"CYRANO" IN OPERA AT METROPOLITAN

Damrosch's Musical Romance Heard for the First Time on Any Stage.

AMATO IN A VARIED ROLE

English by Stars a Novelty—Mme. Alda's Words Clearest in Lighter Arias.

"Cyrano"—At the Metropolitan Opera House.

Cyrano de Bergerac....Pasquale Amato
Roxane....Frances Alda
Duenna....Marie Mattfeld
Lise....Vera Curtis
A Flower Girl....Louise Cox
A Mother Superior....Florence Mulford
Christian....Riccardo Martin
Ragueneau....Albert Reiss
De Guiche....Putnam Griswold
Le Bret....William Hinshaw
A Tall Musketeer....Basil Ruysdael
Second Musketeer....Marcel Reiner
Montfleury....Lambert Murphy
A Priest....Antonio Pini-Corsi
Conductor, Alfred Hertz.

By W. B. CHASE.

Using English as a vehicle for music made in America and intended to be sung in part by foreign as well as native stars, Giulio Gatti-Casazza produced at the Metropolitan Opera House last evening for the first time on any stage Walter Damrosch's opera "Cyrano."

The famous play in lyric form, although brought out now when some parterre boxholders are away in the South, the Riviera or remoter climes, was yet the first entire novelty, as it happened, in the local season. It was chosen as the latest proof of an often expressed desire on the part of the board of directors, who back Mr. Gatti's efforts here, to show their willingness to give annually some fresh and untried composition that has not run the gauntlet of criticism in the operatic hothouses and forcing conservatories of the Old World.

For four years such an annual production has been made. The Metropolitan, and in one instance an allied troupe, must be admitted to have put the question of American opera definitely where it belongs. It is up to the American composers. The woods are not yet full of native musicians gifted with stage routine.

The fashionable parts of the house did not fill up until the first act was well under way, but nevertheless there were six curtain calls at the end.

At the conclusion of the second act there were fifteen curtain calls, which Mr. Damrosch and Mr. Hertz shared.

When the balcony scene in the third act was finished the applause brought out Director Gatti-Casazza, Mr. Damrosch and Mr. Henderson. The flowers presented at that time made a complete fence against the curtain all the way across the stage.

Mr. Damrosch was prevailed upon to make a brief speech on this occasion. He said:

"Ladies and gentlemen, I thank you from my heart for this demonstration of appreciation; but the real test of the opera is the last act. If after that act you still feel so kindly disposed to the opera as to grant it your approval I shall be pleased then to say a few words to you."

In obedience to this promise Mr. Damrosch responded to curtain calls when the opera closed at 11:45 and made a speech of thanks. He said:

"I have so very many thanks to utter. First of all I must thank the American public for its wonderful kindness to what is new. Secondly I must thank the illustrious French genius to whom this occasion is owed, Mr. Edmond Rostand. Next I must thank my American colleague, Mr. Henderson, who with deep insight into musical needs has taken the drama and adapted it into singable English.

"Now I come to the man whom the directors of the Metropolitan Opera Company have honored by placing him in command of the greatest opera house in the world and who has honored them by the fairness and friendliness he has shown to the effort to give opera in English a chance.

"It is impossible at this late hour to give credit to all of the company, the conductor and to my old friends in the orchestra pit.

"To me this stage on which I stand is hallowed ground. Those of you who have been subscribers for twenty-seven years will understand what I mean. If my father helped then to establish opera in German in this country, how greatly would I be proud if my word might help a little to make this a home for English opera."

Of the earlier parts of the opera the things that seemed to please the audience most were the chorus of the Gascony Cadets and Mme. Alda's entrance aria.

Mr. Amato gave more lightness to the part of *Cyrano* than had been expected, but he sang against heavy orchestration and so was not easily understood.

Rostand's Ending Changed.

As librettist of "Cyrano" W. J. Henderson has followed the story of Rostand's play faithfully except in the last act. In the original work *Cyrano de Bergerac* dies of a blow on the head administered by some enemy in the street. His death takes place fifteen years after the incidents in the camp near Arras in the preceding scene. According to Mr. Henderson himself, it was deemed advisable for operatic and musical conciseness to make these last two acts of Rostand into one by means of a "dark stage" change and to have *Cyrano* die of a wound received in the battle.

This is historically incorrect, for although *Cyrano* died young, he lived from 1620 to 1655, and the siege of Arras took place in 1640. But possibly the alteration, which obliterates much of the exquisite poetry of Rostand's drama, may be forgiven because of its achievement of its object. Half delirious from the wound received in the battle Cyrano betrays his long concealed love for *Roxane* and in dying defies his ancient enemies as he does in the play.

For the sake of condensation the librettist also has welded the characters of *De Guiche* and *Valvert* into one and has shorn *Le Bret*, *Ragueneau* and the *Duenna* of their original proportions. The action, however, closely follows the play. It unfortunately becomes somewhat ragged in places by reason of the necessary excision of the generous dialogue of the drama. The librettist has also found it necessary to insert lyrics needed for operatic purposes and also to paraphrase in verse the prose of the French dramatist.

Modern but Melodic Music.

Probably the first question to be asked by ninety-nine out of every 100 persons interested in the new opera will be, "In what manner has Mr. Damrosch treated the play; in continued declamation or in vocal melody of lyric character?" This question can be readily answered.

The treatment is thoroughly modern, but in a style which leans toward French and Italian rather than toward German models. The music is melodic both on the stage and in the orchestra, and yet all the delineative devices of the modern music drama are utilized. For example, the composer has employed representative themes, but he has not undertaken to construct his score exclusively of them. On the contrary, they steal in and out of the maze of harmonies with becoming modesty.

The appearance of the themes in prominent disclosure is reserved for focal points in the dramatic development, where they serve a direct and easily recognizable purpose. For the rest, the composer has been content to utilize his orchestra to supply a symphonically connected background for his voice parts. The musical setting of the dialogue, considered in its broader aspects, in usually in keeping with the spirit of the scene, though there are episodes which show a want of understanding between the librettist and the composer. Furthermore, in its details of accent, inflection and musical treatment of vowels the recitative is often radically opposed to the genius of the English language. It must be added that in his creation of atmosphere and his development of the climaxes of emotional speech Mr. Damrosch has done much to cover the defective details of his song-speech.

Score Lacking in Sparkle.

Mr. Damrosch is too partial to long and slow melodic curves. His score is rich in slow movement. Indeed, the comedy of the play loses much of its sparkle by reason of the deliberate tempi in which the musician has conceived the dialogue. Where his people ought to speak to one another rapidly, with the lightest of verbal touch, with flash and sparkle of interchange, they address one another with the gravity of a profound decorum. These defects are most plainly brought to notice in the early part of the first act, in the first half of the second act and in the scene between *De Guiche* and *Roxane* in the third act.

The really beautiful theme of *Cyrano's* letter, the letter which he afterward gives to *Christian* to use, plays a very important role in the dramatic representation. It is flowing melody of sensuous type and it publishes the poetic side of *Cyrano*, his soul, while the whole tone scale, with its acid effect, is used as the antithesis to this and to paint the unfortunate exterior of the man. With these two subjects and another signifying the soldier, used ingeniously and at times with uncommon skill, Mr. Damrosch has characterized his *Cyrano* quite clearly.

Musical ideas which appear in the first scene and the second are employed to present lyrically the character of *Roxane*. The themes are not at all uncertain in their aim, and the tenderness, the outward grace and charm, the volatile fancy of the heroine are all made better known to us by the composer's music than they could be by the unaided use of the text. The musician, moreover, has not failed to indicate the deepening of the woman's fine nature as the drama moves toward its pathetic end.

Scenes That Will Be Admired.

The opera is one in which it is possible to enumerate the passages most likely to stimulate public interest. The first of these is the charming entrance air of *Roxane*, which perfectly discloses one side of her delightful personality and which is developed into a well written ensemble. It was sung too slowly to get its perfect effect, but was still good. The musician will enjoy the little introduction played by the orchestra on the stage, instrumented with most delicate skill; but the public will pass on to the duel scene, which is fairly well composed, and so to the solo of *Cyrano*, "You stare! Yet I am a man." Here Mr. Damrosch has written one of his loveliest melodies.

In the second act the chief points are the ensemble, in which the letter theme is developed admirably; the patter song of *Ragueneau*, in which the two colaborers have endeavored to substitute for the common comic patter of the Italian stage a number in the Gilbert and Sullivan style; the simple and almost naive duet of *Cyrano* and *Roxane*, and the chorus of the Gascony cadets.

In the third act the soliloquy of *Roxane* at the fountain, her raillery at *De Guiche*, exquisitely composed; the contrasting tunes off the stage and the several emotional outbursts of *Cyrano* are the musical thoughts which rise above the general level. When *Cyrano*, having sent *Christian* and *Roxane* into the house to be married by the monk, sinks upon the stone seat, he sings to the ecclesiastic tune by which the musicians off stage announced the approach of the priest these words:

"Adam and Eve go into Paradise,
And I, the guardian angel, stay outside."

If Mr. Damrosch did not live in New York and his opera had been imported this would probably be called a little touch of genius.

In the two scenes of the last act the music necessarily loses something of its melodic ingenuousness and devotes itself rather more to forming a melodramatic background to a tolerably quick action. The death scene of *Cyrano* is composed with high skill.

Those in the Audience.

Society was well represented in the audience. The Duke and Duchess de Richelieu were with Mr. and Mrs. James Speyer. The Duchess wore white satin and diamond ornaments. Mrs. Speyer's gown was of white and silver brocade.

With Mrs. Ogden Goelet were Mr. and Mrs. Robert Goelet, the latter wearing a gown of sapphire blue satin, and Mr. and Mrs. Bourke Cockran. Mrs. Goelet wore white and silver brocade and Mrs. Cockran's gown was of palest gray brocade veiled with silver spangled net.

Mr. and Mrs. Howard Mansfield were with Mr. and Mrs. George F. Baker. Mrs. Mansfield's costume was of black brocade embroidered with jet and Mrs. Baker wore a gown of turquoise blue brocade combined with gold filet lace.

With George Henry Warren, Jr., in box 14 were Mr. and Mrs. Gordon Willis and Miss Kate Willis, who wore bright pink chiffon satin. Mrs. Willis wore a gown of Nile green satin combined with gold spangled net.

Miss Emily Sloane in sapphire blue satin veiled with silver net and Miss Virginia Murray, who wore black chiffon and satin spangled with jet were with Mr. and Mrs. Henry A. Murray in box 26. Mrs. Murray wore a gown of black velvet, finished at the corsage with point de Venise.

Mrs. Gouverneur Kortright, wearing violet brocade embellished with silver lace, and Mrs. Herbert Stone, whose gown was of pale green satin, were with Mr. and Mrs. Charles Mather MacNeill in box 34. Mrs. MacNeill wore a gown of black velvet, a collar and corsage ornaments of diamonds.

Mrs. George J. Gould, wearing white embroidered chiffon crepe, and Mrs. Anthony J. Drexel, Jr., whose gown was of turquoise blue brocaded chiffon, were in box 12.

Mr. and Mrs. Walter Damrosch watched the performance from Mr. Gatti-Casazza's box.

Among others in the audience were Mr. and Mrs. Paul D. Cravath, Mrs. Charles Devello Lathrop, Mr. and Mrs. Howard Dickinson, Mrs. Gordon Norrie, Mr. and Mrs. James L. Breese, Mrs. Reginald C. Vanderbilt, Miss Madeleine O'Brien, Mr. and Mrs. Charles B. Hillhouse, Mr. and Mrs. Cornelius Tangeman, Dr. Emanuel de Marnay Barruch, Thomas Kearney, Elisha Dyer, Mr. and Mrs. Charles Elliot Warren, Miss Margaret Warren, Lord Athlumney, Lanier Winslow, Mr. and Mrs. J. Rich Steers, Mr. and Mrs. Russell H. Hoadley, Mrs. Gertrude Atherton, Miss Belle DaCosta Greene, Miss Lilly Lawler, the Count de Soissons, Mr. and Mrs. Francis Bishop, Mrs. Robert L. Stevens, Mrs. John J. Mason, Dr. and Mrs. Preston P. Satterwhite and Robert Graves.

CHARACTERS IN THE NEW OPERA "CYRANO"

M. Amato as Cyrano. Mme. Alda as Roxane. Mr. Martin as Christian.

MME. CULP'S RECITAL.

Famous Dutch Lieder Singer Again at Carnegie Hall.

Mme. Julia Culp, the Dutch lieder singer, gave her third recital yesterday afternoon in Carnegie Hall. Her programme began with a group of Schubert songs, "Heimliches Lieben," "Suleika," "Ungeduld" and "Wiegenlied," which enabled her to disclose at the outset of her recital her wide range of expression. In "Ungeduld" her emotional communication was of the most eloquent kind and the song was for her a vehicle for a display of the best qualities of her art.

The second group consisted of old French and English songs, in which Mme. Culp was able to exhibit her command of other styles than that of the first group. Lully's "Bois epais," *Dido's* lament from Purcell's "Dido and Æneas," one Welsh and one English air were heard. Three songs by Richard Strauss formed the third group and five by Brahms the last one. It was a most delightful recital.

PHILHARMONIC CONCERT.

Great Enthusiasm Aroused by Ernestine Schumann-Heink.

The thirteenth of the Philharmonic Society's evening series of subscription concerts took place at Carnegie Hall last night. The programme Conductor Josef Stransky offered was entirely romantic in character and contained an interesting variety of compositions.

They included Schumann's "Manfred" overture, Brahms's F major symphony No. 3, two symphonic songs for low voice and orchestra by Mr. Stransky himself entitled "Mondaufgang" (Moonrise) and "Requiem," Cesar Franck's tone poem "The Wild Huntsman," the "Spring Song" from Saint-Saens's "Samson and Delilah" and the prelude to Wagner's "Die Meistersinger." The distinguished contralto Mme. Ernestine Schumann-Heink was the soloist.

The orchestra's playing of the Schumann overture was very beautiful and wholly in keeping with the music's artistic spirit while the performance of the Brahms symphony was an impressive one and guided throughout by much tonal beauty and freshness of vigor. Each movement was much appreciated by the audience.

This was the first hearing of Mr. Stransky's two symphonic songs, "Mondaufgang" and "Requiem." The texts of the songs, whose content is largely suggested by their titles, are poems by Ferdinand Avenarius, now living in Dresden, and Friedrich Hebbel. Both compositions were excellently presented by the orchestra and Mme. Schumann-Heink, the latter singing with much beauty of voice and feeling, and they both aroused much interest. They are especially modern in color, richly orchestrated, and though of a frequent dark and sombre mood, they are varied by poetic fancy and dramatic effect.

After the second song the applause was so prolonged that if was at last shared by Mr. Stransky and the singer.

$97,065 FOR JADES.

Sale of Deposed Chinese Prince's Effects Begins.

The sale of art objects belonging to Prince Kung Ching Wang began yesterday in the rooms of the American Art Association. This Imperial Prince is of the Manchu Dynasty that has recently been dethroned after ruling China since 1644. His Pekin mansion was one of the wonders of the ancient city, but very few foreigners ever penetrated to his treasure house where the jades, porcelains and crystals that New Yorkers have been studying this week were kept. The sale attracted many buyers and the bidding was keen.

The highest price of the session was paid for a bowl of translucent jade of which is called a mutton suet texture. The descriptive adjectives that the Chinese apply to jades are borrowed from the fats of various animals. This bowl is carved with a design of bats and clouds in bold relief, and of course has a handsome mount. W. W. Seaman represented the purchaser, who paid $2,600. Chart & Vooran paid $2,030 for a jade vase, 11¾ inches tall, with a cover and chain that are all carved from the one piece of nephrite of a suetlike translucency, and the same buyers paid $2,300 for another specimen that is 13 inches in height and dates from the eighteenth century.

A tall rock crystal vase with cover, of great brilliancy sold to Mr. Ainsworth for $1,750, and Col Woodward bought a white jade brush holder for $1,575. A white jade flower vase, connected with a carved tree, sold to M. Lewis for 1,200, and the plum tree vase was bought by Chart & Vooran for $1,250.

A malachite ornament in which a priest is represented as seated upon a ledge and holding a scroll sold to R. E. Moore for $1,550. Mr. Moore also got the pair of jadeite dishes for $760. An odd white swan vase sold to K. Oshima for $1,000.

Others who paid $600 or more for small objects of princely jade were Fritz Achelis, W. A. Byron, Mr. Fearing, Mr. Evans, Mrs. Henry Clinton, Mr. Eells, C. C. Neighbors, Mrs. C. B. Alexander, and several bidders represented by Otto Burnett.

The total for the session was $97,065. The sale continues to-day and concludes Saturday afternoon.

INDIAN LIFE PORTRAYED.

Motion Pictures Aid Natural History Museum's Exhibit.

A special exhibition at the American Museum of Natural History of curios, paintings and photographs illustrating the daily life of Indians in the Southwest was opened on Wednesday night with a reception to members of the museum and of the National Academy of Design.

Among the things shown for the first time are a collection of pottery of the Hopi tribe and Navajo blankets. The exhibit is largely made up from the collections of Collis P. and Archer M. Huntington, the Hyde archæological collection and Mrs. Russell Sage's collection of Indian blankets.

There are paintings and photographs by Carl Moon, and a large painting by Louis Akin attracted much attention. One of the most conspicuous features of the exhibit is a life size Navajo "hogan," a conical shaped structure something like a wigwam, eighteen feet in diameter, which was shipped piecemeal to the museum from the Navajo reservation.

Moving pictures of the Hopi snake dance and other Indian ceremonies were shown by Howard McCormick in the large lecture hall at 10 o'clock.

The exhibition will continue until March 16.

Forbidden to Play "The Life Guard."

The new comedy "The Life Guard," by Franz Molnar, which was announced for production at the Irving Place Theatre last night, was not given. Unlike Molnar's first play, "The Devil," the new piece is copyrighted here, and when Charles Frohman saw that the play had been announced for production he notified Maurice Baumfeld that the play could not be acted. So Gerhart Hauptmann's drama "Gabriel Schilling's Flucht" was played in place of the new work.

Graves Sale Begins

A Louis XVI. bronze clock brought the highest price of the day at the sale of the Graves collection, which began yesterday at Anderson's. It was sold for $100 to C. M. Graham, who also bought an Italian rennaissance mirror, elaborately carved, in blue and gold, for $75 and a Colonial bedstead for $80. The total for the evening was $1,205, and for both sessions, $2,928.50. The sale concludes with two sessions to-day.

Collins Collection on View.

The interesting collection of modern paintings and old masterpieces of Alexander Collins of Brussels will be on exhibition this evening at Clarke's art rooms, 5 West Forty-fourth street. In this collection are a number of examples of Rembrandt, David and Correggio and also examples of the Dutch, French, Belgian and American schools.

NEW THEATRE WILL BE RESTAURANT, TOO

Louis Martin to Serve Meals in the Coliseum in West Fifty-fifth Street.

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Prices, 50 Cents to $1, and Only 25 Cents if You Come From Another Show.

Something novel in the way of music hall and restaurant is to be tried by a corporation composed of F. C. Whitney, B. C. Whitney, Alfred E. Aarons and several others in a great building to be erected on a plot fronting on Fifty-fifth and Fifty-sixth streets, about midway between Sixth and Seventh avenues.

The site was purchased yesterday at a cost of nearly $500,000, and work on the building will be started within a few days, so that the place may be opened about September 1. Light opera, pantomime and vaudeville will be offered, with a restaurant service in the auditorium and boxes in charge of Louis Martin.

The site of the music hall, which will be known as the Coliseum, will be the old Tichenor-Grand stables, formerly the Dickel Riding Academy, at 131 and 133 West Fifty-fifth street and 124 to 130 West Fifty-sixth street. The property fronts 100 feet on each street and runs through the block, a distance of 200 feet. It was sold by W. S. Mason through the Douglas Robinson, Charles S. Brown Company. In the new building there will be seats for 3,000 persons. The general price of admission is to be 50 cents and the highest price $1.

This is what the projectors had to say yesterday:

"About one-half of the lower floor will be equipped with revolving orchestra chairs; the other half with tables and dining chairs. There will be no balcony or gallery, but encircling the auditorium there will be three tiers of boxes seating from eight to fifteen persons each, each equipped with tables and a complete special dinner service and each large enough to accommodate private dinner and supper parties. These boxes will be so arranged that for larger parties all of them may be thrown together.

"The highest price for the box seats will be $1 each. Before and during the performance there will be maintained an up to date restaurant, the feature of which will be moderate prices.

"A feature will be the absolute absence of the tipping system. Any waiter accepting a tip will be discharged. Also there will be no charge for coat and hat room service. In the building there will be 150 lockers in charge of valets for the accommodation of downtown business men and commuters who may wish to dress for the evening.

"Another feature of the enterprise is that patrons attending another theatre in the early evening may, upon presenting the coupons for their reserved seats at the other theatre, receive general admission at the Coliseum on payment of 25 cents. The orchestral concert will begin with dinner at 6 o'clock, the regular stage performance at about 8. About 11 o'clock the more important features of the bill will be presented, enabling patrons who have attended another theatre to enjoy the best part of the entertainment.

"There will be on the second floor a ballroom with an orchestra in attendance available for the Coliseum's patrons. In the summer a glass topped sliding roof will be thrown back and the Coliseum will be operated as an open air garden. Performances will be given nightly and there will probably be four matinees each week. Plans for the building have been designed by McElfatrick & Co."

PINERO PLAY AT THE EMPIRE.

Performance of "The Benefit of the Doubt" by Students.

When Arthur Pinero wrote "The Benefit of the Doubt" he seemed to be under the influence of George Gissing. Henri Becque in his most mordant studies of society could have been no more uncompromisingly pessimistic than the English dramatist was in this picture of upper middle class life in London. It was not enough for poor *Theophila* to be dragged into the divorce court and so disturb *Mrs. Emptage* that she took off her stays, always in her case a sign of deep disquiet. She had to drink that glass of wine, which went to her head. And the curtain falls on the poor lady tipsy before the very woman who was trying to ruin her life more completely.

No scene in all the theatre of Pinero is so depressing in its effects on the spectator. There is no tragedy, as in the fate of *Paula*. Unfortunately there is no opportunity for heroics of any kind. There is nothing except the unhappy sight of a lady under the influence of liquor, acting in no way that would be her course in ordinary circumstances. Sordid, hopelessly so, and unrelieved by the note of comedy or deep feeling, the scene tastes in the mouth of those who witness it with the bitterness of quinine.

It may be true that the pistol shot at the end of "Femme de Claude" killed the play, as well as the heroine. That application of sherry on an empty stomach ruined poor *Theophila*. It ruined Pinero's drab and caustic study of English society too, for that matter. Daniel Frohman gave the piece at the old Lyceum Theatre on January 6, 1896. There were some admirable actors in his little theatre at that time. Isabel Irving, not long then a seceder from Augustin Daly, had never acted a more important rôle than the dashing heroine, and she gave the right note of hopeless bathos to *Theophila's* brief and fatal inebriety. Herbert Kelcey, Walter Hale, little Ferdinand Gottschalk, who is now playing so well in "The New Secretary," Elizabeth Tyree, acting as she used to do in those days "opposite" Fritz Williams, who wanted to know if Bernhardt was spelt with a "t," and the late W. J. Lemoyne were some of the actors in that first production, which failed altogether to gain the least public sympathy. No drama in the history of Mr. Frohman's days at the Lyceum fell further short of what the public wanted, to judge by the numbers that went to the theatre to see these fine actors in Pinero's latest piece.

Mary Keener, who played the difficult role of the indiscreet *Theophila*, is an actress of undoubted promise. Graceful in movement, with comely and expressive features, she acted her long scene at the close of the second act with an evidence of resource and variety not in the least to be expected in an actress who has not as yet begun her professional career. Her speaking voice is well modulated and, barring an occasional provincialism of pronunciation, which makes itself noticeable, her diction is clear and cultivated. She already controls a considerable degree of emotional force, and her playing of the relentless scene of discovery was genuinely pathetic and natural.

Then there was in Vryling Putnam another most promising recruit to the professional stage. Miss Putnam was disguised under the gray wig of the wise old country aunt who does her best to straighten out the tangled shreads of her niece's life. In spite of her appearance we are inclined to the belief that Miss Putnam is young, but her acting yesterday had all the certainty and intelligence of an experienced professional.

Plays and Players.

Grace Edmond, who plays the title part in "Oh, Oh, Delphine" at the New Amsterdam Theatre and who has been out of the cast since Saturday owing to a severe cold, resumed her role last night. In her absence *Delphine* was played by Dolly Alwin.

Blanche Ring will have a new musical play early in the spring, called "When Claudia Smiles." The play is by Leo Ditrichstein and is based on "Vivian's Papas." The music is by Jerome and Schwartz and the comedy will be staged by Richard H. Burnside.

The Irish Players will add their contribution to-night to the crop of fairy plays now on Broadway when they produce Yeats's "The Land of the Heart's Desire" at Wallack's Theatre. Though this little fantasy of Yeats's is well known here and has been acted from time to time by American companies, to-night's performance is its first by the company for which it was written. Eithne MaGee is to play the part of the *Fairy Child*, first acted here by Mabel Taliaferro. Fred O'Donovan, M. J. Dolan, Mona O'Beirne, Eileen O'Doherty and Nugent Monck will also be in the cast. "The Land of the Heart's Desire" is to be preceded by Synge's little tragedy of the west coast of Ireland, "Riders to the Sea," and will be followed by Lady Gregory's one act comedy "The Jackdaw."

John Cort will transfer his theatrical offices to-day to the eighth floor of the Long Acre Building at Broadway and Forty-second street. The same suite will also be the headquarters of Oliver Morsco, Edward J. Bowes, C. P. Walker's Winnipeg circuit, C. A. Marshall's theatre circuit, Peter McCourt's silver circuit, William B. Sherman's theatrical circuit, the Crawford, Philley and Zehrung circuit, the Cort, Harrington and Kindt circuit, Maurice W. Jencks's circuit of theatres and the Central States Theatre Company. The Eastern Theatre Managers Association, J. J. Coleman's circuit, Albert A. Weis's the American Theatrical Exchange, Charles A. Burt's Southern theatre circuit and the National Theatre Owners Association will also transfer their offices and the united interests of the above concerns will occupy the entire eighth floor space in the Long Acre Building.

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