

# In the Reams of the Mimic World

Those to whom the drama in its best dress and its noblest aim appeals with success—for there are theater-goers deaf to such appeals—will treasure the memory of the dramatic spectacle presented at the Metropolitan last week. So much has been written and said about "Ben Hur" the play, as well as the book, that there is no longer any occasion to enter upon further discussion or analysis of the work. It is sufficient to say that nobody who values and enjoys the presentation of a worthy drama by worthy players, can fail to admire this skillful adaptation of a remarkably strong story to the stage.

Unlike many dramas of a highly spectacular character, the opportunities for acting are not all sacrificed to the scenery and set pieces, nor are perfunctory and conventional players engaged to do the acting. Instead, the management has shown a proper appreciation of the requirements of such a play by engaging for the principal roles trained artists, men and women equipped with experience and talent. The result is a smooth, well-considered, intelligent, vigorous presentation of the drama.

The most finished and effective piece

let" is a pretty duet. "The Widow" is an effective trio. "Pictures in Smoke" is pleasing, and "The Tale of the Sea Shell" is a sweet duet with chorus.

One of the hits of the performance is a topical song, "He Didn't Know What to Do," which tells the story of a man in many complicated situations in which he didn't know what to do. The numbers are all sung with dash and spirit, and every member of the company works from the minute the curtain rolls up to the close of the second act.

"The Prince of Pilsen" is a musical comedy calling for a large cast. Filling important roles are Helen Bertram, Arthur Donaldson, Lillian Coleman, John W. Ransome, Harold Crane, Sherman Wade, Jeanette Bageard, Ada Brown, Anna Lichter and others—all well known on the music and comedy stage. Mr. Ransome is cast for the role of the Cincinnati brewer, who at home is an alderman and at Nice is a prince, who readily adapts himself to the conditions which so unexpectedly arise. Arthur Donaldson is the real prince, and it is said he sings and acts the role in an admirable manner. Helen Bertram, handsome and vivacious, has the

## HELEN BERTRAM



These girls were the chief attraction last summer at the Madison Square garden in New York. All their songs and musical numbers are new and original and beautifully costumed. This organization of talent is surrounded and staged with all the necessary scenery and is lighted by the best of electric lights. The stage pictures are pleasing, bright and spectacular.

### BURLESQUERS AT THE STAR.

Bovary Combination Will Play the Popular Vaudeville House.

The all star combination of comedians, burlesquers, vaudevillians, acrobats and pretty girls from Gotham familiarly known as the Bovary Burlesquers, will begin a week's engagement at the Star theater, beginning with a matinee today.

This show has established a trade mark in vaudeville, and is a sterling value in all that constitutes a high class performance and production of burlesque and vaudeville.

Among the artists with this company this season is the Eretto family, six in number. They are the greatest among acrobats and equilibrists ever seen in this country and they are the most original and daring acrobats that have ever been imported from the continent of Europe.

The well known team of entertainers, Gilbert and Goldie, are also with the Bovary company, as are also the Farrell Taylor trio, Veltin, the young woman contortionist; Willie and Joste Barrows, coon shouters and buck and wing dancers; Miss Lizzie Freleigh, dashing comedienne; Ben Jansen, Hebrew caricaturist; Miss Nelson, the redoubtable, and a chorus of very pretty "Gelsina" girls from "Japan by Night."

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### TRIBUTE TO JULIA MARLOWE.

She Scores a Success in the Metropolitan With Her New Play.

Apropos of Julia Marlowe's production of "The Girl and the Judge," which is presented at the Criterion theater, New York city, last Monday evening, the Times pays the delightful actress this well merited tribute:

To those who have watched Miss Marlowe's progress from the earlier days when she shone in Philadelphia and in Boston, if not on Broadway—as Viola and Rosalind and Juliet, her reappearance brings a mingling of regret and rejoicing—regret that those heroines of pure passion and poetry should know her no more, and rejoicing that, in whatever guise, we are permitted to delight in her.

The play last night at the Criterion theater was not a great work of dramatic art; but for a book play it had unusual vigor and coherence. What it lacked in wit, characterization and compelling dramatic movement it made up in scattered moments of expert stagecraft that kept one breathless, and most of all in the opportunity it offered Miss Marlowe to exhibit to the full the brilliancy of her person and of her temperament, and the vigorous and the perfect moderation of her art.

It is often the duty of the conscientious first-nighter to seek to emphasize their effects by flying to extremes of utterance—from hysterical glee to brazen changing passions—a method that is destructive of all light and shade, of all the exquisite colorings and modulations of emotion that alone succeed in keeping to what the first dramatic critics called the modesty that is to say, the moderation of nature. Miss Marlowe has moments of the lightest and the most girlish gaiety, and moments of the most intense passion, and the effect of these is always enriched and glorified by the refinement of her voice and by the grace of her manner, and the mood to another through the fluid variations of her art.

complete company will sail on the following day for Brisbane, Queensland. The Australian tour will include the cities of Melbourne, Sydney, Adelaide and Brisbane; then will come a New Zealand tour, covering Auckland, Wellington, Christchurch and Dunedin. A Tasmanian tour will follow on the return to Melbourne, which will include Hobart and Launceston. Then the company will sail for the Philippines, Hongkong and India. A South African tour is also being negotiated, with London and the British provinces to follow.

Miss Millie James, the diminutive and clever daughter of Louis James, who appeared in "Lovers Lane" last season, is to star under the management of Charles B. Dillingham, who is Miss Julia Marlowe's manager, in a play being written by Paul Kester. It is said Mr. Dillingham has had a play in mind for Miss James ever since he saw her clever work in "Lovers Lane."

Few of the people who stop in the foyer of Daly's, in New York city, to admire Sir Joseph Reynolds' portrait of his old actor-friend, David Garrick, realize just how much it is sought for. Although the original price is said to have been about \$5,000, Daniel Frohman has been offered on several occasions recently as much as \$7,000 and \$8,000.

Almost nightly there has been a contest between Richard Mansfield's endurance and that of the audience in the Herald Square theater. The first night of "The Great Caesar," the actors and the actor-manager took all of the curtain calls, but since the arrival of Arthur Forrest is the only one who has been before the curtain and he has been allowed to appear only twice. The audience, especially the gallery god portion, has desired to get Mr. Mansfield out. He has refused to appear, but frequently the curtain has risen for a new scene while the calls for him were being continued.

Mr. Belasco appears for an hour or two in his lobby every evening and chats with friends. In an old suit of black clothes, the trousers bagged at the knees, a weather-stained hat, that season's buying, and with a bandage on a right hand in his right hand, his appearance is a striking contrast with that of the theatergoers.

In the opinion of Grace Kimball, there should be some law to prevent chorus girls from stealing the names of players who have become well known. Every one remembers how annoyed Francis Wilson was when a chorus girl commenced to call herself "Mrs. Elizabeth Wilson." Also, a chorus girl has recently been discovered in New York who calls herself Marie Cahill, and who is the daughter of that name. Now Miss Kimball, who won her reputation as leading lady with E. H. Sothern and Henry Miller, have decided to organize a benefit, to take place at the Knickerbocker theater, New York city, the second Tuesday in January, in behalf of Georgia Cayvan, the actress, for many years the leading woman of the Lyceum theater, who is now in a sanitarium at Flushing, N. Y. There is no woman in the profession who has done more various charities with her labor more than Miss Cayvan. She has appeared at every benefit since the death of her husband, and in New York during the past twelve or thirteen years, until she was stricken down by her present illness, and she is doubtless no actress for whom there will be a more quick and generous response in these days of her illness and affliction.

Box holders at the Metropolitan opera house and a select few of the outside public are chuckling over the manner in which a certain man well known about town tried in vain to break into the magic circle. The man is wealthy, but habitually appears in public accompanied by a young woman who is not received socially outside of Martin's, and who is to gratify her whim that the man undertake to get a box at the opera this season. He could not understand the coldness with which his proposition was received, and as he is in a position to emphasize his displeasure, the authorities were obliged to tell him they would see what could be done. Finally he was notified that only one box was available, and that only for every other performance. The price for the notice calmly sold, would be \$30,000. The man thought it over, and he is not a boxholder.

In pursuance of his policy of presenting a series of artistic plays, regardless of their commercial value, George Fawcett is now endeavoring to arrange for the presentation at Chase's theater, Baltimore, and perhaps elsewhere, of George Bernard Shaw's drama, "Candida." Negotiations through Miss Elizabeth Marbury, the American agent for Mr. Shaw, are now pending. Mr. Shaw has very well defined as to just what his plays shall be presented, and under what conditions, so that his plays as a rule are to be found only in the library. With the exception of the two Shaw plays produced by Mansfield, none of his work has been presented in America.

Preparations for Miss Marie Cahill's starting tour in "Nancy Brown," under the management of D. V. Arthur, will well under way. George H. Broadhurst and

"The Girl and the Judge," which had the longest run of any play in New York last season, will be the vehicle in which Miss Granly will star the coming season. She will bring the entire Lyceum theater production with her to all the cities she visits in her coming tour this season.

"Miss Petticoats," a novel by Dwight Titton, the latest publication to be dramatized. The work is being done by Mr. Pitkin, in collaboration with George T. Richardson, the dramatic editor of the Boston Traveler, and the play is to have a production this spring.

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### THE BROTHERS KENNARD



With "The Evil Eye" at the Grand.

Frederick Ranken has completed the book, and several composers have finished the musical numbers. The company will begin since the revival of "Robin Hood" will open on the road, coming to the New York Bijou theater early in February.

Charles Frohman is arranging the following new productions for New York: Clyde Fitch's latest play, "The Girl with the Green Eyes," with Clara Bloodgood; "The Unforeseen," a new play by Robert Marshall, author of "Second in Command," etc.; with Charles Richmond; Margaret Anglin; Madeline Lucette; Richard's new play for Annie Russell, "The Mice and Men," and Stephen Phillips' "The Sign of the Cross," in which over 200 people will appear.

Richard Harding Davis' new play, which Henry Miller is to produce, has been named "The Taming of Helen," though it is taken from his novel, "Captain Macklin." Jessie Millward, the leading lady, nearly broke up the rehearsals last week by refusing to play her part, owing to a quarrel with the actor who was to appear disguised as a boy. After a consultation, a costume of loose-fitting trousers, with other minor alterations, was arranged, as a compromise, and Miss Millward will join the ranks of actresses in boy parts this season.

Charles Frohman is hastening arrangements to provide a play for Miss Maude Adams, who expects to reappear on the stage before the end of February. Ever since her return from Europe Miss Adams has been living entirely under the care of her physician, and the most gratifying news is that her condition is now much better than it has been at any time within the last three years.

The Bostonians opera company may sail for Australia four weeks. The renewed success this justly famed organization has made this season, which has continued since the revival of "Robin Hood" at the New York Academy of Music, has interested managers considerably. It is possible to cancel all dates of the present season after Vancouver, where the Bostonians appear Jan. 3, the

is the study of a young poet who falls in love with a minister's wife.

Kirke La Shelle is busy over the forthcoming production of "Checkers." This is a little novel which contains more fun and smiles than any publication of this size extant, has been mentioned by the author Henry M. Blossom Jr., and will have its opening performance in St. Louis, Mr. Blossom's native town, March 15, at the Century theater.

The Bostonians caused quite a sensation

tried for the first time. The Bostonians thought it was a real quartette accompaniment by the organ, and started to do better, with their own fine quartet. Soon everyone felt like singing, and a programme was quickly arranged. It was such a brilliant success that the management was approached to repeat the same to a paying audience, but the Bostonians' "special" was waiting to carry them to San Francisco, so that a profitable evening was lost.

Lucius James and Frederick Ward are



With the "Prince of Pilsen" at the Metropolitan.

of acting was contributed by Dodson Mitchell, whose portrayal of the thrifty and venerable Simonides was a strikingly lifelike and impressive characterization.

But without further comment at this late day upon the general excellence of the acting, another meritorious and unusual feature in a performance of this character was the shortness of the waits between the acts. The only interval that might be considered appreciably long is that following the curtain which descends on the chariot race scene, and that was scarcely fifteen minutes.

How expeditiously the play moves is shown by the fact that in spite of the prologue and six acts, some of them embodying three scenes, the final curtain falls at 11:10 p. m. just three hours and ten minutes after the beginning of the performance.

The brief waits between acts accomplish two purposes. They not only relieve the tediousness and restlessness that attend protracted spells of intermission, but they tend to establish a closer connection between the incidents of the story—to promote the continuity of the theme, thus the interest awakened at the outset is less liable to flag.

The spectacular drama of "Ben Hur" is a remarkable achievement from any and all points of view.

It will be a long while ere we shall look upon its like again.

—Fred G. Hunt.

### SPECTACLE AT THE GRAND.

"The Evil Eye" Will Entertain Its Patrons This Week.

Charles H. Yale and Sidney R. Ellis' big kaleidoscopic spectacle, "The Evil Eye," which these managers describe in the alternative as the "funny freaks of Nid and the continued comedy contrivances of Nod," will be the attraction at the Grand this week, beginning tonight.

The mechanical portion of "The Evil Eye" performance is the windmill with its lightning-like whirling of four acrobats in mid-air, the indescribable disappearing rooms with all their funny incidents, the breakaway, which is a ride of "The Evil Eye" in a unique manner, and many other unusual and original ideas and tricks afford much entertainment.

The cast contains some clever performers, including the comedian, mimic and dialectician, Richard T. Brown, "The Pierrrots and Harlequins," Miss Helen Foy, The Troubadour Four, Nat Wilson, Harry Thornton, Burt Eaton, William Fuller, George Borani Herman, and the famous Brothers Kennard, the European pan-tomimists, musicians, dancers and acrobats, whose impersonations of the mischievous dumb boys, Nid and Nod, delight the spectators.

A sterling feature is offered in the reappearance in this country, after two years' absence, of the Phassey troupe, which, during its sojourn in Europe has been augmented to double its original size and now forms one of the largest and most expensive single features ever brought to this country. It is under the direction of Alfred and Madam Phassey, who control a large school of dancing in England, and consists of sixteen clever English girls, who excel in singing and dancing, and who offer as a finale to their act a full brass band specialty.

Armstrong's "Electric Ballet," which display has been greatly enhanced and improved upon by its inventor, P. C. Armstrong, by the addition of hundreds of extra lights and other electrical effects, is said to be remarkably effective. Still another feature has been provided in the engagement of the Troubadour Four, a quartette of comedians and singers, consisting of Messrs. Nat Wilson, Harry Thornton, Burt Eaton and William Fuller, in their latest comedy creation, "Odds and Ends from Here and There."

New and attractive ballet diversions have been prepared, among which are the "Dance of the Fourists," "The Pierrrots and Harlequins," "The International Ensemble," in which the entire company appears, and many other temptations and novelties, notably the love songs, "By Your Side" and "You and I," and lively choruses, have always been a strong feature with "The Evil Eye," and it is said the present

role of the dashing widow, Mrs. Crocker, and sings in good voice and acts with grace. Sherman Wade has a good comedy part in Francois, the waiter. Miss Bageard sings and dances herself into favor as Mrs. Crocker's French maid.

### AMUSEMENTS.

#### PEOPLE'S CHURCH

GRAND OPENING CONCERT  
**DE LUSSAN**  
The Matchless Prima Donna.  
**ANGELO FRONANI**  
The Eminent Pianist.  
MUSICAL EVENT OF THE YEAR.  
MONDAY NIGHT, JAN. 29.  
Seats Now Selling at Dyer's—\$1.50, \$1.00, 50c.

#### STAR THEATRE

MATINEE DAILY.  
EVENINGS AT 8:15  
Matinee Today—All Week  
**BOWERY BURLESQUERS**  
10 20 30  
Direct from Hurtz & Seamans' Music Hall, New York.  
NEXT WEEK, ..... Vanity Fair Co.

#### METROPOLITAN

TONIGHT [ALL THIS] WEEK  
Year's Day and Saturday.  
Henry W. Savage Presents the Newest Musical Comedy, THE

## PRINCE OF PILSEN

By Pixley and Luders, authors of "King Dodo."

5 Months in Boston! 3 Months in Chicago!

100 in the Cast! 60 in the Chorus!

A Galaxy of Gorgeously Gowned Girls! A Radiant Regiment of Real Singers.

PRICES Evenings and New Year's Matinee, \$1.50, \$1.75c, 50c, 25c  
Wednesday and Saturday Matinees, \$1.00, 75c, 50c, 25c

SUNDAY, JAN. 4th, FOUR NIGHTS— WEDNESDAY MATINEE

The Greatest Dramatic Production of the Season.

## BLANCHE WALSH

In the Magnificent Spectacular Production of

## THE DAUGHTER OF HAMILCAR

EXTRA 3 Nights, Saturday Matinee JAN. 8  
Commanching Thursday

JACOB LITT'S

Stupendous Production—coming intact from its great run of 15 weeks at McVicker's Theatre, Chicago, where it played to crowded houses.

## The Suburban

200 PEOPLE—10 HORSES—11 SUMPTUOUS SCENES  
THE MOST THRILLING RACE EVER STAGED

### AMUSEMENTS.

#### GRAND TONIGHT

And All New Year's Week  
JACOB LITT, PROP. THE LITTS, MGR.

CHAS. H. YALE AND SIDNEY R. ELLIS' GREAT HOLIDAY FESTIVAL

SPECIAL MATINEE NEW YEAR'S DAY

OR THE FURTHER REAKS OF NID AND NOD

THE COMICAL AND CUTE OPENING OF NOD AND NOD

SCENICALLY BEWILDERING, ELECTRICALLY MARVELLOUS, COMICALLY SIDE-SPLITTING, MUSICALLY DELIGHTFUL, SPECTACULARLY DAZZLING.

WEEK OF JAN. 4

MR. ROBERT B. MANTELL

making what can safely be called a triumphal tour of the South, in Wagenhals and Kemper's gorgeous production of "The Tempest." The popular tragedians are attracting capacity audiences everywhere, and in almost every city people are standing away, unable to secure seats or turning room. The fame of the stars and the talented players supporting them naturally insures a large patronage, but the elaborate and costly nature of the production itself is probably a factor in the popular success which the rival of their unfamiliar comedy has attained. In spite of the very great expense of their organization of nearly fifty people, there has been an unusually large profit on every week of the tour, which began Sept. 1.

With five opera companies on the road and two more in the process of organization, Henry W. Savage and his general manager, George A. Kingsbury, are pretty busy men. Mr. Savage spends considerable time in going about the country looking after his organizations in person, while Mr. Kingsbury is practically located in charge of the New York office.

Amelia Bingham makes her second New York appearance in "A Modern Mardian," when she begins a week's engagement at the Grand opera house Dec. 15. Christmas and New Year's weeks will be spent in Boston, and Miss Bingham will, no doubt, then star rehearsals for her New York opening of "The Frisky Mrs. Johnson," at the Princess theater.

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