

# At the Theatres.

Academy of Music—Wednesday, Matinee and Night—"The Man on the Box." Saturday, Matinee and Night—"The Old Homestead."  
 Bijou Theatre—All the Week—"Wild Nell, A Child of the Regiment."  
 Hostock—All the Week—"Wild Animal Show."  
 Idlewood—All the Week—"Skating Rink."

"The Man on the Box." Max Figman will make his debut at the Academy on Wednesday, in matinee and night performances of "The Man on the Box," the comedy success that kept New York City in a good humor for over three hundred nights, and is declared to be one of the most enjoyable bits of stage literature that has been conceived since the days of the Austin Daily comedies. It was adapted by Grace Livingston Furniss from Harold McGrath's book of the same name, and promises to eclipse the latter in point of popularity. Max Figman has earned his spurs as an actor. His experience covers a number of years in every form of dramatic art, but his happiest vein is in light comedy roles, such as that of the hero of "The Man on the Box." His methods are at all times artistic and essentially of the modern school. Mr. Figman is exploited under the management of Mr. John Cort, who controls the theatrical destinies of the great Northwest, as well as directs the starring tours of Florence Roberts, Maude Peaby, Sarah Truax and Leoncavallo and the La Scala Orchestra. Mr. Cort has spared no expense to equip Mr. Figman with a scenic production complete in every detail, and surround him with a company of experienced and capable players, including Messrs. Morgan Wallace, Wilson Forbes, John C. Brownell, Frank H. Rainey, George Centre, Ernest P. Orr, Reginald Pife, Marshall Franklin, Edward Johnson, John Pearson and the Misses Helen Holmes, Clara Louise Chapman, Beatrice McClure and Ceta Woodland Bennett.

The story of "The Man on the Box" is replete with comedy and dramatic surprises, and abounds in terse and witty speeches. It is founded on the practical joke of a young army officer, who plans to give his later a pleasant surprise by exchanging places with the family coachman, driving her home from a society ball and then, capturing the climax with a kiss, in the confusion of the carriage calls he gets on the box of the wrong carriage and drives away with two young ladies whom he has never met, and with one of whom he has fallen in love. He loses control of the horses, becomes a central figure in a midnight runaway, and ends in a cell at the police station.

With this foundation, a comedy and romance is developed that keeps the auditors in a state of excitement through three spirited acts, and furnishes the star and his company abundant material to reveal their qualities.

## "The Old Homestead."

When the curtain rises on the first act of "The Old Homestead" there will come wafting over the footlights the sweet and wholesome fragrance of a pure New England home, the sunlight of an honest upright character reflected in the old Yankee farmer. Mingled with this atmosphere of country

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## ACADEMY OF MUSIC

THE LAUGHING DAY,  
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**The Man on the Box.**  
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MAX FIGMAN, at the Academy of Music this week.

life is a genuine strain of American humor, as many of the well as are the characters themselves. In "The Old Homestead," what needs, there to say more in connection with the forthcoming engagement of this perennial favorite? This is its twenty-first season, and it is as pleasing to-day as ever.

There are Cy Prime, "nigh onto eighty," and Seth Perkins, the two "boys" who frolic like kittens and never grow old. Aunt Matilda, Ricketty Ann, the Ganzy boy, the "gentleman" camp, and the rest they harmonize well in the family group, as after the pathetic march of Uncle Josh for his wayward son amid the enticing fascinations of the metropolis, they all gather around the fireside.

Mr. Thompson will bring a complete production and an excellent company. All the familiar scenes that have made the performance so attractive in the past will be shown in their characteristic picturesqueness, and will include the "Old Homestead" farm in its summer garb, the striking reproduction of Grace Church, New York, by moonlight, and the typical farmhouse kitchen, where Reuben's friends

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he is accused of murder, she will not believe it and helps him to escape. The colonel of the regiment is the real murderer, but to shield the colonel and save his daughter, with whom he is in love, from the shame of her father's crime, the young soldier takes it upon his own shoulders to escape. He escapes and goes through many thrilling adventures, but finally at the last moment the colonel admits that he himself is the murderer and exonerates the boy. There are two very stirring scenes, one representing a terrible Dakota blizzard and the other an Indian attack on the fort and the rescue of the defenders by a band of cowboys.

**Musical Farce Coming.**  
 "It's Up to You, John Henry," a bright and tuneful musical farce, with Charley Grapewin in the title role, will hold the boards at the Bijou Theatre soon. "John Henry" enjoyed a record run at the American Theatre in New York and has played to large audiences in many cities in the United States. The book is by George V. Hobart and Charley Grapewin, and the show is staged in a most elaborate manner by Messrs. Wally Dunne & Harlan. It will be brought here with a complete new outfit of fine scenery and costly costumes, and there will be some novel stage effects introduced. The song hits, which are numerous, include "Aristocratic Music," "Right in This Old Town," "Strolling," "My Lonesome Louisiana Lady," and others equally as pleasing.

### The House That "Beats Them All"

## A Bright Woman

Talking to Emerson, made a remark which that philosopher preserved and immortalized. She said, "The consciousness of being well dressed gives a moral support greater than the consolation of religion." Allowing for conversational effervescence and exaggeration, we all must admit that the lady told a good deal of truth in her remark. Certain it is that customers of ours, men who have hitherto been hard to please, even with merchant tailors' work, express themselves in such delighted, flattering language about our incomparable

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 .. and ..  
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that we infer they must derive moral support as well as bodily protection and comfort from our clothes.

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**Percy Haswell as "Leah Kleschna."**  
 Percy Haswell and the George Fawcett Company will open their engagement at the Academy of Music on Monday evening, May 6th, and the bill will be "Leah Kleschna," by C. M. S. McLellan.

Mrs. Pliska played the title role of this drama in New York City for two

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## WOMEN HOLD THE SPOT-LIGHT

Players and Playwrights Are of the Gentler, Weaker Sex.  
**ETHEL CUTS QUITE A FIGURE**

NEW YORK, April 12.—Two women, Ethel Barrymore and Amelia Bingham, change their poses in the spotlight centres of New York stages; and although two men, Arnold Daly and Eddie Foy, are similarly lighted up, Daly is the hero of a play by a woman, Rida Johnson Young, and Foy is the only comedian in a chorus of boys; so this is a week of feminine theatrical domination in Broadway. Mrs. Young's comedy, "The Boys of Company B," is her second whack at the scheme of her "Brown of Harvard." The title seems to promise a war drama; there is an allusion to the Civil War, "The Pride of Battery," the gristly foemen of yesterday, softened by the little creature's act, aimed their guns away from each other. Now, when "The Boys of Company B" comes your way, next season, remember that I told you it was no drama of battle or carnage actual or avowed, but a billious comedy of bloodless soldiering in a camp of the National Guard.

The men playwrights, in all their search for American subjects, left the summer militia camp for a woman to utilize; and I doubt if Mrs. Young would have thought of it if she had not done well with "Brown of Harvard," thereby ascertaining the theatrical value of boisterous boyishness. In her first play she exploited Harvard collegians and their sweethearts. In her second she sets forth the young fellows of a crack New York company of the National Guard in exactly the same spirit of boyish toughness touched with girlish tenderness. Mrs. Young is no genius. In her serious moment she is inept, and in her attempts at dramatic stress she is futile. A melodramatic element in "Brown of Harvard" was eliminated by Henry Miller, its producer, as soon as possible after the first performance. I guess that Daniel Frohman, when he took hold of "The Boys of Company

with common-place managers and every-day authors—sing a coon song while a chorus of company's boys march in a cakewalk and other jolly gals not taught in military tactics. They toss a young guardman in a blanket, guy an awkward squad at drill, haze a dignified old recruit, and do other stunts calculated to equalize the ages of the whole audience, no matter what the birth records may say, to an average not extending above the teens.

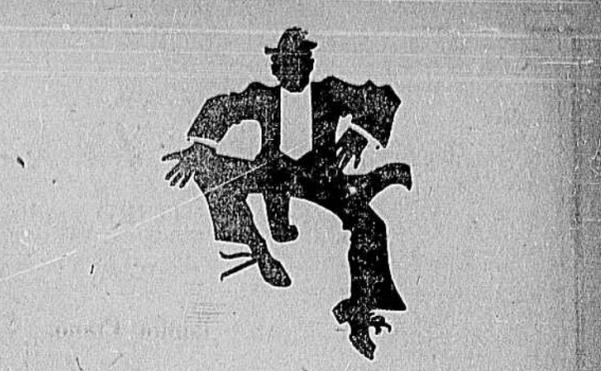
Two fair women, Ethel Barrymore and Amelia Bingham, have had differing weeks in New York, Ethel's being triumphant easily, and Amelia's disastrous, ardently. Their contrasting experiences, one in one evening and the other in the next, show how stage vogues rise up, up and up, or down, down and down, according as it gets a momentum amounting to ve-



Scene from "Wild Nell, A Child of the Regiment," at Bijou Theatre this week.

Richard Mansfield in unadjustability locality. These actresses are figures in society as well as in drama. Ethel, daughter of Maurice Barrymore and Georgia Drew-Barrymore, grand-daughter of the deceased Mrs. John Drew and niece of the alive John Drew, is the crowned and sceptred, adulated and adored queen of the high-joint lands of Bohemia and Soudern. She hobnobs alike with people of Murray Hill and of the Tenderloin, and gets away with the homages of both kinds. She is accepted as the belle ideal of the Gibson girl type of beauty, and if she were to stand on her head, in either a play or a parlor, that would be regarded as a charming attitude for a young woman to assume, professionally or personally.

"The Gown" the Thing.  
 Ethel Barrymore's new demonstration of her power, even prowess, in doing things which she ought not to do, is in "His Excellency the Governor." That play, as first given here eight years ago, had Jessie Millward in its character of a brash-mannered and decorum-defying woman from the London music halls, who imposes herself upon the governor of a British island colony, and Jessica's performance was really humorous. In that play, Ethel played a young girl whom three men followed with dog-like docility in leashes of fond infatuation;



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and she was irresistibly fascinating with her voice of coo and her air of wheedle. Well, in the revival of the piece, having meanwhile become a star actress, whose brilliance is auriferous, Ethel transfers herself to the roquish, all but vicious, beauty from vaudeville, a role absolutely outside her range of effectuality, and does she fall with it as she ought to? Far to the other way, and unlearned in dramatic art, she was applauded on the spot not only, but also praised in print next day.

No one tries to brace against the verve of Ethel Barrymore; and if you were to see her in the second act you would understand why criticism is fabled and admiration is robust; because there she—well, why not say it, since it is so?—she strips beautifully. She may not denude the very heart and soul of a Gibson girl, for no such exposure of character is feasible in the revelation of an adventuress; but she surely does bare her arms (in the tops of her shoulders, and her torso nearly down to her belt line, besides giving thorough publicity by means of a thin skirt so ardently weighted at the hem that it adheres to her closely—to the walking section of herself. I don't think that so intimate or entrancing a stage view of the fashionable drawing-room girl has ere this been buyable at two dollars. It was a case of girl and gown in a bewildering harmony that benumbed critical analysis of her acting on the first night. And who thought of the Captain Marshall who had written "His Excellency the Governor"? For there, conspicuous at the front of a procession box, sat the more famed Fifth Avenue dressmaker who had designed "His Excellency the Gown," in which the actress embodied the belle of the period so transcendently.

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