



J. P. COWLEY WHO IS THE HEROINE OF THE COMEDY 'WITHIN THE LAW' AT THE ELTINGE THEATRE. ELIZABETH RISDON WHO IS FANNY HERSELF IN THE PERFORMANCES OF 'FANNY'S FIRST PLAY' AT THE COMEDY THEATRE. EDITH OFFUTT WITH WEBER & FIELDS WHO ARE GIVING 'ROLY POLY' AND 'WITHOUT THE LAW' AT THEIR NEW MUSIC HALL. GRACE RHOAD WHO HAS BEEN ACTING 'MILLETONES' FOR A HUNDRED PERFORMANCES AT THE LIBERTY THEATRE. FLORENCE NASH WHO SUPPLIES THE COMEDY IN 'WITHIN THE LAW' AT THE ELTINGE THEATRE. GRACE FIELD WHO WILL FOLLOW HELEN LOWELL AND THE RED PETICOAT TO THE BROADWAY THEATRE.

SOME OF THE BEAUTIES OF THE HOLIDAY PLAYS

POINTS IN PLAYS.

Features of the Dramas That Are Still Liked.

The thousands who have enjoyed "The Governor's Lady" at the Republic Theatre and delighted in the realism of the final restaurant scene did not realize the amount of work David Belasco went through before he was allowed to reproduce this familiar story. The company which runs this well known chain of restaurants has copyrighted its name. In order to obtain permission to use this title Mr. Belasco was compelled to go before the managing board of the committee and make his request. Then he had to promise that he would not go to the place and its methods and take other outas as to the respectful manner in which he meant to utilize the scene. Even then Mr. Belasco had to submit to the directors a model of the scene which had been constructed by his scene painters and carpenters, with the risk of their disappearing and compelling the manager to go to the expense and trouble of preparing a second set. Only after the scene which is every night displayed at the Republic Theatre was shown did the board consent. The work that remained was almost as difficult. Mr. Belasco had to spend many hours in one of these restaurants and his actors who were allowed to stop in them to watch the processes of the men were then rehearsed for weeks afterward. But this work supplied a novel and fitting conclusion to "The Governor's Lady."

John Kellard courageously announces that he will continue to produce "Hamlet" at the Garden Theatre until February. He had already acted the part for five weeks at the Garden Theatre so the final event of his engagement ought to be flattering to any player. He has in his support such well known actors as Theodore Roberts, Charles Stevenson, Amelia Gardner, Margaret Campbell and Edward Mackay, so there is no question of the ability of the players to do justice to the tragedy. Mr. Kellard will not end his Shakespearean season at the Garden, but announces later revivals of "The Merchant of Venice," "Othello" and "Edipus Rex."

other plays that continue are: "Hawthorne of the U. S. A." at the Astor. "Broadway Jones" at the Colman. "Little Women" at the Playhouse. "The Daughter of Heaven" at the Century. "Fanny's First Play" at the Comedy. "The Stoops to Conquer" at the Thirtieth Street. "The Yellow Jacket" at the Fulton. "The Mind of the Paint Girl" at the Lyceum. "Bella Donna" at the Empire. "Within the Law" at the Eltinge. "Snow White" at the Little Theatre.

WHERE BILLS CHANGE WEEKLY.

"The Nigger" to be Revived at the Harlem Opera House.

Madame Olga Petrova will be the leading attraction this week at B. F. Keith's Union Square Theatre. James Thornton will make his reappearance here after two years absence in the West. The balance of the bill will include Ella Branda and Ned Derrick, Leona Thurber and Harry Madison in a skit called "On Shopping," William C. Weston, Robert Bernard and Harry Barrows in popular melodies, a rural comedy offered by Mr. and Mrs. Perkins Fisher called "The Half Way House," "A Horse Named Whiskers," "The Wagoner," "Le Roy and his company," the Dulce Sisters and Leonard and Louie.

Proctor's Fifth Avenue Theatre this week will show a programme composed of the following star acts: Dolly Dalnert, Harry Fox and the Millership Sisters, Eda Mead, Milan in the new play "Whisper," "The Man in the Moon," Mike Bernard and Maurice Burkhardt, Bert Levy, William Weston and company in "The Attorney," Hufford and chain in "The Colored Parson" and the Minstrel May, Burr and Hays in "A Lady, a Lover and a Langu," Five Mariels and La Crandall.

A second festival programme will be the offering of B. F. Keith's Colonial Theatre for the coming week comprising fifteen features. Performances will start each day at 4:45 and 7:45 P. M. with the following: Zedda, Necks and company in "Editor Alan Woolf's comedy sketch," "The Wardrobe Woman," Eddie Leonard and Mable Russell, Pat Rooney and Marion Best presenting "At the Seaside" and Joe Jackson, Linden, Beckwith, George and LeMay in "The New Physician," Gus Edwards's Kid Kabare, Dorothy Kenton, M. Devitt, Kelly and Irene Lacey, Four Abbeles, Bird Millman, Fred Lynch and Zeller, Julius Lenzberg's Harmonica and others.

Taylor Granville, Laura Pichont and a company of fifteen will head the bill at B. F. Keith's Abbeville Theatre this week in a dramatic setting of the underworld entitled "The System." Other acts will include Belle Blanche, Agnes Scott and Henry Keane in "Drifting," Lyons and Louise, Marshall Montgomery, the Waldens in "A Night on the Boulevard," Wertenberg brothers, Sprague and McNeene and the Windsor Trio.

Why does Mrs. Fiske when she is acting *Mary Jane* in "The High Way," which is still drawing large audiences to the Hudson Theatre, make such a poor defence when she is asked concerning her whereabouts during the years she is living on the Riverside Drive with a companion who would only be necessary to send a telegram to find out if she really were there. Why does she not think of some other lie, since it is all by way of false testimony, occasionally occurs to Mrs. Fiske's audiences. She might have answered that she was in Europe on any place so remote from New York as to make it at least a matter of time before she could be proved a liar. Such a course sometimes seems to be the best to the audiences which follow every phase of Mrs. Fiske's interesting acting in the fourth act.

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some occupation which was at least probable and gained more time by placing her home during these three mysterious years at a remote point.

One of the actors in "The Whip" at the Manhattan Opera House the other night celebrated his fourth appearance in the leading villain's role. This was Charles Blackhall, who has acted *Capt. Grellie Factors* in this melodrama for the past two years in London. He appeared in melodrama of another type, however, with George Alexander in "The Prisoner of Zenda" and "Rupert of Hentzau." He acted in the Adelphi in the English version of "The Devil" with Mrs. Langtry and had a number of seasons in Australia with J. C. Williamson. He served through the campaign in South Africa and is an officer in the English regiment known as "The Buffs," the 2nd Buffs, which is the aristocratic young hero, was for some years a member of the company organized by William Terris to produce melodrama at the Adelphi Theatre. He also appeared in the first London production of "Iris," "Trilby" and "Ghosts." He was the original Little Riffle when Paul Pottery's "Trilby" was given in London. He is also by way of being military and belongs to the organization known as the Strathcona Horse.

Sam Howe and his Lovemakers will be the attraction at the Columbia Theatre this week when a new two act farce called "Kissed" will be produced. It was written by Edward Hanford and is presented in five scenes, one of them showing a room in the palace of the Khedive at Cairo and another reproducing the interior of a cafe in Paris in which a complete cabaret show is given. Supporting Mr. Howe will be Florence Bennett, Rosa Hosa, Vera Desmond, Fred Nolan, Steff Anderson, Albert Marks, Harry Prossert, Billy Arrington and Walter Mandeville.

Lillian Lorraine, who was recently the star in "Ziegfeld's Follies" at the Moulin Rouge, will make her first appearance in vaudeville this week at Hammerstein's Victoria Theatre. Chung Ling Foo, the Chinese magician, will continue at the theatre for a second week, and other acts on the bill will be Bert Leslie, McWaters and Tyson, John T. Kelly, Herman Finberg, "The Living" Six, The Gainsboro Girls, Wynne and Risson, Carroll and Field, Jack and Tony, Eddie Badger and the great Marvells.

Charles Frohman will devote the Garrick Theatre this week to a rehearsal of a new American play called "The Conspiracy." On Thursday night the drama, which is by John Roberts, will be acted at Atlantic City. On Saturday it will be produced at the Garrick Theatre here. Among the principal actors are John Emerson, Francis Byrne, Guy Nichols, G. Kraus, W. L. Romaine, Warren Cook, Jane Grey, Ann Leonard and Helena Rapoport.

It is said that Mr. Frohman has been for some time seeking a play of New York Tenderloin life. Three dramatists were commissioned to write such a play for him. Mr. Frohman never found that the material they selected was appropriately combined with simplicity and directness in form. He rejected these commissions, since every one contained too much material to make, in his opinion, an interesting play. It happened that a manuscript two months ago came into Mr. Frohman's possession dealing with just that element of metropolitan life, out of which he sought to build a drama. John Roberts, who wrote this play, is a newspaper and magazine writer in this city. He selected for his theme the white-slave traffic in New York. "The Conspiracy" is therefore based on that phase of existence in the underworld of the Tenderloin.

Grant Stewart, whose acting as the self-possessed butler in "Never Say Die" with William Collier at the Forty-eighth Street Theatre is one of the really amusing features of that highly characteristic piece of stagecraft, is one of the few actors who began his professional life as an instructor in a university. He went to Toronto after leaving Cambridge university and was a master in the Toronto Technical School. Later he was professor of English at Trinity College in Toronto and acted then in amateur theatricals. Rosina Vokes, who was fond of encouraging Canadians with theatrical ambitions, engaged him to her company, and he acted later in "The Heart of Maryland." Daniel Frohman engaged him for the Lyceum Theatre and there he acted various roles in that organization which supplied so many well known actors to the stage. In "Lady Huntworth's Expedition" with Whelan, Whelan, Whelan and "Trelawney of the Wells" he had important roles. His first appearance with William Collier was made in "The Dictator." He also acted in "Caught in the Rain" for strange as it may seem, no less than two actors were implicated in that drama. He has also been the accomplice of other authors in writing texts for musical plays and admits to having twenty vaudeville sketches on his conscience.

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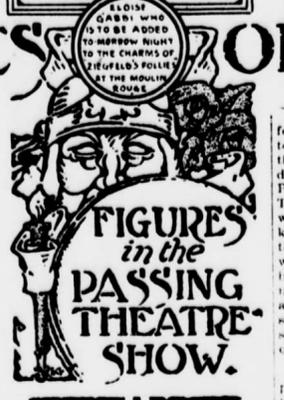
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FIGURES in the PASSING THEATRE SHOW.

ACTIVE WEEK IN THE THEATRE

Two New Dramas and Two Revivals for the Present Week.

Charles Frohman produced several years ago at the Duke of York's Theatre in London a three act play by Elizabeth Baker. The author was unknown to fame, but her remarkably truthful setting of a certain phase of life in the English metropolis was immediately recognized as a genuine voice and hailed with praise by the press and public. Miss Baker, who is not without her own experience in the field she sought to exploit, told a story of that great self-sufficiency which prevails among what one is likely to call the poorer classes. In such conditions there is rarely a man or woman who may be considered a free agent. One of the hard working, underpaid clerks in a great city industry is held in his place because

Clinton Preston, Edward Fielding, Ruth Bruce, Bernard Morfield, Robert Fisher and Mrs. Thomas Whiffon

Annie Russell will occupy her Old English Comedy Company this week in a revival of Richard Brinsley Sheridan's play "The Rivals" which has recently not been seen here. Miss Russell, who has revived "She Stoops to Conquer" and "Much Ado About Nothing" during her present season at the Thirtieth Street Theatre, has sought to frame Sheridan's comedy in appropriate and tasteful surroundings and to find for every part an actor well suited to it. Oswald Yorkie has assisted Miss Russell in the rehearsals.

Charles Frohman will devote the Garrick Theatre this week to a rehearsal of a new American play called "The Conspiracy." On Thursday night the drama, which is by John Roberts, will be acted at Atlantic City. On Saturday it will be produced at the Garrick Theatre here. Among the principal actors are John Emerson, Francis Byrne, Guy Nichols, G. Kraus, W. L. Romaine, Warren Cook, Jane Grey, Ann Leonard and Helena Rapoport.

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Dolly Dalnert Who Sings at the Fifth Avenue Theatre this Week



Lillian Lorraine Who is to be Seen at Hammerstein's this Week

At B. F. Keith's Broun Theatre this week Thomas A. Wise will present his tabloid version of "A Gentleman from Mississippi" which will be seen in various character impersonations and Lee White and George Leroy will present "Singing Songs of Smiling Songs." The balance of the bill will include Hoey and Lee, Halligan and Sykes, Jack Kennedy and company in "A Business Proposal," Charles Weber, the Ballets and Longhairs' dogs.

At Proctor's Twelfth Street this week two novelties will share headline honors. "The Telephone Girls," a miniature musical comedy with eight well known singers and dancers, and "The Last of the Regiment," a big scenic spectacle. Others on the bill will be Irving B. Walton, Joe and Hattie Harlow, Grace Dixon, Gilbert and Lewis, late presenters "Singing Songs of Smiling Songs," "The Girl and the Taxi," and photo plays.

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Maurice Baumfeld will revive on Tuesday night at the Irving Place Theatre "Grosstadtluft," by Schoenhan and Kadelberg, which is one of the historic successes of that firm of comedy writers. The play will be acted all week. The Christmas novelty will be a comedy in four acts by Schoenhan and Brand, called "Adam in a Dress Suit." This amplification of the original fig leaf theme is said to be a most original and entertaining work.

WITH SONGS AND DANCES.

Drawn With the Aid and Comfort of Music and Dancing.

In "The Firefly," which continues at the Lyric Theatre until the last Monday in December, when it will be seen at the

"OTHELLO" IN VAUDEVILLE.

Crowded Audience Falls to Show Respect or Understanding.

LONDON, Dec. 6.—"Othello" recently made a first appearance on the vaudeville stage. The version was but a shadow of the play. Five acts were converted into five scenes, the characters were reduced to half their numbers and the text was cut to ribbons.

A crowded audience showed little understanding or respect. This perhaps was to be expected for the scene of the tragedy's debut on the variety stage was the Middlesex, once known as the "Old Mogul," London's "rortiest" music hall.

The audience seemed to regard the play as the story not of Othello but of Jack Johnson, set forth in a strange tongue. *Othello's* violent handling of *Iago* was much admired, probably upon purely technical grounds, but there were cheers when *Othello* went off with his arm around *Desdemona's* neck; everybody was pleased that they had made it up again.

As a "turn" "Othello" cannot be said to have been a success.

FEW LONDON SUCCESSES.

Dramatic Season From Artistic Viewpoint Has Been Failure.

LONDON, Dec. 6.—The London dramatic season has in no way been a brilliant one. While all the theatrical managers have been clamant for new plays and while the reward for them is so princely, the artistic result has been almost nil. There have been many failures and few successes.

"Milestones" and "Bunty" are both inherited from past seasons. "Everywoman" was voted poor and dull. "Drake" has played to poor success, but can only be regarded as a successful spectacle. "Instinct" has depended upon the players for its vogue.

"Ready Money" has convulsed large audiences, but it is of American provenance. "Little Llewelyn" is a French play in Welsh disguise.

Of the plays of the season proper "Hindle Wakes," by Stanley Houghton, and "Twelfth Night" are the bright particular stars.

Of the older school of dramatists Sir Arthur Pinero and H. A. Jones have almost lapsed into silence and only Mr. Barrie consistently repeats his triumphs of the past.

But the note of hope for the future comes from the provinces, from Manchester and Liverpool, where the repertory theatres are bringing forward a new school of dramatists and actors, who are English and young and capable of fine work. But so far as London is concerned the drama is dead.

REVEALED BY THE CAMERA.

"A photograph," said the photographer, "may reveal more of a person's real quality of character than we can discover in the actual living face."

"It might seem that we could best judge the person in flesh and blood and that in a picture he would be shown in a more or less artificial mood, posing. But in life we may see him any day, or occasionally, troubled or transiently elated, moved by various impulses of the moment, not his natural self. In a picture we are likely to see him reflecting the permanently underlying, controlling mood or characteristics."

"Almost invariably the person facing the camera, man or woman, poses to look his best; this is perfectly natural, but pose as we may, when we are actuated by a settled purpose we are likely to reveal our dominant trait."

"If we are naturally vain the picture shows our vanity, accentuated by the fixeness of the picture, giving us time to dwell upon it there. If we are natural and unaffected in real life the picture shows that, though we may have fancied that we sat so very, very rigidly having our picture taken. If we are naturally of a humorous turn of thought the camera very gladly gets that and makes a picture very different from that of the man with a smile that is artificial."

"The camera does not show his true character, and the shrinking, diffident man his; but even in both of these you may find a trace of vanity, as indeed you may in all people, or almost without exception. But I have no fault to find with this; speaking soberly, vanity is life's saving grace. Though it may never be abridged, though we may simply cherish it in our hearts, yet vanity of a simple sort and the hopefulness it breeds is the only thing that keeps many of us going. The vain man is very different from the man who, we may see him any day, or occasionally, heart thinks well of himself. The camera shows both in their true light."

"But the most wonderful thing that the camera does is to make homely or plain other natural self and handsome; and the more delightful still, are such pictures that reveal besides beauty the subject's innate, inherent gentleness and grace."

"Often we hear it said of a picture set in our hearts, yet vanity of a simple sort, but whatever it is it is likely to be either unjust or flattering, but true in fact when we look into the camera we are likely to look at us really, are, we really really inner thoughts and purposes, we are in life, and we do this when we are conscious of so looking or not as an index of character I would always trust a good photograph."