WHERE ALMA REALLY LIVES

IT'S WEBER'S THEATRE AND HER NAME IS KITTY GORDON.

She Fills the Eye Completely With Her Beauty and Charm and Dominates the Made Over French Vaudeville Entirely. C. A. Bigelow Also Amusing.

The first audience of the present season gathered last night at Weber's Theatre and sympathized with the curiosity of the characters in "Alma, Where Do You Live?" as to the exact address of the evening's heroine. For *Alma* in the play was the gorgeous Kitty Gordon. The spectators were glad to know that they had the advantage of the stage figures in knowing that Kitty Gordon's address is Weber's Theatre, and that they need only go there to delight in the radiant charm she so liberally displays. She need have done nothing else last night but appear on the stage, and the requirements of her role did not exact much more. She was equal to any problems that the dramatist might have posed for her, however, as befits one like here must be genius.

"Alma, Where Do You Live?"—since it cannot be ignored in a report of the evening's proceedings—is a French vaudeville known here in its German form through a long series of performances in a music hall last winter. Its author is said to be Paul Herve. George Hobart made the version seen last night and the music is attributed to Jean Briquet, although it sounded Viennese and was reminiscent of Broadway origin in one or two instances. There are two or three waltzes that take prompt root in the memory and there is plenty of spirit in all the numbers, which were repeated last night at the slightest provocation until they became a weariness to the flesh. But the first night encore habit appears ineradicable.

Of course there is something besides Kitty, that is to say, *Alma*—in the farce, and that is all of a very stereotyped and familiar kind, and rather an indifferent specimen, moreover, of that old kind. There are a will and a young man who loses his fortune under its provisions if he becomes engaged within twenty-four hours. Then there are philanderers keen to know Kitty's, that is *Alma's*, address and a jealous Italian lover who compels them to disguise themselves as milliners to escape his ready pistol. For he if anyone, Kitty, that is *Alma*—is a good girl who recognizes only the suitors who truthfully affirm that their object is matrimony.

Miss Gordon moves through these more or less inane proceedings an object of statuesque beauty which the old bones of French farce cannot wither nor the dullest dialogue stale. Every facet of this physical gem shines in turn before the eyes of the spectators and every new light shows new beauty. Her sophistication is almost distinguished and in situations which might have seemed vulgar with others as their central figure Miss Gordon never allowed that quality to tarnish her charm. It is vulgarity and not decency that is under consideration here. But even in the second act when the actress was bereft of her green hobble skirt there seemed no lack of taste about the incident. Perhaps her refined method of speech helped to keep her from seeming more than piquant at any time.

Charles Bigelow is always amusing in his bald headed way and his were the honors last night that did not go to Kitty Gordon. Edward Durand could not help being tiresome as the explosive Italian lover and the same excuse might be made for G. L. Tucker, who played a detective. But nothing mattered much and nobody cared where *Time* lived. Kitty Gordon is at Weber's and all seemed well with her world last night.

ENGLISH GRAND OPERA.

Victor Maurel Announces a Season at the New Amsterdam Theatre.

M. Victor Maurel, the French baryton announced in a signed statement yesterday that he had made arrangements with Klaw & Erlanger to give a season of grand opera largely in English at the New Amsterdam Theatre in this city beginning on January 9, 1911, and ending the latter part of April. Besides Sunday concerts there will be three performances a week, two of which will be open to subscription.

"This operatic season will be of the highest class," says M. Maurel, "and the company will include famous stars of worldwide reputation and young American artists of unusual future promise. I sincerely believe there are enough lovers of grand opera in New York to fill two opera houses if opera is presented in a thoroughly artistic manner."

M. Maurel believes that the time is ripe to present grand opera in English and to give it a place equal if not above opera in foreign languages. The singer also believes that the public here will be glad to see more of the work of modern composers.

He says, "I shall not only devote my efforts to popularize some of the great masterpieces of the past, but I intend to bring as many novelties as possible."

According to present plans, the season will open with "Falstaff" in English, in which M. Maurel will sing the part which Verdi wrote especially for him. The repertory will include "Contes d'Hoffmann," "Thais," "The Jongleur" of Chartres, "The Jongleur" of Cana, "The Jongleur" of Notre Dame, "The Jongleur" of Sorrento, "The Jongleur" of Lucca, "The Jongleur" of Paris, "The Jongleur" of Nevers, "The Jongleur" of Tours, "The Jongleur" of Lyons, "The Jongleur" of Marseilles, "The Jongleur" of Nice, "The Jongleur" of Toulouse, "The Jongleur" of Bordeaux, "The Jongleur" of Nantes, "The Jongleur" of Rouen, "The Jongleur" of Le Havre, "The Jongleur" of Dieppe, "The Jongleur" of Boulogne, "The Jongleur" of Calais, "The Jongleur" of Dunkerque, "The Jongleur" of Cherbourg, "The Jongleur" of Saint-Malo, "The Jongleur" of Saint-Brieuc, "The Jongleur" of Saint-Nazaire, "The Jongleur" of Saint-Pierre, "The Jongleur" of Saint-Denis, "The Jongleur" of Saint-Germain, "The Jongleur" of Saint-Cloud, "The Jongleur" of Saint-Ouen, "The Jongleur" of Saint-Maur, "The Jongleur" of Saint-Mandé