

THE THEATRE

LONDON REVIVALS

The Repertory Theatre—Pineroy and Sheridan—Rejane.

London, April 6.

The Repertory Theatre having experimented with novelties resorts to revivals, and "Trelawny of the Wells" has been an excellent choice. First, because it is one of the most delightful works of the greatest living English dramatist, and, second, because it is based on reminiscences of the most famous repertory theatre of the Victorian reign. Samuel Phelps, a rival of Macready and Charles Kean in mastery of the old tragic style and also a most versatile comedian, conducted for nearly twenty years at Sadler's Wells a playhouse devoted to Shakespearean revivals and the production of new dramas which appealed to intellectual and refined audiences. When the theatre was closed, in 1882, owing to business reverses, he could proudly assert in his farewell speech that he had presented thirty-four of Shakespeare's plays and many works by new men. The actor-manager lived for sixteen years after making that speech, and he was often seen both in London and in the provinces in his favorite parts, and he trained many players for the stage, notably Mr. Forbes-Robertson. It was at Sadler's Wells that his best work for the stage was done, and few actors have ever had a larger repertory of plays or have established a better school of acting.

Mr. Arthur Pineroy's comedy is drawn from the theatrical life of the early 60's. He could hardly have observed closely the conditions and personnel of Phelps's Sadler's Wells company, for he was a lad of seven when the performances were suspended, but he knew the prominent players by sight, and as time ran on and he became himself an actor he was intimately acquainted with them. Robertson, the playwright, he has gently caricatured in the play, and he has toyed with the memories of his youth in recalling to life under new stage names Rose Trelawny, Avenia Bunt, Imogen Parrott, Augustus Colpoys and the Telfers. The old-time stage talk at the Wells and the Pantheon is heard anew, and crinolines and quaint costumes are in keeping with the trim and formal Victorian manners. Irvington has not forgotten the famous theatre, for Sadler's Wells was rebuilt five and thirty years ago, and business is still done at the old stand; but Bagnidge Wells has gone so completely out of remembrance as a mineral spring that the cockney pronunciation of the name has to be indicated in the programme. The players in Phelps's school of acting have passed out of sight, and when the author attempts to identify them the names are without meaning except to veterans like Sir John Gray-Hill, who never missed an old-time Shakespeare revival. The play itself has the sparkle and freshness of real life. The Clerkenwell crescents, the stately dignity of Cavendish Square and the breezy, vivacious Victorian stage of the early 60's are restored with effective realism, and the busy, bustling half-century is "a mist that rolls away."

THE COMING WEEK

NEW PRODUCTIONS.

Monday Night, April 18.—At Nazimova's 39th Street Theatre, Mme. Nazimova in Ibsen's "Little Eyolf."

Tuesday Night, April 19.—At the Belasco Theatre, Miss Mabel Taliaferro in "The Call of the Cricket."

COMEDY AND DRAMA.

ACADEMY OF MUSIC—Olga Nethersole will begin a fortnight's engagement here to-morrow night in repertory. This week she will be seen in "Sapho," which Clyde Fitch dramatized for her ten years ago from the novel by Alphonse Daudet. Among the members of Miss Nethersole's company are Harrison Hunter, G. B. Clarence, Albert Perry, Hamilton Mott, W. S. Blake, Miss and the Misses Charlotte Tittell, Lillian Stafford, Rena Kingdon, Alice Gordon and Constance Raymond.

ASTOR—Twenty-fourth week of "Seven Days," the best farce in town. On Tuesday night two hundred members of the Michigan University Club will attend in honor of Avery Haywood, one of the authors, who is a graduate of the university.

RELIASCO—Frederic Thompson will present here on Tuesday night Miss Mabel Taliaferro in Edward Peple's new comedy, "The Call of the Cricket."

The story tells the experiences of a little girl, Rosalie, the Cricket, who gained her sobriquet from her joyousness of nature and character. She goes to Larchmont, N. Y., to visit a school friend, Fannie Marsh. She meets Norman Marsh, Fannie's brother, and innocently excites the jealousy of his fiancée, Rena Colebrook. The lovers quarrel, Norman defending the Cricket until Rena, in a fit of anger, suggests that he marry her rival. Norman scoffs at the idea at first, but to spite his sweetheart, finally agrees to marry the Cricket, who, trusting and loving him, accepts. Three months after their marriage she learns the truth through Rena. She hides her wound in reckless gaiety, but when alone with her husband she comes to an understanding. He offers separation or divorce, but she declines it and forces him to live out the life before the world. In his grief and shame for what he has done, Norman has not dared to love her, but now he begins to appreciate her courage and her worth and tries to atone for the wrong. When his love has grown earnest and sincere the wall between them is broken down and both become happier because of the sorrows they have endured.

BIJOU—Cyril Scott, Jane Beecher and others are successful in the long run of "The Lottery Men," a farce of no mean merit.

CITY—A new playhouse which will open its doors in 4th street, opposite Irving Place, to-morrow night, when Miss Anna Held will be seen in "Miss Innocence." The theatre is artistic in design and is arranged for the comfort of twenty-five hundred persons. It will present the best Broadway

VEDA MEYERS.
With Mrs. Fiske, Lyceum Theatre.

OLGA NETHERSOLE.
In "Sapho," Academy of Music.

MME. NAZIMOVA.
In "Little Eyolf," Nazimova's 39th Street Theatre.

MABEL TALIAFERRO.
In "The Call of the Cricket," Belasco Theatre.

CLARICE VANCE.
In "The Skylark," New York Theatre.



BLANCHE BATES.
In "The Fighting Hope," West End Theatre.



MME. OLLY.
In "The Whirlwind," Daly's Theatre.

youth at Bath pulsates in them—his own sentimental adventures and duel travestied in "The Rivals," and the gossip of pump room and parades repeated in "The School for Scandal."

Mme. Rejane's appearance at the Hippodrome in one-act comedy has given a fresh impetus to the movement for music hall traffic in celebrities. The play, "Lolotte," was adapted from the French many years ago by Sir F. C. Burnand, and having served the actress's turn was forgotten by the public. The original text provides Mme. Rejane with a piece similar in spirit to "Nance Oldfield," in which Miss Ellen Terry used to delight audiences on nights when Sir Henry Irving appeared in "The Bells." The actress and the woman are brought out alternately in emotional and comedy scenes, and lightness of touch is everything. It is brilliant acting by a great artist, and is finely dramatic when the woman becomes an actress against her will, under stress of real life. With these revivals and another one at the Duke of York's—"Prunella," by Mr. Laurence Houseman and Mr. Granville Barker—which is coming next week, playgoers will have to be content until the programmes of the principal theatres are rearranged.

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Mme. Nazimova will appear as Mrs. Allmers. She will be supported by Brandon Tynan, Robert Haines, Master George Tobin, Miss Ida Conquest and Miss Gertrude Berkeley. The play is in three acts and three scenes, showing a "garden room," with an extensive view over the fjord, a narrow glen by the side of the fjord, and an elevation overgrown with shrubs in Allmers's garden. There are only six characters—Alfred Allmers, labored proprietor and man of letters, formerly a tutor; Mrs. Allmers, his wife; Eyolf, their child, nine years old; Asta Allmers, Alfred's younger half-sister; Engineer Borghelm, who is in love with Asta, and the "Rat Wife," a more or less mystical woman who lures rats into the water so that they are drowned. Rita is a jealous woman—jealous even of the absorbent interest which Alfred takes in Eyolf, who has been a cripple from infancy. She is jealous of the intimate friendship between Alfred and Asta, his half-sister. Eyolf, fascinated by the mysterious Rat Wife, is drowned at the end of the first act. The other two acts show the effect of this catastrophe, first separating husband and wife still further, but finally leading to a more intellectual and spiritual basis of understanding, followed by a determination to consecrate their lives to helping the poor.

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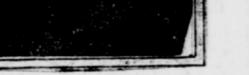
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