



# DRAMA

the endeavor of itself gave to him that repose, that ease of deportment, which I think most essential in the actor.

### "FROM RAGS TO RICHES" AT THE GRAND.

In the melodrama, "From Rags to Riches," which will be the offering at the Grand this week, beginning tonight, under the direction of Maxwell H. Meyers, dramatist, Charles A. Taylor, has evolved a plot from a story of New York life of today.

The curtain rises on the first act showing Murphy's news and coffee stand on the Bowery. Mother Murphy is a good-hearted Irishwoman, who some years before the opening of the play had adopted two waifs, a boy and his sister. The boy, Ned, and his sister, Flossie, are the children of a poor Irishman who had been sent to Sing Sing, and separated from his wife, through the false charges of Prince Charlie, a gambler, who also ruined the wife and the nephew of Cooper's employer, a wealthy merchant named Montgomery.

The wife became a trained nurse, and at the time of the action of the play is employed in Montgomery's home, the old man being slowly poisoned to death by Flora Bradley, who is introduced as an officer in the army undertakes to rid the realm of the offender. But the guilty person is found to be none other than a member of the royal household, Countess Draga. By devious ways, such as are known only to romantic opera, and after thrilling happenings the ban is lifted, the king's enemy is overthrown and the countess and her best beloved are happily united.

### J. H. STODDART.

J. H. Stoddart, "the grand old man of the stage," will make but one more professional tour before laying down the burden of his honorable career. Seventy-six years old, seventy of them passed on the stage, this modest old man is the admiration and marvel of his time. When Kirk La Sells produced "The Bonnie Brier Bush," he made known his desire to star Mr. Stoddart, but, mindful of the actor's advanced age, asked the veteran how long he felt able to play. Mr. Stoddart replied: "I should like to play 'The Bonnie Brier Bush' three years before I retire, and I will promise you to play that long, God willing."

Next season will be the fourth year of "The Bonnie Brier Bush," and Mr. Stoddart's last in active theatrical

finale is entitled "The Stars and Stripes." The regular ladies' matinee will be given Friday.

### BERNHARDT'S DARING VENTURE.

Sarah Bernhardt recently put on at a special matinee one of those daring one-act experiments in which French playwrights delight. It is called "Le Festin de Mort," and is by the Marquis de Castellane, who is not unknown here in New York, says the New York Sun. It is an episode in the Revolution. Roland de Monjourdan has been sentenced to the guillotine by the Terror, and is spending his last night in the St. Lazare prison with friends who are to share his fate on the morrow. Andre Chenier, the poet, M. de Montrou, a country skeptic, and pretty Mme. de Coligny. To celebrate his last night on earth he is giving a supper, and by an aristocrat can die. After supper, husband and wife are left alone to wait the hour of parting. They can hardly speak, and can only look into each other's eyes and try to stifle their sobs. Suddenly the door opens softly. Is it the jailer coming for his victim? No, only a man in his nightshirt, candle in hand, who hastily mumbles an apology and disappears. The incident strikes both husband and wife as unspeakably ludicrous and they burst into laughter. Then comes the jailer. Even then they cannot stop the laughter, and it continues amid the sobs and tears. De Monjourdan is led away, and his wife, left alone, sobs wildly and then laughs, and laughs and sobs. Then the curtain falls. It is described as a most extraordinary study in psychology, and as played by Bernhardt, who is the wife, as fairly terrifying in its simplicity. With most women it would be simply pathetic.

### ARISTOCRATS IN PLAYS.

Pheno, a few years ago, wrote a defense for his use of aristocrats in his play, on the ground that they were the only interesting people that could be put on the stage. Mr. Walkley, the London critic, recently gave his approval to the theory in this fashion.

"The mere title prepares the spectator for an aristocratic environment. That is to be expected a priori of an 'irresponsible' fancy. For where will you find free play for romantic adventure today save among the 'idle rich'? That is the simple reason why our writers of comedy are so fond of showering titles and estates and riches upon their personages.

LAST week's dramatic diet was lamentably thin. The melodrama at the Grand, "The Factory Girl," was easily the only dish of any substance, and that was of a sensational order.

The Metropolitan can be truthfully said to have offered only one attraction, to-wit, "The Cavalier," a dramatization of George W. Cauce's romance of the Civil war. It were charity not

to come forward at once and proclaim his wife and that he wants her. He married her by a Scotch marriage, which is the cause of all the trouble, for her father refuses to believe the story and turns his motherless child away from his home. Remorse follows, and when at last his daughter returns and proves the validity of the marriage, he realizes his mistake and all is forgiven.

Mr. Stoddart's performance of Lach-

### J. H. STODDART



Veteran Actor Who Will Appear in "The Bonnie Brier Bush" at the Metropolitan Tonight.

to devote any space to chronicling the dramatic doings at the Metropolitan during the first half of the week, for they were dire indeed. It is a question whether, in view of the impossibility of securing Sir Henry Irving for the first half of the week, it would not have been the wiser policy to have allowed the Metropolitan to remain dark for three or four nights in preference to "filling in" with such an atrocious dramatic exhibition as was exemplified by "Thelma" and its actors.

It is understood that Mr. Dick Ferris, proprietor of a stock company that is sojourning at a Minneapolis theater, furnished the "Thelma" show. In view of the grade of various other performances in this city with which the name of Mr. Ferris has been associated in a managerial capacity, the quality of the exhibition at the Metropolitan occasioned no surprise. Manager Scott was in New York when "Thelma" was tried on the Metropolitan theater in Minneapolis. The play enjoyed a liberal Scandinavian clientele there by reason of its Norwegian flavor, so it is said. But St. Paul is not as plentifully supplied with Norsemen as her sister city, and "Thelma" played to empty benches here. All of which demonstrates that what may satisfy a popular-price audience in Minneapolis will not necessarily pass muster with a St. Paul audience at its leading theater.

"The Cavalier" does not call for comment other than that expressed by The Globe concerning the opening performance Thursday night. The play lacks coherency, the actors were for the most part indistinct and the lesser roles were poorly played. It is a pleasure to be able to announce a welcome change in the character of this week's theatrical diversion.

### "THE BONNIE BRIER BUSH" AT THE METROPOLITAN.

"The Bonnie Brier Bush," in which those sterling favorites, J. H. Stoddart and Reuben Fax, are starring, will be seen at the Metropolitan opera house for four nights and Wednesday matinee, commencing tonight.

This deservedly popular play is a dramatization of the charming stories grouped under that title by the Rev. John Watson, one of the most famous pulpit orators of England. His name is familiar to all Americans—Irish MacLaren. The work of dramatizing these dainty sketches was committed by Dr. Watson to James McCubbin, like himself a native born Scot, well known to American literary folk as the editor of The Bookman.

For the information of those who have not seen "The Bonnie Brier Bush," it may be explained that while the plot of the play is largely taken from the story of "The Transformation" of Lachlan Campbell, into it enters a good bit of the life of the other stories, "Kate Carnegie" and "Whinney Knowe." The characters in the play are Dr. Watson's, and they were originally studied from life, so they are natural and convincing pictures of humanity, and in their transfer to the stage, they have lost nothing of their native charm.

One of the chief beauties of this play is its cleanliness. The lover of Lachlan's daughter is a manly fellow, a little afraid of his father, but when he finds that the girl has been put to great suffering by his lack of courage,

lan Campbell is known to be one of the finest character impersonations at present to be seen on any stage, while Reuben Fax, as the shrewd, good-spirited Foe, gives a delightfully humorous portrayal of the tipping, ubiquitous mail carrier. The production of "The Bonnie Brier Bush" is said to be the same sumptuous one seen here before, and the acting company is claimed to be a notable one, including among others, Robert V. Ferguson, Mabel Brownell, Julius McVicker, Wallace Jackson, Helen Holmes, Damon Lyon, Pearl Redding, George Wharlock, Adelaide Cumming, Robert C. Easton, William Hall and Robert Ireland.

### "RED FEATHER" AT THE METROPOLITAN.

A new romantic opera, musically worthy of the name and dramatically interesting enough to command continued attention, is an event in the amusement world of more than passing importance, and one on which both the pupils and the operatic guild are to be congratulated. Such a work, we are told, is De Koven's latest contribution, "Red Feather," which was written specially for that brilliant prima donna, Grace Van Studdiford whose charming work with the Bostonians in "Robin Hood" and "Maid Marian," is well remembered. "Red Feather" comes to the Metropolitan opera house for three nights, beginning Thursday evening, Feb. 18.

The New York Lyric theater production in its entirety, will be presented here intact. Charles Klein is responsible for the book, and Charles E. Cook wrote the lyrics. The locale of "Red Feather" is in the principality of Romancia, and the scenes are said to be characteristic of that ideal vicinage, being suggestive of the Alps and of the Rhone river, of Venice and of Italy, with a touch of the Orient qualifying the characteristic of a German principality. The costumes are said to present a series of artistic creations, rich in material and ingenious and appropriate in design. Abundant use is made of the military features, the white and silver uniforms of Romancia's Royal guard gleaming and shining on the stage with brilliant effect; but soldierly splendor are not the greatest, or even the first of the pictorial elements, a conspirators' meeting, where the stage is filled with an assemblage in black velvet dominoes with red silk linings, making the most

### JOSEPH SANTLEY.



Starring in "From Rags to Riches" at the Grand This Week.

work. It will be a distinct loss to the public when it may no longer enjoy this fine old actor's art or come in touch with his gentle personality, for Mr. Stoddart has remained throughout a long life wholly unspoiled. He is as simple and unassuming at the zenith of his stage career as he was during his early struggles for recognition.

Naturally enough, an actor of Mr. Stoddart's long experience is frequently asked for his opinion as to the relative merits of performances and performers of the present day, as compared to those of the old times. Here is that opinion, as Mr. Stoddart expressed it in a recent interview.

"Time has little to do with ability. It's the individual, not the period. The attention given to production is now so infinitely more thorough as to admit of no comparison. To those, however, entering the theatrical profession with the idea of making it their life work I say that I consider the old system inferior to the present time. There was no royal road to position in the old days, and if one never climbed very high, the strife and

### THE STAR.

Rose Sydell and her company of London Belles will be this week's attraction at the Star theater, beginning with a matinee this afternoon.

According to all accounts Miss Sydell has bestirred herself and gotten together a jolly and picturesque entertainment. The scenic equipment and the costumes have received special mention in all the cities in which the show has appeared.

The opening burlesque contains a number of new features, including the Red Cross Nurses, the Female Drummers, with their incomparable sample cases, and the sprightly ballet girl. The olio will comprise specialties by the O'Brien troupe of acrobats; Cadioux, king of the wire; Campbell and Weber, Cain Sisters, the heavenly twins; Ruth Denver and company in "The Artist's Dream"; Strouse and Young, duettists; James A. Mitchell and Ben Walker, mimic story teller and parody singer. Rose Sydell is an important factor in the last act of the burlesque. Her costumes are said to be fetching. The

Of course one hears, in consequence, a stupid outcry about the 'snobbery' of the theater. Give us, say the malcontents, a picture of plain, average people; paint the middle classes; interest us in the tolling millions. We call this a stupid outcry because it is tantamount to a demand for the extinction of a dramatic genre. It really means: Give us no more fancies of modern life. A certain aristocratic, or plutocratic, milieu is essential for the existence of this dramatic species as Monsieur le Chevalier and Madame la Marquise were essential for the art of Marivaux, or the art of Watteau. The choice of this particular milieu is no more 'snobbish' than was the preference of seventeenth and eighteenth century writers of tragedy for kings and queens. The preference of those writers is explained by their aim, which was to depict passion working in freedom, in a region above the restraints of normal law. And, after all, it is a convention. The players make no attempt to present the real article. How could they? They offer us dukes not as dukes, nor as dukes imagine themselves, but as what the ordinary public, imperfectly acquaint-

### AMUSEMENTS.

**METROPOLITAN** L. N. SCOTT Lessee and Manager  
**4 NIGHTS Beginning TONIGHT** MATINEE WEDNESDAY  
 —KIRKE LA SHELLE PRESENTS THE FAVORITE ACTORS—  
**J. H. STODDART**  
 AND **REUBEN FAX**  
 IN  
**THE BONNIE BRIER BUSH**

Dramatized from Ian MacLaren's Scottish Tales. The Play that Won Your Hearts Last Season. Same Superb Scenic Production and Metropolitan Associate Players. "Greatest Dramatic Performance now before the American Public."—San Francisco Chronicle, Dec. 14. PRICES: Nights—25c, 50c, 75c, \$1, \$1.50. MATINEE—25c, 50c, 75c, \$1.00.

**2 NIGHTS AND SATURDAY MATINEE, BEGINNING THURSDAY, FEB. 18**  
**F. ZIEGFELD, JR., PRESENTS**  
**GRACE VAN**

**STUDDIFORD**  
**JAMES E. SULLIVAN**  
 and the Original Company in De Koven's Latest Comic Opera  
**RED FEATHER**

Book By Charles Klein. Lyrics by Charles Emerson Cook. THE NEW YORK LYRIC THEATER GORGEOUS PRODUCTION IN ITS ENTIRETY—PRINCIPALS, CHORUS, BALLET AND SPECIAL ORCHESTRA. Red Feather has had the longest run of any comic opera produced in New York this season. Seats on Sale Tomorrow 9 a. m. Prices—25c, 50c, 75c, \$1, \$1.50.

**COMING FOR ONE WEEK**  
**COMMENCING MONDAY, FEBRUARY 22**  
 MATINEES WEDNESDAY AND SATURDAY.  
**MESSRS. S. S. SHUBERT and NIXON & ZIMMERMAN INTRODUCE**  
**PAULA EDWARDES**

In a Superbly Beautiful Scenic Production of the Big New York Casino Musical Comedy Success.  
**WINSOME WINNIE**  
 By PAULTON & JAKOBOWSKI, Authors of "ERMINIE."  
 Feb. 28—ANNA HELD in "MAM'ELLE NAPOLEON."

**GRAND** TONIGHT  
 JACOB LITZ, PROP. THE LITZ MGR. And All This Week  
 M. H. Meyers Presents America's Greatest Boy Actor

**JOSEPH SANTLEY**  
 In His Picturesque and Pathetic Role of  
**NED NIMBLE** in  
**FROM RAGS TO RICHES**

The Great Masterpiece of American Drama.  
 A POWERFUL, THRILLING STORY OF NEW YORK LIFE.  
**WEEK OF FEB. 21** THE FAMOUS VAUDEVILLE ORGANIZATION  
**THE ORPHEUM SHOW**

ed with dukes, suppose, in its innocence, dukes ought to be. The result is the accident of an accident, the illusion of an illusion. But how amusing!"

**SHAKESPEARE—A SICK SEASON'S TONIC.**

Who knows? Perhaps this elixir of Shakespeare which Dr. Liebler, Dr. Viola Allen and Surgeons Klaw and Erlanger are beginning to prescribe will fit the case. It may be just the right dose to tone up a theatrical system so badly run down that it is susceptible to all the serio-comic bacilli and musical comedy germs known to dramatic therapeutics, says Louis De Foe in the New York World.

The prescription is old. But then there are plenty of doctors who will tell you that the old remedies are best. Surely the engagement of Ada Rehan and Otis Skinner at the Lyric theater, which ended last night, must have suggested a new idea to those persons who, unmindful of changing conditions, cling to the old belief that Shakespeare spells ruin. For three weeks Miss Rehan, who is still mistress of those rare endowments of personality and genius which brought fortune to Daly's, and Mr. Skinner, whose intellectual and painstaking performances place him among the best of American actors, kept the Lyric in a state of

prosperity that it had never before known. "The Taming of the Shrew" and "The Merchant of Venice," with these artists in the roles, were a relief and a delight. Henrietta Crossman's revival of "As You Like It," at the Manhattan, earlier in the year, set a mark that none of the subsequent modern plays have been able to approach. Sir Henry Irving repaired his falling fortunes in "Dante" at the Broadway with a quick revival of "The Merchant of Venice."

But the Nat Goodwin production of "A  
**ROSE SYDELL**



With the London Belles at the Star This Week.