

# NEW YORK THEATERS

### NEW PLAYS PRESENTED IN GOTHAM LAST WEEK DISCUSSED BY FRED. F. SCHRADER.

#### Special Correspondence The Washington Herald.

New York, Jan. 23.—The Barber of New Orleans, which William Faversham is now presenting at Daly's, is a romantic drama. "The Vampire," which was done for the first time in this city, at the Hackett, on Monday afternoon, is a play which deals seriously with a new mental process, and forms the third of the metaphysical problem plays, beginning with "The Road to Yesterday," and followed by "The Witching Hour," which the Shuberts have produced in two years. It is the joint work of Edgar Allan Wolf and George Sylvester Viereck. The former is only known as a writer of little dramatic vaudeville sketches, while the latter's Oscar Wilde-like genius of writing erotic poetry in German and English has already given him considerable standing in literary circles.

"The Barber of New Orleans" deals with events of circa 1804, just after New Orleans, "the little Paris of the wilderness," had passed under the jurisdiction of the United States by virtue of the Louisiana purchase—the period of political fermentation and conspiracy, in which the Spanish and French adventurers and the Creole population were deeply involved. This barber of the play is Victor Jallot, a French refugee, who has grown up in America with secret love for the United States, and a hale fellow well met, who is as skillful with the rapier as he is with the razor; a brilliant and witty poet, entertainer, and dancing master. The heroine is the ward of old Froebel, Antoinette, the belle of the town, who comes to the barber's studio to learn the latest step and the grace of pose that belonged to the belles of that ceremonious period. And of course, Jallot falls desperately in love with her.

Now, the fair Antoinette, though she has turned a cold shoulder to all the beaux in the city, proves to be a slave girl, who was left in the keeping of old Froebel as a mere child, along with the plantation and slaves belonging to a Spanish adventurer named Luis Delgado, who had disappeared and not been heard of for twelve years. But now Delgado returns to become the head of a conspiracy against the United States, and the first thing he does is to demand an accounting of Ludwig Froebel, which ruins that prominent merchant, who has had sundry other misfortunes.

He does not give up Antoinette, but Delgado discovers the maiden's identity by accident, and forthwith demands her of Froebel. The old man loves her like a child and is heartbroken as well as financially unable to redeem her. The Spaniard offers her at a private sale to his friends. There is a hot contest, which ends in Jallot buying her and pledging the men to secrecy regarding her origin. But Antoinette discovers the secret, learns the part Jallot has had in her dishonor, and supposing that he purchased her because she refused his love, turns upon him with terrible scorn. Jallot sets about to discover her history, gets the Spaniard in his power, and makes him confess that Antoinette was one of the French Redemptorists, who escaped to Louisiana during the revolution, and were sold into practical slavery for their passage and keep. She is the daughter of a noble family.

Now, Jallot releases her and tells her she is free. But on learning the chivalrous character of the young Frenchman, who is himself of good family, she voluntarily offers him her hand, and thus crowns his happiness beyond all expectations.

The theme is purely romantic. The play shows some inconsistencies; but on the whole proved a very well-acted and popular American play, which enabled William Faversham to appear to good advantage in the part of Jallot and gave Julie Opp opportunities to display some gorgeous old-fashioned gowns and do some excellent acting as Antoinette. This is the second production in the repertoire of plays which Mr. Faversham has set out to produce.

The play has a history. It was written by a Philadelphia newspaper man, Edward Child Carpenter, who sent it to the committee in charge of a play contest conducted last year by the Globe newspaper. Frederic Thompson had agreed to produce the play selected. It won in a contest among writers of 117 plays that were read and rejected. But while the author was waiting for Mr. Thompson to decide definitely and enter a contract with him, he read it to Faversham in Philadelphia and disposed of it out of hand. No sooner had he closed his agreement with Faversham than he learned that he had accepted and would produce the play within two months. But his message came too late and Faversham remained in possession, despite threats of a lawsuit which never was instituted.

A radically different atmosphere greets you in "The Vampire," which is modern and yet exceedingly Poesque in its fantastic form. I shall not undertake to tell the plot, but the subject is concerned with the case of a great literary man who has such developed power of mesmerism that he surrounds himself with young sculptors, artists, and poets, houses them in his luxurious home and at night saps their brains of their vitality by the touch of his hands, and assimilates in his own literary products what he has stolen from his victims. These victims realize that they are rendered powerless to create for themselves and have lost the capacity for productive literary work, but have no suspicion of their benefactor. The truth develops through the medium of a love story between a young writer, his victim, and the vampire's own ward, a young painter, who has likewise suffered at his hands. She watches one night and catches the vampire entering the young man's room through a secret door in the wall, to absorb the dreams of his victim. There is a big scene between the vampire and the young girl, who is the only being he really loves, which ends in her leading her unfortunate lover out of the house beyond the reach of the hypnotist. The story is well handled by the two young authors and makes a strange appeal to the imagination of the audience. It is a strong presentation of an extraordinary case of hypnosis, but dealing with life in literary and artistic circles. It does not probably come as close to the hearts of the people as "The Witching Hour." Some of the critics regard it the better play of the two. It is more penetrating in interest, less theatrical and more significant as an exploration of the modern thought theories. If we can accept these theories at all, we ought to be able to accept "The Vampire" with all seriousness; though, regarded merely as a play, it is sufficiently absorbing to hold the interest of a general audience.

given its trial consisted largely of actors and actresses now in town. They were enthusiastic to the last degree.

No play this season has created more discussion in so brief a space as "The Eastest Way," the latest play from the pen of the author of "Paid in Full" and "The Wolf," which David Belasco put on at the Stuyvesant last Tuesday, with Frances Starr in the principal role. The ruthless exposure of the fast life that some New York men lead, although forming the daily topic of news in the press, shocks the average New Yorker when he sees it on the stage, and the very journals which are foremost in exploiting this form of news are among the most vociferous in their protests of virtuous indignation, because the play deals in unsparring realism with a case very similar to that of Evelyn Nesbitt and Stanford White. Yet it starts off with every sign of enjoying a long run, on the score of the straight way in which it goes over the footlights, the exceedingly handsome production which Belasco has made, and the fine manner in which it is acted.

One may entertain some question regarding the fate of the other two plays, but the success of "The Eastest Way" is assured.

Harry Lawler has just completed a triumphal tour of some of the large cities, and is to make his farewell appearance at the Lincoln Square Theater before he sets sail for England early in February. Here the merry Scotchman has such a vogue that the theater is putting seats on sale two weeks in advance.

Severin, the French pantomimist, has been appearing at one of the vaudeville theaters in a pantomime which in three scenes tells the complete story of a murdered man in the slums, the detection of the criminal, and his arrest and punishment. In this piece all the characters dress as in real life, and even Severin appears in the appropriate costume of an habitue of the footlights, the exceedingly handsome production which Belasco has made, and the fine manner in which it is acted.

While playing in "The Burglar's Daughter," Emma Bunting fell out of a window and so severely injured herself that she is under a doctor's care. This happened at the Empire Theater in San Antonio, Tex., last Monday night.

Fritz Scheff will leave the Knickerbocker Theater, New York, on February 1, to begin a tour in "The Prima Donna." She will play Philadelphia, Boston, Baltimore, Washington, and Brooklyn, remaining until May.

Margaret Hillington arrived in San Francisco last week, and will remain there until next month, when she will be joined by her husband, Daniel Frohman. They will go to Pasadena together, and probably come back to New York in the spring.

Carlotta Nilsson returns to the stage next Monday night, and will offer at the Adelphi Theater, in Philadelphia, a new play called "This Woman and This Man." If it succeeds, Miss Nilsson will continue on tour for the balance of the season.

The full company engaged to play "The Girl from Rector's" is as follows: Violet Dale, Van Rensselaer Wheeler, J. W. Ashley, William Burgess, Dallas Wolford, Elita Proctor Otis, Nina Blake, Nella Webb, Herbert Carr, James W. Dalton.

"It has long been my ambition to shine on the operatic stage," said Miss Walker recently, "and if nothing goes amiss I hope to have this ambition realized. I intend to study very hard and faithfully, and I have the utmost confidence in my ability to succeed. I have been told that I have an excellent soprano voice, but how good it is I will leave to the public to judge. I love dramatics very much. But then, you know, when a woman becomes ambitious there is really nothing that can dissuade her from taking a step that is certainly fraught with many pitfalls and dangers. But I am convinced enough to think that I will succeed, and I am going to try, yes, try very hard. I am going to place myself under the best teachers, and during the next four years it will be a case of incessant toil and very little play."

Miss Walker is one of the few noted American actresses who believe in exercising daily. Every morning she goes horseback riding through the park. She is a firm believer in deep breathing exercises, not alone for the voice, but also for the benefit of her health.

Charlotte Walker will study music. Charlotte Walker, co-star with Frank Keenan in the "Warrens of Virginia," the Belasco play now touring the principal cities of the country, has announced her intention to cultivate a singing voice and enter grand opera. Miss Walker is an accomplished musician. She plays the piano and violin extremely well, and besides is somewhat of a composer.

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#### THE PLAYERS.

Howard Hall revived "The Corsican Brothers" in Pittsburgh, but his company showed a woeeful lack of familiarity with their lines.

Mary Manning is to appear in a new play by Langdon Mitchell entitled "Step by Step." She will have the role of a working girl.

Constance Collier, who is now playing in "Samson," with William Gillette, will have the only female role in Bernstein's "Israel" when that play is produced next season.

Klaw & Erlanger will have a new production for Mile. Genee next season, when she appears solely under the management of that firm.

Arthur Wynne took Joseph O'Mara's part in "Peggy Macree" during the star's illness, and made an excellent impression by his singing and acting.

Robert Hilliard is busy at work on a new play, which will compel him to forsake the vaudeville stage. Just when it will be produced has not been settled.

Next season John Drew expects to appear in a revival of "Much Ado About Nothing," alternating the Shakespearean comedy with a new play by W. Somerset Maugham.

Charles Frohman has put up G. P. Huntley's name at the head of the London Musical Comedy Company, which is now located in Philadelphia for a week in "Kitty Grey."

De Wolfe Hopper has denied a report that he is to leave the Shubert management at the end of this season. He expects to remain under the same direction for at least five years.

Henrietta Crossman will return to the legitimate stage on February 15, beginning her season in Washington. Her manager, Maurice Campbell, says her New York engagement will begin at East-tenth.

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#### CONCERTS TO-NIGHT.

The Russian Symphony Orchestra, of New York, Modest Altschuler, conductor, will appear at the Belasco Theater to-night in a grand popular concert. The soloist will be Albert Spalding, the eminent young American violinist, who, having achieved fame in Europe, took New York by storm this past fall. The vogue of Russian music among the great symphonic conductors of this country, testifying to the great desire of the public to hear Russian music, led to the formation of this organization, whose specialty in the programmes rendered is the work of Russian composers.

To meet the ever-growing demand for novelties the programme arranged for Simon's popular concert at the Columbia Theater this evening will be conspicuous for an aggregation of films direct from the makers. There will be a special series of hand-colored pictures imported direct from the Pathe laboratories in Paris, a new production by Selig, America's foremost film manufacturer, and an entirely new pantomime film by the George Melies Company. The concert portion of the programme will include a special return engagement of the Southland's favorite, La Petite Alma; Miss Fannie Fisher, soloist, and James Flynn, in picture melodies.

The Sunday concert at the Academy to-night offers a programme of over two hours of comedy and dramatic moving pictures, interspersed with excellent real numbers by clever entertainers. Those promised for to-night's concert are Ryno and Emerson, John L. Reh, Bennett and Ritter, and Walter Sondheimer.

Clever offerings in moving pictures and vocal novelties are promised by Archie L. Shepard for the concert to be given at the Gayety to-night. A two-hour programme of moving pictures will be presented, in which good, clean comedy will be the predominating feature. Leonard Chick will be heard in new illustrated songs, and the Montrose Quartet will appear with all new songs and medleys.

Additional Dramatics on Page Seven.

Rehearsals of Thomas Dickinson's new play, "The Unbroken Road," in which Mme. Bertha Kalich is to appear, will begin on Tuesday under Harrison Grey Fiske's direction. Among those that have been engaged to appear in Thomas Dickinson's new play are Frederick Truesdell, W. H. Turner, Thomas L. Coleman, George Winn, Thomas Mills, Dean Raymond, Florine Arnold, Blanche Weaver, and Merle Maddern. "The Unbroken Road" will be produced in Washington early next month and in New York in April.

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Balcony..... 75c and \$1.00  
Gallery..... 50c  
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MATINEE THEATRES & SAYS  
Popular Prices, 50c to \$1.00.  
Reserved Seats for all parts of the theater, including the gallery, may be taken one week in advance at the Box Office.

Orchestra..... \$1.00 and \$1.50  
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#### AMUSEMENTS.