

# DRAMA

## "THELMA" AT THE METROPOLITAN.

For three nights, beginning this evening and including a Wednesday matinee, a scenic production of Marie Corelli's "Thelma" will be presented at the Metropolitan opera house. The story of the play is well known to the majority of the reading public.

There are five characters directly concerned in the story—Thelma, the wronged wife, Lady Winsleigh, Sir Philip Bruce Errington, the unfaithful husband, and Violet Vero, the variety actress with whom the husband is in love. The plot is an old one, telling of the erring husband and the true and loyal wife, who believes her husband.

Sir Philip Bruce Errington, while in Norway, meets, falls in love and marries Thelma, a beautiful Norwe-

Tittel Brune, who is favorably known here.

"The Cavalier" is a war play, dealing with incidents of the civil conflict and notwithstanding that the war sentiment is a strong motive in the action, the battles are only in the distance, the war a mere background to the love story of Charlotte and the Confederate officer, Edward Ferry.

The heroine is a spirited and romantic Southern woman, whom circumstances and her temperament convert into a rebel spy. The obstacle in the course of true love is the fact that Charlotte has been tricked into a marriage with Capt. Oliver, and on the evening of her marriage has discovered his true character and that he is devoid of all honorable instincts. Oliver is not a bad lot in his private life, but at the time of his marriage has be-

## CHARLOTTE TITTELL



In "The Cavalier" at the Metropolitan Next Thursday.

gian girl, whom he takes back to England with him. He is happy in the love of a loyal wife, yet at the same time infatuated with a variety actress, Lady Winsleigh, who is in love with and wants to marry Errington, is jealous, and tries in every way to separate "Thelma" from her husband. She is at last successful, and Thelma, after learning of her husband's duplicity, goes back to Norway.

Errington soon learns of his wife's flight and the cause of it, and Lady Winsleigh, when confronted with the truth of what she has done, denies everything. Her husband, Lord Winsleigh, contradicts his wife and confesses his conspiracy. Errington goes to Norway, where he sees Thelma, tells her the truth and is forgiven.

## "THE CAVALIER" AT THE METROPOLITAN.

The attraction at the Metropolitan during the latter half of the week beginning Thursday night will be the Southern play, "The Cavalier," founded on George W. Cable's romance. The leading character, Charlotte Durand, will be impersonated by Miss Charlotte Tittell, a sister of Mrs. Minnie

come a traitor to the cause his wife has at heart, having from base personal motives become a Northern spy. On learning this, Charlotte utterly repudiates him. To expose him would be to condemn him to be shot after a drum-head trial. This she cannot do, but she uses her woman's wit to thwart his plans for betraying the South. This course of action throws her in with the scouts of Capt. Ferry, who has loved her from afar, and whom she learns to love amid their common dangers, triumphs and defeats.

It is a love story, with the shadow of war merely making the sunlight of romance much brighter and happier. Wallace Munro, who has been Tittell's manager since her days as a star began, has, it is said, surrounded her with a competent company and adequate scenery.

## "THE FACTORY GIRL" AT THE GRAND.

A tale of love, honor, villainy and intrigue, in which the bitterness and stern realities of a working girl's life form a conspicuous feature, is "The Factory Girl," which will have its first presentation in this city at the Grand this week, commencing tonight.

The scenes of the play are laid in Newark, N. J., and the plot is said to be based upon actual facts. Carrie Graham, the persecuted little factory girl; Tom and Roger Hartman, the good and bad brother, in love with Carrie.

## NELLIE HANLY



With the Merry Maidens at the Star.

and anemic form which is beneath. It is both difficult and easy to believe that this music was written by the composer of "Tannhauser," "Die Meistersinger," and the other great works. It is difficult to believe it, because of the utter lack of the native fire of inspiration found in the other scores. It is easy because of the continual echoing and paraphrasing of the thoughts conceived for the making of the greater works. This is the product of a man at hard labor. It is unquestionably the work of a genius, but not a work of genius. But it is a tremendous popular success, and it is like Katisha's left shoulder blade, in that people come miles to see it.

TRUST EXTENDS ITS TENTACLES. Klaw & Erlanger, heads of the theatrical syndicate which controls the majority of the high-class theaters throughout the country, and the firm of Stair & Havlin, which controls most of the combination and lower price playhouses, entered into an agreement yesterday whereby there will be no more rivalry between the two concerns.

For the last year or two Klaw & Erlanger have been invading Stair & Havlin's field, and the latter have retaliated by building and buying three high-class theaters—the Majes-

tic in New York, the Globe in Boston, and the Maryland in Baltimore—and producing first class attractions in them at \$1.50 per orchestra seat. This has jeopardized the maintenance of high prices. According to the contracts signed yesterday Klaw & Erlanger will turn over to Stair & Havlin their twenty-five low-priced theaters in the South and Southwest, and Stair & Havlin agree to build no more high-class theaters and to book their Boston, New York and Baltimore houses through the syndicate.

The action of the firm is a telling blow at the anti-syndicate booking agency.

THE STAR. "The Merry Maidens" burlesquers organization, which comes to the Star theater this week, beginning with today, is an entirely new departure from burlesque attractions this season. In having a plot. It is entitled "Mr. Bug's Busy Day," and is an amusing story told of an old man's trip to New York and his infatuation for a chorus girl whom he chances to meet. After his return home, his son, on his way home from college, meets the same girl and marries her, and the many complications that arise on his arrival home are told in a highly amusing manner, and give rise to many laughable situations.

There will be an extra matinee on Friday, Lincoln's birthday.

## IF SHAKESPEARE CAME TO TOWN.

In an interview with Otis Skinner, concerning commercialism in art and what Shakespeare would be doing if he were alive today, New York World quotes the actor as follows: "You didn't give particular fits to theatrical commercialism, as might have been expected at a N. A. T. S. meeting."

"No? Well, why should I?" replied Mr. Skinner. "I have nothing against commercialism, and I take every occasion to tell my idealistic friends that they need a little of it in their business. As Mr. McAdoo well said, let us have art for art's sake—on business principles. William Shakespeare was a great commercial success because he owned theaters, was an actor-manager and staged his own pieces. He happened to be also an immortal poet, but that wasn't his fault. He couldn't help it. God made him that. He never wrote for posterity, nor with deliberate educational intent. Shakespeare was a true romantic until we made him a classic. If he were alive and here today what do you suppose he would be doing?"

"Not dramatizing novels?" "Yes, in all probability he would. It was his favorite and most successful knack. 'As You Like It' in its original form was one of the best selling English novels of the time, and so was 'The Winter's Tale.' Others of his plays are adapted from the Italian. His 'Histories' are based on Holinshed and other chroniclers who might properly be called historical novelists or romancers."

Great snakes! Shakespeare a commercial manager, a foreign adapter and a dramatizer of historical novels? No wonder, then, that "Bill," as the county chairman calls the Bard of Avon, is quite at home on Broadway today.

## W. J. HENDERSON ON "PARSIFAL."

W. J. Henderson, the well known music critic, writing of "Parsifal" in the Theater Magazine for February, says: "At each disclosure the opera house has been crowded with a curious throng, made up partly of habitual music drinkers, partly of people who regard it as their duty to find out what's going on in town, and partly of deluded curiosity seekers from Harlem, Hoboken, and way stations, all filled with a faith in the statements of press-agents, critics afflicted with Wagneromania, and hysterical ladies who once visited Bayreuth. It is both amusing and pathetic to see an audience sitting with bowed heads at the performance of this Kirafty spectacle of holy things. If Wagner had really hurried into the world a work of genius, a masterpiece, in this, his swan song, I, too, should cry 'Ave Imperator!' and bow the knee; for no man worships more devoutly at the shrine of Wagner than I do. But it seems to me that there is something defective in the vision which fails to penetrate the tinsel garb of processions, ballet, transformation scenes, steam and purple light and to discern the emulated

Stock company. Mr. Frohman, then a young manager, had severed his connection with the Mallory Brothers, of the Madison Square theater, and became manager of the Lyceum theater. The venture was not proving successful until one day Sothern brought to Frohman a play that had been left him by his father, and suggested it as a good vehicle for the stock company. It was found that the play contained an admirable part suited to Sothern himself, and simply to supply an entertainment and keep the theater open for a fortnight until the summer, the play was produced with Sothern featured as a star. The play was originally called "Trade," but was rechristened "The Highest Bidder." It was produced in May, 1855, the date commemorating Sothern's first appearance as a star. Success was immediate. The theater was crowded for a year, and Sothern at a bound became one of the most successful stars before the public. A short tabular of the original plays produced from that date to this is of interest.

Season 1858-57, "The Highest Bidder," 1858-59, "Lord Chumley," 1859-60, "The Victoria Cross," 1860-61, "Master of Woodbarrow," 1861-62, "Captain Lettarblair," 1862-63, "Sheridan," 1863-64, "The Way to Win a Woman," 1864-65, "The Prisoner of Zenda," 1865-66, "An Enemy to the

**THE FACTORY GIRL**

**THE FALSE WITNESS**  
"I SWEAR THAT FACTORY GIRL STOLE THE MONEY!"

Melodrama at the Grand This Week.

King," 1897-98, "Change Alley," "The Adventure of Lady Ursula" and "The Lady of Lyons," 1898-99, "A Colonial Girl" and "The King's Musketeers," 1899-00, "The Song of the Sword" and "The Sunken Bell," 1900-01, "Hamlet," 1901-02, "Richard Lovelace" and "If I Were King," 1903-04, "The Proud Prince."

Sothern's twenty-four years' career upon the stage has been memorable for steady directed effort towards the highest ideals of his art, for incessant labor and untrifling ambition. Each year has seen him grow in artistic purpose and importance. His personal traits of refinement and modesty, as well as his power of dramatic expression, have completely drawn to himself the hearts of theatergoers. Sothern has been repeatedly described as "the artist whom men like and women love," and he has always been referred to as "the ideal lover of the American stage."

SHAKESPEARE SURPRISED THEM. One of the surprises of the season has been the financial success of the Rehan-Skinner engagement at the Lyric theater, says the New York Her-

## FANNIE MARMION STONE.



St. Paul Girl Who is Attracting Attention by Her Clever Impersonations of Popular Actresses.

FANNIE Marmion Stone, whose picture is published herewith, is a St. Paul young woman who contemplates adopting the stage as a profession. Miss Stone has figured prominently in amateur theatricals, and has attracted special attention by reason of her clever impersonations of popular actresses, notably of Eva Tanguay as Phrosia, the girl detective in "The Chaperons."

## AMUSEMENTS.

**METROPOLITAN** L. N. SCOTT, LESSEE AND MANAGER.

4 Nights Wednesday Matinee **Tonight** Beginning

A MAMMOTH SCENIC PRODUCTION OF MARIE CORELLI'S DRAMATIC TRIUMPH

# THELMA

A story of intense human interest presented by a SPECIAL CAST OF PLAYERS

Introducing the Famous **OTORA TROUPE** of Japanese Aerial Artists IN A THRILLING ACT AND NELLIE O'NEIL in a new singing and dancing specialty

PRICES NIGHTS—25c, 50c, 75c, \$1.00. MATINEE—25c and 50c.

3 NIGHTS STARTING THURSDAY FEB. 11

WALLACE MUNRO Presents the Gifted Actress

# CHARLOTTE TITTELL

In George W. Cable's Fascinating Southern Romance

# THE CAVALIER

Dramatized by PAUL KESTER and GEORGE MIDDLETON. A DELIGHTFUL BLENDING OF LOVE AND WAR.

Entire Original Production Direct From Criterion Theater, New York City. PRICES—\$1.00, 75c, 50c, 25c. MATINEE—25c and 50c

SEAT SALE OPENS TOMORROW, 9 A. M. Feb. 14, 15, 16, 17—J. H. STODDART IN THE BONNIE BRIER BUSH.

Thurs., Fri. and Sat. Nights, Feb. 18, 19, 20.—Mat. Saturday F. ZIEGFELD, JR., PRESENTS

# GRACE VAN STUDDIFORD

In De Koven's Latest Comic Opera

# RED FEATHER

The Original Gorgeous Production of DIRECT FROM THE LYRIC THEATER, NEW YORK

# GRAND TONIGHT

JACOB LITTE, PROP. THE L. HAYS, M. MANAGER

ALL THIS WEEK

Special Souvenir Matinee Lincoln's Birthday (Friday). The Greatest Melodramatic Representation Ever Attempted

# A GREAT LABOR PLAY

# The Factory Girl

SPECIAL SOUVENIR MATINEE LINCOLN'S BIRTHDAY

# Factory Girl

A Mammoth Scenic Production—Full of Startling Sensations Tons of Real Machinery—30 Excellent Players

WEEK OF FEB. 14 "FROM RAGS TO RICHES"

# THE NEW MELODRAMATIC SUCCESS

# "FROM RAGS TO RICHES"

aid. It was readily granted that the combination of two such accomplished actors as Miss Rehan and Mr. Skinner would produce most artistic results in the presentation of Shakespearean plays, but, truth to tell, hardly a manager along Broadway believed that they would draw good-sized audiences. The most knowing, most astute, most experienced men in the business, accustomed to forecast theatrical failures or successes, all agreed that Lieber & Co. were "up against it" in offering Shakespeare to a city that was whistling "Hawatha" and humming "Bedelia." Had Lieber & Co. got Harry Smith to write a good, rollicking libretto about "The King of the Zim-Zim Islands," with Miss Rehan in nine changes of costumes; had they got Ludwig Englander to inject some two-step music into it, and had John J. McNally been hired to scratch off some topical song for Mr. Skinner, such as "I'm the Dandy of Broadway," the wisacres could have seen in their mind's eye the money coming in at the box office. But Shakespeare? The classes? Nonsense!

Hadn't Nat Goodwin tried it lately at the New Amsterdam with the same company, superb setting and magnificent theater surroundings, and gone down quietly to the Grand Central station to buy a ticket to take him out of town? Hadn't Sir Henry Irving come in here from London with "Dante," and after a brief stay asked the janitor of the Broadway theater to call a cab to take him by the most direct route to some outgoing train? Were these individual straws in the wind sufficient to suggest which way the storm was heading, or must Lieber & Co. be hit with a whole sheaf to enable them to see the drift of popular taste?

All the same they brought Miss Rehan and Mr. Skinner here, and, mirabile dictu! New York has packed the house nightly during the last two weeks. Every manager in the city has been astonished at this happening of the unexpected. Hardly three theaters in New York have been doing a really good business this season, and some of them have had a most heart-breaking experience in the collapse of costly productions, but Shakespeare, despicible, sure-to-spell-ruin Shakespeare, and Richard Emsley Sheridan have been "standing them up" nightly at the Lyric.

COMING ATTRACTIONS. "The Bonnie Brier Bush" comes to the Metropolitan, March 14, 15, 16 and 17 with many of the same company that has been presenting this charming comedy for several seasons. Of course Mr. Stoddart continues as Lachlan Campbell. He has made that character the greatest interpretation of his whole career, and Keuben Fax still appears in his excellent comedy, "Posty." The supporting company and scenery to buy a ticket to the city has been astonished at this happening of the unexpected. Hardly three theaters in New York have been doing a really good business this season, and some of them have had a most heart-breaking experience in the collapse of costly productions, but Shakespeare, despicible, sure-to-spell-ruin Shakespeare, and Richard Emsley Sheridan have been "standing them up" nightly at the Lyric.

Victor Moore, assisted by Emma Littlefield & Co. of the "Orpheum Show," has an original skit called "Change Your Act." The action of the skit shows a variety team rehearsing their act between the matinee and night performances, when no audience is present. The "Orpheum Show" will be seen at the Grand the 21st of this month.

"Von Yonson" is underlined for an early visit to the Grand. The production this season is said to be on a larger scale than ever.

Leo Dietrichstein's laughable farce, "Are You a Mason?" will be given its first popular-priced presentation here shortly at the Grand.

Al H. Wilson, the well known comedian and singer, is among the Grand bookings this season.

DRAMATIC GOSSIP. Tim Murphy will shortly revive "A Bachelor's Romance." This was one of the late Sol Smith Russell's successes, in which Mr. Murphy was seen several years ago.

Sadie Martinot will appear in "His Excellency the Governor," for the remainder of the season. Few dramatic productions of this or any recent season have been envied in a scenic setting of such surpassing beauty and fidelity as "That Man and I," the latest Frances Hodgson Burnett play, in which Robert Hilliard has made an artistic personal success in the Savoy, says a New York exchange. Mr. Hilliard's support also is entitled to praise. Maud Fealy in the dual role of Margery and Felicity arouses laughter and tears by turns, and