THEMES OF THE THEATRE

PERCY MACKAYE'S NEW PLAY AT THE GARRICK THEATRE.

Points in Which the Author Is Successful—A Vivid Production of the First Act—Some Weaknesses in the Drama—"Chantecler" to Be Here at Last.

One point in "The Scarecrow" at the Garrick Theatre entirely accomplishes the purpose of its author. In what Percy Mackaye calls this "tragedy of the ludicrous" he aims to make the audience pity the poor creation which is masking as a man before the world. The *Lord Ravensbane* of the play really becomes a deeply sympathetic figure and his outbursts of futile manliness when he rebels against the domination of his satanic designer always strike a note of such genuine pathos that the audience takes quite as much interest in this animated scarecrow as if he were a real being and not a pretext at humanity built before the eyes of the spectators. That is the greatest achievement of the playwright, who reveals in certain scenes of "The Scarecrow" more adaptability for the stage than any of his previous plays have shown.

It is his very success in making his hearers fond enough of the puny, pretentious little *Lord Ravensbane* to be sorry for him that works such damage to the dramatic effectiveness of the play when the third act is reached. It is then that the demoniacal *Dickon* forces the scarecrow to sing. Then with the unveiling of the mirror of truth it is revealed that the scarecrow is only a thing of shreds and patches, vegetable and mineral. Such an incomprehensible diversion of the interest of the drama could not but have failed to be of injury to its interest in any case. When the audience has already acquired its sympathy with the aspirations of the scarecrow such a turn of affairs must be fatal to any dramatic fibre in the play.

Mr. Mackaye's exhibition of his learning merely for its own sake seems an ineradicable professional habit. The frequency with which *Dickon* falls into foreign and dead languages may be helpful to the revelation to the universal and international character of this devil. But there are other allusions that scarcely seem so excusable. The explanation of the *Justice* that the crow or raven was in the heathen mythology of Germany, the fateful bird of the god Woden seems open to question on other grounds than that of taste only. There might seem to be excuse for questioning the accuracy of this exhibition of learning. Woden was not a Teutonic but a Norse deity. One could willingly dispense with this sprinkle of cultivation that Mr. Mackaye seems to consider indispensable to the literary character of all his plays. But if it must be there accuracy would seem to be quite indispensable.

The first act of "The Scarecrow" is a very vivid and realistic visualization of the author's ideas. The New England blacksmith shop, a picture of dull tones, with the fire from the forge flickering over its smoky, mysterious interior, which in turn contrasted with the simple country beauty of the background, and its suggestion of vernal springtime beauty formed a very striking scene for the beginning of the play. It was here that the dramatic blood of the work was fullest and richest, so the combination of the two elements started "The Scarecrow" toward what seemed to promise a notable dramatic triumph.

Henry B. Harris's courage in contributing so generously to the successful production of the drama will find its chief reward in the perfection of this first act. Among the actors there was none who did so much for the success of the work as Frank Reicher. His embodiment of the Scarecrow was striking in its fidelity to the weakness and finical dandyism of the creature, but it also denoted very delicately the utter weakness and pathetic futility of his shallow nature. It was altogether a very distinguished achievement for any actor. It is to be hoped that nobody will threaten to make Mr. Reicher a star on account of his success in this difficult part. There was a star in the play, by name Edmund Breese, who had the grateful role of the Yankee Mephistopheles. There was slight comprehension of the nature of this character in the very active and vigorous performance of Mr. Breese, who revealed little more than its externals, although he acted with a certain conventional smoothness and facility. He might well have neglected, however, the old operatic "business" which every devil that ever sang Gounod's music employs in his scenes with *Martha*. In "The Scarecrow" it is the sister of *Justice Merton* who affords the opportunity for these terrifying passes that send the frightened woman scurrying from the scene.

So "Chantecler" is to be here at last. Already there has grown up enough legend about the latest of Rostand's plays to surround the work with the atmosphere of a masterpiece. Six years before the drama reached the stage in Paris there were varied accounts of its progress distributed faithfully to the public. In 1903 Edmond Rostand, who had written nothing since his "L'Aiglon," which had been acted three years before, admitted that he was about to begin work on a new play. A year later Constant Coquelin was reported to have arrived in Paris bearing the manuscript of a drama by Rostand which was so nearly completed as to assure its production during that year at the Théâtre de la Gaiéte during the next season.

But there followed a delay of six years. It was reported that the author had all but lost his mind. His nervousness had gained such control that he was compelled to abandon all literary work and rest in his chateau in the Pyrenees. All this time there was no intimation as to what the nature of the play was to be. In December, 1904, the title was announced. Two years later the actors were selected to appear in it. Then it became known that the action passed in a barnyard with its denizens as the characters.

It was not until 1908 that the actors set to work to rehearse the drama. It was at this time that the first details as to the nature of the play were given to the press. Constant Coquelin, who was to play the rôle of *Chantecler*, was taken sick and forced to leave Paris when the rehearsals were at their height. This was at the beginning of January, 1909. By the end of the month he was dead. Then began the search for another actor to take his place in the company. In March, 1909, Lucien Guitry was selected for the rôle, and there was only one more interruption to the performance of the play. That was the floods in Paris, which delayed the first performance at the Porte St. Martin Theatre until last winter.

In the meantime there had been a more active propaganda of publicity than a play had ever had before. Such conditions are, so far as a drama is concerned, possible only in France. In Germany the réclame which precedes every opera by Richard Strauss shows how easily the thing may be done in the case of a musical production. Nothing could have been more adroit, however, than the thoroughness with which the public was prepared for the first performance of "Chantecler" in Paris.

Perhaps the reasons of the author for selecting such an unusual milieu for his genius to work on need not be described here, as he made that fact known to the world along with the others that he confided to the public. He explained his desire to write a poetic play in verse and at the same time a play of modern life. He wanted also to have it so strictly of the day that he might refer to current events. None of these conditions seemed suited to modern dress, which made verse inappropriate, or to a play removed to a life of several centuries ago. It did seem, however, to him that human beings personified in fowls and beasts of the barnyard offered the solution of the question; so the curious play which is to be given at the Knickerbocker Theatre to-morrow night came into existence.

IN BROOKLYN THEATRES.

"The Girl in the Taxi" at the Montauk—May Irwin at the Majestic.

"The Girl in the Taxi," the farce comedy which was seen at the Astor Theatre earlier in the season, comes to the Montauk to-morrow for a week's stay. Carter De Haven is in the company. The piece was adapted from a foreign source and deals with the escapades of a father and son in the white light district. The part of the youth is taken by Carter De Haven, and some of the fun results from his attempt to be a sport on such an amount as $15 a month. He also sings and dances, although the production is not a musical show. John Glendinning, Jessie Millward and John Bond are other members of the company.

At the Majestic this week May Irwin will appear in "Getting a Polish," the farce comedy by Booth Tarkington and Harry Leon Wilson. As an incident in the play Miss Irwin sings three songs, one of them an old one.

"A Message From Mars" will be revived by the stock company at the Crescent Theatre. It is a drama very much out of the ordinary, a sort of dream play with an interesting story that leaves more of a moral impression than most sermons. The production calls for several picturesque settings. The leading parts will be in the hands of George Alison and Miss Martin.

Eva Tanguay, with all the Tanguay ginger at high tension, heads the Orpheum bill this week. Spontaneity, together with her ever buoyant personality, is the keynote of her success. Emma Dunn, recently star in "Mother," has a new sketch, "Baby," which gives her an opportunity to display some emotional acting. Fay, the Two Coleys and Fay have a black face act, and Schictl's manikins are different from others. Ashley and Lee in a "Chinatown" sketch, Vesta and Teddy in humorous acrobatics, the Robert DeMont Trio and several other acts are on the programme.

William H. Thompson will be the feature at the Greenpoint this week in the sketch "For Love's Sweet Sake." World and Kingston, the Four Monarchs of Melody and Trovato, the violinist, are also billed to appear.

The Star Theatre this week will have one of the best bills of the season when the Behman Show will play its annual engagement. Two extra features will be furnished by Will Rogers, the cowboy lariat thrower, and Sydney Deane and company in a playlet entitled "Christmas Eve on Blackwell's Island." The Behman Show is the organization that appeared last summer at the Columbia Theatre on Broadway, New York.

Will Carleton, the well known writer and poet, is the author of a two act comedy which will be exploited at the Gayety Theatre this week by the Rice and Cady Big Show. It is described as a bright and sparkling entertainment in which Rice and Cady, prominent in the musical comedy and vaudeville field for years, have an excellent opportunity to display their comicalities.

AN ARMY OF TRAINED NURSES.

5,600 Graduate Every Year and 22,100 Are Taking the Course.

In 1908 there were in the United States 935 training schools for women nurses, with 22,100 pupils and an annual graduation roster of over 5,600. As there were in that year 1,484 hospitals in the country, large and small, about two-thirds of them were supplied with training schools.

In New York State alone are 116 schools registered by the Board of Regents. The average rate of increase for the first decade after 1872 was two new schools per annum, whereas the average for the two succeeding decades was 12 new schools per annum, almost one new school each week.

This unprecedented rate of increase must necessarily soon decline, for the larger hospitals are practically all supplied. Yet hospitals also are increasing very fast, and unless the smaller institutions adopt some rational system of co-operation, the number of training schools is likely to be further augmented. In several of the larger cities there are as many as nine schools, and in Chicago there are thirteen.

"The present rate of increase of pupils in attendance at all the schools exceeds 500 per annum. It is reassuring to note," says Dr. W. Gilman Thompson in the *Dietetic and Hygienic Gazette*, "that our new census promises to show a population of 96,000,000. So that each of you nurses may count upon a clientele among the sick of about 4,000 persons; that is if you should all be liberated upon the community at once.

"The 22,100 pupil nurses care for about 98,000 hospital beds, which would furnish an average of about one nurse for every four and a half beds. Allowance, however, must be made for probationers not fully admitted to hospital duty and for those on sick leave, vacation or night duty, so that the average is probably nearer one nurse for eight or ten beds.

"Twenty-two thousand nurses constitute a fair sized army, and it is appropriate to speculate upon their purely economic value in the community apart from their medical functions. I have been unable to obtain strictly accurate data regarding the amount of money invested in training school buildings, for while many exist as independent structures others are combined with different hospital purposes or are undergoing present construction.

"I am certain, however, that at a conservative estimate $10,000,000 is already invested in housing this army of nurses. In New York city the new Bellevue Training School building cost $700,000, or nearly $5,000 per nurse, and there are at least four other schools there whose buildings cost from $300,000 to $500,000. Hence the housing of nurses necessitates a very large financial outlay and the interest on the investment, with cost of maintenance, involves several millions annually."

MAUDE ADAMS IN 'CHANTECLER'

ROSTAND'S PLAY IN ENGLISH FOR THE FIRST TIME.

A Translation, Not an Adaptation, and a Play, Not an Allegory—Otis Skinner Returns in the Role of Another Adventurer—News of the Theatres.

Edmond Rostand's "Chantecler," which he has entitled "a play in four acts in verse," will be produced by Charles Frohman for the first time on any English speaking stage at the Knickerbocker Theatre to-morrow night with Miss Maude Adams in the name part. A poetic text in English made by Louis N. Parker with the intent of a faithful translation, not an adaptation, of the original will be used. "Chantecler" will be performed not as an allegory, a poetical satire or anything else except what it primarily presents itself to any one who reads it—a play. Mr. Frohman's single wish is to present M. Rostand's work in adequate settings, reading into it only the meanings that are indisputably there and always giving prime consideration to the playwright's clear intention.

The performance will have the aim of emphasizing what is generally agreed to be the principal theme, namely, the history of the trials and disasters that overtake any being who believes he has a vocation, a calling a great cause to further, a great work to do. Taking *Chantecler* as a symbol of the typical individual bent upon forcing a living from the world, four phases of experience are represented in the play. In the first stage of his development he is strong and self-confident because of his youth and because he is conscious only of himself and his impulse to sing or to work. He is unconscious of enmities or slings, because he has not felt them. He is sure of himself or his song because he knows no other. He is in the world, but not of it.

In the second and third phases come knowledge and human complications. *Chantecler* is in the world and of it. With knowledge come weakness, discouragement, defeat. He is in the complex bewildering atmosphere of adjustments. He loses his power over the world. He loses his faith in it. And he loses his song. Then he is seized by the impulse to flee from all falsities and complications that surround him. He hopes that somewhere beyond and away from all that has hurt and confused him he will find his song again. Thus the final scenes of the play and the last phases of *Chantecler* are in the higher, remoter world of the forest. He finds his song again, only to learn that there are other and better songs, only to learn that his song is not essential in the way that he first believed. The sun rises, the world goes round, without him.

At last his eyes are open to the sacredness of the primal impulse of work. His song is useful and necessary, not in the way he at first believed, but in another way. He cannot bring the light, but he can announce it to a world blinded with sleep. In the end he is strong and self-confident on a higher plane. He knows his world. He knows himself. Humbler and greater he goes back to his farmyard and to his daily task. Pride is gone. Experience and the sense of duty have taken its place. He will sing his song; he will do his work because it has been given him to do.

Miss Adams will be the *Chantecler*. Among the others in the large company are Arthur Byron, Ernest Lawford, William Lewers, Mabelle Chapman, Veronica Marsh, May Blayney and Dorothy Dorr.

Apparently cast in a characteristic Otis Skinner part—that of a strolling player, conspirator and fearless adventurer—Mr. Skinner will make his first New York appearance this season at the Criterion Theatre on Tuesday night in Henri Lavedan's "Sire."

Its story evidently took form in its author's fancy by the simple process of reflecting upon the drama and comedy that must have been enacted in many a Royalist French family because of the blind belief of its members that the son of Louis XVI. and Marie Antoinette did not die in the Temple, but survived and was still in hiding in 1848 ready to ascend the throne as Louis XVII. "Sire" is not a historic drama or comedy. The idea is principally to show in a romantic way, not the probability of any of the many legends concerning the lost Dauphin, but the actual existence as a living person that the lad had for years in the minds and hearts of many loyal Royalists and the watchful readiness with which his coming was awaited. Extra probability is also added to the reasonableness of the plot by the fact that France actually was at one time overrun with false Dauphins. In the company with Mr. Skinner are John Cluow, A. G. Andrews, Charles B. Wells, Mabel Bert, Izetta Jewel, Alice Gale and Margaret Sayre.

Ernst von Possart, the celebrated German actor, continues his engagement at the Garden Theatre this week. On Friday and Saturday evenings he will be seen in the famous drama "The Daughter of Fabricius," the work of Dr. Adolf Wilbrandt. On Monday evening Herr von Possart will present "The Merchant of Venice," taking the part of *Shylock*. On Tuesday "Ein Fallissement" will be given and on Wednesday evening a double bill, "By the King's Command" and "Learned Women." "Freund Fritz" will be given for the last time this season on Thursday evening.

Edmund Breese in "The Scarecrow" begins his second week at the Garrick Theatre to-morrow. The star has won many friends by his clever characterization of the *Devil*, and is ably supported by Frank Reicher as the *Scarecrow*, Alice Fischer as the *Witch* and the other players in the company. To the lover of the mystic and the psychic "The Scarecrow" makes a broad appeal. Those who demand a literary uplift in the theatre should have no fault to find with Mr. MacKaye's fantastic romance.

William Faversham opened his New York season at Daly's Theatre last Monday evening in Edward Knoblauch's comedy "The Faun." The play proved to be a novelty. Mr. Faversham impersonates a faun, a creature of the woods and fields. He is captured while disporting himself in a fountain and introduced into present day life with many ludicrous and surprising results. The impersonation of the faun was not only a wide departure for him but was capitally executed.

The répertoire at the New Theatre this week includes "Vanity Fair" and "Sister Beatrice" and "Don," the latter two being given as a double bill. "Vanity Fair," with Miss Marie Tempest as *Becky Sharp*, will be presented on Monday, Friday and Saturday evenings and at the Saturday matinée, and "Sister Beatrice" and "Don" on Tuesday, Wednesday and Thursday evenings and at the Wednesday matinée. The next new production will be "The Piper," the Stratford prize play, which will have its American premier on January 30.

"The Gamblers" begins the fourth month of its engagement at Maxine Elliott's Theatre to-morrow night. This will also mark the 100th performance in New York of Charles Klein's gripping drama which deals with reckless banking. George Nash, Charles Stephenson and Jane Cowl act the important parts with exceptional skill.

Interest of theatregoers in "Rebecca of Sunnybrook Farm" with Edith Taliaferro in the title rôle at the Republic Theatre shows no signs of waning. The success of the engagement indicates that there is in this city a clientele that makes the production of clean plays not only a pleasure for the producer but a profit as well. Archie Boyd, Marie L. Day and Ralph Kellard remain in the cast.

Lena Ashwell by reason of her earnest work in "Judith Zaraine" is attracting large audiences to the Astor, where C. M. S. McLellan's drama of labor disturbances was put on last Monday. Miss Ashwell's impersonation of the Minetown girl who places the cause of what she regards as justice above the consideration even of human life is easily the strongest work she has yet undertaken.

"Romander Walk" at Wallack's is a refutation of the theory that a clean play is not a box office success. This "idyll of the Georgian days" is a delight because of its simplicity. Lennox Pawle as the pompous butler masquerading as a gentleman of means, George Giddens as the fiery old Admiral constantly pursued by a wealthy widow, Dorothy Parker as the beauteous *Marjolane* and all the other members of the cast have won commendation.

"Way Down East," the play of rural New England life which has been seen in the first class theatres for nearly sixteen years, comes to the Majestic Theatre to-morrow night for a short season. All of the original features are retained. The double church choir still sings the old songs. The *Constable* has never had to change his "All Bound 'Round With a Woollen String" song. Two carloads of horses, cows and sheep are used in making the farm scenes real.

Henry Miller begins his third week at the Bijou Theatre to-morrow night in H. S. Sheldon's play "The Havoc." This stage story of a wronged husband who plans and carries out a vengeance as powerful as it is unique has aroused discussion. The play is well acted by Mr. Miller, Laura Hope Crews, Francis Byrne and Daniel Pennell.

Miss Billie Burke, whose beauty and charm have gained a following among theatregoers, enters upon the second month of her engagement at the Lyceum Theatre. In her new play, "Suzanne," a comedy of Belgian life, she plays the daughter of an amusing old brewer, who finds that she can succeed in doing anything she wants to through her sunny temperament. Among the notable players supporting Miss Burke are George W. Anson, Julian L'Estrange, Conway Tearle, Harry Harwood and Rosa Rand.

"Baby Mine," Margaret Mayo's famous farce, was greeted with greater applause than ever at its new quarters, the Nazimova Theatre, last week. The theatre is smaller than Daly's and more suitable for such a play. Preparations are now being made to celebrate its 200th performance on February 6.

The genius of public entertainment possessed by George M. Cohan is revealed at its best in his comedy of business, "Get Rich Quick Wallingford," at the Gaiety. The young dramatist is logical in his story. His crooks turn honest because it is the best policy financially and they are loyal to the women in the case because it is the most convenient thing to do.

With this week Ethel Barrymore will have completed her first month in her portrayal of the famous rôle of *Rose Trelawny* in "Trelawny of the Wells." None of Pinero's characters have quite so strong and lasting an appeal as this impulsive, gypsylike girl of the stage. In the serious moments of the play, when she tries to reconcile her wild love to freedom to the primly conventional life of Cavendish Square, Miss Barrymore reveals new emotional powers.

Blanche Bates in "Nobody's Widow," Avery Hopwood's farcical romance of fashionable life at Palm Beach, continues to draw enthusiastic audiences to the Hudson Theatre. As *Rozana*, the madcap heroine, Miss Bates has achieved another artistic triumph.

At the Belasco "The Concert" continues to be a big drawing card in spite of the fact that it has already had a long run. Leo Ditrichstein appears in the leading part. He also adapted the play from a foreign source and has written for himself one of the best character parts in which he has ever appeared.

William Collier continues his successful engagement at the Comedy Theatre in the new comedy "I'll Be Hanged if I Do." Collier is part author of the piece as well a star and most of the bright lines are of the snappy, impudent sort which are expected from him. In the supporting company are his wife, his sister and his son.

"The Deep Purple" at the Lyric may be a trifle yellow, but at any rate it has action enough to satisfy anybody. Most of the characters are those of the underworld.

"Over Night," Philip H. Bartholomae's new farcical comedy at the Hackett Theatre, has caught the fancy of the public, judging by the crowded houses. The farce has been drawing since its first presentation at this house.

Mrs. Leslie Carter will be the attraction at the Circle Theatre for the week starting to-morrow night in "Two Women." This will be Mrs. Carter's last week in New York for some time.

"The Fortune Hunter," Winchell Smith's comedy, with the original Gaiety Theatre company, will begin a week's engagement at the Grand Opera House to-morrow night. The story of "The Fortune Hunter" was made so familiar to New York theatregoers during its long Broadway run that its retelling is unnecessary; it is sufficient to say the author has furnished the American stage with a rural play with its hackneyed types eliminated.

Clyde Fitch's last drama, "The City," will be at the West End Theatre this week. This is the original company which played at the Lyric and Hackett theatres. There is no need of recalling again the story of "The City," with its dramatic episodes and its defence of the metropolitan life, which brings out all there is in a man for good or bad. The cast includes Tully Marshall, Wilson Melrose, A. H. Stuart, George Howell, Edward Emery, Eva Vincent, Mary Nash, Lucile Watson, Mary Servoss, Ruth Tomlinson, James King and Myron Davis.

At the Hippodrome the big triple spectacle "The International Cup," "The Ballet of Niagara" and "The Earthquake" continues. There is also a complete circus made up of twelve features. Among the scenic features may be mentioned Niagara Falls, the yacht race, the ship wreck and rescue, the aeroplane flight, the tidal wave and the aquatic finale.

To-night at Carnegie Hall Burton Holmes will give his Travelogue on the Passion Play of 1910. Mr. Holmes spent a number of weeks last summer in Oberammergau. Although he has been the chronicler of the plays of 1890 and 1900, he promises in his present Travelogue to present to his audiences a series of colored views of the play excelling in artistic worth and in number anything he has heretofore achieved.

Christie MacDonald has become a full fledged musical comedy star in "The Spring Maid" at the Liberty Theatre. The play was praised on its opening night and seems to be in for a long and prosperous career.

The stock company at the Irving Place Theatre will appear this week in a comic opera called "Das Jungfernstift" (a young ladies' boarding school). The book is the work of Paul de Kock and Ernst Quinat, and the music is by Max Winterfield. A feature will be the first appearance of Vlasta Novotna, a toe dancer from Moscow.

"Naughty Marietta" has passed its 100th performance at the New York Theatre. The music is the most important thing in the production. Victor Herbert wrote it and Emma Trentini, the former Manhattan Opera House star, does it full justice.

Grace Van Studdiford is appearing in a new musical show called "The Paradise of Mahomet" at the Herald Square Theatre. There is plenty of singing and dancing, gay costumes and a large chorus.

At the Globe Theatre Elsie Janis is appearing in Charles Dillingham's tuneful production "The Slim Princess," with Joseph Cawthorn as chief assistant to the young entertainer. The engagement has proved such a success that Miss Janis will probably finish the season at the Globe.

"Madame Sherry" is enjoying unusual success at the New Amsterdam, where Lina Abarbanell and Ralph Herz appear in the musical piece. A fourth company has recently been organized to begin a two years tour in the Hauerbach-Hoshna piece.

"Mariage à la Carte" at the Casino continues to reveal the attractions of little Emmy Wehlen, who has come from Vienna, Berlin and London for the conquest of New York. She is as dainty as a waltz from her native city and the way she sings the "Smile" song, is getting the Casino talked about. Ernest Lambert has been added to the cast.

Joe Weber's Theatre will have the 150th performance of "Alma, Where Do You Live?" next Thursday night, and there is no end in sight. The principal singing rôles remain the care of Truly Shattuck and John McCloskey. The Masonic Club has bought the orchestra floor for next Friday night.

Nat Goodwin begins his first vaudeville engagement at the Colonial Theatre this week, presenting his famous characterization *Mr. Golightly* in the one act play "Lend Me Five Shillings." The Eight Madcaps, an octet of dancers, will be seen, and Henry Tighe and his company of collegians with "Books," a comedy sketch, will make a bid for laughs. Anna Chandler, the singing comedienne; Kelly and Kent with "A Theatrical Agency," Kessler and Lee, dancers; Tempest and Sunshine, who sing and dance; Sylvester and Redmond of "That Quartette," and Maxilian Gruber's animals are also on the bill.

Gertrude Hoffmann in her new Revue will make her last appearance in vaudeville at Hammerstein's Victoria Theatre this week. She will present among other creations "The Bell Girls" and "The Trapeze Girls à la Carmen." Seldon's Living Statues in reproductions of art will be portrayed by Mlle. Clawn and company. Homer Miles and company in an episode of city life entitled "On a Side Street," the Two Pucks, the youthful entertainers, in character songs and dances; the Three Lyres in a comedy musical act, Christy and Willes, comedy jugglers; Hilderbrandt and Delong, acrobats, and Miller and Mack, singers and dancers, will also appear.

Valeska Suratt, assisted by Fletcher Norton and a company of fifteen, will present her new act at the Fifth Avenue this week. Other offerings are those of Wright and Dietrich, singers; Devlin and Elwood in the sketch "The Girl From Yonkers," Mr. and Mrs. Jack McCreevy in "The Country Fiddler and the Village Maid," Charlie Olcott in "Ten Minutes of Comic Opera," the Elton Polo Troupe of European acrobats, Russell and Smith's minstrels and Maximo, the Cuban wire performer.

Marietta Olly, the dramatic star, will present "Helene," by Henri Bernstein, with a cast including John Emerson and Hardee Kirkland, at the head of a bill of twenty-two acts at the American Music Hall this week. The Three Maidens of Sais will be held over. Sophie Tucker will make her first appearance at this theatre, together with George Primrose and his dancers; McMahon and Chappelle, Arthur Aldridge, Genaro and his band, the Great Talisman, Alva York, "That Annie Laurie Song," a dramatic playlet of Western life; the Robertys and others.

At the Plaza Music Hall Corse Payton and his company of fifteen players in "Lend Me Five Shillings," will head a long programme. It will include Sam Curtis and company in "A Session at School"; the Mad Musician, Ethel Hawkins, Brongk's Parisian Models, Bortie Fowler, the Four Amaranths, Harry Jolson, Alexander and Bertie, Morris and Kramer, Probst, Hathaway's Monkeys and Musical Lowe.

The Manhattan Opera House announces for its tenth week of vaudeville a list of headliners. Kitty Gordon heads the aggregation in a répertoire of new songs displaying new Parisian gowns. Harry Fox and the Millership Sisters, the Camille Trio, Van Horn and Hennessey and Son are some of the others.

Adeline Genee, who is proving to be one of the greatest attractions that has come into vaudeville, will be at the Alhambra this week, supported by all her principal dancers. Another feature will be Charles Grapewin in "The Awakening of Mr. Pipp." Harry Williams and Jean Schwartz, the song writers, will show the authors' conception of their different numbers. Ethel Green will present her kid and character songs, and wheels in every conceivable form will be ridden by the Charles Ahearn Troupe of colored cyclists. Mullen and Corelli in acrobatics, the Carbrey Brothers, dancers; the Howard Brothers with their flying banjos, the Namba Troupe of Japanese acrobats and several other acts are on the bill.

Nat Wills, whose personality has won for him the foremost place as a delineator of the tramp type, heads the Bronx bill this week. Eddie Leonard, with Mabel Russell and company, will show modern minstrelsy at its best, and Flo Irwin and company in "At the Ball" have a sketch in which Miss Irwin has another opportunity to display a laughable jag creation. The sketch "Circumstantial Evidence," the Golden Troupe in whirlwind dances, George B. Reno and company, billed as "An Odd Lot"; Mallia and Bart, in their sketch "The Baggage Smashers" and the Ollivetti Troubadours will also be seen.

The Great Lester has been specially engaged to head the vaudeville bill that will be presented at the Columbia Theatre this week in conjunction with the big banner show. "The Girl From Paris" is the title of the new two act burlesque that will be produced. It is said that the organization has a large and unusually attractive chorus and dancing ballet.

"The Dainty Duchess" is this week's attraction at the Murray Hill Theatre. The Arlington Comedy Four, comedians and vocalists, will appear as the features of a long vaudeville bill.

AT THE LONDON PLAYHOUSES

GEORGE EDWARDES AT WORK IN A NEW FIELD.

Father of Musical Comedy in Legitimate Drama—"Is Matrimony a Failure?" Given—New Version of "Waltz Dream"—Changes in "The Blue Bird."

LONDON, Jan. 11.—George Edwardes, the father of musical comedy, has astonished every one by breaking out in a new direction and extending his operations into the field of legitimate drama. A few weeks ago he put on "The Captain of the School" at the Gaiety. It was a failure, but undeterred by that he presented at the Criterion last Wednesday evening "Is Matrimony a Failure?" adapted from the German by Leo Ditrichstein. The new comedy unfortunately seems destined to share the fate of most of the pieces which come to England by way of the United States.

Mr. Edwardes intrusted the parts to excellent people and dressed the women artistically and expensively, but economized on scenery. Paul Arthur, Kenneth Graham and Miss Ellis Jeffreys had the leading parts, but though they are London favorites they could not carry the comedy to success. The first night audience seemed distinctly lukewarm in appreciation and the press treated the piece with the special brand of gentle tolerance reserved for "American successes."

On Saturday evening Mr. Edwardes revived "The Waltz Dream" at Daly's Theatre. He has had the piece readapted by Capt. Basil Hood, and it is now played in quite different fashion by a cast which does not contain a single person who figured in the production in which Mr. Edwardes and Mr. Frohman united a few years ago. Only the music remains the same.

"The Dollar Princess" having finished its run Mr. Edwardes put Miss Lily Elsie and Robert Michaelis into "The Waltz Dream," and these two play the parts of the *Hussar Prince* and the little violinist according to their own essentially English ideas, Mr. Michaelis making of the *Prince* an up to date London ballroom young man, while Miss Elsie never worries about the daughter of the people she is supposed to represent, but is just a London girl in the "select assembly," delirious with the joy of dancing with the best looking man in the place. From the first night enthusiasm and newspaper praise, "The Waltz Dream" apparently stands a much better chance of success now with its acquired London veneer than it did when it was more Viennese in interpretation.

There seems no end to the play producing societies of London. Each winter a new crop springs up, some to die out before summer, others to linger several seasons. One of the latest of these organizations is the Oncomers, which will give its first performance at the Little Theatre on January 18, when a play by Alice Clayton Greene, called "The Trap," will be produced, to be followed by "A Poem in Pantomime," founded on Ella Wheeler Wilcox's "Birth of the Opal." The Oncomers announce that their special mission will be to introduce to the West End of London plays and players previously unknown to the metropolis.

Another recent society, the New Players, is more daring in its first enterprise. It means to take advantage of the recent fuss in the matter of "Salome" at Covent Garden and the mutilations which the Censor insisted upon and to give a performance of the Oscar Wilde play in its entirety in defiance of the Censor and his restrictions. Several well known actors and actresses are to be in the cast, and as no tickets are to be sold at the door they probably will be allowed to have all the heads of John the Baptist they want and talk about them all they please and dance the Dance of the Seven Veils with no interference.

Frederick Whelen, who has helped to make the Stage Society the great success it is, and who also organized the Afternoon Theatre for Sir Herbert Tree, is now going into management on his own account. In the early spring he means to start a sort of repertory theatre; that is, the run of each play will be limited to one month. He will deal chiefly in plays by the new school of dramatist, which includes Shaw, Barker and Galsworthy, who have promised him their help. Notwithstanding the failures of several of his predecessors in this sort of enterprise Mr. Whelen is sanguine of success.

Eight manly virtues have been introduced into the new act of "The Blue Bird," which takes place in the Hall of Happiness. They are represented by stalwart men clad in armor and they have nothing to do or say, but merely have to pose rigidly against the back drop. The main point of their presence seems to be that they wear the wonderful de Walden armor which has been in the family for centuries, one suit having figured in the battle of Agincourt. Lord Howard de Walden, who is one of the backers of the Haymarket enterprise, as he is of the Little Theatre, lent these relics for the run of "The Blue Bird."

Another innovation in the Hall of Luxuries is a small negro who comes in turning a handspring and is presented to *Mytyl* and *Tyltyl* as the Luxury of Being Thoroughly Naughty. He is greeted by applause from the youngsters in the audience for he is a jolly looking, little blackamoor, and every child in the house apparently appreciates the luxury of being naughty. The Luxury of Being a Land Owner has been removed from the scene for political reasons.

FIRST APPLE TREE OF NORTH-WEST.

Planted 85 Years Ago, the Seeds Having Been Brought From England.

Vancouver correspondence Portland Oregonian.

The oldest apple tree in the Pacific Northwest, planted eighty-five years ago, by the early officers of the Hudson's Bay Company from seeds carried in their vest pockets from England, has been discovered by A. A. Quarnberg, district horticultural inspector, and positively identified. The tree is in front of the chief commissary's office, in the southeast part of this reservation.

Col. McGunnegle, commanding officer of this post, upon learning of the history of the tree, gave orders immediately to have a fence built around it, a tablet bearing a short history and every precaution taken to preserve it. Inspector Quarnberg says the tree may live to be 100 years old.

The record of the tree was written by Mrs. Mary Whitman of Vancouver, Wash., September 12, 1836.

Another record, it is thought by Historian Bancroft, is:

"At a lunch party in London about 1825, given in honor of some young gentlemen who were about to embark for Fort Vancouver in the employ of the Hudson's Bay Company, seeds of the fruit eaten were slyly slipped by some young ladies into the waistcoat pockets of the young men, and upon their arrival at their destination the young men in overhauling their wardrobes discovered the seeds and gave them to Bruce, the gardener at the fort."

Originally there were three trees which grew from these seeds, but the two others have disappeared.

Maine Clam Diggers.

From the Kennebec Journal.

Clam diggers in the vicinity of Portland are now receiving more for their clams than they ever have before. The dealers themselves are not getting any more for the shucked varieties, but the diggers are making a good thing out of the bivalves.

The price now being paid ranges from $1.75 to $2 a barrel, an average of 25 cents better than they have received before. The diggers have declared that owing to the scarcity of shell fish and the smallness of them they must receive a greater price and now they are getting it.

UNDERSIZED GENIUSES.

Physical Peculiarities of Some Men of Great Mental Ability.

There are people who contend that genius is generally situated in the persons of men of few inches. Some have gone so far as to declare that giants and genius are incompatible.

Lombroso was perhaps the chief exponent of these views, says the *Dietetic and Hygienic Gazette*, but other men of note have been in accord with such opinions.

In support of this argument Napoleon the First, Alexander the Great, Edgar Allan Poe, Alexander Pope, Nelson and Blake have been cited. The list of men of undoubted genius who have been short of stature, some indeed almost dwarfs, is long.

It is also a noteworthy truth that many of the really very great men have been not only small but diseased and deformed. For instance, Julius Cæsar, who may be classed among the short men, was an epileptic. Napoleon suffered from epilepsy, Alexander the Great and Edgar Allan Poe were dipsomaniacs, Pope was grievously misshapen.

Byron, although about of average height, was congenitally lame, Nelson was a small man of frail health, and it would be possible to tabulate among men of genius of the first rank a large number who were under the average stature and afflicted with bodily defects.

In *Popular Science Monthly* Charles Kassel attempts to overthrow the popular belief that great minds and short stature are closely allied. Mr. Kassel looked through biographies and concluded as a result of his perusal that so far as Americans are concerned distinguished men have not been of short stature, but rather the reverse. He also discovered that many European eminent men have been of considerable height.

In the first place, when speaking of average statuge it must be borne in mind that the average stature of countries varies greatly. The average height of men of this continent is about 5 feet 8 inches, of Great Britain less, but the average height of the Latin races of Europe is far below the standard. But taking the average height of man as 5 feet 8 inches, Kassel makes out a goodly list of very eminent men who have exceeded the average.

Of the lives of 230 distinguished men examined thus, those of 103 supplied the information sought either in exact figures or by way of general statement; and of these personages it appears that sixteen were of middle height, fifty-eight above and twenty-nine below.

Among the very distinguished men of this country were some of large stature—Charles Sumner more than 6 feet 4 inches, Jefferson and Andrew Jackson considerably over 6 feet in height. Among those of 6 feet and over may be mentioned Samuel Adams, George Washington, Lincoln, Bismarck, Thackeray, Charles Darwin, Henry Ward Beecher, Rufus Choate and Daniel O'Connell. The list of famous men of medium height is long, including Browning and John Adams.

An interesting and somewhat curious fact is that some of the tall men of genius have had moderate sized heads. Shelley the poet was tall but had a small head and some of the small men imbued with the divine spark had large heads, apparently proving that the size of the head had little to do with the quality of the brains.

Of recent deaths among men of genius Tolstoy was a tall, strongly built man with a leonine head, Meredith was a thin, delicate looking man of more than medium height, Swinburne was a very short man with a somewhat large head and Whistler was a small, thin man with a head of more than the ordinary size.

The Slow Growth of Red Oak.

Correspondence Portland Oregonian.

Growing red oak for timber and lumber is to be a new fad in Oregon. On my farm near Turner, in Marion county, is a red oak tree grown from an acorn planted in April, 1870, more than forty years ago. The acorn grew in Iowa.

The tree is about eighteen inches in diameter two feet above the ground and the foresters will have to hustle their new red oak trees faster than I have been able to do if they get much lumber in a growth of twenty-five years on the lands burned over by the recent forest fires.

AMUSEMENTS.

HUDSON THEATRE, To-m'w (Mon.) Aft. at 3. POSITIVELY FAREWELL PERFORMANCE
LizaLehmann
Celebrated Composer Pianist, and her English Quartet
IN THE "Golden Threshold"
Assisted By Miss Constance Collier
(By kind permission of Mr. Charles Frohman) Miss Collier will recite with music "THE HAPPY PRINCE" (Oscar Wilde)
Tickets 75 cts. to $2. Boxes $12 and $15. At Box Office. Management R. E. JOHNSTON.

M. H. HANSON'S CONCERTS.
Mendelssohn Hall, Thurs. Eve., Jan. 26, at 8:15
ADELE KRUEGER SONG RECITAL
SEATS AT BOX OFFICE. KNABE PIANO.
Carnegie Hall, Sat. Aft., Feb. 4, 2:30
BUSONI
BACH, BEETHOVEN, CHOPIN, LISZT
Seats $2 to 75c., at Box Office, Tyson's and Mgt. M. H. Hanson, 437 5