

THE WHOLE WARREN FAMILY

ALL CONFEDERATES, AND FROM OLD VIRGINIA, SAH!

A Belasco-De Mille Play Again. After 18 Years—It's Civil War Melodrama With Chunks of Atmosphere—Frank Keenan and Charlotte Walker Play Leading Parts

William C. De Mille, who wrote "The Warrens of Virginia," shown at the Belasco Theatre last night to a pleased and at times excited audience, said after the third act that since 1890, when the last De Mille-Belasco play was produced, Mr. Belasco had improved so much in his art as to counterbalance the loss of the elder De Mille for the younger, who has now, after a lapse of almost two decades, come forward to link the two names together again. To be sure, Mr. Belasco figures but as the producer of "The Warrens of Virginia," but no play that he has staged and rehearsed can fail to bear his impress. The new drama has all the marks of the Belasco brand of drama.

What the merits of that brand are no one at this late date can ignore; and it would be a very carping and pedantic and cranky person indeed who should deny that they are conspicuous merits. The new play possesses these merits in abundance.

Let us hasten first to the Belasco atmosphere, that play has "atmosphere," atmosphere in great abundance, the atmosphere which can be created by beautiful and skilfully made scenery, carefully spoken dialect, perfectly handled lights, solid and appropriate furniture, the subordination of detail to unity of effect and the arrangement of exits and entrances, word and gesture to conform with reality.

Such atmosphere is not the most difficult thing to achieve, but Mr. Belasco is prominent on our stage in achieving it, and by means of it he has on some occasions covered up the poverty of the play beneath, as in "The Rose of the Rancho"; on others gone forward to achieve the higher atmosphere of life and character.

Quite frankly in "The Warrens of Virginia" he has but decked a melodrama with the suits and trappings of realism. The first three acts are run out during the space of twenty-four hours in April, '65, the first between the battle lines of the opposing armies in Virginia, the next two in the nearby home of Gen. Warren, a Confederate officer. The last act, five years later, but clears the clouds away to disclose the hope of a happy ending.

The story is the old one of conflicting love and duty. Lieut. Roman, of the Union army, is an old friend of the Warrens, and a lover of Anthea, the daughter. Trading on this relationship, the Northern commanders send him to the Warren home, to be captured there with faked despatches which shall divert the Confederate supply train to an ambush and bring the campaign to a victorious issue.

The trick, which, of course, puts the lover in a despicable light, works. The hopes of Gen. Warren are pathetically dashed to the ground. But so are the ideals of the girl, who would, however, save her lover's life even while she sends him from her in burning scorn.

In telling this story in its charming setting of an old Virginia mansion, dignified and lovely, it was the object of the author to create suspense, to weave complications, to win the absorbed interest of his audience. And these things he has in a measure achieved—do so large a measure that the success of the play will probably be instant and decisive.

But he has not achieved them without disclosing time and again his mechanism—the time worn and hackneyed mechanism of the old drama. And he has not succeeded in creating, for all the realism of the setting, the realism of character—he has not made his people live.

"The play has the interest and importance—which is considerable—belonging to all well made tales of excitement. And it has now and then the over note of that great pathos which belongs to the Confederate cause and those who fought for it. But of interest or importance as a development of American drama it has little enough. It belongs with "A Rose of the Rancho," not "A Grand Army Man."

Naturally, the chief significance in the acting was found in the work of Frank Keenan as the Confederate Gen. Warren. A shrewd, keen, prompt and humorous, efficient man, unrelenting as a fighter, sweet and tender in his home, touchily jealous of his family honor and a great deal of the mellow, Southern grand gentleman about him—such was Gen. Warren. And such a man Mr. Keenan made him, with sure and vivid art. The suggestion of tenderness, the mellow side of the character, perhaps, lay farthest from what we have supposed his reach, but here he was successful.

And his final grief when the news of defeat came had a pathos about it that almost accomplished the miracle, almost put the touch of reality on a scene at best but the culmination of a melodrama.

Miss Walker, pretty and full of sweet, drawing "I reckon," played the heroine with ample external suggestion of the proud Southern girl, and she will probably satisfy many. Her acting is never without the taint of soporificity, however; it is never able to conceal itself. And in moments of more tense emotion, at such a moment as that when she sees her lover standing in an open door inviting fire, she has no means at her command to suggest with any sureness or conviction what is going on within her. The other characters were, of course, played with skill and fine contributory effect, but the Belasco play, after the third act, De Mille made a speech and Mr. Belasco came out, too, and pulled his forelock, in answer to the thunderous applause.

News of Plays and Players. Miss Maxine Elliott will be seen for the first time this season in New York at the Garrick Theatre on Monday evening, December 23, in her new play by H. V. Esmond entitled "Under the Greenwood Tree." This play was produced by Miss Elliott at the Lyric Theatre in September. Miss Elliott will be supported by the same company which acted the play in London.

Theatricals will have at the Grand Opera of Charlotte Nilsson in the role of Ruy Machomet in "The Three of Us" at the Grand Opera House next week. This will be Miss Nilsson's last season in this play.

Prince Kokin, the Japanese juggler, is coming to America, having been secured by Klaw & Erlanger for a limited tour to vaudeville. He is to be seen at the White Star liner Oceanic and will arrive here early next week. He will go direct to Chicago, where he opens at the Auditorium on December 18, coming later to the New York Theatre.

Brain clocks are the souvenirs which Brady & Grainger are now offering to give at the Savoy on Wednesday, December 11, to mark the 50th time of "The Man of the Hour."

Next Week's Operas. "Il Barbiere di Siviglia" will be given at the Metropolitan Opera House on Thursday evening, with Mme. Sembrich as Rosina and Mr. Campanari as Figaro. "Madama Butterfly" will be sung at the Saturday matinee, with Miss Farrar in the title role and Mr. Caruso as Pinkerton. "Mefistofele" will be repeated on Monday evening. "Der Fliegende Holländer" on Friday evening, and "La Bohème" on Saturday evening.

BOOKS AND AUTHORS.

Mr. Locke has proved the fallacy of the popular belief that it is impossible for a successful novelist to dramatize his own book. "The Morals of Marcus" has been a success both in London and New York and the interest in the novel from which the drama was made by Mr. Locke is so much increased that a new edition of the book has been made. Mr. Locke's earlier novel, "Where Love Is," a book published in 1893, is being taken up with fresh interest, and more new books are in process of writing by this English writer, who is a mathematical scholar as well as an author, and is also the secretary of the Royal Institute of British Architects.

Mr. Swinburne's new short drama "The Tragedy of the Duke of Gandia" has for its subject the murder of the brother of Caesar Borgia. The scene is laid in Rome and the characters include Pope Alexander VI., Francesco Borgia, Cesar Borgia, Vannozza Catanei, surnamed La Rosa, concubine to the Pope, and Lucrezia Borgia. The drama has been pronounced the best of all Mr. Swinburne's work.

With the February number Chamber's Journal will have been in existence for seventy-five years and the period will be the subject of a short retrospect in the December number, entitled "Seventy-five Years of Chamber's Journal." Mr. Lehmann's "Miscorities," continued in this number, deal with John Forster, George Eliot, G. H. Lewes and Mrs. Proctor, several of whose letters are printed.

To the older generation who remember the outbreak of the "religious novelette" written by young ladies in the early '60s the "Autobiography of Elizabeth M. Sewell," edited by her niece, will be of interest because of the authors of these old stories. Elizabeth Sewell was the earliest to write and the last to pass away. The memoirs are chiefly autobiographical and include her experiences as a child in a school where she was first laboriously invented, then cruelly punished. When she was 25 she sat at dinner between Keble and Newman and met Charlotte Yonge, a bright, attractive girl of 17. An even more illustrious gathering was a dinner at Sir John Coleridge's, where she was placed between Browning and Stanley. The poet she describes as cordial, "almost affectionate." Wordsworth, whom she met at Rydal Mount, seemed to impress upon her that admission to his presence was a favor, while Tennyson showed his most lovable side. Miss Sewell lived to the age of 90.

The first will be to be recorded in the city of Boston was filed in 1638 and was the last testament of Peter Branch, who sailed from England for the Colony of Massachusetts and died during the voyage. The son in whose favor the will was made was the John Branch who gave the name to Branch Island, just north of Plymouth Rock. It is from the Branch family of Virginia allied to the New England family that James Branch Cabell, the novelist, is descended. In the course of Mr. Cabell's extensive private research in genealogy several facts of interest in early American history have become known. The author's new book, "Gallantry," deals with the events of English history contemporary with old Colonial days.

"The Wife: Her Book" is a volume soon to be published which will answer some of the questions now asked by thoughtful people as to the cause of so much physical and mental degeneracy in the race. Is it our food that is at fault? Is it our drink? Is it the hurry and worry of keen competition? Is it man's fault or woman's? The new book will indicate what a more perfect percentage can do to produce more creditable offspring and claims that posterity will be almost what we choose to make it.

Mrs. Elinor Glyn has been leaving a sort of dual life since she came to America to study the possibilities of the American man in the rôle of hero for a new book and to enjoy herself in a social way with the smart set. As the writer of the famous, or as some people prefer to call it the infamous, "Three Weeks" the novelist is known as Elinor Glyn. As the social favorite of the hour she is known by her husband's name as Mrs. Clayton Glyn. Both names are registered at the hotel, so that by a little tactful inquiry her callers are divided into social sheep and literary goats and receive the treatment she considers most suitable to each of them.

In his new book "The Pulse of Asia" Mr. Ellsworth Huntington describes a sort of equestrian football which he witnessed among the natives. The game is called bagai and some fifty or sixty horsemen play it together. The object which they struggled to capture was a small black calf, headless and footless and partly blind. The players behind the ball, of the game attempted to pick it up, while twenty or thirty others surrounded him and all struggled to seize the calf and carry it off. In the mêlée the horses jump this way and that and all the riders attempt to force their way to the centre. The victor must escape with the calf, outside the others and skin the prize on his way before he is overtaken.

Philip Verrill Mighels is entering the field of playwriting. He has already made a dramatization of "Bruver Jim," which was produced last June, and he is now engaged upon other plays that are quite independent of his books. Mr. Mighels wrote his first play while residing in London several years ago.

FINDS DIAMONDS IN TEXAS. Mineralogist Says Earth Is Identical With That in South Africa.

BURNET, Tex., Dec. 3.—T. S. Ernest, an Eastern mineralogist, says he has discovered a diamond field near Long Mountain, in this county. He has a number of specimens that appear to be diamonds.

Ernest says the diamonds are found in a formation the exact counterpart of the South African diamond fields.

Armed of Selling Bad Milk at Belmont. William Hawley, who runs the lunch room at the Clinton High School, before Magistrate Barlow in the West Side court yesterday on a charge of selling adulterated milk to the students. Sanitary inspector Michael Breiling testified that he had found twenty-five quarts of the adulterated milk in the lunch room. Hawley was held in \$100 bail for trial.

Mrs. Kellogg and Mr. Rosenthal's concert. Mrs. Emily Stuart Kellogg, contralto, and Albert Rosenthal, cellist, gave a joint concert in Mendelssohn Hall yesterday afternoon. Both invited critical consideration by essaying to interpret music of the highest order, quite familiar to all concert-goers. They were heard with interest by a respectable attendance. Mrs. Kellogg displayed a voice of good quality, but endeavors to illumine the secrets of Schubert and Brahms did not convince thoughtful listeners that she was a public necessity.

THE NEW KNEISEL QUARTET

ITS FIRST CONCERT BRINGS JOY TO OLD FRIENDS.

Roentgen, New Second Violin, and Willeke, New Violoncellist, Fit into the Organization Perfectly—Tone and Balance Better, if Anything, Than Ever Before.

The Kneisel Quartet began its sixteenth season in New York with a concert at Mendelssohn Hall last night. The elements, true to tradition, provided a liberal supply of Kneisel weather and the devotees of good chamber music, true to habit, paid no attention to it, but went out in full force to ascertain whether the reorganization of the quartet had been for good or for evil. For the Kneisel Quartet is again new in one of its halves. Only the original half remains. The quartet was brought into existence in 1885 by Mr. Kneisel, with E. Fiedler, second violin; Louis Svecenski, viola, and Fritz Glise, 'cello.

Otto Roth became second violin in 1887 and was in turn succeeded by Karl Ondrick in 1890. Mr. Ondrick gave way to J. Theodorowicz in 1902, and the latter returned at the end of last season to his old post in the Boston Symphony Orchestra. Anton Haskling succeeded Mr. Glise as 'cello in 1890 and in 1901 Alwyn Schroeder assumed the duties of bass player. Mr. Schroeder resigned at the end of last season to go back to Europe.

Thus only Kneisel and Svecenski were left. Age cannot change them, nor does custom wither their infinite varieties. Nevertheless they could not be a quartet all by themselves. Hence Mr. Kneisel brought from Europe Julius Roentgen as second violin and Willem Willeke as 'celloist.

Then came the task of blending these two new ones with the elder two, for such an ensemble as that of the old Kneisel Quartet is not to be attained in a day. No excellence in technique, no amount of individual enthusiasm, no elegance of artistry can bring within reach such an end. Only the perfecting of a common understanding and the reducing of all artistic impulses to the level of one single expression, can make quartet playing all that it should be.

The Kneisel Quartet has from its birth been the embodiment of the musical interpretations of its leader. Its readings and its style have been Kneisel. Yet its members have invariably found it possible to impress hearers with their own individuality. Like D'Arban and the guardsmen they have been all for one and one for all.

Last night's concert was to answer for the New York admirers of the quartet the question whether in the absence of his command Mr. Kneisel had succeeded in fashioning another instrument as good as that which was severed in twin last spring. The audience was cautious and reserved after the first movement of Mozart's G minor quartet with which the concert began. But at the close of the exquisitely lovely adagio there was no need for further delay. The applause was full, tonic, emphatic and prolonged. The devotees of the Kneisel cult had decided that things were as they should be.

Mr. Kneisel well knew what he was doing when he selected this particular quartet as the opening number. It is perfectly suited to a disclosure of those qualities which have made the fame of the Kneisel Quartet, and which, it may be said after last night, are to maintain it. Ravishing beauty of tone—pure, round, mellow, smooth and vibrant tone—have always characterized the playing of this organization. Last night was one to rob tone of some of its smoothness, but it must be said a keen ear that detected anything but finish in the sound producing technique of the four men. The tone was not only beautiful in quality and pure and rich, but it was homogeneous. Four men constituted one quartet, not four separate players.

In the department of balance the same high standard of excellence was reached. It may not be going too far to say that in this feature of chamber music performance the standard of the quartet has been raised perhaps one degree. Certainly its ensemble passages the four instruments were adjusted to a perfect dynamic scale. Only in the solo utterances did an individual voice come forward and then it was never out of the picture. In precision and unanimity the quartet was always admirable. The standard of the quartet has been raised perhaps one degree. Certainly its ensemble passages the four instruments were adjusted to a perfect dynamic scale. Only in the solo utterances did an individual voice come forward and then it was never out of the picture. In precision and unanimity the quartet was always admirable. The standard of the quartet has been raised perhaps one degree. Certainly its ensemble passages the four instruments were adjusted to a perfect dynamic scale. 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