



BLANCHE BATES AS CIGARETTE.
In "Under Two Flags," Garden Theatre.

THREE NEW PLAYS.

CHANGES OF BILL AT THE GARRICK AND THE LYCEUM, AND THE REOPENING OF THE GARDEN.

The Garden Theatre, which was closed last week, will reopen Tuesday night. The play to be presented is a dramatization of Ouida's well known novel "Under Two Flags." The drama-



ETHEL BARRYMORE.

As Mme. Treton in "Captain Jinks of the Horse Marines," Garrick Theatre.

tization is by Paul M. Potter. A strong cast has been selected. Miss Blanche Bates will play the part of Cigarette.

"Unleavened Bread," another play evolved by the dramatization of a successful book, enters upon its second week at the Savoy Theatre. It seems to have met with public favor. Miss Elizabeth Tyree, E. J. Morgan and Miss Eleanor Robson give an intelligent interpretation of the parts assigned to them.

Miss Ethel Barrymore will make her bow to a metropolitan audience to-morrow night as a star in a play entitled "Captain Jinks of the Horse Marines." She will appear at the Garrick, following W. H. Crane, who closed his New-York season last night. This play has been presented on the road and has been spoken of kindly.

Henry Miller will appear at the Lyceum Theatre to-morrow night in a play by Madeleine Lucette Ryley entitled "Richard Savage." Mr. Miller will be supported by Miss Jennie Eustace, Mrs. Boucicault, Miss Florence Rockwell, Joseph Wheelock, Owen Fawcett and others.

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THE DRAMA IN FRANCE.

VIEWS OF ITS PROSPECTS BY AN EMINENT AUTHORITY.

Paris correspondence of The Pall Mall Gazette.

M. Porel, than whom few have a closer and more practical acquaintance with the French stage, has been induced to discourse on the present state and the prospects of the drama in France. The manager of the Vaudeville and the husband of Mme. Réjane was in the past an actor whose praises may be found written in more than one of the famous prefaces of Alexandre Dumas fils. M. Porel's experience further includes a term of management at the Odéon and at the Gymnase; it will be seen that he speaks from experience.

M. Porel is disposed to be somewhat pessimistic. In particular, he cannot admit that regeneration of the French stage which a band of enthusiasts, the majority of them young, declare to be in progress. Certain writers who take their wishes for the deed or who attach undue importance to a few isolated manifestations are never tired of assuring us that the younger school of dramatists are much preoccupied with the social influence of their art. M. Porel sees little evidence of these lofty intentions, and though he does not say as much expressly, it may be suspected that he would declare, if pressed, that they would not pay, for he was

careful to open his remarks by observing that art is one thing and money making another, and that in the realm of the drama the latter looms largely, whereas the former struggles for existence. In his opinion there is still a long life before the least transcendent forms of the drama—the farce, the vaudeville or the opérette—predicated though their demise be by the apostles of the higher drama. Changes are less likely in the nature of the fare offered than in the mode of putting it before the public. M.



LOUISE THORNDYKE BOUCICAULT.
In "Richard Savage," Lyceum Theatre.

Porel thinks that we are likely to spend less and less time in the theatre, where we arrive late and whence we are anxious to escape at a reasonable hour. Shorter entractes, perhaps only one entracte, would, M. Porel thinks, be viewed with favor by the public. From this innovation to the rapt appreciation of plays with a purpose is a far cry. But M. Porel confesses that he has no very high opinion of the modern



ELIZABETH TYREE AND E. J. MORGAN.
In "Unleavened Bread," Savoy Theatre.

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playgoer. The growing devotion to outdoor sports has done much to demoralize him. The motor car makes for the music hall rather than for the higher drama.

As regards the much discussed question of the influence of Antoine and the Théâtre Libre, M. Porel is among the sceptics. With one or two exceptions—M. Brieux's masterly study of the magistracy in "La Robe Rouge" being the most signal instance M. Porel is able to cite—the younger authors continue to be hypnotized by the Seventh Commandment; the sempiternal "ménage à trois" still limits their horizon. M. Porel sees few traces of the oft alleged influence of Ibsen, Hauptmann and the other prophets from the North, who, he thinks, are more talked of than studied in Paris, at any rate by the playwrights. The most reputed geniuses of the new school—M. François de Curel, for example—may prove to have had but transient triumphs. "Fossiles," acclaimed as M. de Curel's masterpiece, came ill out of the ordeal of a revival at the Comédie Française. Nor does M. Porel consider that Antoine's innovations in the sphere of stage management, his efforts at greater realism, his campaign against convention, will prove as epoch making as some have held. In a small theatre frequented by a rather special audience they are interesting and effective, but transferred to a larger stage it is likely that they would be found impracticable. These opinions and criticisms will arouse the more discussion on the Boulevard as M. Porel, in his capacity of manager, cannot be taxed with following a retrograde policy. All the foremost of the younger writers have had their chance on the stage of the Vaudeville, so that, though M. Porel may be alive to their limitations, he is not prejudiced against their work.

EDWARD VII AS A PLAYGOER.

From The London Chronicle.

The Prince of Wales, as everybody knows, is an ardent playgoer, and most catholic in his theatrical tastes. Last year, according to "The Stage," he paid forty-six visits to London theatres, the bulk of them being in the first seven months of the year. Covent Garden, with its opera, is an easy first, of course, the Prince attending fourteen representations. The Haymarket comes next, with three visits to the ordinary performances—in fact, the Prince seldom misses a play at the Haymarket. The same may be said of the St. James's and Her Majesty's. Only two plays were seen twice by the Prince—"San Toy" and "Miss Hobbs." A couple of visits to the Hippodrome and one to the Alhambra were the total of his patronage of the variety houses.

The Prince, unless he is unutterably "bored" by a performance has a happy knack of expressing his view of the play. A well known London manager once remarked that so much did he value, from a commercial point of view, His Royal Highness's opinion of the merits of a piece, that he would gladly, if such a thing were possible, retain his services at a very high fee for the purpose of reading the plays submitted.

When the Prince is particularly pleased with what he has seen he generally sends for the manager and expresses his approval. If he is only moderately pleased he sends a polite message to the manager through the acting manager during the descent to his carriage. If he is disappointed he makes no remarks at all, and he has been known to leave a theatre before the end of the performance. By the way, it is an accepted rule that no notice be given to the press of the prospective visit to a theatre of a member of the royal family, but an announcement that a royal personage has visited a particular theatre is a permissible form of advertisement.

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