

NEW YORK THEATERS

Many New Offerings, and All the Playhouses Open for the Season.

New York, Sept. 4.—"The Country Boy," a comedy, had its first performance in the Liberty Theater, Tuesday night, with Edgar Selwyn, the author, in the leading role. The play tells of the experiences of a country boy who goes to New York in search of a fortune, and meets with strange adventures there. He tries of the city, and returns to his rustic home, where he becomes the owner of a newspaper, wins fame and the sweetheart of his younger days. The comedy, which, by the way, is as clean as a whistle, is capriciously constructed and cleverly acted by Mr. Selwyn, and an excellent company, with Miss Willett Kershaw as the sweetheart. The cast also includes Mrs. Stuart Robson, widow of the once famous star of that name; Arthur Shaw, Carolyn Elberta, and Forrest Winant. If vigorous applause and many curtain calls mean anything, "The Country Boy" is on for an extended visit to little old New York.

The season began at the New Amsterdam Theater Tuesday night, when "Madame Sherry" had its first production here. No wonder this piece had a long run in Chicago, for it is a lively concoction. The music is tuneful and catchy. Moreover, it is capriciously sung by Lina Abarbanel and her associates. One of two of the songs are delightful and the choruses go with a swing that is captivating. The chief comedy role is in the hands of Ralph Herz, an actor of ability and an excellent dancer. Minor parts are competently played, and the chorus girls are young and attractive. Handsome scenery and costumes are used in the production, which is fully up to the Broadway standard.

"Miss Patsy," a Henry W. Savage offering with Gertrude Quinlan as the twinkler, reached the Nazimova Theater Monday night, and proved to be an excellent entertainment. The piece is a hustling affair, with something going from the first to the final curtain. Miss Quinlan is an extremely pretty woman. The leading role is a tight fit for her.

"Baby Mine," now running at Daly's, is one of the funniest plays New York has seen in a decade. Margaret Mayo, the authoress, has turned out a farce that promises to run as long as "Seven Days," and perhaps longer. Although written by a woman, it treats of an incident that is usually talked of in the home, and not in public. In places the story skates on pretty thin ice, but the author has handled the subject so skillfully that there is no offense to the audience. The important parts are acted by Marguerite Clark, Walter Jones, Ivy Troutman, and Ernest Glendinning.

Ralph Edmunds, for many years associated with the management of the Metropolitan Opera House, has gone to Italy in the interest of Liebler & Co. to complete the organization of the company that is to support Bessie Abbott in "Ysobel," Mascagni's new opera, which is to have its first performance in the New Theater about November 1. Mr. Edmunds will personally conduct Miss Abbott, Mascagni, and the company to this country. This production will be a notable event, as the opera is to be given its premiere in America before its hearing in Europe. Mascagni is to direct all the rehearsals and performances. As "Ysobel" is founded on the Lady Godiva legend, it will be interesting to see how Miss Abbott dresses the part.

One of the important near-at-hand events will be the reopening of the Empire Theater next Monday with John Drew in "Smith," a comedy by W. Somerset Maugham. The company is now rehearsing, and includes May Boland, who was with Mr. Drew last season, Isabel Irving, Morton Selton, and Hazard Short, who will appear in the role played in London by A. E. Matthews, now at the Garrick in "Love Among the Lions." Adeline Genee is to start this

Told by Ben Johnson. Ben Johnson, the New Theater comedian, who is making a brief vaudeville excursion at Chase's this week, is full of reminiscences of plays and players.

Despite his high regard for Miss Rose Coghlan, who is a member of the New Theater Company, Mr. Johnson can not refrain from repeating a jest concerning her. It is well known that she is quite as "theatrical" off the stage as she is before the footlights. She was talking one day of the old English comedies.

"Which century?" asked a wit who stood within hearing. "Wit and sarcasm did not die out when Maurice Barrymore passed away, and Wilton Lackaye is not the only man of the stage who possessed a bitter and lashing tongue. The most bitter yet, it seems to me, was when Edwin Booth heard of the ballistic story of Corbett, who had been 'acting' some time previously. Said Booth, 'I'm glad to know that the belt remains in our profession.' And biting wit sometimes comes from the gallery. You recall that when A. T. Stewart, the merchant prince of old New York, was buried, his body was stolen and a sensation of worldwide scope resulted. One night at that time Booth was playing Hamlet, and in the grave-digging scene, when he held the skull and read the 'Alas, poor Yorick' lines, coming to the words, 'Who might it be?' a youngster in the gallery yelled, 'A. T. Stewart,' and, naturally, brought down the house."

Coming down to more recent times, he relates an interesting anecdote of Eugene Walter. Mr. Johnson had been selected to create the part of Jimsey in "Faid In Full," and called on Walter to get the manuscript. "Read your part to me," said Walter, with a tone of authority. "I have never seen you act."

Improvements at National. Workmen have been busy at the New National Theater for the past six weeks overhauling everything in readiness for the season which opens to-morrow, but also making many improvements. The dressing-rooms have been remodeled and made as spacious as new paper, paint, and plumbing can make them, while the actual accessories of the stage, the complicated lighting apparatus, upon which so much depends for scenic effects, have been made even more perfect than they were, at a cost of several thousand dollars.

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Christie MacDonald reached New York on Thursday evening on the Cunarder Mauretania. For Jessie Bonstelle's final week in Detroit she will appear in "Lady Frederick" and "The Cottage in the Air." Laura Jean Libbey is in Chicago this week talking about love and other humbugs at the American Music Hall. James K. Hackett is expected in New York this week for his long season in San Francisco ended on Saturday night. Viola Allen opened in "The White Sister" in Minneapolis last night, and "The Fourth Estate" opened in St. Paul. Blanche Bates will be compelled to give up farming after Labor Day in order to rehearse "Nobody's Widow." The tour has been mapped out to begin in the middle of September. Mile. Fortajada, the French pantomimist, will make a tour of the country under the direction of Martin Beck, in a sketch called "The Adventure of a Toreador."

AT THE NATIONAL.



Robert T. Haines, Muriel Starr, and Conway Tearle, in "The Storm."

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AMUSEMENTS.

At the Belasco Theater on Monday, September 12, Henry W. Savage will offer for the first time in America the principal dramatic success of the last London season, "The Little Damsel." A great deal has been written and said of this play, which was the vogue last year in the British metropolis, and which to continue its season was forced from one theater to another, until no less than three playhouses were required to satisfy the demands of the public. The writer sprang, however, into fame in a single night. The scenes take place in the band room of the Cafe Angeli, near Shaftsbury avenue, and the title role is a girl, the "cello player" of an orchestra, who has been reared in the atmosphere of the tap room, and whose associates have been gamblers, artists, and actors, and who has retained through this all a naive sweetness and purity. An excellent cast has been engaged for the American production, which, after the engagement here, will be taken direct to Broadway, New York, for an extended run. It includes May Buckley, Cyril Keightley, Leslie Kenyon, Colton White, and Mary Corie.

George M. Cohan is the author of the comedy which will be seen at the New National Theater next week. It is "Get Rich Quick Wallingford," a dramatization of George Randolph Chester's novel of the same name. With his customary skill and knowledge of stagecraft, Mr. Cohan has produced a play which has not only sustained dramatic interest, but which also is marked by a swift and brilliant dialogue.

Al. H. Wilson, the German dialect comedian, will inaugurate the regular season of the Columbia Theater the week of September 12, with his annual message of melody and romance. Never before has he struck a deeper tone of response from his audiences than he has this season with "Metz in Ireland." From the first to the last this play is a succession of charming stage pictures and unforgettable songs. Mr. Wilson's success as an entertainer evidences these two things: That as an actor he is ripening each season into a maturer and more delicate art, and that he has lost none of his power of enchantment. During the action of the play Mr. Wilson will render several new songs of his own composition, which are said to be among the best in his repertoire. One in particular, "My Queen of Dreams," will long be remembered by all who hear it.

Chase's next week promises a bill of polite vaudeville novelties, both comic and consequential, with the topmost place of distinction occupied by "The Boys in Blue," an American musical military comedy spectacle which led the invasion of Europe last season by novelties created in this country, and which has returned to this country to appear direct at the National Capital. There is a large company of solidly lads, all fine singers, drilled to a fine edge in military tactics, and participating in a series of stage pictures, panoramas, and ensemble effects. The added attraction will be Willette Whitaker, assisted by F. Wilbur Hill, another recent successful home-comer from London, who will present a tuneful novelty called "Personality." The next feature will be offered by Edwina Barry and her company of five comedy players in "The Homebreaker," said to be funny. The La Veen-Cross company of five European artists will offer gladiatorial and grotesque sports. Dave Ferguson will contribute a parodied melody blended with topical mirth. The Van der Koors, farcical illusionists, should add largely to the general jollity. Eddie Mack and Dot Williams, in a laughable interpolation, and "St. Elmo," a condensed dramatization of the famous novel, will be the concluding features.

"The Wolf," by Eugene Walter, will be the offering at the Academy for the week of September 12. The piece has played a successful half-year engagement in New York and will return to Chicago, after four months' duration in Chicago. "The Wolf" has to do with the Canadian Hudson Bay territory. The hero is a French Canadian, who undertakes a vendetta against a man who ruined and caused the death of his half-sister. He finds him in the person of a railroad engineer who is scheming to get hold of Hilda, the very girl upon whom he has set his own heart. The trader has the young woman's father on his side, but the hero succeeds in carrying her off in a fight, and in the closing act kills his rival in a sensational duel. The same big production used at the New York Lyric Theater will be seen here. The cast is said to be one of dramatic excellence.

William Faversham's new play for next season will be by Edward Knoblauch, author of "The Shulamite," which Lena Ashwell produced, and "The Cottage in the Air," which was given at the New Theater last season. Mr. Faversham will open his season early in October in Detroit, presenting "The World and His Wife." A tour through the Northwest and California will precede his return to New York, where the new play will have its production.

Passion Player Arrested. Albrecht Birling, the John the Baptist of "The Passion Play" at Oberammergau, was arrested in Munich August 25 as a suspicious character. His long hair made the police believe that he was a woman masquerading as a man. The police have been searching for a woman murderer, which made them overzealous. Birling proved his identity at the station and was released.

MOVING PICTURES.

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NEW NATIONAL OPENING OF THE SEASON

THE ONLY THEATER IN WASHINGTON OFFERING EXCLUSIVELY AMERICAN AND FOREIGN STARS OF THE FIRST RANK. SPECIAL MATINEE LABOR DAY. REG. MATS., WED. AND SAT. THOMAS W. RILEY'S PRODUCTION OF

THE STORM A NEW PLAY BY LANGDON MCGORMICK. "But there is neither East nor West, border nor inland sea here, when two strong men stand face to face, 'tho' they come from the ends of the earth."—Kipling. INTERPRETED BY POWERFULLY PROFICIENT PLAYERS, INCLUDING ROBERT T. HAINES, CONWAY TEARLE, MURIEL STARR, MORRIS BURE, NOAH BERRY, JR., MAMMOTH SCENIC, MECHANICAL, AND ELECTRICAL INVESTITURE. From the Studio and Artellers of Ernest Albert, Bursay McDonald, and Henry Blasing. Night Prices: \$1.50, \$1.00, 75c, 50c. Matinee Prices: \$1.00, 75c, 50c.

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CON & CO. A CHEEKY COMEDY From the French, by Oliver Herford. Brilliant Cast Includes: Maude Odell, William Burress, Harry Stone, Grace Franklyn, Ben Hendricks, Gilbert Douglas, Nelly Roland, Charles McCarthy, Tom W. Walsh, Suzette Gordon, James H. Morrison, Gustave Hartshelm. NEXT WEEK. HENRY W. SAVAGE Will Offer for the First Time in America, the Dainty English Comedy, THE LITTLE DAMOZEL The One Brilliant Success of London Last Season, With a Notable Cast of Players.

25c MATINEES 10c, 75c, and 50c. POPULAR PRICES: 25c, 35c, 50c, 75c and \$1.00. SPECIAL HOLIDAY MATINEE TO-MORROW NO ADVANCE IN PRICES FOR LABOR DAY MATINEE. Reappearance of the Popular Comedian HARRY CLAY BLANEY IN THE NEW COMEDY THE BOY FROM WALL ST. Dramatized by Owen Davis from Sewell Ford's Novel, "Cherub Devine." WEEK BEGINNING SEPTEMBER 12—THE WOLF SEAT SALE TO-MORROW SUNDAY NIGHT