FIVE NEW PLAYS TO KEEP THEATRE BALL A-ROLLING

Several Productions of Interest in Dramatic World the Coming Week.

"THE CAVE MAN," a satirical farce by Gelett Burgess based upon an idea in his novel "Lady Mechante," will serve to bring Robert Edeson to the Fulton Theatre, formerly the Folies Bergere, on Monday night. Briefly told, this is the story: Lady Mechante of the English peerage, who is visiting in New York, attacks our way of making distinctions to the extent of boasting that she could toss her visiting card out of the window and make a social set o' the first man to return the card, no matter what his previous station or condition. The card is found and returned by Haulick Smagg, a coal heaver. The presentation of the coal heaver in society, first at the home of the millionaire Van Dream, on Upper Fifth avenue, quickly follows. After Smagg has been carefully groomed, he is supplied with a set of twelve rules, which he has agreed to follow implicitly. He is heralded as a social reformer, fresh from a life of several years among the working people. His tirades against the assembled guests, his quaint expressions and his rough ways are taken as eccentricities, and he becomes the lion of the hour. Among others in Mr. Edeson's support will be Grace Elliston, Florine Arnold, Isabelle Lee, Beatrice Noyes, William H. Burton, Martin Sabine and John Prescott.

* * *

Thomas A. Wise and John Barrymore will appear as joint stars at the Liberty Theatre on Monday night in "Uncle Sam," a new comedy by Anne Caldwell and James O'Dea. Mr. Wise will be seen as Uncle Sam and Mr. Barrymore as his scapegrace nephew. The scenes take place in and near Heidelberg but while the atmosphere is that of picturesque Germany the chief characters are all Americans and the incidents are such that "Uncle Sam" is a particularly happy choice as a title. Miss Caldwell is the authoress of "The Nest Egg," and the new comedy may therefore be expected to show further evidence of her skill as a writer of clever dialogue and a deviser of unique and laughable situations.

Young Mrs. Barrymore will make her New York stage debut in a suitable role, and other parts will be played by Marjorie Wood, Juliette Dika, Ida Darling, Albert Ricardi and John J. Scannell.

* * *

Lew Fields's second production of the year, "The Wife Hunters," will be offered at the Herald Square Theatre on Monday night. The authors and composers are all young men. The book is by Edgar Allan Woolf, the music by Anatol Friedland and Malvin Franklin, the lyrics by David Kempner. The scene of the play is Wave Crest, a summer resort where all the men are bent upon matrimony. The story concerns itself largely with the adventures of Mrs. Homer Van Pelt, a former chorus girl with many love affairs in the past who has married a millionaire. This role will be played by Emma Carus. Others in the cast will be Lillian Lee, Dorothy Brenner, Hazel Kirke, Louis Simon, John Park and Joseph Ratliff. Among the features will be six members of the original Pony Ballet and Gladys Moore, a toe dancer.

* * *

May Robson comes to the Bijou Theatre on Tuesday night in "The Three Lights," a comedy in which she will be seen as a kindly old lady who saves her three grandsons from the temptations of the Great White Way. With Miss Robson will be Jack Story, Paul Decker, John Rowe, Eugene Ordway, Belle Starr, Eleanor Flowers, Lotta Blake and others.

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Mme. Simone, at Daly's Theatre, will appear in "The Whirlwind."

* * *

Helen Ware will be presented at the Hudson Theatre on Wednesday as a star in "The Price," the latest play of George Broadhurst. Ethel Toscani, a refined girl, left penniless by her artist father, comes into the life of Stanard Dole. She is his artistic soul-mate, helps him to develop, falls in love, and learns too late of her mistake. The artist develops heart disease and dies from shock when told by his secretary that she does not love him. The artist's wife, just a housekeeper, suspects the relation and, after Miss Toscani has married Dr. Bristol, enters the physician's household and sows the seeds of suspicion. Then she shows the happy physician the tell-tale diary kept by her dead husband. The doctor is relentless at first because he believes that his wife caused the death of the artist by her own act. In Miss Ware's support will be Harrison Hunter, Jessie Ralph, Margaret McWade, Warner Oland, George W. Barnum, Gertrude Dalton and R. H. Hudson.

* * *

The Aborn English Grand Opera Company will give its spectacular production of "The Bohemian Girl" at the Manhattan Opera House.

Frank McIntyre comes to the Grand Opera House with "Snobs."

"Madame X" moves up to the West End Theatre.

"Two Little Vagrants" will be presented by the stock company at the Academy of Music.

"Zaza" will be the offering of the Prospect Theatre Stock Company.

"The Bowery Burlesquers" come to the Columbia.

The Behman Show will be seen at the Murray Hill Theatre.

At Hurtig & Seamon's will be "The Queen of Bohemia."

"The Social Maids" will be at the Olympic.

"The Kentucky Belles" come to Miner's Eighth Avenue Theatre. "The Moulin Rouge" will be seen at Miner's Theatre in the Bronx.

VAUDEVILLE ATTRACTIONS.

At Hammerstein's will be Irene Franklin in new songs, Clayton White and Marie Stuart in "Cherie," "High Life in Jail," Eddie Leonard, Conroy and Le Maire and others.

Ruth St. Denis in her Oriental dances will be the principal attraction at the Fifth Avenue Theatre. Among others will be Digby Bell in a one-act comedy, Howard and Howard and Emma Francis.

The bill at the Colonial will include Rock and Fulton in a singing and dancing sketch, "The Great Suggestion," Paul Conchas, Harry Fox and the Millership Sisters, A. O. Duncan and the Waterbury Brothers and Tenney.

At the Alhambra will be "Hello, Paris," Hugh Herbert in "The Son of Solomon," James J. Morton, Kaufman Brothers, Wilfred Clarke in "Dear Departed," and others.

The Bronx Theatre will have an Old Timers' Festival with McIntyre and Heath in "On Guard," Maggie Cline, Mrs. Annie Yeamans, James and Bonnie Thornton, Ward and Curran and other favorites.

The bill at the American Music Hall will include the Ozava, Curry and Riley, Rossner and Hillman, Arthur Rigby, Bert Sheppard and the Three Gilden Sisters.

Prima Donna With Lost Voice Had Horrible Vision of Harlem Flat

Marguerita Sylva Realized That Fate Depended "on Two Little Cords" —Plans to Quit Opera for Dramatic Stage After This Season.

BY CHARLES DARNTON

EVEN the uninspired "interview" may have its dramatic moment. Usually I sit through a performance of this sort without getting a thrill of any kind. There is a little talk about this and a little talk about that, and then in the end the tedious job of trying to remember what it was all about. But this time it was different. When the opulent Marguerita Sylva sat in her apartment at the Ritz-Carlton and foresaw the miserable day when she might be living in a Harlem flat, my dramatic instinct got busy and made this mental note: "Good stuff!"

Miss Sylva wasn't thinking of saving money. Indeed, it was because this thought had never entered her head that the fear and dread of Harlem now seized her and made her peculiarly interesting. To see her to-day in her luxurious "suite" at the Ritz-Carlton with servants behind every button in the wall, and imagine her to-morrow in a Harlem flat with only a dumbwaiter, appealed to me keenly. A prima donna worrying about the wherewithal to "live in style" made me doubt my ears. I failed to see just what she was driving at until she said with intense seriousness:

"Think of depending upon these two little cords"—she touched her throat—"for your bread-and-butter. If I lost my voice for good and all I'd have to go to Harlem and live in a little flat for the rest of my days."

LOSING HER VOICE BROUGHT HARLEM FLAT VISION.

Have you ever thought of "two little cords" like that? Has a hard cold ever made you feel that Harlem might be your finish? Can you realize the hopelessness of getting your bread-and-butter when your "two little cords" aren't in good working order? Perhaps not! It is barely possible you do not sing; or that you don't sing well enough to get paid for it in thousand dollar bills every week. But with Miss Sylva you must realize it's a very different matter.

"I have just gone through two weeks of the most awful agony I've ever suffered," she declared. "The anxiety was terrible. Losing my voice was to me like losing my child. I haven't a child," she hastily added, "but you understand what I mean, don't you?"

I let my eyes fall sympathetically. (It's a good idea—it saves words.)

"Always when flowers were sent me down there in Lakewood I cried," Miss Sylva went on. "They seemed to be in memory of my voice. 'It is gone! It is gone!' I kept saying to myself night and day. I was on the verge of suicide. I was watched every minute. No one will ever know how I suffered!"

CAUGHT HER COLD BEFORE FLASHLIGHT CAMERA.

I broke the strain with the blunt, Harlem-like question: "How did you catch cold?"

"I caught it," she explained, "while they were taking flashlight pictures of us in Philadelphia, after the first act, in which I am barelegged and barefooted, you know."

As a matter of fact, I didn't know. It didn't dawn on me till then that in seeing "Gypsy Love" I had been guilty of an oversight. It's never safe to go to the theatre without opera glasses.

"On the opening night here I was not able to go on," continued Miss Sylva, "and I told Mr. Dillingham so—told him in a whisper. But he merely said something about having had experience before with nervous prima donnas and insisted that after my nervousness had worn off I would be all right. Both he and Mr. Woods, however, soon discovered that it had been a mistake to make me go on. But at the end of the first act I wanted to go through with the performance, for while I knew I couldn't sing a note I felt that I had held my audience in the first act and believed I could hold it to the end.

"But Mr. Dillingham and Mr. Woods wouldn't allow me to finish the performance. So I had to give up and go to Lakewood and say to myself over and over again, 'I have lost my voice!'"

It was quite apparent that she hadn't lost her looks. Her dark, and at the same time vivid, Belgian beauty was all there. It seemed powerful enough in itself to hold an audience; it suggested dramatic possibilities. But I wasn't prepared to hear Miss Sylva say:

AMBITION IS FOR DRAMATIC, NOT MUSICAL CAREER.

"My ambition is to give up singing and go upon the dramatic stage. In fact, I have made up my mind to do so after another year. I don't know why I am telling you this, for I have kept it to myself until now. But I see no reason for keeping it a secret any longer. After one more season as a singer I shall quit. Meanwhile I shall apply myself to the study of English and then come out upon the dramatic stage and, perhaps," she added with a laugh, "be another Mrs. Leslie Carter."

A black-haired, black-eyed Mrs. Carter was worth thinking about seriously, and Miss Sylva was unmistakably serious as she pursued the subject.

"I should like a play like 'Zaza'," she said. "If I could get Belasco to put it on for Mr. Woods, I should stay with Mr. Woods to the end of my career, if only out of gratitude for what he has done for me. He has been more like a friend than a manager to me, and I shall never forget his kindness."

If Miss Sylva had been a Belasco star praising the great and good David she couldn't have sounded more grateful.

"Lehar couldn't do anything to make you change your mind?" I suggested.

NOTHING CAN CHANGE PLAN TO BE AN ACTRESS.

"I'd like him to do what Richard Strauss has done—one of those 'Salomes'—and let me create the part," she confessed, "but that wouldn't alter my determination to become an actress. I've wanted to act ever since Beerbohm Tree brought me over here in 1906, after he had seen me in 'Carmen' at Drury Lane when I was eighteen. He thought then that I could act, and when I reminded him that no one would be able to understand my English, he replied: 'Oh, damn your English!' He had a fine opportunity to do so when he put me in 'Hamlet' as the Player Queen because I had pretty legs and witnessed the comedy triumph I scored by saying, 'O, confound zee rest!' Tree had a fit! But in spite of difficulties I have always thought more of acting than of singing. At the same time it was always my ambition to sing at the Metropolitan Opera House, and I had the pleasure of realizing it last year. And then, too, I had the satisfaction of quarreling with Hammerstein at the Manhattan. Everybody else had quarreled with him and I wanted to be fashionable."

Please note that here is a prima donna with a sense of humor.

"I have no conceit, no mistaken ideas about myself," Miss Sylva assured me. "I couldn't talk about myself as 'a great artiste' if I tried. I'm a business proposition, that's all."

Well, I for one am heartily in favor of the "proposition"

GIRL HAS VANISHED.

Pretty Rose Carillo Disappeared on Way to Work.

Mrs. Marie Carillo of No. 734 Second avenue reported to-day the disappearance on Thursday of her seventeen-year-old daughter, Rose, who was employed as cashier in a restaurant on Forty-second street, between Third and Lexington avenue.

Rose, said her mother, started for work at the usual time on Thursday morning, but failed to arrive at the restaurant. She is a very pretty girl, with dark hair and big brown eyes. Her mother was sure she had no serious love affair, but admitted that she was passionately fond of the theatre and often spoke of her ambition to become an actress.

LISZT CENTENARY OBSERVED BY THE SYMPHONY SOCIETY

Walter Damrosch's Illuminative Address—Harold Bauer Soloist at the Concert.

BY SYLVESTER RAWLING.

NOW it is the turn of Walter Damrosch and the Symphony Society to observe the centenary of Franz Liszt, who was born on Oct. 22, 1811. F. X. Arens and the People's Symphony Orchestra, as well as the United Hungarian Societies, have already done homage to the memory of the master of music and the season will be far advanced before the last of the celebrations in his honor shall take place.

Mr. Damrosch is especially qualified to pay tribute to the great composer, pianist and conductor because his father, Dr. Leopold Damrosch, at one time was Liszt's concert master and always was his friend, and his mother had sung Ortrud, in "Lohengrin," under Liszt's direction. It was fitting, therefore, that at the first concert of the Symphony Society at the Century Theatre yesterday afternoon he should make an address. Mr. Damrosch, always a pertinent and illuminative speaker, talked more than usually well because of the nearness of the subject to his heart. His review of Liszt's career was admirably done and his intimate anecdotes were particularly piquant. One that appealed most to the audience related Liszt's whimsically pathetic expression of regret that his "Faust" symphony had failed of proper recognition and his prophecy that another generation would surely appreciate its worth. Some day, he said, he hoped the "little Damrosch" (meaning Walter, who was then eight years old) would conduct it before people who would love it.

The programme consisted of the "Faust"- symphony and the "Danse Macabre." The latter served to mark the reappearance in America of the distinguished English pianist, Harold Bauer, who played with all his old authority, masterfulness and charm and did not unduly project his solo part over that of the orchestra. In the final chorus of the "Faust" symphony George Harris jr. had the tenor solo. His voice is of lovely quality and, barring a bit of tremolo, he sang well. The chorus of men also was effective. As to the orchestra, it seemed to have taken on power and homogeneity. The Gretchen movement of the symphony it played with exceptional suavity and grace. Mr. Damrosch conducted at his best.

Another Liszt programme will be presented to-morrow afternoon, with Mr. Bauer as soloist in the first concerto and the orchestra playing the symphonic poems "Tasso," "Mazeppa" and "Les Preludes." The collection of Liszt portraits and other relics shown in the foyer yesterday afternoon will be exhibited again to-morrow.

PHILHARMONIC TO BEGIN ITS SEASON ON THURSDAY.

The Philharmonic Society will open its season with concerts at Carnegie Hall next Thursday evening, Friday afternoon and the following Sunday afternoon, introducing Josef Stransky, its new conductor in succession to Gustav Mahler, and Zimbalist, the Russian violinist, who made his American debut in Boston with the Symphony Orchestra yesterday afternoon. Beethoven's eighth symphony, Liszt's symphonic poem "Tasso" and Glazounow's and Tschaikowsky's violin concertos will be the features of the programmes.

The Montreal Opera Company, of which Frances Alda, wife of Mr. Gatti-Casazza, director of the Metropolitan Opera Company, is the prima donna, and Edmond Clement, the distinguished French tenor, is a member, will open a season of twenty weeks in Montreal on Nov. 6. The musical director is Signor Jacchia, favorably known in New York and the manager is Signor Bassi. The new Governor-General, the Duke of Connaught, uncle of King George V., is chairman of the opera syndicate. The subscription is very large.

The Kneisel Quartet will give its initial concert in the ballroom of the Hotel Astor next Tuesday evening, the programme consisting of Beethoven's quartet in F minor, two movements from Debussy's quartet in G minor, and Schubert's quartet in A minor. The change from Mendelssohn Hall to this larger auditorium will be a boon to the many music lovers who have tried in vain for years to get seats to hear the Kneisels.

David Bispham, the popular baritone, will give an all-English programme at his recital in Carnegie Hall to-morrow afternoon, concluding with a recitation of Tennyson's "Elaine" to a musical setting by Ada Weigel Powers, who will accompany him at the piano. While all the songs will be to English words, and American composers will have just recognition, foreign composers, ancient and modern, will not be neglected.

Charles Kunen, a young American violinist, will give a recital at Carnegie Hall next Tuesday evening, at which he will play the new Bruch concerto, op. 84.

The Imperial Russian Balalaika Orchestra, assisted by a quartet of singers from the opera houses of St. Petersburg and Moscow, will give a concert at the Hippodrome to-morrow night, at which Mr. Andreeff, the conductor, will present a programme of the most popular compositions that this unique and admirable organization has in its repertory.

Maud Powell, the distinguished American violinist, will give a recital at the Lyceum Theatre next Tuesday afternoon. Her programme will include novelties from the Italian classicists, a new concertstuck by Max Bruch and a group of works by American composers.

De Pachmann, the eccentric genius of the piano, will give a second recital at Carnegie Hall next Saturday afternoon. Of course, he will play a Chopin group. Besides, he will illustrate Beethoven, Mendelssohn, Schumann and Liszt.

Prof. Samuel A. Baldwin will omit his free organ recital at the City College to-morrow afternoon because of a memorial service for Edward M. Shepard. He will give his Wednesday recital at 4 P. M. as usual.

Adriano Ariani, an Italian pianist who has won great praise in his own country and in Germany and who is soon to make his debut here, was the guest of honor at a dinner at the Italian Club last Thursday.

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