of Daphne, the Rose Maid, the humble little friend and afterwards the sweetheart and wife of the improvident Duke of Barchester, was taken by Miss Manna Zucca, who looked the white rose every dainty inch of her, and sang the part deliciously. Her song, "Roses Bloom for Lovers," is the solo gem of the opera. Mr. Arthur Clough was a far better duke than his colleagues were English lords and gentlemen. He is that rare bird among tenors, an actor who does not have to gesticulate like the handle of a pump when he makes love, and incidentally Mr. Clough sings well in a smooth lyric style.

"THE ROSE MAID" BANQUET.

Comic Opera Star Offers Christmas Entertainment to Company.

The members of "The Rose Maid" company were not allowed to forget the festive season. After the conclusion of the performance of the opera at the Princess Theatre Miss Manna Zucca gave a banquet on the stage. There was a real spread on the platform that has seen so many imitations, and the actors did not have to toy with the food as is the case when they sit at dinner behind the footlights. To bring the affair to a conclusion in keeping with the spirit of Christmas Eve, Miss Zucca presented all the members of the company with a gift. No one was forgotten, and it was quite evident that among the members of "The Rose Maid" company there was no believer in the Society for the Prevention of Christmas Giving.

"The Rose Maid," a new operatic success will be the attraction all the week at the Star theater. The piece had a long run in New York. Miss Manna Zucca is the star. Matinees will be given on Wednesday, Thursday and Saturday.

Tunes

Star—"The Rose Maid."

"The Rose Maid" in an atmosphere twinkling music delighted a large audience at the Star theater last evening. It was the first appearance of the New York success in Buffalo. There is much to commend in the tiny Viennese operetta and a capable, well balanced company gives it splendid presentation.

"The Rose Maid" from a musical standpoint is most satisfying. Bruno Ranichstaedten gives us an operetta that tingles with the harmony of love lyrics. There are a dozen musical numbers that stand out and the audience last night showed its appreciation unmistakably by repeated encores. Harry B. Smith and Raymond Smith wrote the book.

The story of "The Rose Maid" deals with the love affairs of a dashing young duke who has tied himself up with three money lenders by his lavish entertainments for a company of gay companions. The money lenders rely on the duke's wealthy bachelor uncle to redeem the young man's debts.

The uncle arrives at his nephew's residence unexpectedly and before his identity becomes known learns from the money lenders of their expectations. Then he tells them he is married and is awaiting the arrival of an heir that day. The money lenders in despair finally hit upon a scheme to marry the duke to an American heiress.

The duke learns of his uncle's anger but is happy because of his engagement to the Princess Hilda von Sabu. When she learns of his misfortune the engagement is terminated and he realizes that his supposed wealth was the attraction.

A party of American heiresses arrive and the duke falls deeply in love with one. However she proves to be a maid formerly in his employ who had been led to impersonate a Pittsburgh heiress by Countess Bertrand for revenge on one of the money lenders. The duke finds that he is really in love with "The Rose Maid," the uncle gives his blessing; and the ending is happy.

The company presenting "The Rose Maid" is a well balanced organization. There are no stars in the ordinary sense but the general excellence of the performance pleases. Miss Manna Zucca in the title role sings with a sweetness and freshness that won her auditors. Edith Decker as Princess Hilda is very good and she sings and dances well especially in the trio number, Only One Waltz.

BUFFALO COURIER, TUESDAY, DECEMBER 31.

Star—"The Rose Maid."

"The Rose Maid," with most of the excellent players who made the play such a pronounced success during its long New York run, made a big hit at the Star theater last evening where it opened a week's engagement.

"The Rose Maid" leaves nothing to be desired. The music is entrancing, and the songs are worth while. A delicious vein of fun and humor is kept running through the two acts. The costumes are gorgeous.

It is difficult to give credit to all whom it is due the stars are so numerous, but Al Shean as Schmuke, a money lender, deserves all the praise that was heaped upon him. Oscar Ragland, as Dennis, one of Schmuke's business associates, contributes to the fun in a large measure, as does William Naughton in the role of Chumley.

Miss Manna Zucca, as Daphne and the Rose Maid, who is making her American debut, won warm praise. She has a beautiful soprano voice which she knows how to use to good advantage. In fact, several of the best and most important songs of the play are sung delightfully by Miss Zucca. She is small and petite and beautiful.

Miss Edith Decker, former prima donna with "Havana," is another attractive member of the company.

May Emory, the French comedienne, late of the Paris Folles, appears in stunning gowns, and is responsible in a large measure for some of the best situations in "The Rose Maid."

Arthur Clough, as the duke, sings well, and he certainly is a fine actor. Sir John Portman, which is played very entertainingly by R. E. Graham, is the duke's wealthy bachelor uncle. He contributes many laughs.

The beauty of the play would be entirely lost if there were not a sweet love story. There is one, so good music and lyrics are made as enjoyable as possible.

Schubert Again Wins Favor

Musicians all over the world have long recognized the supremacy of the SCHUBERT PIANO. The following is a telegram received from Mana Zucca, star of the Rose Maid Company. Read what she says of the SCHUBERT. Schubert Pianos are sold only through branch at 914 Main Street. Player Music from Rose Maid on sale.



MANA ZUCCA
IN
"THE ROSE MAID"

CINCINNATI, O., DEC. 20.

SCHUBERT PIANO CO., 914 MAIN ST.

Please place a Schubert Piano in my suite at the Lafayette Hotel for my use during my engagement 'The Rose Maid' at the Star Theater all of New Year Week. I find the Schubert indispensable to my work and pleasure.

MANA ZUCCA

"THE ROSE MAID" A BIG DELIGHT

That new operetta known as "The Rose Maid" is nothing more than a huge and truly delightful musical comedy, built on conventional lines, with a time-worn story beautifully trimmed and decorated with a profusion of roses and a fine bunch of human exotics posing, dancing, singing and romping through the scenic gardens. The book by Harry B. Smith and Raymond Peck, the lyrics by Robert B. Smith and the music by Granichstaedten pleased immensely, the music in particular being the tinglingly variety of good quality and plentiful quantity. The company is large and competent, but by no means brilliant.

The veteran R. E. Graham as Sir John Portman is the big laugh of the show and he is the same excellent entertainer of yore, always a great favorite with Buffalo playgoers. As the bachelor uncle and trundler of an imaginary baby, with the six dainty little girls—from six to eight years old presumably—he made the big hit of the evening.

Another stellar comedian in the play is popular and versatile Al Shean. As the money-lender Schmuke he shines and his grotesqueries were keenly enjoyed. His money-lending pals, Oscar Ragland and William Naughton proved clever. Edith Decker as the Princess and Mana Zucca as Daphne were irresistible and May Emory as the chaperone and conspiring countess was a shining light in the big cast, for her pretty dialect and arch mannerisms proved very captivating and fascinating.

Second act, with its...

Buffalo is one of the very few cities "The Rose Maid" will visit this season as it is en route to Chicago for an extended engagement at the Colonial Theater. It will be one of the largest organizations of its kind. Heading the cast will be the latest of all imported song-birds, Mlle. Mana Zucca, who scored a distinct success in London, England, recently in the principal feminine role of "The Count of Luxemburg." Al Shean, the ex-vaudeville and comedy favorite, who in the character of the quaint German money-lender, Schmuke, kept New York in gales of laughter during the entire run of the piece in that city; Edith Decker, former prima donna with "Havana"; May Emory, the French comedienne, late of Paris Folies; R. E. Graham, former comedian with the original "Merry Widow" Company; Oscar Ragland, William Naughton and Millie Murray. There will be a special matinee on Wednesday, (New Year's Day), also a matinee on Thursday and Saturday.

ZOLIAN HALL, Next Wednesday 8:30
THE LONDON TRIO
SUBSCRIPTION
CONCERTS
Beethoven's Trios in Chromatic and other.
Sole Violoncello, Mx. WHITEHOUSE.
MANA ZUCCA will SING:
Songs by Gluck, Godard, Tosti, Ronald & Faure's Piano Quartet, Viols, E. TOMLINSON.
7:6, 8:1, 2:6, at 2:00 p.m.

It is the habit of the press agent to immoderately claim perfection for the ware he is paid to herald. And this charge may be brought against the promoters of "The Rose Maid," which put in an agreeable week at the Grand. The entertainment provided by this show was of a very satisfactory quality, and would have been more so had not the expectations been aroused to a higher level than the actual merits of the operetta warrant. While the matter of comparisons is of secondary value in the present instance, the claim that it was the equal, or even the superior of "The Spring Maid," which the same enterprising firm of producers had put forward with considerable success, was totally uncalled for and in poor taste. For, to begin with, there is no comparison between the two either musically or from the standpoint of picturesque romance. "The Spring Maid" is far superior in both instances, and also has a good deal more genuine comedy. By claiming such extravagant excellences for "The Rose Maid" a great injury was done the piece itself, which would have secured a very respectable amount of favorable consideration had not an impossible comparison been foisted upon the general public and the regular theater-goer in particular.

But, leaving this quarrel by the wayside, "The Rose Maid" suffers the serious handicap of being devoid of spontaneous comedy. Its plot is old and feeble enough, but its toothless dotage. Its production went a fair way to overcome these deficiencies, though the chorus was sadly lacking, both in vocal qualifications as well as pulchritude which must be the feature of a modern light opera aggregation. There were also a number of very capable principals, who, struggled nobly and to a great extent succeeded in making the entertainment one of greater merit than the material itself warranted. One of the clever and talented members of the cast was the little prima donna, Mana Zucca, a gifted young vocalist, who sings musically and charmingly and who has a future. She is a newcomer to local theater-goers, but she will bear watching in the future. Good, experienced and tried veterans like Edith Decker, R. E. Graham, Al Shean, Oscar Ragland and others are responsible for most of the success of "The Rose Maid."

The large and attractive chorus of The Rose Maid has so impressed one of the leading newspaper critics of New York as to cause him feelingly to refer to it as a rosebud garden of girls. And these girls can sing, too. Bereft of their good looks, they could win approval with their voices. The excellent New York cast will be seen at the Star. This includes Al Shean, who, in the character of the quaint German money lender, Schmuke, kept New York in gales of laughter during the run of The Rose Maid in that city; Edith Decker, former prima donna in Havana; May Emory, the French comedienne; R. E. Graham, former comedian with the original Merry Widow company; Oscar Ragland, William Naughton and Millie Murray. A newcomer to the cast will be Mana Zucca, a noted European songbird, who scored a hit in the London production of The Count of Luxemburg. She is said to be one of the rarest importations to the American light-opera stage in years.



OPERA HOUSE

"The Rose Maid" came to the Opera House last night heralded as "a second 'Spring Maid.'" This was unwise. It was also unnecessary. The operetta can stand squarely on its own feet. It is not another "Spring Maid" for that is one operetta of a decade; unusually tuneful, unusually fascinating in its theme and with a singer of unusual qualities in Miss MacDonald.

But "The Rose Maid" has many and definite attractions of its own. It is funny, decidedly spectacular, tuneful, and is full of bright little bits which add materially to its attractiveness. The audience last night went wild over a deliciously awkward dance of six little kiddies, so sweet and kissable, that it would have been enough just to have paraded them across the stage. They ranged, I should say from four years to double that number, and their evident delight in what they were doing was one of the best things in their little performance.

Then there was a staircase dance, suggestive of the one in "Luxembourg," which had to be given time and time again it was so measured and so rhythmic. This had a violin obligato played with a lot of dash by Vincent Kay.

And the unusual way the curtain fell on the first act—a quiet, deserted stage, the hero shunned by the people upon whom he had lavished his money, just a faithful little girl in attendance—was not only a welcome relief from the blustering finales we usually get with every one yelling fortissimo, but had genuine dramatic significance.

The music of "The Rose Maid" is brightly tuneful for the moment but it has only one or two airs that bite in so deeply that they will be remembered to whistle this morning. It is more pretentious than "The Spring Maid," much more musical, and scored with far greater fullness and skill. The finale for the first act is an especially good bit of writing, strong, dramatic and excellently interpretative of the situation.

Miss Mana Zucca is a pretty little girl with a big voice which she uses capably. It is a bit metallic when she forces it in the upper notes, otherwise highly pleasing. She acts, too, with archness and just a suspicion of sentiment. Miss MacDonald is a much prettier story in an can be possible in the young duke is well played by Hugh and R. E. Graham is an old man, who masquerades as a married man and has many ways of knowing well how to deliver. The princess who suffers from "love" for the duke is a bankrupt. The rose maid and her part well acted and strong soprano voice and advantage in many of the scenes in the piece. Harry Myers and while he seemed to be based on some of the music he is a most graceful of the three speculators were Oscar Ragland, Al Shean and Auguston, who made a lot of rather stereotyped situations, an amusing bunch of kiddies, a good chorus, big production, several other good things that he has come to expect from a piece that bears the trade mark of Oscar Ragland and Luescher.

ROSE MAID IS LIKED AS WELL AS SPRING MAID



Oscar Ragland, Mana Zucca and Arthur Clough, in "The Rose Maid," Star Theater, New Year's week.



"The Rose Maid" has delicious music story in Vienna. The unfortunate name of the duke, but as someone might be called simply because he's a chap who better; he has some singer in his score that "The Chocolate Soldier" "Widow." He uses a hard works it hard from the scene, so one never feels usually passes over an little damsel steps to believe her catching that music is about to "Every strain of "The charming, some of it will be as popular as "The music ever was. It is pretty, and aims to be at musically considered, of the best things that into light opera. Simply that a duke, a fellow, squanders all that borrow, and finds himself last and deserted by his and former friends. A bachelor who is supposed to make the duke his unexpectedly, wheeling a and overhearing a lot of things about himself. The breaks off her engagement looks bad, because to capture one of the in a countess is "selling" to suit her own ends, she the rose maid who has "true" to the duke, shall as a \$50,000,000 heiress, satisfied when he finds that love one another. is a much prettier story in an can be possible in the young duke is well played by Hugh and R. E. Graham is an old man, who masquerades as a married man and has many ways of knowing well how to deliver. The princess who suffers from "love" for the duke is a bankrupt. The rose maid and her part well acted and strong soprano voice and advantage in many of the scenes in the piece. Harry Myers and while he seemed to be based on some of the music he is a most graceful of the three speculators were Oscar Ragland, Al Shean and Auguston, who made a lot of rather stereotyped situations, an amusing bunch of kiddies, a good chorus, big production, several other good things that he has come to expect from a piece that bears the trade mark of Oscar Ragland and Luescher.



MANA ZUCCA,
"IN THE ROSE MAID"
OPERA HOUSE

Opera House.

The story of "The Rose Maid," the tuneful Viennese operetta at the Opera House this week, is a pretty romance as well as a satire on foreign titled paupers, who plan to sell themselves to rich American girls.

The youthful Duke of Barchester is a spendthrift. A half dozen heiresses are ready to take him when the little rose girl of his youth steps in and complicates the plot. A coterie of money lenders figure as the comedians and the story of the play concerns their attempt to marry the duke to a wealthy American girl, while at the time his heart is true to the faithful little rose maid.

The scenes are of most joyous character. The first act occurs during a Bohemian party at the London house of the Duke in which a quartet of Gaiety girls participate in a mad dance. The second act is at Ostend. Here, too, occurs the dance on the stairs in which the people waltz up and down a long flight of stairs without losing a step. And it is in this second act that the "cute kiddies" make their appearance in "The Happy Family" song. This act closes with the spectacular "Cavalry Tournament" in which the cavalymen and women of all the principal nations of the world take part in a glittering review in which Uncle Sam's "Rough Riders" are the central figures.

The cast of "The Rose Maid" is the same as it was in New York city, with an addition of one of Europe's most recent exportations, Mlle. Mana Zucca an Italian songbird of rare charm. Mlle. Zucca made her first appearance on the English speaking stage in the recent London production of "The Count of Luxembourg," at George Edwardes' Gaiety in the principal feminine role.

Best known of those of the older favorites in the cast are Edith Decker, former prima donna of "Havana" and member of the all-star cast of "Pinafore"; R. E. Graham, ex principal comedian of the original "Merry Widow" company; Al Shean, one of the best known comedians in vaudeville; Arthur Clough, May Emory, Millie Murray, and Oscar Ragland.

Mana Zucca for "Rose Maid."

Mana Zucca has been engaged for a part in "The Rose Maid." Miss Zucca is what the Germans call a wonder child, and what Dogberry might have denominated a prodigal infant. She has had a career as a pianist, a singer and a composer.

Before arriving in America this week she had arranged with Capt. Basil Hood and Mr. Edwardes for the production of her one-act musical play, "Other Fish In the Sea." She also has a three-act musical piece, "Helen, M. P." now in the hands of her English agents and intended for an early production in London. Last season, Miss Zucca was engaged by George Edwardes for "The Count of Luxembourg," remaining in the cast until last May, when she retired in order to devote her Summer to writing an opera.

Mlle. Mana Zucca, the dainty little prima donna who appeared in the title role of the "Rose Maid" at the Opera House last week, is to be starred in "Helen, M. P.," an operetta in two acts of her own composition, with a libretto by Frank Richard, a London newspaperman. "A Case of Nerves," a one-act musical playlet by Mlle. Zucca, was produced recently at the Metropolitan Theater in London. The London critics praised the piece highly and predicted a great future for the young composer.

THE MORNING TELEGRAPH

MANA ZUCCA.



Prima Donna Who Is Writing a
Three-Act Comedy.

The musical program includes Mana Zucca, the brilliant comic opera star, who is appearing in better fashion than ever in her selections from "The Giesha," in which she was starred all last season in New York. There is a new travelogue on Tokio, Japan; a new educational subject, "Bee Keeping," new Pathe topics of the day, and a splendid comedy, "Snookie's Day Off."

ACT I.—The Tea House of Ten Thousand Joys.
ACT II.—A Chrysanthemum Fete in the Palace Gardens.
Time—The Present.
Note—The action of the play takes place in Japan outside the Treaty Limits.

MUSICAL SETTING.

- ACT I.**
1. Opening Chorus, "Happy Japan".....Chorus Ensemble
 2. Entrance Number, "Here They Come".....English Officers
 3. Duet, "Jappy Jap Jappy".....Cunningham and Nami
 4. Solo Characteristic, "The Amorous Goldfish".....O Mimosa San
 5. Duet, "Teach Me to Kiss".....O Mimosa San and Fairfax
 6. Double Octette, "If You Will Come to Tea".....Officers and Geisha
 7. Chorus of Lamentation.....Ensemble
 8. Concerted Number, "We Are Going to Call on the Marquis".....Ensemble
- ACT II.**
9. Duet, "The Toy".....Fairfax and Chorus
 10. Solo, "A Geisha's Life".....Molly and Fairfax
 11. Recitative.....O Mimosa San
 12. Song, "Chon Kino".....Takemini and Chorus
 13. Finale.....Molly
Principals and Chorus
- ACT II.**
14. Entre Act, "Pearl of the Radiant Eastern Sea".....Katana
 15. Opening Chorus, "Day Born of Love".....Chorus
 16. "The Toy Monkey".....Molly and Tea Girls
 17. Duet—Song and Dance.....Wun Hi and Juliette
 18. Solo, "Jewel of Asia".....O Mimosa San
 19. Solo, "Star of My Soul".....Fairfax
 20. Concerted Entrance—Japanese March.....Chorus Ensemble
 21. Solo Humoresque, "Chin Chin Chinaman".....Wun Hi
 22. Song, "The Interfering Parrot".....Molly and Chorus
 23. Finale.....Principals and Chorus Ensemble

Production staged by Edwin T. Emery.
Clarence Rogerson.....Musical Director
Scenery by Theodore Resig.
All Costumes used in this production by Max and Mehieu.
Modern Hats by Joseph, 632 Fifth Ave.
Properties by Armstrong.
Shoes by Carpezio.
Wigs by Hugo Hauswirsh.
Flowers by the General Flower Company
Rickshaw furnished by The Tuska Company of New York City
Theatre Perfumed with Ed. Pinaud's Lilac de France.



Prevented = Stopped

Mothersill's, after thorough tests, is now officially adopted by practically all the Great Lakes and New York Steamship Companies running south, and many Transatlantic lines.
Four years ago Mr. Mothersill gave a personal demonstration of his remedy on the English Channel, Irish Sea, and the Baltic, and received unqualified endorsement from leading papers and such people as Bishop Taylor Smith, Lord Northcliff, and hosts of doctors, bankers, and professional men. Letters from personages of international renown—people we all know—together with much valuable information, are contained in an attractive booklet, which will be sent free upon receipt of your name and address. Mothersill's is guaranteed not to contain cocaine, morphine, opium, chloral, or any coal-tar products. 50-cent box is sufficient for twenty-four hours. \$1.00 box for a Transatlantic voyage. Your druggist keeps Mothersill's or will obtain it for you from his wholesaler. If you have any trouble getting the genuine, send direct to the Mothersill's Remedy Co., 424 Scherer Bldg., Detroit, Mich. Also at 19 St. Bride Street, London; Montreal, New York, Paris, Milan, Hamburg.

**ORPHANS' AUTO
DAY TO-HAVE
A BIG BENEFIT**

Performance at Hudson Theatre
June 2 to Raise Funds for
the Outing.

A brand new sketch is being written by George V. Hobart for the occasion, and the chief character will be impersonated by Nat Willis, the ever-happy tramp, while Mana Zucca, who has just finished singing the principal role in "The Geisha," will give a piano-logue and Maude Leslie, a talented and petite English actress, who has already won distinction with England's greatest actor, Sir Herbert Tree will have a sketch to present. Ruth Helen Davis, who, besides dramatizing "The Daughter of Heaven," and a lot of other plays, is a drawing-room entertainer of the highest rank, will render a series of dialect monologues and do some cantillations, which, when translated, mean piano songs.

The committee will have one of the best programmes of the season, and if there is not enough money taken in to buy all the peanuts and other delights for the kiddies, it will not be the fault of the men who sell automobiles in this town. Wallis Clark, who is to be the stage manager, will start to show at 2 o'clock, and if the whole programme is given it will be 6 o'clock before the final curtain drops. Mana Harris, of the Hudson Theatre, donated the use of his house for occasion.

**WEBER & FIELDS
ST. THEATRE**

Proprietors
Lessees and Managers

Wednesday and Saturday.

laborate Revival of

GEISHA

MES T. POWERS

A STAR CAST.

ese Musical Play.

Lyrics by Harry Greenbank.
by Sidney Jones.

PLAYERS.

of their appearance.

- a House.....James T. Powers
- Officers of.....Ted. Sullivan
- H. M. S. {.....Cecil Renard
- Turtle. {.....Donald Macdonald
-Carl Gantvoort
- endant).....Irene Cassini
- Province and Chief of Police,
Oscar Ragland
-George Williams
- of.....Florence Topham
- stance. {.....Jane Burdett
- ing in her Yacht.....Blanche Netta
-Mary Ambrose
- 's Guard).....Mana Zucca
-Eugene Roder
-Frank Pollock
-Virginia Earle
-Zetta Metchik
-Olga Harting
-Alice Baldwin
-Edith Thayer
-Anna Ailion
-Amelia Rose
-Susanne Douglas
-Nellie Ford

reto San,
Saki San, } Attendants.

Brooklyn Citizen

DATE MAY 26 1913

HERALD, FRIDAY, AUGUST 8, 1913.

Y IN LONG ISLAND WAY RESIDENTS TO RTAINMENT IN AID O



Mana Zucca



MISS MANA ZUCCA



MR. MICHA FORENZO

קונצרט אין סאטן

האספאל

פיה דוד

קונצרט אין סאטן

פירן בענעפיט פון בית דוד האספאל

די בערהמטע זענערן

מאנא זוקא

Members of the Mana Club who are arranging an entertainment at Far Rockaway to aid

which had its premiere in Baltimore a couple of weeks ago, and began a week's engagement last night at the Columbia Theater, is a girlie-girlie show with a musical theme which recurs throughout the two acts with the persistency of a last year's bill, presenting a thread of story which is novel in conception, affording the raison d'etre of a multitude of effective sartorial conceits.

The central idea is that colors affect the emotions. Monsieur Donnet has won so wide a fame for the brilliant coloring of his scarfs that Jane, the young woman buyer for an American firm, is attracted to his Parisian establishment, where the color-master takes a great fancy to her, and a still greater liking to her mother. He confides to the girl his secret of compounding colors, and his hope of finding the right shade to compel love when a blue canary is brought to his studio from "The Garden of Birds," because its odd shade of blue makes folk fall in love, marry, and desert the garden to the financial loss of its owner.

Hunter Upjohn, a young American, who is as insensible to color as a purblind mule, follows Jane to the shop of Donnet and mixes things considerably by dyeing the bird crimson and letting it fly away, resulting in complications both romantic and humorous.

The book, which is accredited to Alexander Johnstone and William Le Baron, is transparently thin. The lyrics are by Will E. Johnstone. The music, for which Harold Orlob is responsible, ranges from syncopated rag to romantic melodies, which are dominated by "The Love Blue" waltz song, just in the manner that "Madame Sherry" has as its pivot the "Every Little Movement" theme.

Also just as Miss Lina Abarbanell won fame for "Madame Sherry" by her rendition of its dominating melody, so is she likely to popularize "The Red Canary" by her singing of "The Love Blue," the single number of the operetta in which any suspicion of a tender quality crept into her voice last night.

Miss Abarbanell impersonated Jane, the American buyer, and is the featured member of the cast—just why I spent the three hours consumed in the presentation of the piece in an effort to find out—without success. The Viennese prima donna has a highly cultivated, clear voice—in quality, metallic, which is just another way of saying that it lacks the tender tone so necessary to the interpretation of the popular brand of music upon which such comedies as "The Red Canary" are constructed. Already I have made an exception—"The Love Blue" song—the best of Miss Abarbanell's offerings last evening.

David Reese, who carries the leading male role, has a clear tenor of excellent calibre and great sweetness, which is at its best in the "Color-Mixing Scene" and his "Domino Solo."

To John Hendricks, as Donnet, the scarf merchant, falls one of the song hits of the production, the solo number entitled "The Call of Love," effectively rendered last evening.

Chic, charming little Miss Mana Zucca won distinctive personal success last night, being forced to respond to the enthusiastic encores of a large audience many times, a fact due more to personal charm than to any pronounced vocal ability.

Miss Nita Allen, as Frizette, a follower of Donnet's art, is easily the hit of "The Red Canary," tickling the risibilities of her audience with drollery which is as wholly of her own making as it is irresistible. If Miss Allen was left alone for half an hour on the desert sands with the Sphinx it is quite conceivable that she would have the thing grinning from ear to ear. She is a comedienne to her finger tips, and extracts all the humor the authors of the new comedy ever conceived for it—and then some.

Of the other principals, T. Roy Barnes, as the color-blind American, has the thankless task of making fun out of material notably lacking in humor, an undertaking impossible of success for any comedian. Adding to the color of the performance are Miss Millicent Rutty, Miss Bessie Crawford, Adrian Bellevue,

Temple Dedication.

The formal dedication of the Hebrew Temple, Congregation Guardian of the Faith, will take place on Sunday afternoon, November 3, at two o'clock. The new temple is located on Bloomfield avenue, near Highland avenue, in Glen Ridge, and the congregation is composed of Hebrews in this town, Glen Ridge and Montclair.

The dedication service will be religious and social. Rabbi A. Tenter of the Congregation Mt. Zion, New York city, will conduct the dedication exercises and make the chief address. The mayors



MISS ZUCCA.

of this town, Glen Ridge and Montclair will be invited to attend and speak, and other officials of the three municipalities will also be invited. Further details of the programme will be given next week.

The chief feature of the social part of the exercises will afford a rare musical treat to this community, in the opportunity to hear the famous soprano soloist, Manna Zucca, who has volunteered her services for this occasion. She will sing two solos and render a pianologue. Mrs. Heineman, a famous pianist, will accompany Miss Zucca.

Miss Zucca has gained high prestige on the operatic stage. In her recent European tour she sang before the Queen of Spain, the Princess of Battenberg, the Duchess of Rutland and others of the nobility. She has been eminently successful in her operatic selections.

Washing ton Herald Oct 14-1913

Columbia.

While "The Red Canary" as a play is not as unusual or sensational in its characteristics as a red canary would be, its music has a charm and sweetness that fully warrant the producers in borrowing the title from the caged songbird. And its sprightliness rivals the never-ceasing movements of the canary on its perches. There is added a goodly supply of humor, which probably accounts for the "red" in "The Red Canary." The melodies are as varied as those of any songbird; its plumage in costumes, stage settings, electrical effects and ensembles, is as brilliant and variegated and gay as that of the bird of paradise. Its plot is about as meaningless and simple as the movements of the peacock. The theater Audubonites who searched out "The Red Canary" last night at the Columbia Theater were at all times sympathetic, many times enthusiastic, finding much that was pleasing in the score and much that was funny in the lines and little—a bit of a morsel, indeed—to tax their minds in following the story.

For several of the melodies of "The Red Canary" Harold Orlob will be better known to theatergoers and music lovers than he was to many of the audience at the beginning of last night's entertainment. The feature song of the score, "The Call of Love," received the tribute of being hummed and whistled by many as they left the playhouse. Its first singing by John Hendricks, in his sturdy bass, was greeted with a storm of applause that called for several encores, and the strains were again applauded as they blended later in chorus ensemble numbers. A rival for highest praise among the melodies of the score, the strains of which are also catchy, was "I'm So Weary," and it afforded Manna Zucca and T. Roy Barnes opportunity to win an ovation.

The cast for "The Red Canary" at the Columbia this week includes, in addition to Miss Abarbanell, a number of interesting names. Manna Zucca was a pianist, singer, and composer before she entered musical comedy. She was a member of the comic opera company at Daly's Theater, in London, and appeared there in the leading role of "The Geisha." Last season she played the leading role in "The Rose Maid." T. Roy Barnes, the chief comedian of the company, was a member of the original company in "The Isle of Spice." He played an important role last year in support of Eddie Foy in "Over the River." Prior to that he was a headliner in vaudeville. He was a

Just One More Musical Comedy

By Sheppard Butler

"THE RED CANARY."

A musical comedy in two acts. The book by Alexander Johnstone and William LeBaron; the lyrics by Will B. Johnstone; the music by Harold Orlob. Presented Oct. 20, 1913, at the Studebaker Theater. The cast of principals: Marie MILLICENT RUTTY
Zack ADRIAN BELLEVUE
Lois MANA ZUCCA
Archibald Speed CHARLES W. MEYER
Mrs. Kirk BESSIE CRAWFORD
Gustave Donnet JOHN HENDRICKS
Jane LINA ABARBANELL
Joe Speed DAVID REESE
Frizette NITA ALLEN
Hunter Upjohn T. ROY BARNES
Phillippe GEORGE E. ROMAIN
The scenes are laid in Donnet's studio shop and the "Garden of Birds," Paris.

A SUMPTUOUS WASTE.

THE first sign of life in "The Red Canary" comes at about 9 o'clock p. m., when T. Roy Barnes and Miss Manna Zucca indulge in a swinging, catchy song entitled "I'm So Weary." Up to that hour we of last evening's audience were inclined to think the title unfortunately apropos, but Barnes is a droll, lanky fellow; Miss Zucca is endowed with a most bewitching plumpness and an irresistible twinkle of the eye, and the chorus helped out by zigzagging across the stage in an engagingly odd fashion. It looked promising.

But the promise wasn't fulfilled. In order that the pleasant things may be said first, let it be set down that all the honors in "The Red Canary" go to the producer. He has been extraordinarily lavish and remarkably efficient. He has provided sumptuous gowns and dazzling color effects, he has given us perhaps the most ravishingly beautiful chorus of the season, trained to the minute and putting many a grand opera troupe to shame with their sonorous vocal ensembles; he has engaged a thoroughly good cast, headed by the always charming Lina Abarbanell.

And, as Miss Barrymore used to say, that's all there is. There isn't any more. The book of "The Red Canary" begins nowhere and ends where it began. The lyrics are empty. The music is a waste of sound, properly distributed from violin to trumpet (the excellent orchestra was omitted from the summary of virtues above) but, except for a single tune, utterly without distinction.

It's all quite too bad, for so lavish a production surely deserves a success, and Miss Abarbanell, who has never quite hit it off since "Madame Sherry," is more than due for another triumph.

The fun of things has something to do with a Parisian scarf merchant, who, like Miss Lowell over at the Cort, goes back to good old "Patience" for his comedy characteristics and by way of avocation is seeking a color the sight of which will produce love. To him is brought a canary, set forth as blue by the librettist and green by the property man, which is dyed red by the droll Mr. Barnes, the result of this kaleidoscopic proceeding being that somehow various loving couples are united in the hectic Garden of Birds.

These couples include Miss Abarbanell, with her familiar and always charming box of tricks, though not quite the voice of a season or two back, and an eminently correct tenor youngster named Reese; the aforementioned Miss Zucca and Mr. Barnes, who, from first to last, is quite the life of the party, and the stately John Hendricks, playing the scarf merchant much better than the role deserves, and Miss Bessie Crawford as an American widow. Also among those present is Miss Nita Allen,

"The Red Canary" not accepted the notion of transporting one T. Roy Barnes to the varieties to musical comedy the Studebaker theater would have been a place of torment last night. It did become something like that when the newcomer ran out of libretto, but before that unhappy moment the stage of lyric frivol had gained a new personality and a new note. This stranger had little voice to bestow upon his song, but he had a comic method, good appearance, singularity, and resource. He brought into musical comedy a little too much of the cock-sureness of the theatrical half-world whence he came, but his brashness could be taken for freshness in a show that had little of its own.

The arrival of this comedian, though the chief event of the evening, was merely incidental to the real purpose of the disclosure of "The Red Canary," which was to restore Lina Abarbanell to the local stage, where she has won great favor through her singing in "The Merry Widow" and "Madame Sherry." She has a rare voice, she is a graceful though not technically proficient dancer, and her nature is blithe and ebullient. Properly equipped by librettist and composer she always may expect adoration, but futility is a fair name for her employment in "The Red Canary." She has several songs, but most of them do not give good display to her voice, and her role is almost bare of comedy. She acts one of those cloistered soubrettes who veneers fleshly suggestion with innocence and whose drooping eye offsets the inviting smile. She is ever industrious and ever intent on what she has to do, and one may have admiration for her even when she must invent her employment as she proceeds.

The story devised by Alexander Johnstone and William LeBaron for "The Red Canary" has to do with the Sunday-supplement theory that colors rule the emotions. A French colorist, a sort of M. Poiret, has a studio devoted to the development and the teaching of this theory, which is attractively and ingeniously applied in costuming the show. The theory has had dramatic application heretofore—not very long ago in "The Harvest Moon," in which that excellent dramatist, but superficial scientist, Augustus Thomas, discussed it. In the musical comedy now under consideration there is a fast resort of the stage type which boasts a blue canary, a sort of love bird, and the colorist secures it for the purpose of matching its color in fabrics that are intended to generate honest affection. But the comedian dyes the bird red and it flies back to the resort to become a symbol of the life that is rosy if not scarlet. High life in this resort is represented by its usual theatrical symbols, the tango, champagne, a head waiter who is a swell dresser, slit skirts and split skirts, and the domino. Half of the first act answers very well; the rest is deadly.

While going the pace the characters encounter songs with words by Will B. Johnstone and music by Harold Orlob. Some of the lyrics are halt and awkward, and though some of the music is melodious and spirited and has attractive instrumentation it is devoid of originality and, in the case of the star, is not well matched to her voice. The best song in the score is "I'm So Weary," but in it the composer has unconsciously repeated the melody which Oscar Straus originated for the letter-writing episode in "The Chocolate Soldier."

In addition to the new comedian, the musical comedy brings another little stranger, Manna Zucca, an attractive and tuneful Hungarian soubrette. It also puts John Hendricks into a congenial role, that of the colorist, and he adorns it. Playing a gaudy charmer, Nita Allen gives her well-known impersonation of Nita Allen. The complete cast runs so:

Marie, saleslady at Donnet's MILLICENT RUTTY
Zack, principal salesman ADRIAN BELLEVUE
Lois, principal saleslady MANA ZUCCA
Archibald Speed, wealthy Yankee CHARLES W. MEYER
Mrs. Kirk, mother of Jane BESSIE CRAWFORD
Gustave Donnet, colorist JOHN HENDRICKS
Jane, an American buyer LINA ABARBANELL
Joe Speed, son of Archibald Speed DAVID REESE
Frizette NITA ALLEN
Hunter Upjohn, an American mixer T. ROY BARNES
Phillippe, proprietor of "The Garden of Birds" GEORGE E. ROMAIN

THE THEATRE MAGAZINE



Photo Gerlach
MANA ZUCCA
Now appearing in the revival of "The Geisha"

Manna Zucca, the dainty vocal star this week's Regent's program, continues to uphold the high standard in vocal ability, which she established for herself during the early days of her engagement.

NAME *Mana Zucca*
 PAPER *Syndicated in*
 CITY *Chicago, Boston, Milwaukee, Indianapolis,*
Buffalo, Cincinnati,
 DATE *Dec 20, 1913.*

"High Jinks" was successfully produced at the Lyric Theater Wednesday evening. It is a musical comedy, written by Leo Ditrichstein and Otto Hauerbach, with music by Rudolph Friml, who wrote "The Firefly." It was presented with this cast:

Dr. Gaston Thorne Robert Pitkin
 Glotnrv Elaine Hammerstein
 Mons. Jacques Rabelais, Ignatti Martinette
 Mme. Rabelais Edith Gardner
 Maid Blanche Field
 Dick Wayne Burrell Barbertto
 Mrs. Marion Thorne Ada Meade
 Fritz Denkmahl Smiz Edwards
 Mr. J. J. Jeffreys Tom Lewis
 Adelaide Fontaine Elizabeth Murray
 Sylvia Dale Mana Zucca
 Mamselle Chi-Chi Emile Lea
 Garcon Augustus Schultz
 Page Elsie Gorgley

The title of the piece is the name of a perfume which plays an important part. It revives drooping spirits, and, after one inhalation, principals and chorus all begin to sing and dance a song called "High Jinks," which threads its way through the entire performance and proved to be one of the jolliest airs of the evening.

The rest of the plot, which is supposed to take place in France, deals with an innocent mixing up of wives and fiancés, with the flight of a husband doctor, pursued by a dueling Frenchman, whose wife the doctor has kissed. This changes the locale from Paris to the seaside. The plot is a mere thread on which are hung music and merriment, and it serves its purpose as a peg for both.

The Tribune leads the reviews by remarking that "in the first place there was a perfume that cured nearly everything. A few whiffs of it made the grave gay, the stupid clever, the sick well. . . . The matter is familiar, yet handled with intelligence, and so breezily put and free from the more acrid commonplaces of Broadway, it was fresh and amusing," and the Times concludes that "High Jinks" is good entertainment and promises to prosper," while the World finds less to commend in the book than in the music, which is generally commented upon with favor. The Press likens it to "Madam Sherry," and especially commends the score written by Mr. Friml, and the Sun, after complimenting the adaptors and the music, concluded: "The whole performance possessed just the qualities that made 'High Jinks' one of the most amusing entertainments of the present season. Clever actors had a bright text and delightful music to inspire them; so they could not have avoided success if they had tried," while the American, after declaring it to be sprightly, concludes that the composer has fallen far short of his usual melodious successes, and the Herald insists that "it furnished amusement for a horde of first-nighters, who applauded enthusiastically and demanded encores." The Evening World gives principal credit to Miss Murray, adding: "While her talent was vulgarized for two acts, she succeeded in the end in making 'High Jinks' a good entertainment," and the Evening Sun places it in the ranks of the big musical successes of the year, concluding: "High Jinks" is a big hit," and the Globe finds its principal pleasure in praising the music of Mr. Friml.

It is notable, however, that Miss Hammerstein, who is making her first important appearance, received considerate treatment at the hands of the critics, while Miss Emile Lea, an eccentric comedienne, was distinctively entertaining. Miss Murray, of course, received the major part of the praise, but the most serious work of the performance was that of Mana Zucca, who at least is a prima donna of intelligence and talent and of serious moment in the musical field. She may be expected, in the near future, to distinguish herself to a greater degree than is now allowed her in a more or less insignificant role.

ORGAN FEATUR
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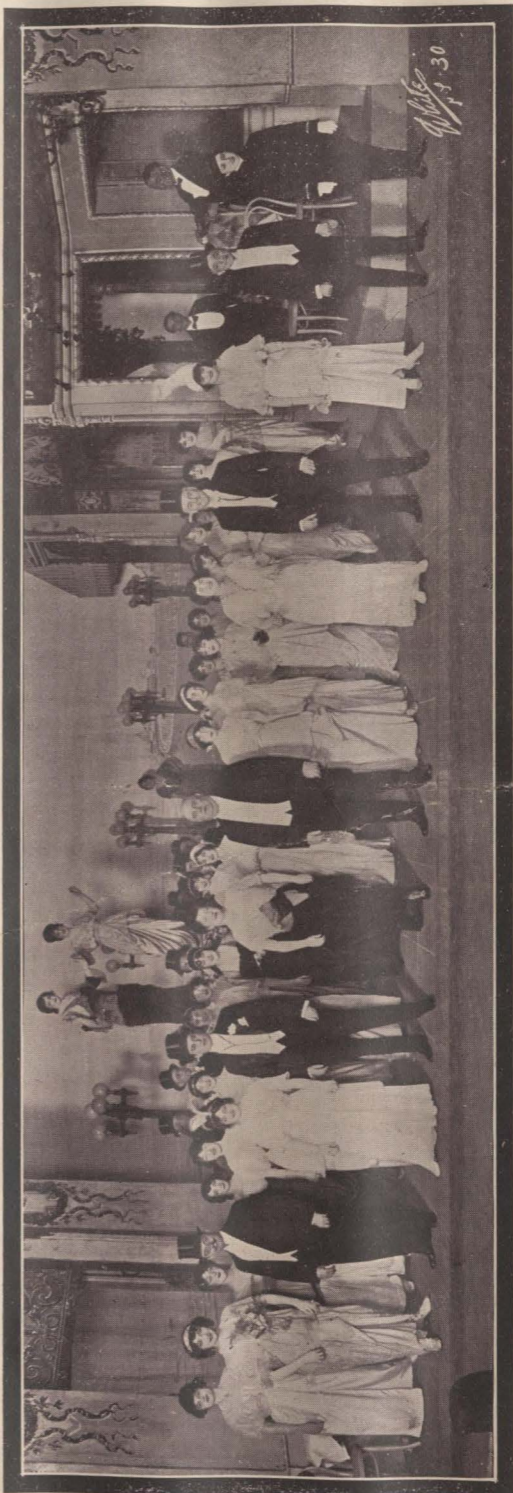
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About



After seeing "High Jinks" at the Lyric, one leaves the theatre thinking mostly of Elizabeth Murray and the "High Jinks" melody used as an opening number for the first act and repeated often through the show. Miss Murray handles the three liveliest numbers, "Jim and I Am Through," "Roaming Romeos," and "All Aboard for Dixie." It is not the songs that are so good—it's the way Miss Murray sings them. Mana Zucca has a pretty waltz song, "Is This Love at Last?" Miss Zucca sings well and is attractive, but appears rather self-satisfied. No special reason for that, as far as I could see. There are plenty of other pretty girls and good singers in the company. Emile Lea does some clever acrobatic dancing and also sings well (a rather unusual combination). Besides she has a pleasing manner and bright smile that attracts favorable attention. All the principal women are well dressed. Miss Murray looks well in the first act in a gown of pink satin with draperies of black and white lace. In the second act Miss Murray makes two changes. One gown is lovely. The skirt is of white satin covered with lace, with a waist and overskirt of white chiffon embroidered with gold flowers and trimmed with fur. The costume has a black lace hat. The second change is a bathing suit of black and white check. In this Miss Murray showed up some of the chorus girls with her shapely curves. Her last act gown is black silk and jet. Miss Zucca is lovely in the first act, in a white charmeuse gown, over which is a short coat of white brocade silk trimmed with fox fur. In the final act she wears a Poirret gown of white chiffon. Miss Lea wears a becoming gown of blue charmeuse and brown fur, and later a yellow pantaloon dancing frock of chiffon and lace. Ada Meade is neat in a blue taffeta pannier gown (first act). The chorus and show girls wear many pretty and extremely fashionable clothes.

NEW YORK STAR
 IN "HIGH JINKS" AT THE LYRIC THEATRE.



The rattling chorus, with principals in the foreground, that brings down the curtain on the third act.



Mana Zucca, the captivating singing star, who is rounding out her second week's engagement, is still drawing large houses. Her program will be changed tomorrow to selections from "The Giesha," in which she starred at

the Forty-fourth Street theater last year. These will be "The Amorous Goldfish," and "Giesha's Life."

LYRIC THEATRE

Evenings at 8.30

Matinees Wednesday and Saturday at 2.15

FIRE NOTICE

Look around **NOW** and choose the nearest Exit to your seat. In case of fire, walk (not run) to **THAT** Exit. Do not try to beat your neighbor to the street.

JOS. JOHNSON, Fire Commissioner.

Beginning Wednesday Evening, December 10th

MR. ARTHUR HAMMERSTEIN

PRESENTS THE MUSICAL JOLLITY

HIGH JINKS

IN THREE ACTS.

Play by Leo Detrichstein and Otto Hauerbach. Music by Rudolf Friml. Staged under the personal direction of Frank Smithson.

CAST OF CHARACTERS

(In order of their first appearance.)

Dr. Robert Thorne	Robert Pitkin
Florence	Elaine Hammerstein
Mons. Jacques Rabelais	Ignacio Martinetti
Mme. Rabelais	Edith Gardner
Maid	Blanche Field
Dick Wayne	Burrell Barbaretto
Mrs. Marion Thorne	Ada Meade
Fritz Denkmahl	Snitz Edwards
Mr. J. I. Jeffreys	Tom Lewis
Sylvia	Mana Zucca
Adelaide Fontaine	Elizabeth Murray
Chi-Chi	Emilie Lea
Garcon	Augustus Schultz
Page	Elsie Gergley
Mrs. Thorne's Companion	Gladys Feldman

PERSONNEL OF THE CHORUS

Visiting Girls—Helen Sinclair, Yewell Fields, Gladys Feldman, Mazie Hartford, Henrietta Hosford, Grace Hoey, Alberta DeVere, Agnes DeVoe, Siegrid Oleson, Naomie Dale, May Dougherty, Fern Kenney, Hulda Morton, Violet Armstrong, Valla Drees and Eileen Genald.

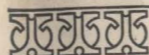
Program continued on page 9.

Order HORTON'S ICE CREAM

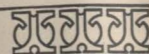
For Luncheon or Dinner

598 Sixth Avenue 142 W. 125 Street 302 Columbus Avenue
 Tel. 8700 Madison Sq. Tel. 5480 Harlem Tel. 2783 Columbus

"Wildflower" cannot lay claim to being the lone headliner on the bill for the last half of this week. Mana Zucca, the dainty vocal celebrity, who comes to the Regent after successful engagements with the "High Jinks" and "The Rose Maid" companies, is a feature by herself. Her work of the first three days of this week was most appreciable, but with her new selections in which she is being heard in the current bill, she appears to better advantage than ever.



Bill of the Play

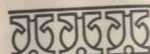


Thursday, Friday and Saturday, Nov. 20-21-22
MATINEE SATURDAY

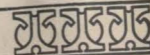
THE MACKAY PRODUCTION COMPANY (Inc.)
J. C. RIGBY, General Manager
Presents

LINA ABARBANELL IN THE NEW MUSICAL PLAY THE RED CANARY

Music by Harold Orlob
Lyrics by Will B. Johnstone
Book by Alexander Johnstone and William Le Baron
Staged by Frank Smithson



Bill of the Play



CAST OF CHARACTERS.

(Names Given in Order of Entrance.)

Marie, Saleslady at Donnet's	Millicent Ruddy
Zack, Principal Salesman at Donnet's	Adrian Bellevue
Lois, Principal Saleslady at Donnet's	Mana Zucca
Archibald Speed, Wealthy Yankee	Charles W. Meyer
Mrs. Kirk, Widow and Mother of Jane	Bessie Crawford
Gustave Donnet, Scarf Merchant and Colorist	John Hendricks
Jane, an American Buyer	Lina Abarbanell
Baron de Treville	David Reese
Trixie Turner (Ward of Archibald Speed)	Nita Allen
Hunter Upjohn, an American Mixer	T. Roy Barnes
Gaston Philippe, Proprietor of "The Garden of Birds"	George E. Romain

Die
schon

Die Befetzung ist auch sehr lobenswerth, teilweise sogar interessant. Zunächst ist fast eigenartig zu nennen, daß die Komiker einmal ausnahmsweise nicht in den Vordergrund gedrängt werden. Diejenigen, die auftreten: Tom Lewis, der die Behagliche, der namentlich in einer lustigen Tanzparodie des letzten Aktes wirkt, Cecil Edwards, dessen Spezialität Grottestanz ist, u. A., machen ihre Sache wohlthuend unauffällig. Das ganze Geschlecht ist aber bei Weitem das stärkere in der Wirkung und mit den weiblichen Hauptrollen des Stückes kamen auch die Überraschungen. Die eine war eine halb erwartete: Elaine Hammerstein, Oscar's Entelin, überraschte nur durch ihre bildsaubere, jugendliche Erscheinung und eine recht hübsche kleine Stimme.

Die Matfeilaise-Nummer war ihr ureigener Erfolg. Aber ganz unerwartet war, daß man in der Primadonna, die unter dem Namen Mana Zucca auftritt, die vom Konzertpodium her wohlbekannte Pianistin Zudermann, eine Schülerin Godowsky's, bewirken konnte. Sie hat

eine geschulte Sopranstimme guter Qualität, sieht gut aus und spielte mit ein wenig Bühnengewandtheit, hinter der man Anfängerin nicht suchen würde.

Mana Zucca, who is appearing all this week in a return engagement, awarded after her unqualified triumph last week, is heard in Bach-Gounod's "Ave Maria," a beautiful sacred piece, and in "Birthday," a light aria composed by Woodman. The program contains new and entertaining motion picture specialties.

TUNEFUL MELODIES IN "RED CANARY"

Packed House Greet Lina Abarbanell at Opening at the Columbia.

It is a combination of tuneful melodies, harmonious colors, and beautiful specimens of femininity which the Mackey Production Company introduces in "The Red Canary," featuring Lina Abarbanell, which opened a week's engagement at the Columbia last night. As soon as the glare of the spotlight from another three or four weeks' engagements is allowed to beat upon it and tone down some of the color schemes a bit, "The Red Canary" is going to be a much more appreciated play.

"The Red Canary" first saw the light of an opening night in Atlantic City three or four weeks ago. It then flitted about the Baltimore theatrical world a week, dashing from there for another six days in eastern Virginia. Thence to Washington. It was a packed house that greeted the musical production. It also was an appreciative one, as attested by the hearty reception given it, in both of the acts.

Unique and Original.

Constructed along the lines of the musical comedies of a couple of seasons ago, "The Red Canary" embodies the main points of these, with an added idea now and then, unique as well as original. The play centers around the effect of colors upon the mind and body. The idea is cleverly worked out, although at times the plot completely disappears, only to reappear a while afterward at an unexpected point.

There are airs, however, appearing early in the show, which work their way through till the final curtain, a la "Madame Sherry," the "Merry Widow," the "Pink Lady," et cetera. There is a range of music in the Columbia show, however, seldom seen in today's musical productions. From the raggiest of rags to the rich, mellow airs which only the most cultivated of voices ever hope to master, the "Red Canary" is filled with musical scores and compositions.

Lina Abarbanell Scores.

Lina Abarbanell, she of "Madame Sherry" and other equally well known productions, is given but few opportunities to exhibit her real merit. She is quick to grasp every opportunity, however, and makes the most of them. Without the comedy of T. Roy Barnes, the Hunter Upjohn, a regular American "mixer," and Nita Allen, as Fризette, a prettily humorous young woman, who is a lot better looking than her make-up shows, the production likely would lag. They keep it going through both acts, however. Miss Mana Zucca, the principal saleslady at the Paridan scarf establishment, is a clever person, and is really given more opportunities than the women filling any of the other feminine roles.

John Hendricks and David Reese fill their parts well, both having excellent voices, the first a rich baritone, while the latter is a tenor of no little ability. Charles Meyers and Bessie Crawford are the other principal characters.

Washington Times Oct 14 1917

MAKES A HIT

Premiere Is Given Before an Appreciative Audience at Ford's Opera House.

The Red Canary, a musical comedy of the accepted type, was given a first production at Ford's Opera House last evening, and scored a success. The premiere was fortunate in having an audience composed of the Advertising Club



T. Roy Barnes

of Baltimore and their friends, who boosted both themselves and the show, utilizing the intermission between the two acts for a little entertainment of their own. The numbers contributed by the members of the club were a short speech by Mr. Edward Quarles, a monologue by Mr. Strickland Gilliam, who said a humorous farewell to his friends before leaving for the West, where he will reside in the future, and a solo by Mr. Hobart Smock that was accorded more applause than any other number on the evening's program.

But this only proved that Mr. Smock's solo was very, very good, not that the other musical numbers were very bad. In fact, the Red Canary at times boasts some extremely pretty music, and the song of Love given by Lina Abarbanell in the first act is likely to prove a worthy successor to Every Little Movement, made famous by this attractive young prima donna.

Madame Abarbanell is announced as the star of this new production, but it is rich in talent, and truth compels the statement that, with the exception of a few songs, the star has very little to do. The authors have not written a star part for her, and she divides honors with T. Roy Barnes, of vaudeville fame, who makes an instantaneous hit with his dry humor. Marie Zucca is a charming ingenue, who also receives a goodly amount of attention and applause, and there are others in the cast whose work is decidedly worth while.

The Red Canary is an entertaining mixture of music, fun and a slight story. The latter is based upon the efforts of one, Gustave Donnet, to discover the color of love. He believes in the effect of colors on the emotions, and has found the shades that will produce every emotion but love. This, he learns, is the blue of a canary that is owned by the manager of the Garden of Birds, a Parisian cafe, so the audience is told, of the naughty kind, but the naughtiness must be supplied by the imagination as the scene showing the garden is not at all shocking.

Donnet gets this bird and intends to copy the color of its coat, but his designs are frustrated by Hunter Upjohn, played by Mr. Barnes, who dies it red and then lets it escape. The bird goes back to the garden from whence it came, and the searchers for the color of love also repair there. In this scene there is the usual excuse for the introduction of various musical numbers under the excuse, Cabaret, and finally the curtain is rung down upon a half dozen of loving couples who have been united in true musical comedy style.

Washington Oct 14 - 1917

When the first metropolitan performance of "The Red Canary" had run about half its length in the Columbia Theater last evening, Nita Allen, impersonating Frizette, an exceedingly impressionable Parisienne, engaged in conversation with Hunter Upjohn, in the person of T. Roy Barnes, seated herself gracefully on one of the handsome property chairs and exposed a silken contour, decorated with a rhinestone anklet that seemed to be also on her mind. The audience, appreciating the clever touch, burst into spontaneous applause.

The foregoing may be inconsequential as a commentary on the drama, but it is important as an index to the sort of episodes that created mirth during the two acts of "a new musical play." This feathery diversion, which possesses many features to commend it, apparently has been underwritten and overcomposed. There is a great deal more music than story, and the songs are much better than the lines. The "plot," in a manner of speaking, is the piece of cuttlefish bone at which "The Red Canary" pecks furtively when not engaged in pursuit of the more necessary elements of light musical entertainment—color, speed, and melody.

A cuttlefish is a very narrow creature, that finds it difficult to stand alone owing to the absence of anything to stand on. So with the plot. The story is attributed to Alexander Johnstone and William Le Baron, who undoubtedly had impressive ideas, involving the effect of different colors upon the emotions, which they failed to incorporate successfully in their "book." From a blue canary—assuming that there is such a thing—Gustave Donnet, wizard of pigments, was to copy the exact shade that would create love when gazed upon. The blue canary was delivered to him as per agreement, and all was well until Hunter Upjohn, who was color blind, dipped the innocent little bird into a pot of red dye. This had a terrific effect upon the present and future of Jane, with whom every one was in love, although how and why are trivial considerations that the authors do not trouble to make clear. At least it is clear why the piece is named in direct refutation of all recognized ornithological works. That helps.

The score is decidedly more coherent and more attractive. Musical numbers are profuse, and, with one or two exceptions, worthy of the generous applause and many encores they elicited last night. The orchestration lacks something of richness and the sustaining fullness necessary to perfect support of the principals and chorus, but is uniformly pleasing and graceful. There is a snap and verve in the ensemble numbers that recalls the rousing song numbers of "The Three Romeos." There is, too, much of the same sort of aimless, but thoroughly agreeable, maneuvering by the chorus—which, by the way, is large, vocally proficient, and gorgeously gowned. Harold Orlob, the composer, and Will B. Johnstone, the lyricist, did rather well.

Lina Abarbanell, star of the entertainment, and T. Roy Barnes, its chief comedian, are the willing workers who furnish the bulk of the real enjoyment occasioned during the evening. Miss Abarbanell, as Jane, has no song that is commensurate with her ability, but to such as she has, she lends a fund of vivacity and the attractiveness of a voice that has been described flatteringly on previous repertorial Tuesdays. Mr. Barnes is the life of the party. One feels somehow that he brings the lines to the part, rather than the part affording him the lines, but however that may be, he is generally funny, without resort to make-up or trickery—except of the wits—every moment he is in view. It is pleasant that he is on the stage much.

Of the others in the cast Mana Zucca is entitled to first mention, to be followed closely by Nita Allen, who might well cut the last two verses of her uncouth song, and Bessie Crawford; of the men, Charles Meyers, John Hendricks, both familiar to Washington theatergoers, and David Reese share equally. Mr. Reese, if we are informed correctly, hails from a city so far west that Denver there is considered "way down East," and is serving his novitiate on the musical comedy stage. He brings with him a tenor voice and an ability to use it effectively that should insure his success.

Columbia.
While "The Red Canary" as a play is not as unusual or sensational in its characteristics as a red canary would be, its music has a charm and sweetness that fully warrant the producers in borrowing the title from the caged songbird. And its sprightliness rivals the never-ceasing movements of the canary on its perches. There is added a goodly supply of humor, which probably accounts for the "red" in "The Red Canary." The melodies are as varied as those of any songbird; its plumage in costumes, stage settings, electrical effects and ensembles, is as brilliant and variegated and gay as that of the bird of paradise. Its plot is about as meaningless and simple as the movements of the peacock. The theater Audubontes who searched out "The Red Canary" last night at the Columbia Theater were at all times sympathetic, many times enthusiastic, finding much that was pleasing in the score and much that was funny in the lines and little—a bit of a morsel, indeed—to tax their minds in following the story.

For several of the melodies of "The Red Canary" Harold Orlob will be better known to theatergoers and music lovers than he was to many of the audience at the beginning of last night's entertainment. The feature song of the score, "The Call of Love," received the tribute of being hummed and whistled by many as they left the playhouse. Its first singing by John Hendricks, in his sturdy bass, was greeted with a storm of applause that called for several encores, and the strains were again applauded as they blended later in chorus ensemble numbers. A rival for highest praise among the melodies of the score, the strains of which are also catchy, was "I'm So Weary," and it afforded Mana Zucca and T. Roy Barnes opportunity to win an ovation.

Lina Abarbanell, the piquant and magnetic star, was not so fortunate in the popular appeal of her songs. Her canary-like soprano was heard to best advantage in her first number, "The Look of a Maiden," and later in the temperamental "The Poor Rose."

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Mana Zucca Who Returns to the Regent

Mana Zucca is still enchanting audiences with her sweet and tuneful operatic and popular renditions. So successful has her engagement been this week, Manager Charles L. Dooley has concluded to give her a return engagement for all of next week.

MANA ZUCCA IN NEW SONGS

Captivating Soprano Re-engaged For This Week at the Regent Theatre

Owing to the marked success of her Paterson debut the past week, Manager Dooley of the Regent theatre, has concluded to present Mana Zucca, the dainty and captivating soprano soloist, in a return engagement during the coming week. Her former eminently successful appearances in selections from the comic operas are calculated to be eclipsed even during the first three days of this week, when she will be heard in "Ave Maria," Bach-Gounod's soulful composition; a light aria entitled "Birthday," by Woodman, and others.

Miss Zucca has gained higher prestige in Paterson than any of the vocal stars who have preceded her on the Regent stage. She has appeared before the Queen of Spain, Princess Henry of Battenberg, aunt of the King of England, the Duchess of Rutland and many others of the nobility. She has toured the continent and America as well in con-

Mana Zucca, the singing star of this week's show, was given an enthusiastic reception. She is a blithe, dainty little actress with a sweet soprano voice, and natural charms that would captivate any audience. "The Waltz Song" from "High Jinks," which she sang to thousands of New York theatre-goers while playing the leading roles in that production, was rendered with all the life and gusto that would have been expected in Miss Zucca's Broadway appearance. She also sang very sweetly "When You Love," written for and dedicated to her by Edwards, a noted composer.

Mana Zucca, an eminent vocalist, who starred in "High Jinks" and "The Rose Maid," appears as the feature of the musical programme. Her best selection last evening was Edwards' "When You Love," written expressly for her voice. The selection has a catchy melody and offers an exceptional opportunity for Miss Zucca to display her talents. She sang also, with much feeling and expression, "The Waltz Song," from "High Jinks."

cert and comic opera work, creating every city an enviable reputation. Mana Zucca has composed musical comedies and is herself an accomplished pianist.



**WELL KNOWN SOPRANO
ASSISTS MAURICE ANIK**

Miss Manna Zucca of New York Will
Appear With Young Violinist--Greig
Quartet Also to be Heard

Assisting Maurice Anik, the fifteen
year old boy, who will give a violin
recital at the Y. M. C. A. next Wednes-
day evening, will be Miss Manna Zucca,
soprano, who made a reputation for
herself in "The Rose Maid" and in



MISS MANNA ZUCCA

"High Jinks," two recent New York
musical successes. Miss Zucca has also
played leading parts in other musical
productions in the big metropolis.
George Halprin, pianist, is well known
in Paterson, and has consented to come
here for the concert. He is now play-
ing at the McDowell Memorial Festival,
in Petersboro, New Hampshire.

The Grieg String Quartet, with a
specially arranged program, will also
offer several selections. The members

**MISS MANA ZUCCA
AT ANIK CONCERT
IN Y. M. C. A.**



Assisting Master Maurice Anink at
the concert to be given in the
Young Men's Christian association
auditorium, on Wednesday evening,
is Miss Mana Zucca, prima donna of
the High Jinks company. Miss Zucca
has also played the leading roles in
the "Geisha," the "Rose Maid," and
the "Red Canary."

Miss Mana Zucca possesses a so-
prano voice of rare ability and has
appeared in personally conducted
concert tours, in the foremost cities
of England, France, Holland and
Russia. She is also a composer and
that her compositions have been ones
of real merit, will be noted by the
fact that they have been played by
some of the leading artists of the
day, such as Sembrick, Gluck, El-
man, Manen and Godowsky.

Miss Zucca is rehearsing and will
shortly appear in the leading role of
a musical production in New York
City, which has been especially writ-
ten for her.

TEMPLE DEDICATION.

The Ceremony at the New Edifice of
the Congregation Guardians of the
Faith was Largely Attended Despite
the Storm - A Pleasing Program
Carried Out - Miss Mana Zucca
Highly Praised for Her Singing.

Despite the severe storm that prevailed
all day Sunday, the dedication cere-
monies of the Hebrew Temple of the
Congregation Guardians of the Faith on
Bloomfield avenue, near Highland ave-
nue, Glen Ridge, were attended by an
audience that completely filled the edi-
fice, and it was obvious that had the
day been a fine one, such as the day
previous had been, there would have
been an attendance far beyond the
capacity of the temple to accommodate.

The programme of exercises previously
announced, was carried out in detail in
a successful manner, and the committee
in charge were much gratified. Repre-
sentatives from Hebrew congregations
from Newark and other places brought
greetings to the local congregation.

The exercises were opened with a brief
address of welcome by Max Moses, the
president of the congregation. The
V were accompanied by the con-
gregation since its formation in 1904
with a membership of eighteen was re-
ferred to.

Rabbi Solomon Foster of Newark
dwelt on the achievement of Israel as
a builder of Sanctuaries. The Glen
Ridge Temple, he said, should not alone
supply an additional ornament to the
municipality, but also to place a great
activity. Biblical passages were quoted
by the speaker to illustrate the readiness
that should be shown by the congrega-
tion in co-operating toward upbuilding
the community.

The children of the Sabbath-school,
under the direction of Dr. Forstot, sang
several selections with pleasing effect at
intervals during the ceremonies.

The members of the congregation
were much pleased with the address
made by Mayor David H. Standish of
Glen Ridge, who expressed the highest
approval of their work and sincere
wishes for its future success.

Mayor William Hauser of this town
delivered a spirited address of encour-
agement and good cheer.

Mrs. Gotlieb and other members of
the Woman's Auxiliary had announced
that they had a rich musical treat in
store for all who attended the exer-
cises in the prima donna Mana Zucca.
Their promise was amply fulfilled and
those who heard Miss Zucca sing Sun-
day afternoon felt well repaid in braving
the storm and attending the exercises.

Mme. Mana Zucca took part in the
entertainment, singing "Granina Mia,"
"Pastorale" and "When You Love," ac-
companied on the piano by Mrs. Flor-
ence G. Heineman. Mme. Zucca also
rendered the pianologues, "The Quaker"
and "I Wonder Why." She was re-
peatedly and enthusiastically encored
and responded with additional selections.
Her audience was completely carried
away with her pianologues, in which
she effectively displayed her wonderful
dramatic powers. The great pleasure
given by Miss Zucca's singing resulted
in the entertainment committee being
warmly congratulated for securing her
services for the occasion.

"High Jinks" Is Loaded with a Cast of Cut

By BURNS MANTLE.

Leo Ditrichstein, who happens to be one of the few writers for our stage who may legitimately boast a real sense of comedy values, probably would not recognize his old play "Before and After," made over into a "musical jollity" and called "High Jinks."

But whether he would or no is not important. The important thing is whether "High Jinks," which was shown in the Lyric Theatre last night, is or is not good entertainment. I think it is.

No more than the main idea of the old farce—that of the patented medicine (now become a perfume) that keeps every one who takes it happy—is left, but round about it has been woven a score of rather pleasing songs, and around the songs an active chorus has been draped and festooned effectively.

The cast of principals is good, too. There is Elizabeth Murray, for one—Elizabeth, abundantly humorous and sufficiently melodious singer of Irish songs and negro songs, who never takes herself too seriously and yet has proved the mainstay of many a meager programme; and Tom Lewis

to make him, can play comedy juveniles as easily as they.

There is Mana Zucca, who sounds like chewing really a gifted little soprano engaging smile and almost talent for keeping on the Elaine Hammerstein, who all, her father's daughter that, a pretty little girl with little voice and a genuine for the stage work she taken.

Emilie Lea, so long of she suggests a split wishb generously talented as a dancer that she earned a encores with an equal cartwheels last night, is feature of the proceeding mention Ada Meade, who Bert Pitkin, who blusters, Edwards, who—but every what Snitz does. He's been for eighty years.

"High Jinks" is lively, more than customarily an ask more were to be un Miss Murray's songs including the virtues of her "Jim;" another indicating with "Roaming Rome" third relating the joyous s boarding the Dixie exp Lewis's antics embrace a after-dinner speech, and

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ELIZABETH MURRAY
Ryan Walker sees "High Jinks" at the Lyric.

TOM LEWIS



"HIGH JINKS"
AT THE LYRIC THEATRE

are proven to you, when the continued sweet tone and fine adjustment of the instrument constantly

Service



MANA ZUCCA.
She Has Come from the West With Her Misbehaving Eyes to Adorn a Broadway Production.

Miss Mana Zucca and eyes are in our midst. Miss Zucca is a comedienne, a scoubrette, or what you will, who sings songs and makes her eyes misbehave. She has come from the West with a budget of songs more or less frankly interesting, and she will soon adorn Broadway musical comedy.



MANA ZUCCA, "The Girl with the Midnight Eyes"

Miss Zucca is one of the cleverest little women in the professional world, and will be heard from. She made a decided hit as the prima-donna in "High Jinks," and also made a name for herself in "The Geisha" revival. Miss Zucca is an expert pianist, and possesses a most charming soprano. She is also a composer and lyric writer. She has received high praise from the Princess of Battenberg, Dutchess of Sutherland and many notables abroad. She is only twenty-two and her future is going to be a golden path. Miss Zucca is now considering several propositions to star in musical comedy, and the announcement will be made the early part of the year under whose direction she has decided to appear.

Questions Answered
Regarding the Drama
"The Girl with the Midnight Eyes"
Part 319

STAGELAND EDITOR, SIR:
Please tell me something about Mana Zucca, "The Girl with the Midnight Eyes"—her age, the principal productions in which she has appeared, etc.
T. B.

Miss Zucca is twenty-two years old. In addition to recognized ability as vocalist and actress, she has command of the piano, composes and writes lyrics. She appeared in "The Geisha" revival, "The Rose Maid" and as prima donna in "High Jinks."

"The Red Canary"
Remarkable Play

Decatur Sees a Better Show Than
Chicago, and Ahead of
Gotham.

With a tempting melody weaving its way through catering comedy, spritely dancing, and all that goes with the "real thing" in musical comedy, Decatur audiences, such as they were, enjoyed what few would doubt was the best that has been in Decatur for years.

"The Red Canary" conjures up in the minds of the one who took advantage of the opportunity a dream of scenery, thrilling costumes, the most extreme, but yet in taste with the rest, and voices that one feels fortunate in hearing even one at a time.

Is Growing Better.

Turn, for a moment from the glamour of the play, to the business end and anyone will admit that the appearance of "The Red Canary" here goes down in the history of the Powers as unique in more particulars than one. It is a credit to Manager Ronan's efforts in booking. Instead of "trying it on the dog" the show was taken directly into Chicago, where it was put on at the Stud baker by the Mackay Production company. There it was received with open arms, but the producers realized that in the vernacular of the stage it was a little "light" for the more critical New York theater-goers. Leaving Chicago the last act, where it was believed the weakness lay, was made over at Bloomington. Songs were introduced, especially "Champaign" which made it infinitely more the play. From there it came to Decatur. Here it was evident that we had an offering which instead of being on the down-grade of the road show, with the big-city bookings behind, was working upward, improving, even in the fast-flying moments between a matinee and night.

More Comedy Offered.

The last act was strengthened further by the introduction of the "Panama Canal" business, in which T. Roy Barnes, a comer in the world of the star comedians, sells the canal to his uncle for the price of a taxi-bill of some 430 francs. In the afternoon the chauffeur appears in a girate's beard. By evening, the producers believe he will be improved by a more genteel appearance especially when in the disguise of a descendant of De Lesseps, who sells the canal, though unknown to himself, for a taxi fare.

Lina Abarbanell, chic, bird-voiced, with quality written into every step of her dancing, is a little French and German girl, we hazard a guess from Alsace, perhaps, who is a star in her own modest way, little given to adding worries to her manager's own troubles, and a winner in her part. T. Roy Barnes, kidnaped from vandyville causes the current issue of "Variety" to remark that "Mr. Barnes blossomed out as a full-fledged comedian and will have to be reckoned with in the future."

An Accomplished Musician.

Mana Zucca, who, by the way, carries her own name, though it is stagey enough, to be sure, is a fascinating little salesgirl, later rival for the baron's hand with the star, and withal a remarkable actress. Playing the part of Lois, principal saleslady, she is in the leading list of singers, and is credited with being a remarkable pianist, with some gifts as a composer, though this is an accomplishment she does not use in the play.

THE ST. LOUIS TIMES.

"The Red Canary," in which Lina Abarbanell appeared at the Olympic Theater Sunday night, is a show of fine feathers, of full-throated choral effects, of lights into the spaces of romance. Color is its keynote—reds, greens, blues, yellows and countless variations of the cardinal hues—and comedy merely an accompaniment. It develops that despite its Chicago visit, "The Red Canary" is a fledgling, but it is to be said that it has the making of a rare bird and already is well worth seeing and hearing.

For irrespective of the prominence given to plumage, its greatest charm is choral and for those who would hear a song as it should be sung—a chorus of vocal as well as visual charm, Miss Abarbanell's new play should not be missed. Here is a company of real songbirds who have the unusual combination of charms: they fill the eye as well as the ear. We have had artists who insisted on an ensemble of vocalists, but usually they sacrificed looks to obtain a lyric effect; but not so with the Abarbanell company—its members are double gifted.

Too, no opportunity has been missed to set off the comeliness of the chorus, for the costuming is lavish and of the latest mode, a current issue of the newest in fashion, an elaborate and expensive exhibition of the vogue in dress and millinery.

The story is as airy and light as chiffon, a satire on the colorist cult. A French manufacturer of scarfs believes the tones of his wares affect his patrons and play upon their emotions, and he seeks the color of love. In his experiments he is assisted by a young woman who has come to Paris as the buyer for an American dry goods house. She falls in love with a young American spendthrift, and the scarfmaker takes the credit for the pairing off of the principals in the play because of his discovery of a new blue.

Incidentally there is a Paris garden proprietor who blames a blue canary he owns for the way his patrons marry, and his business suffers. The bird is sent to the colorist for a new coat, and is accidentally dyed a vivid red. On its return to the garden, prosperity comes, the cabaret is crowded and the proprietor delighted.

It does not take Miss Abarbanell as long to arrive in this new play as it has in this review of it. In the role of the young American assistant of the colorists, she revels in songs, flirtations and wonderful gowns. While her voice never is taxed, all of its best qualities and birdlike clarity are heard to great advantage in a solo, "The Look of a Maiden"; a duet, "The Love Blue"; a trio, "Color Mixing," and as many melodious numbers in the second act. Miss Abarbanell as both actress and prima donna might fill a larger role, but is delightful and captivating in "The Red Canary." The company is a numerous one, but T. Roy Barnes as the American youth with never a serious thought until he meets Jane (Miss Abarbanell) has the best of the comedy situations. Mana Zucca, as Lois, displays talent, grace and beauty. The action involves a number of capable others. A dancing spee-ber of capable others. A dancing spee-ber of capable others. A dancing spee-ber of capable others. A dancing spee-ber of capable others. A dancing spee-ber of capable others.

NEW YORK EVENING JOURNAL, DECEMBER 12, 1914.

SATURDAY

BROADWAY TO WELCOME FAVORITES---STARS OF OTHER PLAY

MANA ZUCCA



Prima Donna of "High Jinks."



TURDAY

TRACTIONS IN V



MANA ZUCCA.
At Stony Wold Next Tuesday.

On Friday night of last week a *salon* for literateurs and artists was given by the editorial staff of THE COURIER at the Lilian George Studio on West Forty-sixth street, which brought together an amazing array of talent and genius, combined with high social qualities. Among the artists who contributed to the enjoyment of the evening was Miss Mona Zucca, the prima donna, who sang in her

own inimitable manner several songs and gave two finished piano solos. Mr. Alfred Benzon, who has studios in Haymarket, London, and Madeleine, Paris, and who now entertains New York's smart inner circle, did some marvelous card and money tricks, and was generously applauded by his appreciative audience. During the evening Miss George and Miss Margaret Nelson gave an exhibition of the latest dances. Both young women are the acme of grace and reminded one of thistledown blown hither and thither on a languorous summer breeze. To use a hackneyed phrase, their dancing was the poetry of motion. A new departure in entertaining was the Persian perfume, which was furnished by a Fifth avenue perfumer. The piano used was lent for the occasion by the Steinway Company and was a rich-toned instrument. An interesting feature of the evening was the cards, which were designed by Mr. A. Edelstein, a noted young artist of the Paris Latin Quarter, who has but recently arrived in New York, after closing, for the time being, his studio. Miss George was a perfect hostess, and *su casa de Ustedes* was no mere form with her.

So great was the success of the first COURIER *salon* that it will be repeated every month, and included in the list of distinguished guests will be some of our prominent patrons.

Hammond Bros. APPOINTMENTS

HEADLINES THAT TELL A STORY

It Was a Merry Christmas. Wasn't It?

Evening Journal's Christmas Number the Largest Ever Published.

Mana Zucca to Be Starred in Musical Comedy Shortly.

"Exploits of Elaine" at All Loew Theatres Monday.

"In the Limelight" Opens Hudson Theatre Next Thursday.

"Secret Strings" Opens Longacre Monday Night.

"So Much for So Much" Leaves Longacre To-night.

Lucky 13 Again for Cohan in "Hello, Broadway."

George Cohan Gave New York a Great Xmas Present in "Hello, Broadway."

Harry Reichenbach to Be Press Agent for Bosworth Film Co.

Two Performances New Year's Eve at All Keith Theatres.

Jesse Lasky on His Way to San Francisco.

"Should a Woman Divorce?" Opens Weber's Theatre To-night.

Margaret Illington in "The Lie" Opened Harris Theatre Thursday Night.

Jacob P. Adler, Third Month at People's Theatre. Tremendous Success.

"To-night's the Night" Opened Shuberts' Theatre Thursday Night.

"The Midnight Girl" at the Standard Theatre Next Week.

James Madison Writes New Monologue for Joe Welch.

David Belasco to Present Frances Starr in New Production Shortly.

Nina Calvert Leaves Vaudeville for Moving Pictures.

"Mischief Makers" at Star Theatre, Brooklyn, Next Week.

L. Wolfe Gilbert, Staff Writer and Prof. Manager for J. W. Stern.

Famous Players to Present "The Eternal City" To-mor'w Eve, Lyceum Thea.

Fannie Brice Big Hit in Wash., D. C., This Week. Alhambra Next Week.

Big Time at Friars' New Year's Night.

Address All Communications "Zit," 224 W. 47th Street, City.

No Attention Paid to Unsigned Communications.

ZUCCA, "The Girl with the Midnight Eyes."

is one of the cleverest little women in the professional world, and will be heard from. She hit as the prima- donna in "High Jinks," and also made a name for herself in "Py's Geisha." She is an expert pianist, and possesses a most charming soprano. She is also a composer. She has received high praise from the Princess of Battenberg, Duchess of Sutherland and several propositions to star in musical comedy, and her future is roiling to be a golden path. Miss Zucca is a year under whose direction she has decided to appear.



ZIT XMAS AD—NO. 44



MANA ZUCCA, "The Girl with the Midnight Eyes."

Miss Zucca is one of the cleverest little women in the professional world, and will be heard from. She made a decided hit as the prima-donna in "High Jinks," and also made a name for herself in "The Geisha" revival. Miss Zucca is an expert pianist, and possesses a most charming soprano. She is also a composer and lyric writer. She has received high praise from the Princess of Battenberg, Duchess of Sutherland and many notables abroad. She is only twenty-two and her future is going to be a golden path. Miss Zucca is now considering several propositions to star in musical comedy, and the announcement will be made the early part of the year under whose direction she has decided to appear.

5E NEW YORK TIMES, SUNDAY, MAY 16, 1915.

D PROGRA



Mana Zucca in
"The Mikado" Standard

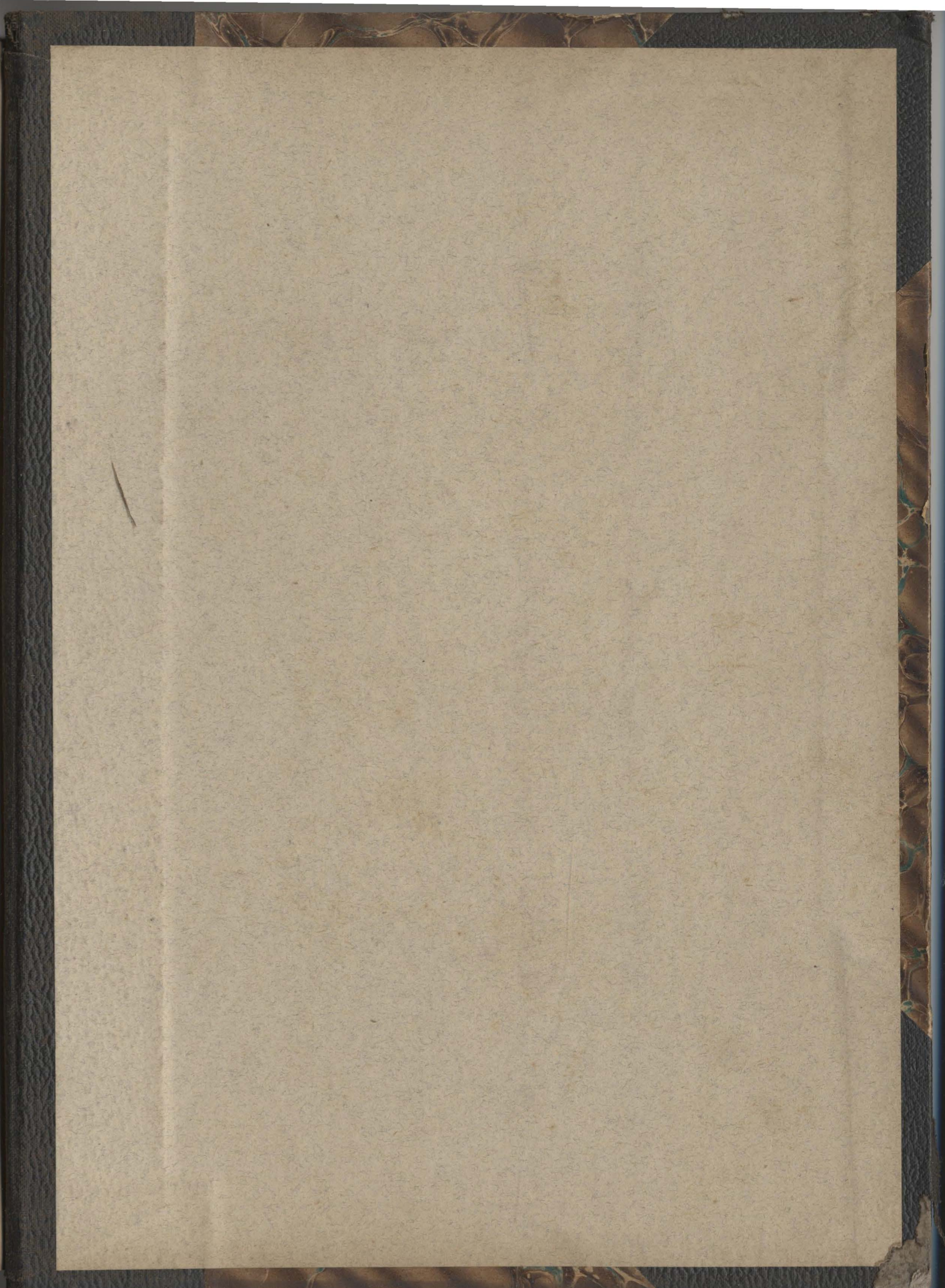
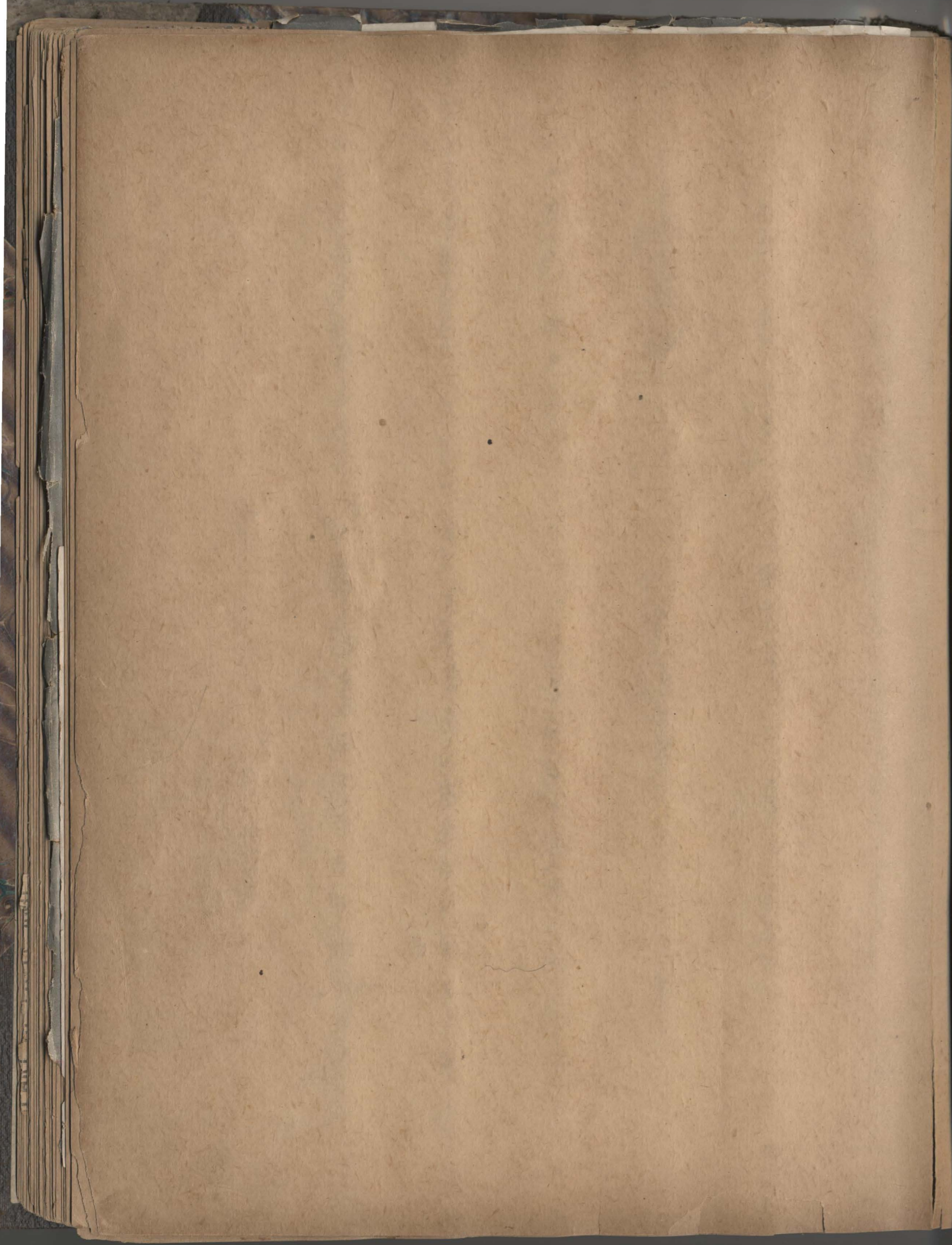
THROUGH THE OPERA GLASSES.

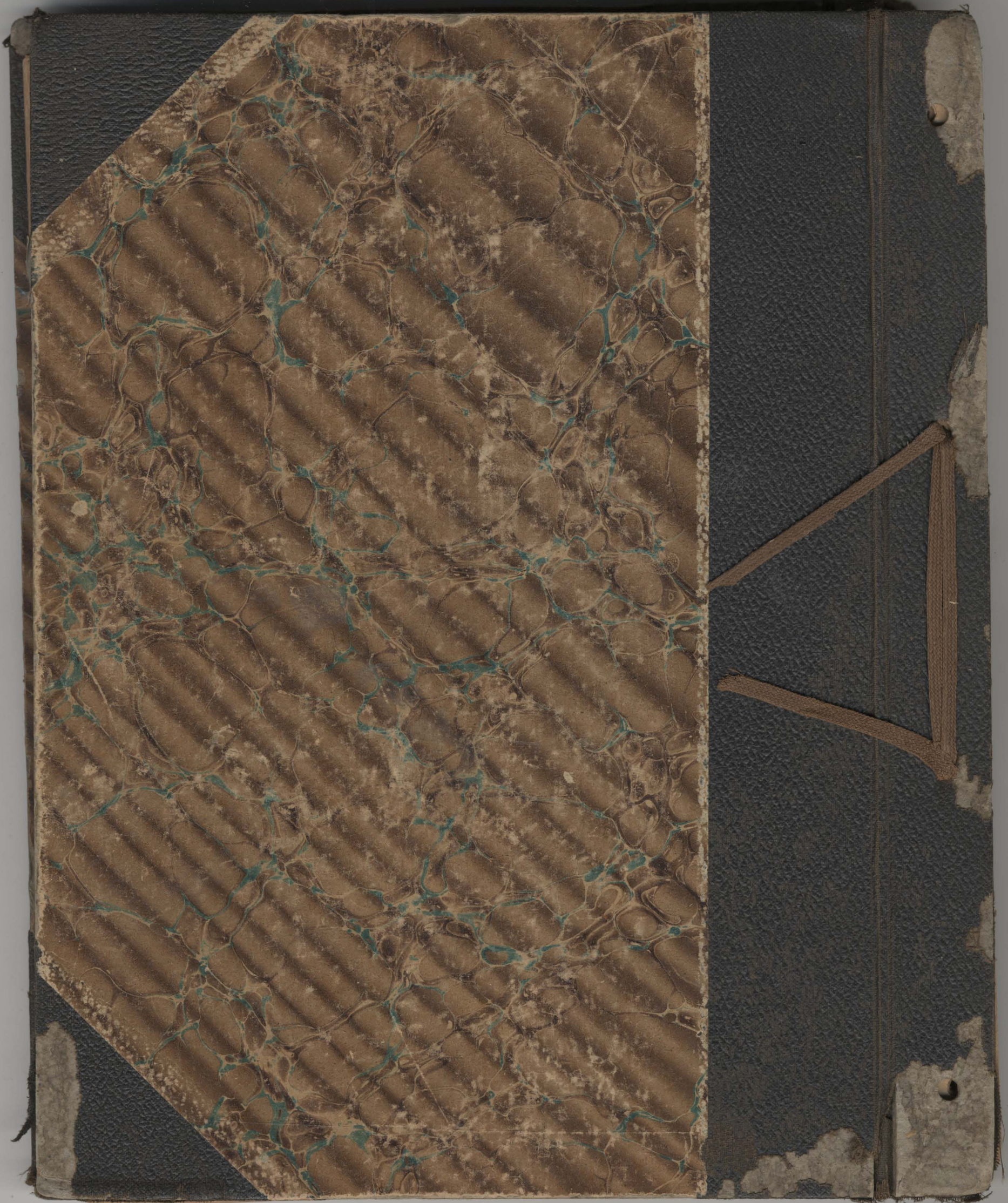
BY LILLIAN GEORGE.

Miss Mona Zucca, the beautiful and charming young lady of the remarkable talent, is again before the New York public in a new musical comedy. The success of the plays "Rose Maid," "Geisha," and "High Jinks," was largely due to the fascinating personality, and Tetrizini voice of Miss Zucca, who played the principle role. As a pianist and composer of songs, Miss Zucca, on her tour through America and Europe was highly



praised on her ability. Madam Gluck sang many of her compositions. Although Miss Zucca, is very young her reputation is International, having been the most sought for and photographed girl abroad, not mainly for her accomplishments and genius, but for her exquisite beauty and "Midnight Eyes."





MISS MANA ZUCCA

A REAL DELIGHT

Those who witnessed the delightful performance of "The Rose Maid" at the Court on Friday and Saturday are still talking about the bewitching music, exhilarating dialogue, elaborate mounting and costuming of the production, but they do not forget to mention and laud in the highest terms the petite lady who so capably essayed the role of Daphne, the winsome maiden who found comfort in the white rose of friendship. She is Mana Zucca, of New York city, and while in the city was the guest of Mrs. Edward W. Stifel at her home in Pleasant Valley.

Mlle. Zecca was persuaded by the Messrs. Werba and Luescher to take the role and, in securing her, those untiring managers are congratulating themselves on acquiring such a "find" for their field of musical productions of the higher class.

Her rendition of the captivating number "Roses Bloom for Lovers," was a real delight and made her quite the star of the large and distinguished cast of "The Rose Maid." Many remarked that it was only to be regretted that the composer had not provided the fascinating Daphne with more numbers with which to charm her audience.

Mana Zucca's Song Circle.

feather in the cap of the evening. Luigi Montesanto, the Metropolitan baritone, appeared as one of the number of musicians who sang and played last night in Aeolian Hall under the sheltering wing of Mana Zucca. The occasion demanded eight such soloists, besides the composer herself at the piano. And as many varieties of musical form, if not of musical invention, were exploited to the satisfaction of a large audience.

The soloists were, besides Montesanto, Irene Williams, soprano; Nicolas Garagusi, violinist; George Reimherr, tenor; Harriett McConnell, contralto, and Ruth Bender, juvenile treble. Miss Zucca's children's songs, well known in printed form, had the readiest things to tell the audience perhaps, but there were more ambitious undertakings, such as her piano concerto in which Carl Zeis played the second piano part, and an instrumental trio, played by Miss Zucca, Garagusi and William Durieux, which were graciously appreciated.

Elias Breeskin, a violinist with good work New York has



"THE ROSE MAID" BANQUET.

Comic Opera Star Offers Christmas Entertainment to Company.

The members of "The Rose Maid" company were not allowed to forget the festive season. After the conclusion of the performance of the opera at the Princess Theatre Miss Manna Zucca gave a banquet on the stage. There was a real spread on the platform that has seen so many imitations, and the actors did not have to toy with the food as is the case when they sit at dinner behind the footlights. To bring the affair to a conclusion in keeping with the spirit of Christmas Eve, Miss Zucca presented all the members of the company with a gift. No one was forgotten, and it was quite evident that among the members of "The Rose Maid" company there was no believer in the Society for the Prevention of Christmas Giving.

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