

THE THEATRE

THE COMING WEEK

NEW PRODUCTIONS.

Monday Night, Sept. 26—At The New Theatre, Masterlinck's "The Blue Bird."

Tuesday Night, Sept. 27—At the Bijou Theatre, Forest Halsey's "My Man," a dramatic version of the author's story, "The Quality of Mercy."

Thursday Night, Sept. 29—At the Irving Place Theatre, "Die Schmutzger," an Alsatian comedy by Arthur Dinter.

COMEDY AND DRAMA.

The New Theatre will open its second season on Monday night with Maurice Maeterlinck's "The Blue Bird," which is described as a fairy play about children for grown-ups. The keynote is found in the expression, "The blue bird for happiness." The presentation will be made in two parts and ten scenes by a specially recruited company, and the drama will be performed every weekday night and on Wednesday and Saturday afternoons until the regular repertory organization begins its annual engagement on November 7.

The drama has been given with success abroad, but has never been presented in America. It was first presented in Russia, where about sixty companies are playing it, and was later produced by Herbert Trench at the Haymarket Theatre, London, where it had a record-breaking run. Its great success lies in its philosophy. While the play delights the young, for the reason that Maeterlinck has found expression through a poetic, mystic and scendally beautiful fairy tale largely enacted by children, its deeper meaning appeals to adults. In his philosophy the Belgian poet shows that, although happiness—as typified by the blue bird of Lorraine folklore—may be captured, it cannot be retained for all time; but that it is possible to secure it.

The first night audience will find the New Theatre auditorium remodeled, for during the summer extensive alterations have been made; the boxes have exchanged places with the foyer stalls; the second balcony has been curtailed off in a way to eliminate it when necessary, as company has been hung from the ceiling, and the color scheme has been darkened and enriched. The alterations were made by Carrere & Hastings, the architects, on lines suggested by Professor Wallace C. Sabine, Harvard expert in acoustics, and the directors announce that any difficulties experienced last year in clearing the stage have been absolutely eliminated.

The directors believe that "The Blue Bird" will be found to be beautiful in its mysticism, poetry, incidental music and scenic invention, and that it will delight all classes of theatregoers.

Aboard the presentation of the drama was made in five scenes, and the somewhat different, being more compact, thereby permitting the tale to be unfolded more rapidly. As in England, the forest scene will be omitted. Many of the scenes require unusual lighting effects, and for the first time in the history of The New Theatre the full electrical equipment of the playhouse will be used in one scene, alone six spot and Olivette lamps will be employed, in addition to the entire incandescent system. About seventy-five players, two-thirds of whom are children, will take part in the production, and of this number thirty-eight will have lines to speak.

While a glance at the stage direction might suggest that the performance will be spectacular, it will not be so in the accepted sense of the term. Remarkable scenic pictures will be unfolded, quick changes will be made and "melting" effects will be used, but the result will be poetic and imaginatively drawn rather than sensational. Through-out the play will run incidental music drawn largely from the works of Debussy, and dances called for by the action will be executed. These numbers have been arranged by Miss Caroline Crawford, of the faculty of Columbia University, and will include the dances of the fauns, mist maidens, perfumes, dews, willow-wings, flowers of bread, fire, water and glimmerings.

The story of the play follows:

Tyttyl and Mytyl, the son and daughter of a poor woodcutter, are tucked into their truckle beds on Christmas Eve to await a morrow when Santa-Claus will not bless. After the parents retire the children go to the window and are watching the holiday festivities in their rich neighbor's home when Fairy Berylune, a witchlike old woman, enters and demands that the children provide her with "grass that sings" or a "bird that is blue." She is particularly anxious to obtain the latter, as its capture will bring happiness to mankind and health to a sickly small girl of her acquaintance. Tyttyl and Mytyl express their willingness to hunt for the bird, and the fairy sets upon the head of Tyttyl a magic cap, in the centre of which is a wonderful diamond. With the turning of this diamond the souls of Fire, Water, Milk and Sugar will bring happiness to mankind and health to a sickly small girl of her acquaintance. Tyttyl and Mytyl express their willingness to hunt for the bird, and the fairy sets upon the head of Tyttyl a magic cap, in the centre of which is a wonderful diamond. With the turning of this diamond the souls of Fire, Water, Milk and Sugar will bring happiness to mankind and health to a sickly small girl of her acquaintance.

HALE HAMILTON AND FRANCES RING.

In "Get Rich Quick Wallingford," Gaiety Theatre.

MISS ELEANOR CANER, AS GRANNY TYL; MISS GLADYS HULETTE, AS TYTYL; MISS IRENE BROWN, AS MYTYL; ROBERT M'WADE, AS GAFFER TYLE.

In "The Blue Bird," at The New Theatre.

MISS PRISCILLA KNOWLES.

In "The Great Ruby," Academy of Music.

STAGE NOTES

Concerning Plays and Players Here and There.

Mr. George Arliss will bring to America L. N. Parker's new play, the title of which is not yet announced. Mr. Parker has been producing pageants for two or three years. But the pageant he is now producing is a character to figure in most plays in Vaudeville, with Charles I. and Charles II. in attendance. One has seen more than one stage Wellington and stage Nelson. Another statesman who has been put into a play is Palmerston, but in his case he was called by another name and transferred to a period not his own. Among Lord Beaconsfield's early works, by the way, was a tragedy "Alarcon," which was produced at Astley's in 1858 and revived at the Crystal Palace in 1875, with Mr. J. H. Barnes and Miss Louise Mouldie in the cast.

Mr. Arliss has been telling a London reporter that he has "no fear of the American public" not taking to a play written around an English politician. If it turns out an interesting drama they will accept it. I assure you that the American people take more interest in and know more about our English celebrities, political, literary and theatrical, than we English do.

"Besides, it will be quite a gorgeous production, with scenes full of ambassadors of all nations, and all that kind of thing. And then, again, I think the character will be found interesting from the Jewish standpoint, for the great minister's Jewishness, to say Oriental-points will by no means be ignored."

Mr. Arliss, it seems, is very anxious to play Nero. But not in any of the Nero plays which have been seen in London, but in a tragedy written by a brilliant American journalist, George Edward Easton. His Nero is the most varied and most natural one I have yet met. No, I have not met the Elizabethan Nero play by Field, nor the Restoration one by Nat Lee.

"All the stage Neros I have met have treated only what I might call the high lights of that strange personality. The Nero in Barton's play is more the inside, or domestic Nero; not merely lurid or melodramatic."

Professor Brander Matthews and Mr. George Arliss have, according to the same interview, written a play which is to be called "What Shall It Profit?" The main motive is a kind of Jameson raid, and it has a lot of stockholders in it; the chief character is a Jew, not a pronounced Jew, but a usual stage type, but a real, quiet, self-contained, strong, sane Israelite. This piece has a very strong scene, all about a wonderful "tipper."

Gilbert Chesterton, in inky indignation, "accused" Sir Herbert Tree for extravagance and excessive realism, citing the soldier's gobbets, urns, etc., used in "Henry VIII." But in the end, of course, that these exquisite properties are made of paper maché.

If it be true that Edward Terry is coming to America, now that his theatre in the Strand has been given over to moving pictures, the following brief account of him from London may have some interest for playgoers here. Edward Terry (who is in no way related to the family of which Ellen Terry is the most famous member) was born in 1844, and has been an actor since 1863. For ten years or so he was one of the popular comedians at the Gaiety under the management of John Hollingshead. Next came "Pierrot" and "The Merry Men." Royce were in the same company. In 1887 he left the Gaiety and burlesque and went to the Lyceum, where he played a number of pieces and built a comedy theatre, to which he gave his name, on the other side of the street. His great hit was Dick Phenyl in Pinner's "Sweet Lavender." This play ran nearly two years. Mr. Terry produced one or two other pieces by Pinner as "In Chancery" and "The Times," besides reviving "The Magistrate," but nothing approached the success of "Sweet Lavender," while the pieces he obtained from less distinguished playwrights were mostly poor. Of recent years Mr. Terry has appeared but rarely at his own house, having been engaged in touring, and the theatre has been engaged in touring, and the theatre has been engaged in touring, and the theatre has been engaged in touring.

Mr. J. E. Vedrenne started his London season last Tuesday evening with William J. Locke's farce play, "The Man from the South." It is quite a mistake to suppose that Mr. Loraine, who acted the leading part, gave an aeroplane performance between the acts, although Mr. Vedrenne is something of a modernist.

"Why is it," asks a London critic, "why is it that, with few exceptions, all the life and half the meaning are extracted from modern French plays when they have passed through the hands of the English adaptor?" Some of them are, of course, "French" that they are quite untranslatable; in that case why waste time in the perilous task of unrooting them from their native soil? But there are others, and Le Coustaud des Epinettes is surely a case in point, where by maintaining not only the French surroundings but giving the characters their own French significance, the chances of acceptance at the hands of the English playgoer would be greatly improved. In "Le Coustaud des Epinettes" Irma is a demi-mondaine, whose possession of compromising letters is a danger and a menace, and against whom the most desperate of all measures are at least plausibly necessary. In English Irma becomes a mild and moral bohemian, in England, what shall be said of their brethren in the United States? Doubtless, though, in both countries they follow the commands of producers and stars.

Mr. Laurence Irving has been scolding again, this time at his own countrymen. The other night at Liverpool, after the play, he made a speech in which he deplored the inadequate support he had received during his particular visit, and he concluded by saying: "You have done your best to keep me in the theatres, but unless things take another turn I shall have to go where audiences are still to be found—namely, in the music halls."

MISS MARY CARTER.

In "My Man," Bijou Theatre.



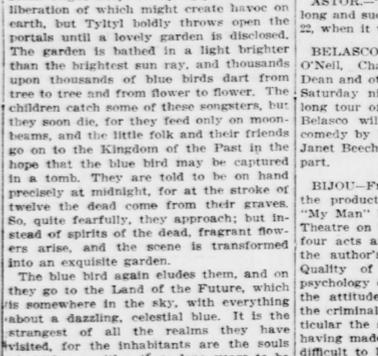
MISS MARY BUCKLEY.

In "The Little Damozel," Comedy Theatre.



MISS KITTIE GORDON.

In "Decorating Clementine," Lyceum Theatre.



HATTIE WILLIAMS.

In "Decorating Clementine," Lyceum Theatre.



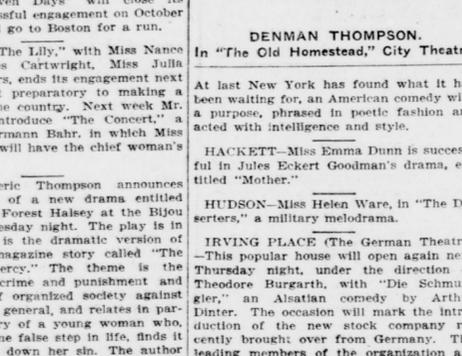
MISS KITTIE GORDON.

In "Alma, Where Do You Live?," Weber's Theatre.



DENMAN THOMPSON.

In "The Old Homestead," City Theatre.



MISS LOUISE VALE.

In "Salomy Jane," Plaza Music Hall.



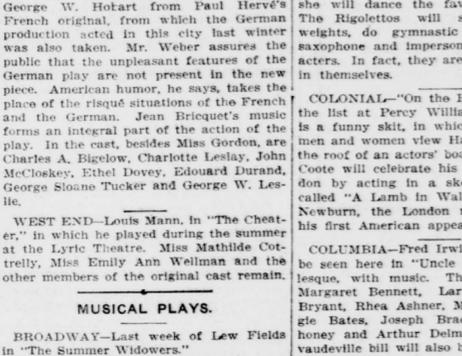
MISS ADA LANE.

In "Alhambra Theatre."



MISS ROTHWELL BROWNE.

In "Fifth Avenue Theatre."



Memory, and the party proceeds to the Palace of Night, a great hall of black basalt. The stars are shining without, and there is mysterious gloom within. Here, carefully guarded behind locked doors, Mme. Night keeps many ugly things, the liberation of which might create havoc on earth, but Tyttyl boldly throws open the portals until a lovely garden is disclosed. The garden is bathed in a light brighter than the brightest sun ray, and thousands upon thousands of blue birds dart from tree to tree and from flower to flower. The children catch some of these songsters, but they soon die, for they feed only on moonbeams, and the little folk and their friends go on to the Kingdom of the Past in the hope that the blue bird may be captured in a tomb. They are told to be on hand twelve the dead come from their graves. So, quite fearfully, they approach; but instead of spirits of the dead, fragrant flowers arise, and the scene is transformed into an exquisite garden.

ASTOR.—"Seven Days" will close its long and successful engagement on October 22, when it will go to Boston for a run.

O'NEIL.—"The Lily," with Miss Nancy O'Neil, Charles Cartwright, Miss Julia Dean and others, ends its engagement next Saturday night preparatory to making a long tour of the country. Next week Mr. O'Neil will introduce "The Concert," a comedy by Hermann Bahr, in which Miss Janet Beecher will have the chief woman's part.

BIJOU.—Frederic Thompson announces the production of a new drama entitled "My Man" by Forest Halsey at the Bijou Theatre on Tuesday night. The play is in four acts and is the dramatic version of the author's magazine story called "The Quality of Mercy." The theme is the psychology of crime and punishment and the attitude of organized society against the criminal in general, and relates in particular the story of a young woman who, having made one false step in life, finds it difficult to live down her sin. The author exploits the theory that it is not the unrighted law so much as the man-made law that relentlessly pursues a woman and renders it impossible for her to find her way back into the ranks of respectability. The scenes are laid in the lower East Side and in the Harlem district. The play tells a simple and interesting love story, with a vein of delicately interwoven comedy. Only eight characters are employed, which will be played by Robert Drouet, Anne Sutherland, Campbell Collan, Anna Wynne, Mary Carter, John Beck and Addie Frank.

CITY.—Denman Thompson will begin tomorrow a fortnight's engagement in "The Old Homestead," in which he has played for twenty-five years. The double quartet will sing.

COMEDY.—"The Little Damozel," Monckton Hoffe's comedy of London's bohemian life, in which Miss May Buckley and Cyril Keightley have the leading parts.

CRITICISM.—James Grant Forbes's "The Computers." An excellent little comedy, well acted by Miss Mae De Sousa, Taylor Holmes and others.

DALY'S.—Miss Margaret Mayo's farce, "Baby Mine." A very cleverly constructed play, presented by a capable cast, headed by Miss Marguerite Clark, Walter Jones and Ernest Glendinning.

EMPIRE.—John Drew, notably successful in Somerset Maugham's comedy, "Smith."

GAILETY.—"Get Rich Quick Wallingford," George Cohan's dramatization of George Randolph Chester's stories of the same name, has taken Broadway by storm.

GARRICK.—Miss Henrietta Crossman gives a most delightful and artistic interpretation of the leading part in Percy Mackaye's exquisite satire, entitled "Anti-Matrimony."

WALLACK'S.—H. B. Warner and his

capable company still hold forth in "Alma, Where Do You Live?,"

WEBER'S.—The season will open here on Tuesday night with Miss Kittie Gordon, in the farce, "Alma, Where Do You Live?,"

THE ENGLISH ADAPTATION HAS BEEN MADE BY GEORGE W. HOTART FROM PAUL HERVE'S FRENCH ORIGINAL, FROM WHICH THE GERMAN PRODUCTION ACTED IN THIS CITY LAST WINTER. MR. WEBER ASSURES THE PUBLIC THAT THE UNPLEASANT FEATURES OF THE GERMAN PLAY ARE NOT PRESENT IN THE NEW PIECE. AMERICAN HUMOR, HE SAYS, TAKES THE PLACE OF THE RISQUE SITUATIONS OF THE FRENCH AND THE GERMAN. JEAN BRICQUEUX'S MUSIC FORMS AN INTEGRAL PART OF THE ACTION OF THE PLAY. IN THE CAST, BESIDES MISS GORDON, ARE CHARLES A. BICLOW, CHARLOTTE LESLEY, JOHN McCLOSKEY, ETHEL DOVEY, EDOUARD DURAND, GEORGE SLOANE TUCKER AND GEORGE W. LESLIE.

WEST END.—Louis Mann, in "The Cheater," in which he played during the summer at the Lyric Theatre. Miss Mathilde Cotterly, Miss Emily Ann Wellman and the other members of the original cast remain.

BROADWAY.—Last week of Lew Fields in "The Summer Widowers."

CASINO.—"He Came from Milwaukee," with Sam Bernard in the role of brewer, wild man, duelist and duke. Prominent in the cast are Winona Winters, Nella Bergen, Adele Rowland, George Anderson and Martin Brown.

GLOBE.—Last week of Miss Bessie McCoy and her excellent company in "The Echo." Next week Mr. Dillingham will introduce "The Girl in the Train."

HERALD SQUARE.—Miss Marie Dressler has given her 20th performance in "Tillie's Nightmare."

KNICKERBOCKER.—"Our Miss Gibbs," sister of "The Arcadians," but not quite so beautiful nor so popular.

NEW AMSTERDAM.—"Madame Sherry" and her fascinating interpreter, Miss Lana Abrahams, are drawing unprecedented crowds. The play sets the season's standard for plays of this character.

NEW YORK.—"The Arcadians" will say goodbye to this city at the week's end, closing one of the most successful runs on record.

VARIETY HOUSES.

AMERICAN.—William Morris advertises his autumn vaudeville festival for this week. He has prepared a bill of unusual excellence, the most important dramatic feature of which will be Charles E. Dydsworth, the English actor, in "Scrooge," a dramatic version of Dickens's "Christmas Carol." Mr. Dodsworth last appeared here with Sir Henry Irving. He will have with him Tom Terriss, Miss Grace Hampton, an one time leading woman for Miss Ellen Terry, and ten other players. Pauline, the hypnotist, will also appear, and two foreign artists—La Freya, a French beauty, and Will Van Allen, an English comedian—

CAST OF "THE BLUE BIRD."

- Mummy Tyt... Miss Ethel Brandon
- Daddy Tyt... Reginald Dorr
- The Boy Lover... Martha McGowan
- The Girl Lover... Charlotte Foster
- The Blue Bird... Miss Louise Mouldie
- Robert E. Homans... Robert E. Homans
- Pedro de Cordoba... Pedro de Cordoba
- Charles Wendell... Charles Wendell
- Cecil Yapp... Cecil Yapp
- Miss Elizabeth H. Van Sell... Miss Elizabeth H. Van Sell
- George Mavroni... George Mavroni
- Miss Margaret Wyberley... Miss Margaret Wyberley
- Miss Eleanor Carey... Miss Eleanor Carey
- Robert M'Wade, sr... Robert M'Wade, sr
- Jeanette Dix... Jeanette Dix
- Madeleine Fairbanks... Madeleine Fairbanks
- John H. Davis... John H. Davis
- Nobie Morrison... Nobie Morrison
- Fred Wickham... Fred Wickham
- Miss Eleanor Moretti... Miss Eleanor Moretti
- Burt Dorr... Burt Dorr
- Martha McGowan... Martha McGowan
- Charlotte Foster... Charlotte Foster
- Miss Louise Mouldie... Miss Louise Mouldie
- Emmett Hampton... Emmett Hampton
- Eileen Perry... Eileen Perry
- Edward Jones... Edward Jones
- Ralph Santare... Ralph Santare
- Scott Davis... Scott Davis
- Hein Kent... Hein Kent
- Isabel Lamson... Isabel Lamson
- Nobie Morrison... Nobie Morrison
- William H. Davis... William H. Davis
- Miss Edith... Miss Edith
- Juliet Day... Juliet Day
- Dorothy Kelley... Dorothy Kelley
- Florence La... Florence La
- Travis Mac... Travis Mac
- Thomp... Thomp
- Meta Weidlich... Meta Weidlich
- Other Blue Children... Other Blue Children
- Hours, Mist Maidens and Stars... Hours, Mist Maidens and Stars
- Margaret Fairbanks... Margaret Fairbanks
- Miss Edith... Miss Edith
- Juliet Day... Juliet Day
- Dorothy Kelley... Dorothy Kelley
- Florence La... Florence La
- Travis Mac... Travis Mac
- Thomp... Thomp
- Meta Weidlich... Meta Weidlich

But the blue bird is not in the Land of

NEWMAN'S TRAVEL TALKS.

E. M. Newman will begin a series of four Sunday night travel talks at Carnegie Hall on October 9. His first subject will be the Austrian Tyrol. Others to follow are the Balkans, Turkey and India.

THE DRAMATIC MUSE.

Wisdom and experience together keep the playgoer on a lee shore when violent gales of enthusiasm are suddenly let loose. They teach him that the Dramatic Muse is neither a Medusa nor a Pallas Athene nor an Aphrodite, but a sprightly, not too robust lady of varying moods who does her best and confounds their politics. But she does not profess to play the part of the divine minister and the leader of the Opposition and the Archbishop of Canterbury and the President of the British Association all rolled into one; has never done so, in fact, since "the mellow glory of the Attic stage" shed undying lustre on the age of Pericles; and an easygoing, forgiving British public is serenely contented to accept the performers as they are, without anything approaching such a "dread apocalypse of soul" might prove disastrous to the lady in her present state of health.—William R. Kerr, in The Pall Mall Gazette.

MISS LOUISE VALE.

In "Salomy Jane," Plaza Music Hall.

MISS ADA LANE.

In "Alhambra Theatre."

MISS ROTHWELL BROWNE.

In "Fifth Avenue Theatre."

