

BEFORE THE FOOTLIGHTS



ELSIE JANIS. Imitating Eddie Foy, in "The Vanderbilt Cup," at the Broadway.
MAXINE ELLIOTT. In "Her Great Match," at the Harlem Opera House this week.
BLISS MILFORD. In "His Last Dollar," at the West End this week.
SCENE FROM "THE LITTLE GRAY LADY," CHANNING POLLOCK'S PLAY.
MARGUERITE ST. JOHN. In "The Lion and the Mouse," at the Lyceum.
CLARA LIPMAN. In "Julia Bonbon."

NEW BILLS.

There will be little change in the theatrical situation this week, the most notable production being that of a new musical comedy at the Lyric Theatre to-morrow. This comedy is called "Mexicana." The cast includes Thomas Q. Seabrooke, Miss Macdonald, Joseph Herbert and Blanche Deyo, and a chorus picked for their good looks.

Robert B. Smith and Raymond Hubbell, librettists and composer of "Fantana," are largely responsible for "Mexicana." Mr. Smith collaborated with Clara Driscoll, a young Texas short story writer and novelist, whose romances of life beyond the Rio Grande are familiar to magazine readers. The lighter characters of the piece are almost all visitors from the United States. Mr. Seabrooke plays the part of a Wall Street broker who goes to the domain of Diaz to look after mining interests. He finds the country aflame with revolutionary spirit, because hundreds of persons have been swindled through the medium of a bogus mine, the Mexicana, in which the government is supposed to be interested. As this is the mine in which the New Yorker has put his money, he becomes a leader in the revolutionary movement. Incidentally, he discovers through comic and costly experiences that "graft" is as prevalent in Mexico as under the shadow of Trinity Church. Miss Macdonald's part is that of a pretty pottery vender, Tita, who falls in love with the real head of the revolt, Rodrigo Cortinez, and who disguises herself as a boy to assist his cause. Mr. Herbert acts Captain Carmona, a captain in the Mexican army, whose duty it is to capture Rodrigo, but who is more amorous than brave, preferring to win love to Tita to proving himself possessed of military valor. The contending interest in the romance is furnished through the jealousy of Sehorita Margarita Suarez, daughter of a Mexican Governor, who is in love with Rodrigo and is enraged at being cast aside for a peasant girl.

The three acts show picturesque Mexican scenes—the first, the market square of a village, the second, the patio of the hacienda of Rodrigo, and the third, the Borda Gardens on the night of a fiesta.

The Rogers Brothers in Ireland" come back to the New-York Theatre to-morrow for a limited engagement. These comedians are well fitted in this play, as was seen at their previous engagement at the Liberty. No important changes have been made in the cast.

Miss Elliott, in "Her Great Match" will be at the Harlem Opera House this week.

Miss Carter plays "Zaza" at the Academy for another week. She has been smashing records there right and left since her engagement began, and this week the audiences promise to be equally large.

Fountain pens will be distributed at the Casino to-morrow, when "The Earl and the Girl" is presented for the 100th time.

"The Merchant of Venice" is to be presented by Mr. Proctor's company at the Fifth Avenue Theatre this week. This is the cast:

- The Duke of Venice.....Miss Elly Collier
- Antonio.....James Young
- Shylock.....Harlan Kirkland
- Gratiano.....H. Van Buren
- Portia.....William Norton
- Salanio.....H. Dudley Hayley
- Salario.....A. S. Howson
- Old Gobbo.....Al. Roberts
- Isabella.....Miss Florence
- Tubal.....Gerald Griffin
- Lucio.....Mr. Thompson
- Dr. Curio.....Mr. Shaw
- Justice.....Miss Davis
- Justice.....Miss Eleanor Gordon
- Justice.....Miss Elly Collier

Joe Weber continues to smile with prosperity at his music hall, which is filled to the doors nightly. "Twiddle-Twiddle" is a much better show than it was on the opening night.

A week from Tuesday there will be a professional matinee of "Before and After" at the Manhattan.

The American Academy of Dramatic Arts, on Thursday afternoon, at the Empire Theatre, will produce for the first time "The Measure of a Man," by Cora Maynard, a play of modern business life in four acts.

Culinary artists of important achievement are the Misses Katherine Florence, Kenyon Bishop and George Lawrence, principals in "Before and After," at the Manhattan Theatre, and such is their rivalry in the culinary line that a competitive test of their skill has been arranged for to-day at the home of Leo Ditrichstein, author of the farce, in Stamford, Conn. Miss Florence is to prepare a breakfast at which will be present the entire company, including Mr. Ditrichstein, Fritz Williams, George C. Boniface, Jr., John Flood, Charles Butler, John Daly Murphy, Misses Jean Newcombe and Mabel Findlay. A midday dinner by Miss Bishop and an old-fashioned country supper by Miss Lawrence will complete the schedule. A committee, composed of Messrs. Ditrichstein, Williams and Boniface will pass upon the merits of the several culinary performances and present to the winner a handsome outlay. The company hopes to be able to appear Monday night.

PLAYS THAT CONTINUE.

- HUDSON—"Man and Superman"; last two weeks.
- BLJOU—Warfield, in "The Music Master."
- DALY—"The Fascinating Mr. Vanderveldt."
- WALLACK—"The Lion and the Mouse."
- EMPIRE—Miss Adams, in "Peter Pan."
- BELASCO—"The Girl of the Golden West."
- CRITERION—Miss Barrymore, in "Alice-Sit-by-the-Fire."
- MANHATTAN—"Before and After."
- FIELDS' THEATRE—"Julia Bonbon," with Louis Mann and Clara Lipman.
- MADISON SQUARE—"A Case of Arson," with Henri de Vries; last week.
- LIBERTY—"The Clansman."
- PRINCESS—Henry Miller, in "Grierson's Way."
- IRVING PLACE—"Der Kilometrefresser."
- DALY—"The Fascinating Mr. Vanderveldt."
- SAVOY—"The House of Silence."
- GARRUCK—"The Little Gray Lady."
- GARDEN—Hitchock, in "The Galloper."
- MAJESTIC—Last week of James J. Corbett as Cashel Byron.

MUSICAL PIECES THAT CONTINUE.

- CASINO—"The Earl and the Girl."
- KNICKERBOCKER—Fritz Schief, in "Mile-Modiate."
- WEBER'S MUSIC HALL—"Twiddle-Twiddle."

HIPODROME—"A Society Circus." HERALD SQUARE—"Coming Thro the Rye." BROADWAY—"The Vanderbilt Cup."

VAUDEVILLE.

Keith's bill for the last week in January is headed by Houdini, nicknamed "King of Handcuffs," and with a world-wide reputation as the champion jail breaker. Since his return from Europe, where he escaped from sixty-three prisons, including a Siberian transport cell in Moscow, Houdini has had the polps of Washington, Baltimore and Philadelphia sitting up nights trying to devise some means of confining him. But all in vain, for like the little God of Love, Houdini "laughs at locksmiths," and issues a general challenge to the penal officials of New-York to bring their best handcuffs and manacles to the Union Square Theatre to test his power. Rose Wentworth, the star exponent of Barnum & Bailey's circus, introduces her bareback riding and clever riding specialty, which becomes doubly wonderful in the limited space before the footlights; while Mme. Siapowski, English prima donna soprano, returns for a limited engagement. Another return date is that of Emil Heck, Jane Elton and company in their condensed farce comedy, "Mile, Rice," while the Orpheus Comedy Four furnish fifteen minutes of riotous fun and vocalism.

In addition to the extra attractions, which include Harry Braham in "Masks and Faces," the Japanese Karabanza Troupe and other features, there are this week several very fine cinematograph views just received from Europe at the Eden Musee. Among them are the beautiful "Falls on the Rhine," "Launching a Lifeboat at Brighton, England," "Tourists Climbing the Alps" and others. The solos on the violin by Professor Seredy are a feature of the Hungarian band concert.

Arthur Prince, the English ventriloquist, who comes from the Palace Theatre and London Pavilion, will head the bill at Hammerstein's. Clayton White and Marie Stuart will present their comedy sketch; Clarice Vance will play a return engagement by popular request, and other headliners are Idalee Cotton and Nick Long, in a comedy skit; Ned Nye and his Rollicking Girls, the Glinseretts, European gymnasts; M. Ferraris and his trained dog musician, a new European novelty; Augusta, Glose, in impersonations; Pierce and Mazio in a singing and dancing specialty, and new vitagraph views.

"Captain Swift" will be revived at Proctor's Harlem house this week.

The Joan of Arc craze that seems to pervade the drama just now has finally broken out in vaudeville. Miss Maud White, last seen on Broadway as the leading woman in "The Prince Chap," is having prepared a condensed version of "Joan of Arc." No less than eighteen persons are to appear in the act, which will be in two scenes running fifteen minutes each. The burning of Joan at the stake will be made the excuse for elaborate electrical effects. Miss White will appear in the title role. She is at present playing the sketch "Locked Out at 3 A. M." The

new playlet will be performed for the first time at one of the Keith houses.

Grand Opera forms part of the offering at Proctor's Twenty-third Street Theatre this week. Mme. Mantell, who was a mezzo soprano at the Metropolitan Opera House, will sing at each performance selections from the grand operas. There is much comedy on the bill prepared by Mr. Proctor, Felix Barry and Felix, in "The Boy Next Door," heading the list of comedians. Ward and Curran, in the "Terrible Judge," will fight for honors with these people, and George W. Day, the comedy monologist, will be in the running.

R. A. Roberts will head the bill at Proctor's

Fifty-eighth Street Theatre this week. Mr. Roberts will be seen in a dramatic sketch forming an incident in the life of the famous English highwayman, Dick Turpin. Mr. Roberts impersonates all the characters in this sketch, which is from his own pen. Jewell's mannikins, which need no introduction, will be another feature in the show. This clever act has been enlarged and improved upon since last seen here. And in addition to the miniature theatre, with its almost lifelike actors, has been added a grand finish, in which are employed gorgeous scenery, an electrical fountain and other spectacular effects. Other acts in this same show will be Holcomb, Curtis and Webb, in a new

sketch, entitled "A Winter Season," and the Five Mowatts, in their sensational juggling act.

The Colonial Vaudeville Theatre, beginning with Monday's matinee, presents as the chief attraction Sarah French and J. Jaron Miller, a son of the actor Henry Miller, in the new one-act play, "Between Two Fires," which recently had its first night in one of the dramatic houses and claims Mrs. Schuyler Crowninshield as its author. For the extra feature it will have Bert Leslie and Robert Dalley, in a farce. Other engagements include Carter DeHaven and Flora Parker, Paul Sandor and his performing dogs, "In the South," an elaborate singing and dancing melange, Matthews and Ashley, Gilroy, Hayes and Montgomery, Mazza and Mazett, Captain Bloom and the vitagraph.

volunteers had heads rather less than the normal size. No matter what way they went to work to get results in favor of their earlier impressions, they were confronted with defeat. No such rule can be said to exist. It is as irregular and as un-scientific to say that a big-brained or big-headed man is intellectual as to say that a tall or short, or addicted to any particular habit—T. T. T.

"MAN AND SUPERMAN."

Supposititious Sequel by Robert Loraine, the Actor.

A great many persons have felt that "Man and Superman" as a play leaves off just where the real fun begins. Were Ann and Tanner happy? Did they fight and bicker? What was the outcome of this riddle, Robert Loraine, the star of the play, contributes the following sketch to "The Actors' Society Bulletin":

"THE REFORMER'S REVENGE" OR THE REVOLUTIONIST'S RECONCILIATION TO REALITIES.

In a pleasant garden, overlooking the sea, on the salubrious and invigorating Nibelung coast, a tired looking man with a somewhat fatuous expression of complacent resignation reclined luxuriously in a hammock, listening with an air of tolerant sympathy to a tirade from a strenuous young man with the gleam of a wild enthusiasm in his eye.

"You ought to get married, Tavy," said the latter, interrupting his companion in a slight of eloquence. "You would soon have all that nonsense knocked out of you. You would!"

"What! With you as a horrible example constantly confronting me—never! Look how it's done for you!"

"Done for me?" "Yes, done for you. You used to have ideas—and the power to express them. Now you are—pardon my frankness—a dumb sufferer—a silly old young man, with well defined symptoms of senility! Placid, content, in a universe of horrors shrieking for reform! Deliberate connivance in what you know, in your soul, to be criminal incongruities of ethics! As bereft of mental force as Samson was of physical power after the ministrations of Delilah! Possibly attempting to justify your apathy by childish arguments as effects as the Moslem law! Hypocritically making a farcical pretence of being satisfied with a state of affairs which you know to be hellish! And now, worst of all, seeking to lure other lofty spirits to damnation that you may have the selfish solace of companionship in your degradation. But then—you can quote prominent precedents. Since Lucifer was cast from the heavenly hosts, his hobby has been to seduce the worthless supporters of the throne! 'Get married,' you say. Why, man, you drive! You pitiful weak—drifting on the dead sea of your own faculty—futilely endeavoring to discover excuses for your pathetic collapse, with an organ of intelligence too feeble to survive the shock of your own base, treacherous concession to the will of the world! This I might forgive, mark you. I might concede extenuating circumstances. Your driving delusions might move the heart of a sterner prosecutor than I, but your attitude of abandoned treachery—seeking to lure me into the depths which have engulfed you—why, by comparison, Judas's betrayal—pardon my frankness, Jack—was a saintly act!"

"Look here, Tavy, if you're trying to avenge yourself for the long speeches I made to you in 'Man and Superman,' I shall go and play a round of golf. Recent events have developed my faculty of patience considerably, but—"

"Yes, so said Socrates of Xantippe."

"One moment, Tavy, before you drive me away to a game that I despise; you are a nice lad—and I don't want to see the doctor dose you with bromide—but you need something soothing—your brain is too active. I know what it feels like! You need sedative influences in your life of course. I know that the present institution of marriage is all wrong. We must fight steadfastly and strongly for a better contract. But, meanwhile, it is the only real thing. I have considered and abandoned all the alternatives as much worse. And you know, if it becomes absolutely intolerable, divorce is absurdly easy in Dakota—the true centre of the Land of Progress. And even if the question of all-money is a nuisance—it is often worth an effort; and really when you consider the uncomfortable alternatives, there is a great deal to be said!"

"Jack, I must say, with due regard to your long standing friendship, that I think the New-York Library authorities were right in branding you a perverter of youthful minds."

"My dear fellow, the Athenian authorities said the same to Socrates, whom you referred to just now. Yet his name survives as a synonyme for wisdom. No, Tavy, believe me there is much to be said in favor of marriage. Now—come down to the immediate present—you know Rhoda is very fond of you; and I don't think it quite gentlemanly of you to engage the affections of a young girl like her without any serious intentions. Think over what I have said. I'm going to work a little on my book. The Revolutionist's Reconciliation to Realities. Ah, here comes Rhoda. A propitious moment for you, Tavy. Conside your universal doubts to her. I feel sure she can set them at rest. I will go and see what Ann is up to!" and Jack wandered into the cottage, as Rhoda came up the rosebush lined pathway.

"Oh, how glorious the sunset is to-night," she said. "I sometimes think that a beautiful sunset symbolizes the idea of the Buddhist's Nirvana, and the renouncing of all our consistent life in one centre, more vividly than all the sages' teachings, and the poet's poetry."

"You have a beautiful mind," murmured Tavy, swept a little off his balance by the crimson and lemon and gold of the western skies." "Oh, Tavy, do you really mean it?" whispered Rhoda. "Of course," said Tavy softly, "and a beautiful nature." "Tavy," cooed Rhoda, "you are the only man I ever knew who seemed to understand and sympathize with my every mood. How sad to think that we must end our sweet companionship when you go back to town to-morrow!" "Why should it end then?" said Tavy, innocently. "Oh, Tavy, do you really mean it? I never dreamt you cared like this! But I am so glad—so glad! It seems more like sunrise in my heart than sunset. I thought you merely cared for me as a friend—a new glory of life has dawned upon my soul. Yes, my dearest heart—I will be your wife, and you are tears of happiness, my dearest love. You have changed the whole universe into the glory of sunrise for me!" "By this time she had swung into his arms, and he could only murmur, "Rhoda, the sun has set!" ROBERT LORAIN.



EDMUND STANLEY AND CHRISTIE MACDONALD. In "Mexicana," at the Lyric to-morrow.

DAINTY MISS WYCHERLY AND THE "PUG."

Are some New-York women becoming like the fast set of Roman matrons who used to dote on gymnasts, boxers and gladiators? Is it needful for actors to become pugilists or pugilists for actors? How does it feel for an actress of symbols? Poetic drama to play opposite an athletic heavyweight boxer? What about athletic authors?

Miss Margaret Wycherly, who nightly receives a joint decision with James J. Corbett, at the Majestic "Cashel Byron's Profession," at the Majestic Theatre, did when a Tribune reporter called at her St. Nicholas-ave. apartments the other morning. Clad in a seal brown velvet blouse, lawn and lace half-sleeves, a round, full, white lawn and lace sheathed shoulders—play-neck rising from lace sheathed shoulders—white goes know the big, brown, mystic eyes and rather classic features—Miss Wycherly sank under a sofa and looked like the paintings by early Venetian artists. But, perceiving instantly that the interviewer would be a stern, practical man, she relinquished the pose and led the way into the breakfast room. Here there was angular mission furniture, fortifying eggs and toast and realistic strong coffee. The hour was 11 o'clock, and the referee had announced a matinee at 2 o'clock.

"Yes, people have asked me how I can do it," said the actress, musingly, and giving an "Everyman" glance at the ceiling. "Women write letters. It is quite capable. People seem to forget that an artist is capable or has a right to essay different parts. In my own case I am identified with the poetic playlets of Yeats and the medieval mysticism of Ben Greet's 'Everyman.' That one should jump from these to the brilliant cynicism of Shaw and be fascinated by a gentleman of the prize ring, even in make-believe, seems incomprehensible. It is all, however, easy to understand. One may be fond of mysticism and yet like modern wit for a change; as for taking up with an ex-champion, circumstances alter cases. Lady Lydia herself gives all the reasons why she preferred Cashel, the natural man, to the artificial folk of her acquaintance."

"But the different technique of acting required?" "It is true there is a large difference between the ancient poetic and the modern realistic. In the former one's tones, gestures and movements are on a repositional grand scale; all is solemn and statuesque, to comport with the manner of the subject. It is like Wagner's opera, where a character stands in one position for many minutes, looking out over the sea. With the Yeats plays it was stipulated that there should be practically no acting; just an elocutionary reading of the lines. 'Everyman,' in addition to a general simplicity on the stage, had to avoid extremes of facial make-up, since the character walks through the audience and is seen closely. A thousand activities of the eyes, face, tones and gestures, quick steps, nods, smiles and tears are required in the modern play. Perhaps it would have been difficult to have acquired these suddenly. I merely had to revive previous knowledge of the modern style gained in stock company work all over the country. It is a mistake, you see, that I was always 'Everyman.'" "Gibson says that the Roman matrons"—began the interviewer. "That is, the women are especially taken with this play?" "Oh, it is wonderful to see them. At matinees they pack the house, lean forward in their seats and look like this," and Miss Wycherly lengthened her Venetian neck over the coffee cups, showed a row of white teeth and focussed her

Actress Talks About Her Appearance with the ex Champion Heavyweight Bruiser Corbett.

large brown eyes in a rapt stare. "Some of them come over and over again to the performance. Perhaps the first thing that brings them is curiosity, then they are rather amused and finally enthralled. You must remember that Mr. Corbett, as Cashel, strikes no blows, only appears in running costume briefly in the first act, and his sole exhibition of strength is when he lifts Lady Lydia by her elbows. He does that in a boyishly polite manner in the desire to assist her. Why shouldn't women be taken with Mr. Corbett's physical charms and perfection? Why shouldn't they admire his easy repose, simplicity and honesty of view? It is considered correct for men to admire beautiful women on and off the stage. But it is not only the physical beauty that attracts; the inner man, with his infectious cheer and gayety, lack of nerves and posings, delights the audiences of women."

"Would you call Mr. Corbett the quintessence of matinee idols?"

"Perhaps, in a sense. One might say he was the real thing compared with the imitation actor

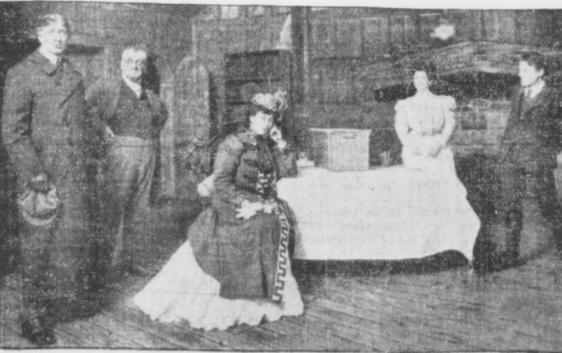
athletes who is always so popular. Women have been getting enthusiastic over players who pretend to be strong and yet are actually a man who is 18-karat genuine in his professions. If he engaged in a duel or any kind of affray, no one would suspect that his victory was fictitious. Everybody likes to see power as well as grace in a man, and it is a mistaken notion that women are fond of mere exquisite softness. Their own natures tend to be firm and strong, manly character. During rehearsals, however, Cashel appeals to his even, boyish temper, his everlasting balance and repose. It is the nature of the man, there was not a word of angry word spoken."

"Do we need athletic playwrights as well as actors?" "Well, it might seem logical that the stage would be saner and more wholesome if every-thing in brain product were athletic. The stage today sets before the public types or models of men and women as did the Olympic games and editorial exhibitions of classic times, which affected so largely the development of the people. There is action and reaction. If pictures of the Gibson girl have increased, as it is said, the stature of American women, why should not the often seen stage types affect the race? Nervous, fidgety little actors and petty, café built plays cannot promote large, wholesome change in an audience. Yet the human machine is so constructed that you find strange contrasts. You might put a dramatic type in a gymnasium and have his muscles develop in a monotonous without obtaining much improvement in brain product. Stevenson and other invalid authors have written in the greatest genius like Goethe and Tolstoy that the principle is verified of a sound mind in a sound body."

"There have been some women athletes on the stage?" "I remember at least one who played in a Broadway theatre. She was a Mexican, and astonished everybody by her broadsword work. There is a troupe of women gymnasts who appear in evening gowns and suddenly begin to turn somersaults and build pyramids on top of Health and strength are always good to witness. Actresses, I believe, are in general, in very good physical condition. They withstand the rigors of one-night stands, rehearsals and what not, rests on their spirit and temper, which Mr. Corbett has been in the legitimate drama in 'As You Like It' with Ada Rehan. A professional is generally engaged for that part."

"Do you think Cashel Byron will return to his profession?" "Oh, no. He is entirely set on the actor's art and means to keep advancing in it. He is by ability."

"And will the Lady Lydia turn again to the mystic 'Everyman'?" "No doubt, in her thoughts, with appreciation for that universal, deep view of life; but for the present she is entertaining a project for a modern, realistic drama."



SCENE FROM "THE FASCINATING MR. VANDERVELDT," AT DALY'S. Ellie Jefferys in the centre; Frank Worthing at left.