

Great Plays, Players and Playhouses

HOW are we to know? For several weeks Miss Croaman toured the country between Milwaukee and New York, getting her production of "The Christian Pilgrim," turned up for its "metropolitan" presentation, and who at outer darkness and enjoy the big things of the stage world in contemplation, sometimes ecstatic, sometimes wistful, but never resigned, fairly held our breath until she should have reached Broadway and the critics of the New York press had pronounced upon her new vehicle. It was given at the Liberty theater Monday night, and the Tuesday New York papers treat it at length; of at least two of these the opinions are worth having, the Tribune and the Sun. And this pair of trustworthy papers divides equally on the main question. The Sun's review of the production is headed "Bunyan" it is entitled, and Walter P. Eaton, who has succeeded to the chair occupied last winter by John Corbin, says of the book, "Pilgrim's Progress" "It was not designed for an evening's entertainment, nor an operatic libretto, nor a spectacular ballet. It is an eloquent and profound and heart-searching philosophical study of religious cooperation, of a great historical phase in the history of Christianity. In its stage form, probably in any stage form that could be given, it is meaning and its message are lost. The Christian Pilgrim may be a curious hybrid of the drama; but it is not John Bunyan's book; it is not even a feeble echo of his book. It chiefly suggests the lack of taste and the poverty of creative imagination in the men who make and manage our plays." Mr. Eaton concludes his discussion of the production in these words: "It is neither good music nor good drama; it is neither naïve like 'Everyman,' nor compelling like 'Paradise.' Above all, it is not Bunyan. It would make Bunyan sick, and he is not dull. It would make salvation a bore, and the celestial city a cross between a scene painter's left and the village choir. It can serve no useful purpose, attract no intelligent attention. It is just another triumph for the transfer company."

Music and Musical Notes

THE only important musical event of the last week was the concert of the Chamber Music society on Thursday evening at the First Congregational church. An excellent program was selected from the best in chamber music literature, and the contrast in the numbers was highly interesting to those who love the beautiful harmonies of stringed instruments, supported by such an artist as Mr. Lindow at the piano. The following program was rendered: Trio—In B flat major, op. 97, (allegro moderato), scherzo, andante cantabile—moderato. Mr. Lindow, Mr. Cuseaden, Mr. Coke. Dream music from "Hamel and Gretel." Hummerstick Mr. Lindow, Mr. Cuseaden, Mr. Volke, Quintet—In B flat major, (a) Allegro brillante, in modo d'una Marciali—gialti—tempo primo, scherzo, allegro. Mr. Lindow, Mr. Cuseaden, Mr. Volke, Mr. Hamlin. The third of the series of concerts managed by Mrs. Turley was given by Mr. George Hamlin at the First Baptist church, Thanksgiving evening, November 7.

An interesting announcement comes from Chicago, that of the American debut of Miss Myrtle Elynn. Born in Texas, she has lived in Chicago since infancy, she claims that city her home. She was placed under the instruction of the late Carl Wolfmann at a very early age, and displayed such marked aptitudes, that her master felt justified in presenting her as a pupil to the public in March, 1902. Her recital proved her a pianist of uncommon ability, and the prediction was then made that if she continued as she had begun she would in time make a place for herself high among the women pianists of the world. Shortly after her return to Europe and with the sanction of her father she placed herself under the instruction of that master technician, Leopold Godowsky. For three years now echoes of her triumphs have been wafted hither. She has played in the musical centers of Germany, Holland and Scandinavia, exciting at all times the warmest comments. Now, at the age of 21, returns the joy of achieving triumph in her home, than which nothing is sweeter. She is beautiful, with the beauty of the Jewish race (her name in private life is Myrtle Levy), so the combination of beauty, grace and talent which she has to the limit by the orthodox standards which assembled to hear and praise her. The pianist had the honor to appear as the soloist of the Theodore Thomas orchestra. Mr. Stock conducting, at Orchestra hall, October 3, with the backing of the critics, but failed to secure an audience of taxing capacity. They invited the use of an exacting program with an ease which comes only with mastery. She gave the "Emperor" concerto of Beethoven's, a Chopin nocturne and polonaise, the great Tchaikovsky concerto and a most difficult transcription of The Blue Danube waltzes.

The following has been sent out by representatives of the Boston orchestra: "The late Theodore Thomas was a great stickler on having all his violins bow exactly the same, and it certainly was a very beautiful thing to see the bows of the violins first violin and second violin playing with an exactness, it sometimes seemed, of a quarter of an inch. Mr. Gerleke did not go so far as Mr. Thomas, but he used to tell the strings of the Boston Symphony orchestra to keep together as well as they could, as the public had been educated to like that sort of thing. Dr. Muck, the present conductor of the Boston Symphony orchestra, frankly says that he does not want his violins to bow together. It is not so beautiful to look at, he says, but that is not the kind of beauty we are after. I want each one to play to his own capacity. They are of different schools and different teachers. Some will play a passage best with the toe of the bow, others with the heel and others with the middle. I want the best out of each one, and can not be satisfied by compelling all of them to play exactly in the same fashion." Dr. Muck is not alone in this, as nearly all the great conductors of the day believe in giving their violinists the widest latitude in their methods of bowing."

The opera season in New York opened at the Manhattan Opera House, with Ponchielli's "La Gioconda," which was sung in Italian. Her appearance in this title role was the occasion of the return of Mme. Lillian Nordica to the New York opera stage. Miss J. M. G. C. and Mrs. Anson, Miss Posner and Venturini were also in the cast. Mr. Hammerstein opened his season just two weeks ahead of his rival, with all possible brilliancy. There was a splendid chorus of 10 voices, a large corps de ballet and an orchestra of eighty-five musicians, under the direction of, recently of the Vienna Hof opera, as concert master. JULIET MCNEIL

"Lesson" under his arm, and asked if the play was "really good one." You tried to tell me," he said, "of the apothecary who was asked if his pills were really good pills, and who replied: 'Of course they are, because I'm selling them.' Brother Kenzie may have been right, as the words of Brother Pinerio's product, but there is no mistake that it is a pill."

Even while the matter was being prepared for last Sunday's issue, the magazines were in conference in New York, and were arranging settlement of their difficulties. It is given out as certain that Messrs. Klaw & Erlanger will retire from the vaudeville business, and the vaudeville managers will not invade the legitimate field. Ninety days are given to Klaw & Erlanger to wind up affairs and transfer all their existing contracts. This will be the finish of the steam roller 'advance' vaudeville for the present, at least. It also reduces the Klaw-Belasco combination to the same restriction as before the fust started.

After being Fortunate's Pet for Long, Pauline Chase meets with reverses. LONDON, Nov. 6.—(Special Correspondence)—Pauline Chase will have to ask her good friend, J. M. Barrie, to stir up the furies on her behalf. That the author of "Peter Pan" is intimate with sprites and such is common knowledge, so no doubt he can intercede in the proper quarter with a view to getting back some of Miss Chase's good fairies, who seem temporarily to have deserted her.

Uttie quite honestly fancies that bring luck seemed to be working overtime for this American girl. They prompted her from the chorus to a speaking part in "The Schoolgirl," and afterward put her into the first production of "The Boy Who Wouldn't Grow Up," where she speedily attracted the attention of his author. Now, every body knows, besides having Harry as one godparent, she has Miss Ferry as another and she was the "Peter Pan" of the last London production of the fairy play, and seemed in line for definite stardom.

Maybe Miss Chase did something to the fairies who get the latters' backs up. If so, of course, Mr. Barrie will be able to smooth their feelings and all will be well. It is just possible, however, that this altogether charming little woman has her limitations as an actress, and that these have now been reached. Last Christmas, one remembers, while averring that Miss Chase looked the part of "Peter Pan" more than any other girl previous to her, the critics were not aroused to enthusiasm by her acting, and when recently she essayed the leading part in a little Japanese play which Frohman put on in front of "Brewster's Millions," the reviewers said frankly that it was beyond her scope.

So the playlet was withdrawn, and some folk thought it significant that nothing further was heard of her manager's previously reported intention of presenting Miss Chase in a condensed version of "Jeanne d'Arc." Possibly that production is only postponed, but it is possible that Miss Chase had another reverse. Miss Chase's adaptation from the French in which she appeared this week, proving so complete and hopeless a mistake that one can only wonder how Charles Frohman ever came to undertake it.

Imagine an irresponsible French farce with a mad scene, and a mad scene designed in it, but with the point dulled by "adaptation" that no one knows if the lord is really naughty or the miss is designing, or exactly why anybody does anything and you get some idea of the chaos that became visible at the Duke of York's last evening. Miss Chase marked abjectly pretty, but her acting did not do much to redeem an impossible part and the reviewers said rather unkind things next morning. Dion Boucicault (as the nobleman) was a marvel of technical ingenuity, and Rosina Filippi was of strength whenever the Philpott wife and her women for superseding the less restrained portion of the audience began to make a commotion before the first act was over and hosed admirably at the fall of the curtain. The adaptation was made by Cosmo Gordon Lennox, who is Marie Tempest's husband. It is only fair to say that there are many witty lines in the play and that the audience got much amusement in the way of one kind and another. The fairies, however, (or Mr. Frohman) will do well to provide something better next time for Pauline Chase.

At last, it seems, London is to see "The Squaw Man," which Mr. W. W. Waller is promising for so long, but now a second change has been made in the name of the American play. Originally it was intended to call it "The English Cowboy," but now it will be "Jim's Way" will be the title. It will be produced by Waller immediately he returns to the Lyric, which will be the latter part of this month, and all concerned are hoping it will be as successful as "Monsieur Beaucaire," which is this actor's invariable resource when luck tempts him to desert his line. On the other hand, it promises to be some of his best work. The play which Americans have seen is due in London, namely, the stage version of "The Marriage of William Ashe." Arthur Borchardt had intended to give it at the Gaiety on the conclusion of his provincial tour, but his manager, Mr. W. W. Waller, who is a "Simple Simon," is said to have proposed the adaptation of Mrs. Ward's novel, will reopen the theater in Charring Cross road.

Nobody has yet accused W. Somerset Maugham, whose comical ways are "erick," has just made a hit here, of plagiarism. Yet there is an odd resemblance between his happiest scene and a famous one in "David Garrick." In the latter, you may remember, the Theophrastus he enforces to scare off a lady who had fallen in love with him by simulating drunkenness, and in "Lady Frederick" a somewhat similar experiment is tried by the heroine to get rid of a youthful suitor whom her conscience forbids her to marry. Not in danger, that this lady pretends to be in her right mind, and she is a good deal, and, by the way, more successful. If one remembers rightly, the feminine admirer of Garrick declined to be put off, but when Lady Frederick reveals certain of the mysteries of her toilet to her swain, and lets him see her powder, her rouge, and her "simple-curle," the gentleman's admiration dies a quick death and the erstwhile charmer loses her chance to marry a title and something like \$20,000 a year.

"Lady Frederick" has new comedy, is sure to be seen across the Atlantic, later on. Its humors are convulsing audiences at the Court, but every one agrees that the best act is the third, in which the eyes of the youthful Lord Morston are opened by his divinity (present to the artificiality of many of her charms). He is hopelessly ensnared by the gay, but no longer youthful Irish heroine of the comedy, and she badly needs his big rent roll, but she is too "square" to utilize her advantage. So we have the clever scene in which Ethel Irving, in a state of hysterics, is brought to her room, sits in a fierce light with hardly any make-up on, and proceeds to show Graham Brown and the audience how a culture is manipulated and how the blush of youth is manufactured. The rest of the piece leads up to and away from this episode, which

AMUSEMENTS. BURWOOD TOMORROW AND ALL WEEK FLORENCE MODENA & CO. HART TRIO TOM BRANTFORD YARRICK & LALONDE CAVANA GRACE ORMA EARL G. HICKS BOYD'S THEATRE TONIGHT, UNTIL WEDNESDAY WEDNESDAY MATINEE HENRY B. HARRIS AND JOHN CORT Present Florence Roberts "ZINA" By HENRY MILLER and J. HARTLEY MANNERS FRIDAY and SATURDAY--Saturday Matinee CHARLES FROHMAN PRESENTS OTIS SKINNER in "THE HONOR OF THE FAMILY" STARTING TUESDAY, NOVEMBER 26 The Popular Musical Comedy THE ISLE OF SPICE

"People fought for seats to hear Sousa last night." Buffalo, N. Y., Courier. "A thousand people were turned away because the house was packed." Milwaukee, Wis., News. He comes with his band and three splendid soloists for two grand concerts at the Auditorium TODAY Afternoon, 3. Evening, 8:15. Evening Prices, 25c to \$1.00. Afternoon, 25c to 75c.

AMUSEMENTS. BURWOOD TOMORROW AND ALL WEEK FLORENCE MODENA & CO. HART TRIO TOM BRANTFORD YARRICK & LALONDE CAVANA GRACE ORMA EARL G. HICKS BOYD'S THEATRE TONIGHT, UNTIL WEDNESDAY WEDNESDAY MATINEE HENRY B. HARRIS AND JOHN CORT Present Florence Roberts "ZINA" By HENRY MILLER and J. HARTLEY MANNERS FRIDAY and SATURDAY--Saturday Matinee CHARLES FROHMAN PRESENTS OTIS SKINNER in "THE HONOR OF THE FAMILY" STARTING TUESDAY, NOVEMBER 26 The Popular Musical Comedy THE ISLE OF SPICE

extremely well acted by the actress and actor just named. Reviewers here are describing "Lady Frederick" as the third big success of the season; the other two are "The Molitors" and "Trene Wycherley," all dealt with in this correspondence, and all signs seem to indicate that they are right. HAYDEN CHURCH. Coming Events. Florence Roberts will be seen at the Boyd theatre for four nights, beginning Friday this evening, and a matinee on Wednesday, in the Princess theatre success, "Zina," written by Henry Miller and J. Hartley Mannes, and based on incidents in William Collins' novel, "The New Magdalen." Strong situations, vivid emotional scenes, and a new treatment of the old story, has made it, it is said, the most successful of her career. The story of the play deals with a Red Cross nurse in the Boer war, who has a past, and who seeks to begin life anew by passing herself off as another woman, whom she believes is dead. This latter woman, however, does not die, and the play revolves about a scene between the woman for superseding the less restrained portion of the audience began to make a commotion before the first act was over and hosed admirably at the fall of the curtain. The adaptation was made by Cosmo Gordon Lennox, who is Marie Tempest's husband. It is only fair to say that there are many witty lines in the play and that the audience got much amusement in the way of one kind and another. The fairies, however, (or Mr. Frohman) will do well to provide something better next time for Pauline Chase.

The Boyd Theater School of Acting (A practical training school for dramatic and operatic stage) Fourth Season Now Open Students' Matinee Engagements. LILLIAN FITCH, Director W. J. BURGESS, Manager robbers get away with the boxes of gold; third, on board the river pirate, "The Scout," and the last, a gold camp in the far west, with the usual Indians and cowboys. Mr. Blaney will be assisted by Miss Kitty Wolf, the clever little souserte. "Bedford's Hope" comes to the Krug next Thursday, Friday and Saturday, under the direction of Messrs. Stair and Havlin. The story is found in the mountains of Montana, where "Old Pard Mine" exists near the Plain View Gulch. The dialogue is of the breezy, unconventional sort. The meaning of this play is decidedly exceptional and the scenic artist, Mr. H. J. Buhler, and a corps of assistants, are responsible for the numerous picturesque stage pictures. The introduction of the massive panoramic scene between a practical automobile and a train of cars, the big sensation, has everything in the line of stage realism yet invented completely eclipsed.

AMUSEMENTS. BURWOOD TOMORROW AND ALL WEEK FLORENCE MODENA & CO. HART TRIO TOM BRANTFORD YARRICK & LALONDE CAVANA GRACE ORMA EARL G. HICKS BOYD'S THEATRE TONIGHT, UNTIL WEDNESDAY WEDNESDAY MATINEE HENRY B. HARRIS AND JOHN CORT Present Florence Roberts "ZINA" By HENRY MILLER and J. HARTLEY MANNERS FRIDAY and SATURDAY--Saturday Matinee CHARLES FROHMAN PRESENTS OTIS SKINNER in "THE HONOR OF THE FAMILY" STARTING TUESDAY, NOVEMBER 26 The Popular Musical Comedy THE ISLE OF SPICE

AMUSEMENTS. BURWOOD TOMORROW AND ALL WEEK FLORENCE MODENA & CO. HART TRIO TOM BRANTFORD YARRICK & LALONDE CAVANA GRACE ORMA EARL G. HICKS BOYD'S THEATRE TONIGHT, UNTIL WEDNESDAY WEDNESDAY MATINEE HENRY B. HARRIS AND JOHN CORT Present Florence Roberts "ZINA" By HENRY MILLER and J. HARTLEY MANNERS FRIDAY and SATURDAY--Saturday Matinee CHARLES FROHMAN PRESENTS OTIS SKINNER in "THE HONOR OF THE FAMILY" STARTING TUESDAY, NOVEMBER 26 The Popular Musical Comedy THE ISLE OF SPICE

AMUSEMENTS. BURWOOD TOMORROW AND ALL WEEK FLORENCE MODENA & CO. HART TRIO TOM BRANTFORD YARRICK & LALONDE CAVANA GRACE ORMA EARL G. HICKS BOYD'S THEATRE TONIGHT, UNTIL WEDNESDAY WEDNESDAY MATINEE HENRY B. HARRIS AND JOHN CORT Present Florence Roberts "ZINA" By HENRY MILLER and J. HARTLEY MANNERS FRIDAY and SATURDAY--Saturday Matinee CHARLES FROHMAN PRESENTS OTIS SKINNER in "THE HONOR OF THE FAMILY" STARTING TUESDAY, NOVEMBER 26 The Popular Musical Comedy THE ISLE OF SPICE

AMUSEMENTS. BURWOOD TOMORROW AND ALL WEEK FLORENCE MODENA & CO. HART TRIO TOM BRANTFORD YARRICK & LALONDE CAVANA GRACE ORMA EARL G. HICKS BOYD'S THEATRE TONIGHT, UNTIL WEDNESDAY WEDNESDAY MATINEE HENRY B. HARRIS AND JOHN CORT Present Florence Roberts "ZINA" By HENRY MILLER and J. HARTLEY MANNERS FRIDAY and SATURDAY--Saturday Matinee CHARLES FROHMAN PRESENTS OTIS SKINNER in "THE HONOR OF THE FAMILY" STARTING TUESDAY, NOVEMBER 26 The Popular Musical Comedy THE ISLE OF SPICE

AMUSEMENTS. BURWOOD TOMORROW AND ALL WEEK FLORENCE MODENA & CO. HART TRIO TOM BRANTFORD YARRICK & LALONDE CAVANA GRACE ORMA EARL G. HICKS BOYD'S THEATRE TONIGHT, UNTIL WEDNESDAY WEDNESDAY MATINEE HENRY B. HARRIS AND JOHN CORT Present Florence Roberts "ZINA" By HENRY MILLER and J. HARTLEY MANNERS FRIDAY and SATURDAY--Saturday Matinee CHARLES FROHMAN PRESENTS OTIS SKINNER in "THE HONOR OF THE FAMILY" STARTING TUESDAY, NOVEMBER 26 The Popular Musical Comedy THE ISLE OF SPICE