

BEFORE THE FOOTLIGHTS



RITA DEAN. At the Hippodrome.



GRACE GRISWOLD. In "Easy Dawson," at the Grand Opera House.



HENRIETTA LEE. In "Me, Him and I," at the West End in "Fedora," at Proctor's Fifth Avenue Theatre this week.

THE LAST WEEK.

"The Merchant of Venice"—The Shave Rumpus.

Last week was marked chiefly by the Sothern and Marlowe production of "The Merchant of Venice" and the brief but exciting career of "Mrs. Warren's Profession." It is rather a pity that the production of the latter play should have been attended with so much rumpus just at this time, for attention was thus drawn away from the Shakespearean revival, and a worthy attempt at serious things was made almost unheeded. Mr. Sothern and Miss Marlowe have, in many ways, achieved the best result so far in their career as twin stars in this revival. Mr. Sothern, to be sure, is not a great Shylock; even his friends would hardly have expected that he would be. But he comes nearer to the tragic stature in this role than in any he has yet attempted. He is a man of intelligence, technical skill and high purpose, and all this is manifest in his performance, which, if it never thrills the beholder, never inspires a great pity or a great repugnance, is yet consistent, picturesque and interesting. His Shylock is personal rather than racial, melodramatic rather than tragic—probably because Mr. Sothern has not the powers to lift the part into a tragic, racial champion. But yet it lives through the beautiful scenes of the drama, and carries the attention with it. Miss Marlowe's Portia, of course, is plentifully endowed by nature with those physical charms the imagination has in these early scenes, a little less than the measure of the "mercy" speech, she is none the less charming, graceful and sweet feeling. Her humor and resolution and sweet feeling. Her audience have hailed her with delight.

The scenic features of this interesting performance are among its chief merits. Some-thing too much blue, maybe, has in the Venetian atmosphere and on the canal; blue is seldom the dominant note in Venice. But the numerous scenes are all attractive and luxurious, more often than not they reflect a real quality of romance and tenders on the canal—two in a gondola. The pity of the performance is that the supporting company are so wretchedly inadequate for the demands of the versa. They are so inadequate that one is thankful for the omission of the immortal lines in Act V, beginning "On such a night".... Lines that as Matthew Arnold said, are saturated through and through with Celtic magic, and remain, with certain lines from Keats, at the pinnacle of English poetry.

"Mrs. Warren's Profession" has been performed twice in public—once in New-Haven, once in New-York. Doubtless the programmes of these two performances will become valuable as souvenirs, the record of a curious page in theatrical history. There have been numerous plays permitted in New-York which were far more harmful, per se, than "Mrs. Warren's Profession"—the first act of "Zaza," the kiss in the first act of "Iris," the D'Annunzio plays, such as "The Dead City" (which, fortunately, nobody understood), could be to the young man or woman in the audience far more insidiously immoral than, by any stretch of the imagination, "Mrs. Warren's Profession" can be conceived to be. They appealed directly and with perfumed persuasion to the senses, to the emotional imagination. Mr. Shaw's play does not do this, it does not appeal to the senses at all, it does not appeal to the emotions, it does not appeal to the intellect, and intelligence never made a man's thoughts run riot, though it does not always prevent. But Mr. Shaw's play was unfortunately misadvertised, and it therefore attracted to the theatre an unselectable procession of sensation seekers—rascals, touts looking for a new thrill, Mrs. Warren's New-York cousins, young men about town, a few girls who should have known better, along with the "chain gang" and the Shawites. "Mrs. Warren's Profession" is too serious a social story to be hardened "chain gang" revolved at the sight, told Mr. Daly so, and he (helped by the police) abode by their decision. That was as it should be. Yet it is a pity the play could not have run its normal course and died a natural death. For died it would have, simply because G. B. Shaw utterly lacks sincerity in his treatment of the revolting theme of the play, and given it in New-York. The comedy will tomorrow night start the second week of the Great occupancy of Mendelssohn Hall. It will be repeated on Friday evening and Wednesday afternoon. "The Merchant of Venice" will be given on Tuesday afternoon, Wednesday evening, Friday and Saturday afternoons. After a week of comedy the company will offer "Macbeth" for a week and "Julius Caesar" for the fourth and final week, on November 20.

NEW BILLS.

By far the most interesting occurrence of the week will be the appearance of Miss Maude Adams, at the Empire Theatre, Monday, in J. M. Barrie's fantasy, "Peter Pan." This piece has enjoyed great vogue in London, and a description of it has already been printed in the paper. But it is such a dear story one cannot refrain from telling it again. No one but Mr. Barrie could have conceived it, and no one but he would have dared to put it on the stage. Were his name not attached to it one would go to the theatre to-morrow in fear and trembling. But his name is magical, and one goes in hope.

Peter Pan is a boy who does not want to grow up. During the twilight, when Mrs. Darling was telling stories to her children, he would sit outside of the window ledge and listen. In this way he lost his shadow, for the window fell down and cut it off. He came back to the house, and, finding the children sleeping and alone, jumped in and searched for the lost shadow. Little Wendy, the oldest of the trio, awoke, and he told her about the fairies, how, long ago, a baby's smile broke into a thousand pieces and each piece became a fairy. She is fascinated, and he tells her all about the Never Never Land, where he lives with his band. He showed her how easy it is to fly. The other children awake, and they soon learn how to fly, and Peter persuades them to follow him to his own land. They agree, and, soaring above the nursery floor, they fly out of the window. The next scene is Never Never Land, and Peter's band is building a house for Wendy. Here is where is first met the bold pirate, Hook,

who is an arch enemy of Pan. Always on the track of the pirate is a crocodile, which, having tamed of one arm, wants the other. Pan and the children go to live in his house below the woods, where Wendy becomes the imaginary little mother. Above, the Redskins, who are Peter's friends, are camping, and with them is the dark skinned Tiger Lily, who loves Peter Pan. Through this scene and all of them floats the character of Tinker Bell, a fairy whose mortal eyes only see as a dancing flash of light. The pirates attack the Redskins and drive them away. Hook puts poison in Pan's medicine glass, but Tinker Bell drinks it, and is about to die when she is saved by the reassuring message that all children believe in fairies. Then the little darlings start for their home, but they and all of Peter's band are seized by the pirates and carried off to the black flag sloop. But Peter comes to the rescue, the band throws the pirates into the sea, while Peter, after a single handed contest with Hook, throws him to the crocodile.

The children reach home safely, Wendy begs Peter to remain, and he begs her to come back to the Never Never Land, where there are no mothers to tell stories and no one to tuck little fellows in bed at night. Peter does not want to grow up, so he flies away to his home in the tree tops, where Wendy visits him every year just to do his housecleaning.

"Frühlingsluft" is now nearing the end of its successful run at the Irving Place Theatre. It will be heard there for the last time during the present opera season on Monday, Tuesday and Wednesday evenings, with Lina Abarbanell in the comedy part of Hanna. On Thursday evening next Mr. Conried will present the second musical novelty of the Irving Place Theatre, an opera in two acts, entitled "Jung Heideberg" ("Young Heideberg"), which has been popular for more than two years in Germany and Austria. The book is from the pens of L. Krenn and C. Lindau, while the acts and concerted numbers are due to Carl Millocker, the composer of "The Beggar Student." The story told in "Young Heideberg" is a sequel, of a hilarious kind, to the more sentimental tale told on the dramatic boards in the favorite play "Old Heideberg." Prince Carl Heinrich, the hero of "Old Heideberg" revisits the university town in which he had spent the happiest moments of his youth, and renews his acquaintance with his now middle aged former sweetheart Käthe. He has arranged a marriage between his son, Prince Erich, now in his turn a Heidelberg student, and the Princess Irene, the daughter of the Emperor. The plot shows how the objections of Prince Erich to the match are overcome and has much to do with the improbable but diverting adventures of that refractory personage and his boon companion, a young lieutenant, named von Vogel. Lina Abarbanell will interpret the part of the lieutenant. Appended is the cast:

Der Fürst.....Gustav von Seyffertitz
Prinz Erich.....Max Hiller
Prinzessin Irene.....Lina Abarbanell
Baroness von Kaltenbach.....Anna Sanders
Müller.....Otto Meyer
General von Basedow.....Max Hiller
Von Vogel.....Lina Abarbanell
Möhlmann.....Hermann Gerold
Bogner.....Arthur Bauer
Knoor.....Arthur Bogner
Käthe.....Lina Abarbanell
Strump.....Edmund Lowe
Käthe.....Lina Abarbanell
Hilfmann.....Jo. Heigl
Carl Knack.....Carl Knack
Casper.....Franz Erlau
Annie.....Stefanie Angelo
Marie.....Anita Herbert
Grete.....Erna Bruhn
Johann.....Louis Koch
Johann.....Jacques Lorian

"Young Heideberg" will be repeated on Friday and Saturday evenings and at the Saturday matinee.

Robert B. Mantell will be seen as Hamlet for the first time in New-York at the Garden Theatre to-morrow.

Miss Lulu Glaser comes to the Harlem Opera House for one week beginning Monday, in "Dolly Dollars," by Victor Herbert and Harry B. Smith. Miss Glaser comes to Harlem with the same company of artists and pretty girls that won success at the Knickerbocker and New Amsterdam theatres.

Raymond Hitchcock, in "Easy Dawson," will amuse at the Grand this week.

"Me, Him and I," a musical farce of the "rough house" school, will be shown to-morrow at the West End Theatre.

"Fedora," with Miss Bingham in the title part, will be revived this week at Proctor's Fifth Avenue Theatre.

Charles Frohman's office, and Fred Latham, of Charles E. Dillingham's staff, have volunteered to take charge of the stage. Victor Herbert will conduct one of his latest compositions. Mr. Frohman further announces that the following managers have joined the honorary committee: Heinrich Conried, Marc Klaw, A. L. Erlanger, George C. Tyler, Lew Fields, Julian Mitchell, Charles R. Dillingham, Frank McKee, Al Heyman, A. W. Dillingham, John C. Fisher, Thomas W. Ryley, Lee Shubert, Henry B. Harris, Joseph Weber, Henry Miller, Walter N. Lawrence and Henry W. Savage. An advisory committee of dramatic editors of New-York daily papers includes Walter P. Eaton, Thomas S. White, Roland Burke Hennessy, Irving Lewis, William Dunlevy, Adolph Klauber, Louis DeFoe, E. E.

MANHATTAN—"Monna Vanna"; beautifully mounted, but inadequately acted.

RELAECO—Mrs. Carter in repertory. Last week.

KNICKERBOCKER—"The Merchant of Venice."

MUSICAL PIECES THAT REMAIN.

NEW-YORK—"The Ham Tree." Last week.

DAILY'S—"The Catch of the Season"; not quite that, but pretty good.

FIELD'S THEATRE—"Nordland" and burlesque of "The Music Master"; funny and tuneful.



EDDIE FOY. In "The Earl and the Girl," at the Casino.

Pidgeon, Acton Davies, Charles Darnott, George Henry Payne, W. P. Bliss, Glennore Davis and J. R. Kelly. Mr. Frohman wishes to emphasize that all subscriptions to the testimonial and requests for seats may be sent to Julius Kahn, in the Empire Theatre building.

HUDSON—"Man and Superman." Characteristic Shaw.

CRITERION—Miss Elliott, in "Her Great Match."

BIJOU—Warfield, in "The Music Master," a New-York institution.

LYCEUM—The new Ade play, "Just Out of College." Not up to the Ade standard.

PRINCESS—"Zira," with Miss Anglin, whose acting is filling the theatre.

SAVOY—"The Walls of Jericho," an interesting, virile play.

MADISON SQUARE—"The Man on the Box"; light, but excellently played.

JOE WEBER'S—"The Prince Chap"; worth while.

WALLACK'S—"The Squaw Man." Good melodrama.

HERALD SQUARE—"Fritz in Tammany Hall"; rather commonplace.

BROADWAY—"Veronique"; tuneful and pretty.

NEW AMSTERDAM—"The White Cat."

LIBERTY—"Moonshine," with Miss Cahill, one of the best of our musical comedy plays.

CASINO—"The Earl and the Girl."

VAUDEVILLE.

Arthur Dunn returns to vaudeville at the Colonial Theatre Monday afternoon as the headline act of the new bill, appearing in the skit, "The Messenger Boy," assisted by Miss Marie Glazier.

Abdul Kader, the Persian lightning figure painter, assisted by his three wives, will also appear among the headlines, which include Harry Tate's English comedy company in the laughing absurdity, "Motoring"; George Munroe in his "My Aunt Bridget" sketches, and Louis McCord and company in the vaudeville, "Her Last Rehearsal." An extra feature of the bill is Stuart Banes, monologist.

Josephine Cohan and company in the musical

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farce, "Friday, the 13th"; Nella Bergen in a repertory of original selections, and Houdini, the hand-cuff king, in fresh demonstrations of his ability to free himself of handcuffs and other bonds, are among the principal headline acts announced for the Alhambra Theatre for the new week beginning Monday afternoon. Fred Niblo, with new stories, and Pat Rooney and Marion Bent in the singing and dancing skit, "Make Yourself at Home," are other vaudeville celebrities of the bill, which offers also Frank D. Bryant and Eva Congress of American Girls, his first vaudeville appearance in New-York in several years.

"The Banker's Daughter," with its vivid memories of the Union Square stock company, will be revived at Proctor's One Hundred and Twenty-fifth Street Theatre this week. The John Strebler will be William J. Kelley, and Miss Jessie Bonstelle will play Lillian Westbrook.

Beginning Monday afternoon the Karabanza troupe of Japanese acrobats will make its appearance in a return engagement at the Eden Musée. This troupe has just arrived in this country from Paris, where it has completed a tour of the European cities. It will appear every afternoon and evening. On Sunday afternoon and evening the Hungarian Band will give its usual sacred concert.

Williams and Walker continue to head the bill at Hammerstein's Victoria for the coming week. The return of these colored comedians to vaudeville was signalized by record breaking attendance the last week, and the hit of the darkey funmakers was instantaneous. They will present new songs every week of their limited engagement. Another headline on the week's programme is Miss Anna Laughlin, the wee comedienne of "The Wizard of Oz" company, who is making her first appearance in vaudeville. Other acts are Searl and Violet Allen and company in a miniature musical comedy; Ward and Curran in their skit, "The Terrible Judge"; Hickey and Nelson in "Twister and Tangled"; the Peschkoft Troupe of Russian dancers; the Three Camaras European female athletes; Will R. Rogers, the cowboy liar; thriver; Willie Gardner, "skatorial" artist, and new vaudeville views.

Mr. Powers, surrounded by a company, is to produce a singing and dancing sketch, entitled "Dreaming," at Proctor's, Twenty-third Street Theatre. The London Comedy Company of fourteen players, in "A Night in an English Music Hall," will appear. John Hyams, who for years has been a feature of minstrel shows, is to appear with Lella McIntyre. In addition to these features the bill contains Ada Overton Walker, of Williams and Walker, with her ten Abyssinian Maids; the Basque Quartette, Spanish singers; Gooloom's cat and dog circus; Charles R. Sweet, "The Musical Burglar"; Young and Devote, in a singing and dancing act; The Tankas in a juggling act, and a funny set of motion pictures.

Lillian Russell will be at Proctor's Fifty-eighth Street this week.

The Hippodrome's popularity knows no diminution. Twice daily the crowds flock to the big playhouse to witness "The Romance of a Hindoo Princess" and "A Yankee Circus on Mars." In the operation of transforming the great stage for the two scenes of the production more than one thousand tons of scenery is handled by nearly two hundred carpenters and rugged property men. One piece, representing a rugged mountain, supports fifty tons of elephants in motion. The biggest and heaviest section of individual scenery towers fifty-three feet and is one hundred and fifty feet wide. It weighs fifteen tons and the efforts of sixty-five men are required to set it in place. The ground cloth, imported from Ireland, is the largest piece of material ever sewed together. Claire Heliot and her lions continue the shivery sensation of the Hippodrome's incidental circus. Her only weapons of defence and offence are a slight blunt rod and a small whip, but her subjugation of the big beasts of the jungle is so thorough that the chance of accident seems remote.

Keith's begins November with a bill that is calculated to counteract chilly weather conditions as well as allay the fevers of the political campaign, since "one touch of humor makes the whole world pleasant." Keith's will open at 11 a. m. on Election Day, and for twelve hours continuously there will be fun galore in the old Union Square Theatre. The bill includes Nick Long and Idalene Cotton in their latest protean character comedy, entitled "Managerial Troubles"; Staley and Birbeck, the "Musical Blackbirds" in the second and last week of their transformation scene; Mr. and Mrs. Howard Truesdell and company, presenting the domestic comedietta, entitled "Aunt Louisa's Advice"; Billy Van, the "Minstrel Man," with the latest end games and songs; Clifford and Burke, eccentric comedians; Cabaret's Canine Wonders, Keith's newest imported trained animal act; A. W. Asa, Europe's greatest billiard expert, who also makes his first American appearance on this occasion; Mr. and Mrs. Cal Stewart, presenting their comical skit, "Uncle Josh on the Bowery"; Fred Ray and Juliet Wood, in their burlesque Roman drama, "John Eberly, baritone, and Austin Walsh, with his "Rubberneck Wagon," on a sightseeing tour of the city.

Percy Williams last week completed arrangements for the importation of a number of important vaudeville attractions for presentation at the Colonial and Alhambra theatres, Manhattan, and the Orpheum Theatre, of Brooklyn.

R. A. Roberts, one of the current successes of the London music halls, who recently completed a year's run at the Palace, in London, will be seen at the Colonial Theatre during the week of November 27. He will present "Dick Turpin," a dramatic sketch involving five characters, all played by himself.

Vesta Victoria, the English comedienne who scored in this country about a half dozen years ago, when she introduced the ditty, "Daddy Wouldn't Buy Me a Bow-Wow," is another London headline secured by Mr. Williams. Since Miss Victoria's former visit to America she has gone to the front rank of popular character comedienne in London.

Ida Renee, the English singer last season brought over by the Shuberts for "The Royal Chef," will return to America in December.

RED FLAG IN FINLAND.

Only a Sign of Revolution—People Fitted for Self-Government.

"No country in the world is more capable of self-government than Finland," said Professor H. Montague Donner the other day. Professor Donner is the son of a former Finnish Senator. He has an uncle who is a member of the Finnish Diet and a professor in the University of Helsinki. Professor H. Montague Donner is connected with the Girls' Technical High School in this city. It has been impossible for him to return to his native land since the Czar began the process of Russifying Finland because his writings have made him persona non grata, and such a visit would probably result in the banishment of his relatives from the country.

"Finland has been accustomed to self-government in a greater or lesser degree for centuries," said he. "The national character of the Finns is one of peculiar independence of mind, marked by a great measure of self-reliance. From the earliest times of Swedish domination, six centuries ago, the Finns were recognized as a race apart, and were willingly granted a measure of self-government which made them distinct, politically, as well as ethnologically, from the great mass of the Scandinavian peoples. From a constitution which took its beginnings in the middle of the fifteenth century, there has grown up among the Finnish people a deep sense of nationality. Constitutional government has trained the people to meet every sort of political and social problem with prudence, foresight and wise conservatism mingled with a desire for progress."

"The prosperity and progress of the country under its own parliamentary government for the ninety years during which the Russian Czar kept their oath to respect the Finnish constitution is conclusively shown by the astonishing industrial and educational development of the country. The amazingly low percentage of illiteracy of a fraction of 1 per cent, a figure nowhere equaled in the world, has been attained. This means that only one person out of every 130 is unable to read or write. There is no one in the rising generation who is unacquainted with these two branches. The Lutheran clergy absolutely refuse to marry any one who cannot read and write."

"Practically all of the young people reach the high or normal schools, and it is the ambition of every peasant to give his children an education. The University of Helsinki, founded four years after Harvard College, is about the size of Yale University. The population of the country is only 2,700,000, slightly below that of Massachusetts. Latin, and often Greek, Swedish and Finnish, French often, and English, by those going into commerce, are studied. The result is that the upper classes are thoroughly cosmopolitan."

"There has never been any known corruption in Finnish public life. This is one of the reasons they are the most eminently fitted of all peoples of the world for national existence. There is no thievery of any sort. The people have a high sense of pride in personal honor and a high standard of integrity. Practically all the people are members of the Lutheran Church. There is little litigation and few murders. The death penalty has not been executed in more than a century. The people believe in long terms of imprisonment for punishment."

"The statement that the red flag was raised in Helsinki may give a wrong impression to some people, who think of it as the sign of anarchy. The feeling connected with the red flag in Finland does not savor of anarchy at all. It is simply an expression of the revolutionary idea, the democratic idea as opposed to autocracy. It is an embodiment of an orderly and progressive development of democratic ideas. The whole machinery of government is thoroughly organized and has been seasoned and improved through century after century by practical use."

AT VIRGINIA HOT SPRINGS.

Hot Springs, Va., Nov. 4 (Special).—Mr. and Mrs. O. H. F. Belmont have arrived here, after seeing the Duchess of Marlborough off safely, and will probably stay for some weeks. They have a farm here, and it is said they may stock it with game. Phasant shooting opened on November 1, and many sportsmen have already been out.

Charles M. Oelrichs is at the Homestead for the cure, and walks several miles every day. Other enthusiastic pedestrians here are Mr. and Mrs. G. Louis Bolescrain, Mr. and Mrs. J. Philip Benckard, Mr. and Mrs. William B. Leeds, Mrs. Charles Hall and Mr. and Mrs. Herbert Hartman.

A young artist from New-York at the hotel has had great success doing silhouettes for members of fashionable society here, and her tiny studio is crowded every day. She is raising money for a trip to Paris, to study art in color work.

Henry W. Savage, the theatrical manager, is here visiting, and yet transacting considerable business through his private secretary. He rides horseback, plays golf and takes the cure. Among those who have been here to see him on business this week are Mrs. Clara Kummer, who is writing a comic opera for Mr. Savage; John Kendrick Bangs and Reginald de Koven, who is here with his family. Mr. Savage is going to Spain in January.

The country is lovely now, and all seem glad to be out of the city. Halloween was quietly celebrated, among those entertaining informally being Mrs. William Maclean and Mrs. Melville B. Ingalls. It is said the Ingalls family are contemplating another trip to Europe.

A FAIR FOR CRIPPLES.

After many years of struggling to own its own abode, the Darrach Home for Crippled Children has just taken possession of the property at No. 118 West 108th-st., which it purchased last Spring. From the cheap little four-room flat, in which this charity began, to its new house of eighteen large rooms is a far cry and a glad one; but the small band of faithful women who devote their time and work, without remuneration, to this labor of love must now turn their energies to paying off the mortgage. A bazaar for the benefit of the Darrach Home will be held in the East Room of the Waldorf-Astoria on Friday, November 10, from 2 o'clock until 11. All friends of crippled children are invited. Tea and refreshments will be served during the afternoon.



MME. KALICH. In "Monna Vanna" at the Manhattan Theatre.