Wilton Lackaye Views the "Revival" As A Criticism of the Present Playwright.

In Most Cases the Comparison Is to the Disadvantage of the Latter-Day Author—There Is Too Much Sugar and Water and Not Enough Roast Beef in the Current Dramatic Provender, Declares Mr. Lackaye.

Mr. Lackaye Feared that Svengali Might Be Given the Laugh—Hypnotism Is Now So Commonly Accepted that the Farmer's Wife Uses It as Her Excuse for Running Away with the Livery-Stable Man.

OH, KALAMAZOO, and likewise Oshkosh! truly Broadway is a heap sight harder than the way of the discovered transgressor. What a difference between the big and the small actor; what a contrast between the dazzling star and the flickering asteroid!

Huddled upon the anxious seat in a dark and narrow ante-room, where fear waited on hope and ambition wilted in the waiting, was the nucleus of a Brady "mob." Hopping gayly over the mops of scrub-ladies and then in turn experiencing the ecstatic joy of rubbing elbows with the "pergesh" in the New York Theatre Building elevator, I had duly arrived before a door inscribed "W. A. Brady," and walked unawares into the midst of a mixed company, such as haunts every theatrical manager's office these distressful spring days. They were a sorry lot, wayfarers from that limitless region of the One-Night-Stand, wearing Corn-Belt clothes and that tell-tale look of Opera-House To-Night.

I could feel their envious glances piercing my sensitive back as I rapped on a door which shut them out from the managerial presence, and which was opened to me by a pale youth with a receding voice.

"Mr. Lackaye is waiting for you in here," he gulped, leading me past a placid typewritist and through another door.

With the first glance into that chamber, consecrated for the moment to the High Priest of Stage Hypnotism, I felt a pang for the patient pack out there. The merciless office-boy, while he kept the "wolves" from one door, had flung wide all the others to the "lion," and given him a room to himself.

It was the evidence of this cruel inequality which made my soul cry "Oh, Kalamazoo, and likewise Oshkosh!"

MY gloomy reflections on the pathos of the small-fry were soon dispelled, however, in the effulgence of Mr. Lackaye's physical and sartorial glory. I had never believed it possible for an actor to be so handsome—off the stage. He made me feel like a tramp. But the beauty of the subject justified my action in bringing along an accomplice to "draw" Mr. Lackaye.

"You don't mind?" I assumed.

"No, not if the gentleman tempers justice with mercy," consented Mr. Lackaye. His modesty was charming, but hardly convincing. Justice he might ask, but mercy—well, if we were all Wilton Lackayes we could walk into a photographer's shop without worrying or trying to "look pleasant."

Mr. Lackaye may not be the most diffident man in the world, but anyway he has less cheek than he had the last time he stood for a picture.

"See that cheek," he remarked, pointing to a chubby presentment of him which adorned the wall. "And see this!" bringing a hand straight down along one side of his face.

It was like a before-and-after-taking demonstration.

"How did you do it?" I asked.

"By doing without things that I like and doing with things that I don't like," he replied. "I knocked off fifteen pounds in two months. I had to do something out of respect for Svengali's reputation as a human spider, you know. You can judge for yourself," and as a further proof of his sacrifice to "art" he took a handful of slack in the waist of his trousers. Needless to say I was greatly impressed.

But all this was incidental, and was probably not intended for publication. I went to see Mr. Lackaye in the hope that he might continue the little talk he gave at the New Amsterdam Theatre on Monday night—a talk so interesting it has caused more talk than the successful revival of "Trilby" itself. Mr. Lackaye rewarded me at once by coining this nice, new epigram in answer to my question as to his opinion of the "revival" generally:

"The revival is a criticism of the present playwright."

"TO his advantage or disadvantage?" I asked.

"In most cases to his disadvantage, I should say," replied Mr. Lackaye.

"But don't you think there is more cleverness, or at least more superficial cleverness, in the plays of to-day?"

"Yes, that is true; but that's just the trouble, it's wholly superficial cleverness. The modern so-called society play is all prattle and no story. It's built on air (no, he didn't say hot air) and decorated with smart sayings. It's clever, yes; but what is it all about? I believe that people are sick and tired of the teacup-and-saucer play that tinkles with epigrams. Even the epigram loses its sparkle in time. A good play, an enduring play, must have something more than epigrams. It must have something happen. When something does happen we are apt to call it melodrama; but, call it what you please, the play in which something happens is the play the public wants. Theatregoers have been fed on sugar and water so long that they want something more substantial. Playwrights are beginning to recognize this. A sign of this on our side of the water is furnished by Clyde Fitch, who put a large slice of roast beef into his last play. See what happened at Monday night's performance of 'Trilby.' The most marked enthusiasm of the evening followed the closing scene of the third act. And what was that scene but frank melodrama? The audience didn't stop to ask what it was. It didn't care. It accepted it without question. The demonstration was not so surprising when you stop to think that you seldom see anything happen on the stage nowadays. That is one reason why 'Trilby' has survived these ten years. It tells something. It has a story. I was surprised in reading the novel again to find it as fascinating as it was ten years ago. Du Maurier not only wrote an intensely interesting and human story, with marvellously drawn characters, but his discursive passages are real gems of essays. It's easy to understand why 'Trilby' was more than one of 'the six best-selling books.'"

WHILE Mr. Lackaye looks forward with confidence to the day of more solid dramatic food, he has little faith in the originality of the chefs.

"The playwright," said he, "sits on the fence and watches the procession go by. If something that strikes his fancy comes along he pounces on it, dresses it up in other clothes and puts it on parade. The manager, too, is on the lookout to commercialize any idea that is making money for some other fellow. Thus it is that a successful 'Old Kentucky' is sure to be followed by a New Virginia and a Middle-Aged Massachusetts. The idea's the thing. The trouble with the play-market to-day is that it's short on ideas. Most of our playwrights have written themselves out. We all have at least one play in us—one story—but not all of us can write it. Some playwrights make no pretense of being original. Charge Paul Potter with originality and he will indignantly deny it. I complimented him once on a scene that seemed to me strikingly original. 'Not at all, my boy,' he said, 'I copped that from old Epictetus.' 'Who the deuce was Epictetus?' I asked. 'One of the minor Greek poets,' he whispered. It's always 'Epictetus,' only every playwright is not as honest as Potter. The only thing an author can do when he uses an old idea is to get on the safe side of criticism by disarming his public beforehand. Potter did this cleverly in 'Trilby.' As originally written the episode in which Little Billee's mother comes to Trilby and pleads with her not to marry the boy would have been the cue for the critics and public to cry: 'It's "Camille" over again, with a mother in place of a father!' Potter foresaw this, and what did he do? He disarmed the critics and the public by dragging in the skeleton, by telling them that Trilby has cried over 'Camille' at the Odeon, and by having Taffy say when Trilby promises she will give up her lover that Billee must marry her—that while that sort of sacrifice is all well enough in a play, in real life a man who gives his word must keep it. Here is where the playwright gives you the laugh and chuckles 'I saw it first.' He's got you on the hip."

IT was with considerable fear and trembling that Mr. Lackaye brought Svengali into the light of 1905.

"It was an altogether different proposition from playing the part ten years ago," he said. "At that time the average person had hardly a bowing acquaintance with hypnotism, while now it is so commonly recognized that the farmer's wife who runs away with the livery stable keeper explains her conduct when brought back to Manistee by saying: 'He hypnotized me.' It has been turned to even more humorous uses by the vaudeville performer, who has been getting laughs these ten years or so by putting on weird whiskers, clawing the air and shrieking: 'It is my vish!' My greatest fear on Monday night was that the audience might take a humorous view of the character. One laugh would have floored me. I should have been down and out. In the old days Svengali was taken so seriously that I frequently found myself embarrassed and humiliated in consequence. A number of people imagined I was a monster off as well as on the stage. Once when a well-meaning but impulsive friend dragged me across a restaurant to introduce me to a lady she turned her head and said she didn't care to meet me. If all the absurd stories told of me had been true I would have made a promising understudy for the Evil One."

"Did you notice any effect from the constant playing of the role?"

"Yes, it finally got on my nerves. I became cranky, nervous, irritable. A part like Svengali would give one the 'jams' if he kept at it long enough. I was glad to get out of it."

It was now time for Mr. Lackaye to get into it again. The matinee hour was close at hand. We walked out together. The "wolves" were still at the Brady door. This time the envy in their glances was mixed with admiration. Who wouldn't be a "lion?"

CHARLES DARNTON.

Joseph Adler as a Yiddish Shylock at the American.

SO far as new productions are concerned the theatrical season is dead. At the American Theatre, however, Mr. George Fawcett will continue his enterprising activity on Monday night by presenting Jacob P. Adler, the Hebrew tragedian, in "The Merchant of Venice." This actor's fine impersonation of Shylock created a profound impression when it was given at that house two years ago. As on that occasion, Mr. Adler will speak his lines in Yiddish, while the associate actors, members of Mr. Fawcett's admirable stock company, will use the English language. Miss Percy Haswell will play Portia. New members of the company are Charles Hammond, Alice Chandler, Guy Nicoll and Edwin Evans.

Williams and Walker will return to the Grand Opera-House with "In Dahomey."

E. S. Willard will appear at the Harlem Opera-House in this repertoire: Monday and Tuesday evenings, "The Middleman;" Wednesday matinee and evening, "The Professor's Love Story;" Thursday evening, "The Brighter Side;" Friday evening and Saturday matinee, "David Garrick," and Saturday evening, "Tom Pinch."

Miss Lottie Williams will appear at the Fourteenth Street Theatre in a new musical play called "My Tom-Boy Girl."

Maurice Freeman will make his first appearance as leading man of the Yorkville Theatre stock company on Monday night as Archibald Carlyle in "East Lynne."

Eugenie Blair will devote her second week at the West End Theatre to "Camille."

Miss Leah [illegible] will be seen in "East Lynne" at the Star.

"Buster Brown" moves up to the Metropolis.

The Russell Brothers in "The Female Detectives" will be at the Third Avenue. [illegible]

"The Black Mask" will be put on at the Windsor.

The Crackerjacks company will be at the Dewey and the City Sports company at the Gotham.

Continuing at other theatres will be "Trilby," New Amsterdam Theatre, last week; Sam Bernard in "The Rollicking Girl," Herald Square Theatre; Frank Daniels in "Sergeant Brue," Knickerbocker; Marie Tempest in "The Freedom of Suzanne," Empire; "The Heir to the Hoorah," Hudson Theatre; David Warfield in "The Music Master," Bijou; "Fantana," Lyric; George M. Cohan in "Little Johnny Jones," New York; "Quincy Adams Sawyer," Academy of Music.

Marie Tempest's engagement in "The Freedom of Suzanne" at the Empire is so successful that it will be extended into June.

The Lyceum, Madison Square Garden and Wallack's theatres close to-night.

VAUDEVILLE OFFERINGS.

At the Hippodrome Marceline, the English clown, will introduce new acrobatic stunts, and Carre will put on a new horse, dog and pony act.

Adele Ritchie will be the topliner at Hammerstein's, and Mrs. Annie Yeamans and her daughter, Jennie Yeamans, John Ford and Mayme Gehrue and Willie Zimmerman will be others.

The Colonial will head its bill with Rose Stahl in "The Chorus Lady," and Dorothy Russell will be among the attractions.

Keith's offerings will include Valvero's naval bombardment of Port Arthur, Murphy and Nichols, Bert Leslie and Bob Dailey, Carleton Macy and company.

At Hurtig & Seamon's Rose Coghlan and company will appear in "A Modern Lady Gay," and Joe Welch will also be a topliner.

[illegible] in "A Night in a Fool House," Wesson, Walters and Wesson, and others.

Proctor's theatres: Cecilia Loftus will be the star at Proctor's Twenty-third Street Theatre. At the Fifty-eighth Street Theatre "Old Heidelberg" will be presented. "Caste" will be the dramatic offering at the Fifth Avenue Theatre. At the One Hundred and Twenty-fifth Street Theatre the stock company will give "The Christian."

The opening bill at the Alhambra, Percy Williams's new vaudeville house at One Hundred and Twenty-sixth street and Seventh avenue, will include Albert Chevalier, Henry Miller in "Frederic Le Maitre," George Evans and others.

The bill at the Atlantic Garden will include Erie and Leo, Mr. and Mrs. Larry Shaw and Zara and Stetson.

Abbott Parker, the man with the cross on his back, will remain at Huber's.

AT CONEY ISLAND.

Luna Park and Dreamland will open to-night. Both will be better and brighter than ever.

Kite-Flying in Japan.

KITE-FLYING, as every one knows, is very popular in Japan. The amusement does not consist, as with us, in allowing a child to have a kite and fly it himself. He sees it flown scientifically by his father or older brother.

The Japanese do not content themselves, as we do, with simply allowing the kite to rise to the limit of the string. They fight their kites against other kites, and the contests in midair is enthusiastically viewed by hundreds of men and boys. The kite-string for a certain distance is "sanded" with glue and powdered glass. When dexterously pulled across the string of another kite it cuts through and sends the opposing kite drifting off to leeward, while the victor is left flying triumphantly.

In order to pursue this artful sport, children learn to make their kites whirl rapidly in the air, to dart here and there, dodge or run quickly to avoid other kites—all by means of different jerks or pulls on the kite string.

Some of the kites are enormous. On one occasion a young man near Yokohama was engaged with three or four others in flying a kite nine feet in height and six feet in width. Happening to be the only one holding the line, it became entangled about his body. He was lifted from the ground, carried into Tokio Bay and drawn forty-two miles along the surface of the water before he was [illegible].

Booth's Volunteers.

According to the annual report of the Volunteers of America, of whom Ballington Booth is the leader, the congregations at the 35,000 services during the year within the volunteers' halls and buildings reached 1,065,955 persons.

A DIFFERENT MAN.

John J. Doyle, of 634 Pacific Street, Brooklyn, Was Built Up and Cured of Stomach Trouble by Father John's Medicine.

I find that Father John's Medicine has done me a great deal of good. I had stomach trouble and a general run-down feeling, and since I commenced to take Father John's Medicine I find myself a different man. I have recommended the medicine to my friends and acquaintances. (Signed) John J. Doyle, 634 Pacific st., Brooklyn.

A Velvety Complexion and a Plump Figure

are more sought after and coveted by particular women than riches. Fould's Arsenalene Cream is the perfect flesh builder and skin beautifier. It is the purest, the choicest of nature's products and the most delightful, delicate and satisfying for women of refined taste; 50c. Fould's Medicated Arsenic Complexion Soap is nature's greatest aid in keeping your skin clear, pure and spotless. Its daily use is a delightful habit. Sold by druggists and at principal department stores. Send for my magnificent Beauty Book. Free to ladies. H. B. Fould, 214 6th Av., Room 87, N. Y.

AMUSEMENTS.

HAMMERSTEIN'S 42 st., B'way. Ev. 25, 50, 75, $1.00. Matinee Every Day, 25c. and 50c. [illegible]

HIPPODROME Block of 6th av., 43d to 44th st. MANAGEMENT THOMPSON & DUNDY. WORLD'S BEST AND BIGGEST. "YANKEE CIRCUS ON MARS" and "THE RAIDERS." All great shows pygmies in comparison. Daily Matinees at 2. Evenings at 8.

THOMPSON & DUNDY'S LUNA PARK The Electric City by the Sea. NOW OPEN WORLD'S WONDERS THERE Automobiles leave "Post Card Store," B'way & 22d st., daily 6.30 P. M.; Sundays, 2, 4, 6.30 P. M.

DREAMLAND OPENS TO-DAY

YORKVILLE [illegible] Mat. To-Day, 25c. FAUST

CLOSES TO-NIGHT MADISON SQUARE GARDEN. NINTH ANNUAL MILITARY TOURNAMENT. Management Military Athletic League. TO-NIGHT Review by Brigadier-General Frederick D. Grant, U. S. A., of U. S. Troops, Canadian Highlanders, National Guard Detachments. Col. William A. Stokes, 23d Regt., N. G. N. Y., commanding. The Highlanders in their Grand Drill, 15th U. S. Cavalry, splendid music ride and daring rough riding. Drill 8th U. S. Infantry. Co. G, 3d Battery U. S. Field Artillery, stake driving. Bridge building by 22d Engineers, N. G. N. Y. Athletics, 7.30. Adm. 50c.; Res. seats, $1, $1.50 and $2.

BOSTOCK'S Great Animal Arena, Coney Island. OPENS TO-DAY. World awaits duplication. Man's miraculous conquest of ferocious forest emperors, jungle kings, polar czars, treacherous tropical tyrants. FEARLESS BONAVITA and Group of Lions, including "Baltimore." REY FILS Carnival of wild beasts; Morelli, jaguar queen; Sellos, Miller, McPherson, Aurora and host of others in new animal features.

LYRIC 42d St., W. of B'way. Mats. To-Day, Decoration Day. 133th Time To-nt, 8.15. JEFFERSON DE ANGELIS IN FANTANA

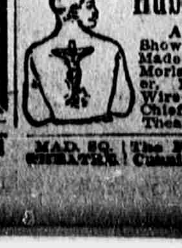
METROPOLIS 142d st. & 3d av. Ev. 8.15. Mats. Wed. & Sat. KELLAR THE PEERLESS MAGICIAN. Next wk., Buster Brown, with Master Gabriel

AMERICAN Mat. Sat. Sunday Evg. Miss Percy Haswell THE LIARS Ben Harris's Big Concert. Next wk. Jacob P. Adler, 'Merchant of Venice'

3D AV. 31st & 3d av. Mat. To-day. The Fatal Wedding. Next Week—Russell Bros.

Windsor, Bowery near Canal st. Mat. Tdy From Rags to Riches Next Wk—The Black Mask.

Huber's Casino 102d st. & Jerome ave. Geo. Hoyt, Clifford & Hall, 10 oth.



Huber's 14TH ST. Museum ABBOTT PARKER, Showing Crucifixion on Back Made by Lightning; Chauncey Morland, Fat Man; Prof. Krieger, Magician; The Danovas, Wire-Haired Marvels, Dahomey Chief. Theatre—3 Big Cos. 20 Acts.

MAD. SQ. THEATRE The Firm of Cunningham. LAST TIME TO-NIGHT.

PROCTOR'S SPLENDID SHOWS TWICE DAILY, 1-7. 23D ST. All Star Vaudeville. Bargain Matinee for Shoppers 25c Joe Welch—Ryan & Richfield, Hengler Sisters, Grand Opera Trio, Geo. H. Wood, Golden Gate Quintet, Edna Luby & Co., Parker's Dogs, Nate Leipsic. Xtra Feature, HENRY DIXEY & CO. 5TH AV. "THE THREE GUARDSMEN." Henry Woodruff and Big Cast. 58TH ST. "MR. BARNES OF NEW YORK." Robert Drouet & Big Cast. Souv. Mat. Every Tuesday. Daily Matinees, 25c. 125TH ST. "Dorothy Vernon of Haddon Hall." Mr. Kelley, Miss Morgan, Mr. Aiken, Mr. Wilson, others. Daily Mats. 25c.

PASTOR'S 14th st., near 3d av. CONTINUOUS. 20 AND 30 CENTS. Callahan and Mack, Matthews and Harris. GREAT MATINEE TO-DAY.

ALHAMBRA THEA., 7th Av. & 126 St. Daily Mats. Opens for the season Monday Evg. MAY 15. Biggest bill ever presented in vaudeville. SEATS NOW ON SALE.

COLONIAL B'way & 62d. Mat. Daily, 25c. Miss Irene Bentley, Cressy & Dayne, Chas. T. Aldrich, Leslie, Dailey & Co., 4 Lukens, Bellman & Moore, Chas. Kenna, etc.

14TH ST. THEATRE. MAT. TO-DAY at 2.15. 25c., 50c., 75c. BUSTER BROWN, with Master Gabriel. Next Week—MY TOM-BOY GIRL.

GRAND Mat. T'd'y Jas. K. Hackett Next Week—WILLIAMS & WALKER.

Garden Thea., 27 st. & Mad. av. Ev. 8.20. Last Two Times. Matinee & Evg. The COLLEGE WIDOW

Wallack's. Last Two Times, Mat. & Evg. Alice Fischer—The School for Husbands

Keith's B'way and 14th St. Dida, Gillett's Dogs, Chassino, Cliff Gordon. PRICES 25c. and 50c. MONSTER BENEFIT TO-MOR'W NIGHT. Biggest Vaudeville Show in Town.

NEW STAR Lex. Av., 107th. MAT. TO-DAY CONFESSIONS OF A WIFE. Next Week—EAST LYNNE.

EDEN MUSEE. WORLD IN WAX. New Groups. CINEMATOGRAPH. Charming music. Xtra attractions

ATLANTIC GARDEN, Bowery, nr. Canal St. Bush & Gordon, Chinese Johnny Williams & Co., Barr & Evans, Fred Taylor, Mlle. Zoar, Eschert's Orchestra.

Harlem Op. House Mrs. Sarah Cowell LeMoyne 'A Blot in the 'Scutcheon.' [illegible]

Empire THEATRE, B'way and 40th st. Evgs. 8.30. Matinee Sat. 2.15. Marie Tempest Direct from Criterion Th., London in "The Freedom of Suzanne."

Herald Sq. THEATRE, B'way & 35th st. Evgs. 8.15. Matinee Saturday SAM BERNARD THE ROLLICKING GIRL.

KNICKERBOCKER, Broadway & 38th St. Evenings at 8.15. Matinee Saturday, 2.15. Frank Daniels in the musical farce SERGEANT BRUE.

HUDSON THEATRE, 44th st., near B'way Evs. 8.30. Mats. Wed. & Sat. 2.15. NEW AMERICAN COMEDY THE HEIR TO THE HOORAH

Lyceum B'way and 45th. Last 2 times. Evs. 8.30. Last Mat. To-day, 2.15. Ethel Barrymore in "A Doll's House."

ACADEMY OF MUSIC, 14th st. & Irving pl. THE FAMOUS NEW ENGLAND PLAY. Quincy Adams Sawyer Prices 25, 50, 75, $1. Mat. Today & Wed. 2. Ev. 8.15.

BIJOU Ev. 8.15. Matinee To-Day at 2. DAVID BELASCO presents WARFIELD in THE MUSIC MASTER

NEW AMSTERDAM ORIGINAL CAST. Evs. 8.15. Revival of TRILBY

NEW YORK. Ev. 8.15. Return of "LITTLE JOHNNY JONES." GEO. M. COHAN

THE DEWEY East 14th St. LADIES' MAT. TO-DAY. Vanity Fair Burlesquers. Sun.—Aft. & Evg.—Concerts

THE GOTHAM 125th & 3d Av. LADIES' MAT. TO-DAY. City Sports Burlesquers. Sun. Aft. & Ev., Concerts.

WEST END Eugenie Blair, "Sapho." Mat. Tdy., 'EAST LYNNE.' Eves. 8.30.

BROOKLYN AMUSEMENTS.

COL. SINN'S MONTAUK. Matinee Sat. Only. MAY IRWIN in "Mrs. Black Is Back."

RELIGIOUS NOTICES.

THIRD CONVENTION. THE AMERICAN BIBLE LEAGUE. Tuesday to Thursday, May 16 to 18. Marble Collegiate Church, 5th av. and 29th st. General Theme: "The Bible, the Inspired Word of God." First session 8 P. M. Tuesday. Speakers, President William Phillips Hall, Prof. Luther T. Townsend, [illegible]