SIGHTS IN TWO NEW PLAYS.

SIX DANCERS WHO KICKED SIX SINGERS OUT OF FAVOR.

The Pretty Maidens Superseded by Some Maidens Who Are Not Pretty, but Very Pantomimic—Chauncey Olcott Becomes an Actor as Well as a Balladist

It took a month for the sextet in "Floradora" to become the talk of the town; the day after the production of "The Silver Slipper" everybody interested in extravaganza was chattering about the champagne dance. The first night it went to "Floradora" prepared for a failure, and half of them came away believing the piece was hopeless. The American rights had knocked about more than a year for a purchaser, and some managers had given up a good deal of money in options rather than put more in a production. But "The Silver Slipper" came with all the backing of its successful predecessor. The audience expected to see a perpetual double sextet. In the opening chorus, when a mounted sixteen is in scholastic gowns danced by, applause burst forth as loudly as it did in greeting such favorites as Mrs. Hopper and Sam Bernard. In the second act one of the young men appeared in a brown frock, a sure badge of sextetitus in a Fisher show, and we all sat up and murmured. The sign was not misleading. In a few minutes the brown signal came on again, followed by five others just like him. And from the other side came six girls, gowned perfectly in green, and by their strides and postures we knew that the great moment had come. As the song progressed a sad disappointment fell upon us. London had told us that it was not as good as "Tell Me, Pretty Maiden," but London often directs us wrong. London said we would not like "The Mummy and the Humming Bird," for instance. The new double sextet is pretty and far more beautifully costumed than the original; and there down the line are three of the original six, really original—Daisy Green, whose dark beauty had assisted cigarettes to a sale by posing in picture advertisements; Marcie Relyea, who had sued a man for something or other, and Margaret Walker, the first chorus girl stockbroker, who had set a fashion in Wall Street wealth that other sextet girls quickly followed. Also in the sextet is Clarita Vidal, an almost original, and fresh in somewhere in the plot is the gay sixteen, Susie Drake. But with all these fascinating feminine charms, and new ones added, the present double sextet does not rise above the mildly pleasing point. If we had never seen the others we might become enthusiastic about this; but that is speculation, because if Leslie Stuart had never written the other he couldn't possibly have done this.

As to the new sextet, the first night an almost tiresome disappointment fell upon the audience. There was enough applause to warrant two or three repetitions, but the sadness of the general depression could be felt. Even Mrs. Hopper and Cyril Scott, bringing memories of "Floradora" a dancing something vastly entertaining, could not cheer us. We were crushed. Then a few bars of gay music burst forth, and six girls were before us—a very different six from the Daisy Green and Margaret Walker lot. We wouldn't look twice at them on the street, but on the stage they quickly fixed curative tricks by kicking, whirling and fairly dancing their clothes off in mad gayety. And such pretty clothes they were—all flame and yellow. The six creatures danced about in French coquettery until six men joined them with a sympathetic skip of agile friskiness. They were not half as smart as the sextet men—in fact, they were waiters, in picturesque little black coats and white aprons; but we liked them much better. They were as animated as jumping jacks, and the fact that each carried a little table did not interfere a little bit with their agility. When the men finally put the tables on the ground, the girls took their feet up. They rested their legs on the table, and when the waiters went from them they touched the bells gracefully with their toes to call them back. After that they danced some more, and kicked the bells again, and kept the whole thing up everlastingly, not because their gayety was insatiable, but because the audience wouldn't let them go. They lost hats and underskirts and still the encores yelled for more. The success of "The Silver Slipper" was made in that dance.

But there was lots else that was delightful in "The Silver Slipper," just as in "Floradora." Edna Wallace Hopper, delightful throughout the evening, was sweeter at about, when she sang a song about "four and twenty little men sitting in a row." They did sit in a row, diagonally across a ball room. Tastefully and richly gowned in pale blue, Mrs. Hopper sang to them about which one she would accept for a waltz. They all wanted her, and evidently intended as the "gentle strangers" used to at the Casino. But the little woman hesitated so long that when she finally did turn to take one she saw four and twenty empty chairs. The "little men" had flown with four and twenty little girls. So, alone in the big room, the dainty little woman sat down in one of the deserted gilt chairs.

All the good things are in this last scene, excepting the champagne dance. It starts with the same six girls in as artistically dainty a dance as has been seen here in a long time. The big ball room is crowded with smartly dressed women and men. An attractive waltz is being softly played. The six girls wear white, and are as timidly demure now as they were boldly frisky before. Each gives color to her costume by carrying a bouquet, different in shade from the others, but alike in being deftly made. To the soft music these girls dance delicately, each movement as simply suitable to the white frocks as the high kicks had been to the flaming yellow ones.

Two songs that were big hits in London go for nothing here because they are so badly done. The individual success there was made by Connie Edis as a cockney housekeeper, a part that has been greatly cut down for the New York production. An excellent song, "Class," which is already pretty well known here, is in that part. It is on the order of "Igh Society," which Miss Edis used to sing in "A Runaway Girl," telling of a cockney servant's love for the aristocracy. "They've cined and they've lined," the rhymes run, "and they feels so refined when its class, class, class." The other song that goes for nothing here had also become pretty well known among up-to-date people before the New York production. "Two Eyes of Blue" was sung in London by Peri Leoni, an artist at vocalizing expressively. The man who sings it here has a better voice, but no respect for the meanings of words. He pronounces only a few so that they can be understood, and such as a cake walk so as to convey nothing. He comes down to the footlights in most approved concert manner and "hands it" to the audience. But if there are some things in which London had the best of us, we are ahead in others. We have Sam Bernard. He is funny in the same old way, which means simply that instead of depending on its music solely, as "Floradora" did, "The Silver Slipper" has much to laugh at as well as tunes to carry home. The champagne dance can't be carried home, though, and that is just why the Broadway Theatre will be filled for a long time to come by people who want to see it again and again.

Equally successful is "Old Limerick Town." No one who has kept the run of Augustus Pitou's productions is surprised by the manner in which that play is put on the stage. Absolute accuracy goes along with sightliness in his scenery. Besides choosing his painters with references to their aptness—this one for a forest, that one for a dooryard and the other for a room—he must be insistent upon his own ideas, for in no other way could his results be reached. The pictures in the new play for Chauncey Olcott are fit to be framed. The same care has been used in the costuming. No doubt some folks would rather see Mr. Olcott in the picturesque garb of a hero of 1798 than under the ugly hat of 1840, but Mr. Pitou has an artistic conscience and clothes all his characters with fidelity to life. It is customary with star actors to adapt costumes freely. Julia Marlowe did that in "Barbara Frietchie," and, while the other girls of Frederick town appeared in the hooped skirts of the war period, her gowns merely suggested the comic distension and were prettier for it. Grace George in "Under Southern Skies" pursued the same half-way policy and did not disfigure her comeliness for the sake of truth. But Mr. Olcott in "Old Limerick Town," though making his first entrance in the smart guise of a fox hunter, soon becomes a business man and puts on a costume which includes a wondrously disenchanting silk hat that looks as if shaped for a joke.

Still, Mr. Olcott makes love to his sweetheart, in song and talk, with that outlandish hat on his head, and delights his audiences just as sentimentally as though he were topped with the plumed helmet of a cavalier. That is because he is tremendously popular with the multitude. A singular thing in Mr. Olcott's present performance is that, between last season and this, he has improved his acting markedly, so that his wooing is more fervid and his fun more spontaneous. He is now a good comedian as well as an irresistible ballad singer.

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BRAHMS, Symphony No. 3, in F major, Op. 90. BEETHOVEN, Piano Concerto, No. 5, in E flat major, Op. 73. RICHARD STRAUSS, Tone Poem, "Don Juan," Op. 20. BEETHOVEN, Overture to Leonore, No. 3, in C major, Op. 72.
Frederic Lamond Soloist.
SATURDAY EVE., Nov. 8, at 8:15.
BERLIOZ, Overture, "Carnaval Romain," Op. 9. SCHUMANN, Concert Fantasia in C major, Op. 17. LISZT, Concerto, No. 1, in E flat major. SAINT-SAENS, Symphonic Poem, "La Rouet d'Omphale," Op. 31. BRAHMS, Symphony No. 1, in C minor, Op. 68.
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500 RESERVED SEATS AT 50c.
Direction Martin & Simon.
JOHN ASHLEY & CO., M. LYILL & ST. JOHN, YORK AND ADAMS, SAM MORTON & DUPREE, RYAN & RICHFIELD, HAYES & HEALY, Etc.
NOV. 10 Geo. H. LEDERER'S SALLY IN OUR ALLEY. Seats on sale Thursday.

BIJOU Broadway LAST WEEK
THE POPULAR FAVORITES
MR. J. E. DODSON and MISS ANNIE IRISH
In Madeleine Lucette Ryley's
"AN AMERICAN INVASION."
Regular Matinee Wed. and Sat.
SPECIAL MAT. TUESDAY (Election Day)
Commencing Monday, Nov. 10, MABELLE GILMAN
THE MOCKING BIRD. Seat Sale Thur., Nov. 6.

14th St. Theatre, Near 6th Ave.
Mats. Wed. & Sat.
EXTRA MATINEE ELECTION DAY.
"One of the New Songs a Great Success."
MR. CHAUNCEY OLCOTT IN HIS NEW PLAY,
Old Limerick Town.
"A Play Full of Human Interest."—HERALD.

101 BEEKMAN JUST EAST OF BROADWAY
WILL TELL THE STORY OF
"Following the Equator,"
MARK TWAIN'S
CARNEGIE LYCEUM,
NOVEMBER 21st, 8:30 P. M.

AMUSEMENTS.

CHARLES FROHMAN'S LEADING NEW YORK THEATRES
EMPIRE THEATRE, Broadway & 40th St. Evenings, 8:20. Matinees, 2:15. CHARLES FROHMAN Manager.
LAST 2 WEEKS.
Owing to his enormous success Mr. Drew will reappear in "The Mummy and the Humming Bird" at this theatre before the present seasonends.
3 Matinees This week. Tuesday, Wednesday, Saturday.
"An American success for author, actor and manager."—Herald.
CHARLES FROHMAN presents
JOHN DREW
IN
THE MUMMY AND THE HUMMING BIRD
MONDAY, NOV. 17
WM. FAVERSHAM
IN
"IMPRUDENCE."
By H. V. Esmond. Out of "When We Were Twenty-one." "The Wife Hunt" etc.
(Miss Fay Davis' first appearance in America.)

GARDEN THEATRE 27th St. and Madison Ave.
CHARLES FROHMAN Manager
Last 6 Nights.
EXTRA MATINEE TUESDAY.
LAST MATINEE SATURDAY.
Mrs. Patrick Campbell
DIRECTION OF CHARLES FROHMAN.
THE JOY OF LIVING.
By Hermann Sudermann. Translated by Mrs. Wharton.
The entire production under the management and direction of MRS. PATRICK CAMPBELL.
Monday, Nov. 10, Seats Ready Tuesday, 9 A. M.
MRS. LEMOYNE,
In an original play by Clyde Fitch,
AMONG THOSE PRESENT.

NEW SAVOY THEATRE. 34th St., nr. B'way.
CHARLES FROHMAN Manager.
5th Week.
3 Matinees This Week. TUESDAY, WEDNESDAY, SATURDAY.
"A NOTABLE SUCCESS."—HERALD.
CHARLES FROHMAN PRESENTS
Ethel Barrymore
in a comedy by Arthur Law, entitled
A COUNTRY MOUSE
PRECEDED BY a study in character, entitled
CARROTS
MISS BARRYMORE IN BOTH PLAYS.
"One of the few pleasant events of the season."—Journal.
"A double-barrelled success."—Evg. Sun.
3 Matinees This Week. Tuesday, Wednesday and Saturday.

GARRICK Theatre, 35th St., near B'way.
CHARLES FROHMAN Manager.
To-morrow (Monday) Evening
EXTRA MATINEE TUESDAY.
Mary Mannering
In an Original Modern Play, by Eve Lynn,
THE STUBBORNNESS OF GERALDINE
MATINEES THIS WEEK,
Tuesday, Wednesday and Saturday.

Charles Frohman presents
WILLIAM GILLETTE
(His reappearance after his London triumph)
FOR
24 Evening and 6 Matinee Performances,
IN
SHERLOCK HOLMES
at the
KNICKERBOCKER THEATRE.
BEGINNING TO-MORROW EVENING AT 8.

CRITERION Theatre, cor. Broadway & 44th St.
EVGS. 8. MATS. 2.
7th Week.
Starts 4 weeks in advance.
EXTRA MATINEE TUESDAY.
"A SUCCESS."—HERALD.
"A MASTERPIECE."—SUN.
CHARLES FROHMAN PRESENTS
VIRGINIA HARNED
In A Widow in Israel.
IRIS.
"A MASTERLY WORK."—WORLD.
"A PLAY TO BE REMEMBERED."—Times.
REGULAR MATINEE SATURDAY

MADISON SQUARE THEATRE. 24th St. of B'way.
CHARLES FROHMAN Manager.
8TH LAUGHING WEEK.
MERRY EVERYWHERE.
EXTRA MATINEE TUESDAY.
"THE MOST WIDELY DRAMATIC PRODUCTION OF THE SEASON."—MAIL AND EXP.
Charles Frohman Presents
ALFRED SUTRO'S NEW COMEDY
THE TWO SCHOOLS
THE BEST OF ALL FRENCH COMEDIES.
Regular Matinee Saturday.
SPECIAL.
Beginning Next Wednesday Afternoon,
Every Afternoon (including at 2:30), with the exception of Saturday, when the performance will begin at 11 A. M.
Charles Frohman Presents
THE 157TH CONSECUTIVE WORLD'S PLAY.
EVERYMAN.
The Production is the same as produced at Oxford University, England.
SEATS NOW ON SALE.

BOSTOCK'S
THE REIGNING SENSATION

NEW WEST END THEATRE.
125th St., one block west of 8th ave.
M. B. BIMBERG Manager.
OPENING TOMORROW (Monday) Night at 8:15.
NOTE—WEST END THEATRE PRICES—Always the same, no higher.
Orchestra, first 10 rows, $1.00
Orchestra, next 10 rows, .75
Orchestra, last 10 rows, .50
Balcony, first 2 rows, .75
Balcony, balance 18 rows, .50
Entire family circle, .25
Boxes, $8.00, $6.00 and $4.00
1,000 reserved seats .50
ALICE FISCHER in Grace Livingston Hurlbut's Pastoral Comedy, Success.
MRS. JACK
Management H. B. Harris—Direct from Hammerstein's Victoria.
NOTE—By special arrangement, Election returns read from the stage.
EXTRA MATINEE ELECTION DAY. Regular Mats. Wednesday and Saturday.
Wednesday Family Matinees. All seats 25c. & 50c.
NEXT SUNDAY NIGHT, First Week Nov. 10th.
GREAT VAUDEVILLE CONCERT
AND A BRADY'S PRODUCTION
Joseph Hart and Carrie DeMar in "Jim Grandish."

PASTOR'S Continuous Performance.
DAY AND NIGHT, FROM 12:30 TO 11 P. M.
SEATS, 20 AND 30 CENTS.
ELECTION NIGHT, OPEN 11:30 TO 12 P. M.
THE 4 MUSICAL CUTTYS
MISS ALICE MAYDE,
William H. Murphy and Blanche Nichols.
JAMES RICHMOND GLENROY.
Harrington & Miller, Robbins & Freeman, G. W. Hussey, Edward Abel, The American Vitascope.

PAUL BARNES & CO.,

BELASCO THEATRE
Evgs. 8:15. Sharp. Regular Matinees Saturdays.
EXTRA MATINEE ELECTION DAY.
DAVID BELASCO ASSOCIATES
Last season to contracts calling for appearance in Brooklyn, Boston, Philadelphia and Chicago, he present Season at the BELASCO THEATRE will continue only four weeks.
Last Performance Saturday, Nov. 29.
DAVID BELASCO Presents for a Limited Season
MRS. LESLIE CARTER
in his new play
DU BARRY
SECOND CARTER WEEK.

NEW STAR THEATRE
NEW Star THEATRE
Lex. Ave. and 107th St.
Wed. & Sat. Mat.
Evenings, 8:15. Mat. Mon., Tues., Wed. & Sat. at 2:15.
TO-MORROW MATINEE, 25c. To All Parts of the House.
Kirke La Shelle's Production of
ARIZONA
By Augustus Thomas.
TO-NIGHT 25, 35, 50c. Fisher & Carroll, Eugene O'Rourke & Co., Geo. Fistelgerald & others.
LIKE SUNDAY

GRAND CENTRAL PALACE,
14th St. and Lexington Av.
To-morrow and All Week.
Every Aft. and Eve'g.
KILTIES BAND
OF CANADA.
40 Musicians. 6 Dancers.
7 Soloists. 3 Pipers.
16 Voca. Choir. 4 Bagpipers.
1 Glan Drum Major.
Reserved Seats, 50c., 75c., $1.00.
Now on Sale at Box Office.

EMPIRE THEATRE.
Charles Frohman, Manager.
First performance of the Nineteenth Season.
AMERICAN ACADEMY OF DRAMATIC ARTS
Thursday, November 6, at 2:15.
First performance "THE GOLDEN BOOK," a prologue, "MARGARET HARSTEIN," a melodrama in one act; "A YOUNG SCAPEGRACE," a comedy in three acts