

Cross About Plays, Players and Managers

WHEN the Grand theater closed over to amateur performances during the last part of the week, the popular playhouses had the holiday season all to themselves, and made the most of it. At the Burwood the business was record-breaking in size, the house being absolutely sold out for each performance. The production of the Hall Case play, "The Christmas," was uncommonly good, and won for the company much deserved praise. At the Krug the Rose Cecilia Shay company lacked a little of creating a furor for "Paul Jones," but the latter end of the week, with "Quincy Adams Sawyer," brought more people to the house. The Orpheum had a good bill and did a splendid business throughout the week. Altogether, barring the emptiness at the Boyd, the week was quite up to managerial expectations.

Another tack has been taken by the Shuberts in the fight on the "syndicate." Using Sarah Bernhardt's name, they have made representations to M. Jusserand, French ambassador at Washington, calling his attention to the fact that a number of theaters throughout the country decline to open their doors to Mme. Bernhardt because she plays under the management of the Shubert-Louisiana firm and Texas, where a large French population is alleged to exist, especially in the city of Austin, where she is especially insisted, and the divine Sarah complains of this hardship. M. Jusserand has agreed to look into the matter. In one aspect, this is a serious matter, and again it is to laugh. No one can seriously imagine Sarah Bernhardt complaining because she is deprived of the pleasure of going into Louisiana or Texas to play to the French population of those states. That is very funny. If the complaint is made in good faith, it raises the right of a foreign actor to come to this country and dictate terms to local managers. If Mme. Bernhardt has the right to choose her own manager, and she undoubtedly has, the manager of the theater to which she seeks admission certainly has the right to specify terms on which she can come in. These terms must necessarily be mutual, and if the actress determines to appear under the direction of a managerial firm, she must be willing to pay 50 per cent of the local theater manager of the United States she must expect to be shut out of many cities. It will not do to say that the public is deprived of any of its rights in the premises. It is a natural result of the competition that exists between rival managers. Kluge & Erlanger have contractual arrangements with the house managers. The Shuberts have similar arrangements with the star. If these firms can agree on terms, then Mme. Bernhardt can play in Texas or any other place from which she is now excluded. But Ambassador Jusserand has the position to complain that his countrywoman is being discriminated against as such. She merely suffers because of contracting with a firm that does not do business with a majority of American theaters. Plainly, the matter looks like another Shubert advertising dodge. It isn't at all likely that Sarah Bernhardt would have been seen in more than a few cities if she had visited, even had she been under the direction of the syndicate, or had all the syndicate houses been open to the Shubert attractions.

Mrs. Bernhardt has concluded her engagement in New York City, and she has a high water of her achievements in America, both from an artistic and a financial view. It is not likely that she will ever again visit America, for she has nearly reached the point where she will retire from active life on the stage. In his final review of her work John Corbin writes as follows in the New York Sun:

It is just possible that those of us who a fortnight ago went into ecstasies over the wonderful career of this woman, who had a subconscious sense of gallantry. Last Monday, at the Jewish benefit, Mark Twain wearing a white hair shirt and a chrysanthemum before the footlights, declared that she was the youngest actress he had ever seen. He was not himself. But there was a genuineness in the veteran humorist's tones that carried conviction, and in his eyes there was a what whipler humor of all is half as young as he is. He said himself under suspicion of being a satirist, but he was not. He was under suspicion of log rolling, for had the greatest of all American comedians, George Washington?

For the coming week at the Burwood theater the well known Leo D'Indy play, "Ben Hur," will be the offering. The idea is to get away from the thoughtful mood engendered by the intense drama of last week and to turn the thoughts into a merrier channel with the glad New Year. The play is adapted from the German novel of the same name by General Wallace, but by Amos Bloodgood of Peoria, Ill., to evade his wife's watchfulness. He pretends he is a Mason and spends his evenings down town with the "boys," while his wife thinks he is at the lodge doing good for his fellowman. The Bloodgood family goes to New York to visit a married daughter. Her husband is using a similar ruse to deceive his wife, and the two schemers are brought face to face, each trembling for fear he is trapped. A third party, who is a genuine Mason, is introduced and the fun is made first of all by the public in a legitimate way. Mr. Schofield will be Amos Bloodgood, the foxy old sport from Peoria, and Mr. Morrison will have the role of Frank Perry, the New York man with a tendency to roam. All the other members of the company are included in the cast and are so good that they give each a chance to contribute to the success of the evening. The first performance will be given at a matinee this afternoon, and the piece will be repeated each evening this week, with a matinee on Monday, Tuesday, Thursday and Saturday.

For four nights and three matinees, starting with a matinee today, Murray & Mack, our old friends, will be at the attraction at the Krug theater in their latest farce comedy, "Around the Town." This piece has more of a plot than is generally found in the Murray & Mack farces, but the plot is not allowed to interfere in any way with the excitement. Much attention has been paid to the musical numbers this season, many of which will be found very pretty. The opening chorus, comedy song and dance by Murray and Mack, assisted by Camille Astor and the Van, are a very funny march made in the first act, in which a very novel theatrical effect will be introduced. In the last act an extremely pretty number is introduced with twelve of the girls, six dressed as Buster Brownies and six as girls. The Buster Brownies swing the girls, and the swing is very higher and higher they go out over the audience. The effect at first is quite startling, especially when the lights are all turned off in the theater and the many colored lights on the swings are turned on. The company is a large one, numbering thirty-five people.

For three nights and Saturday matinee, starting Thursday night, January 4, "Hearts of Gold" will be the attraction at the Krug theater. The play tells a story of intense heart interest. The situations are strong throughout and the characters are all faithfully drawn. Mingled with the pathetic scenes of the play are just enough high class comedy to excite

and the better influences in the modern drama. It is a more general popularity than that of the older plays. The attempt to get bounds to admiration. Her personality and her art have the singleness and the integrity of an elemental force. It is a quiet but a force because it is neither water nor air, nor a mingling of all three.

Coming Events.
 Jules Murray's excellent company, headed by that clever artist and entertainer, Miss Alice Johnson, is scheduled for appearance in this city presenting "The Marriage of Kitty," at the Grand theater for a matinee and evening performance today. It is a wholly commendable performance, never marred by a single deficiency of detail or performer, a fact for folks who like what is best and cleanest in stage offerings and who love the hearty laugh that springs from real satire, wit, clever humor and repartee.

Robert Edeson, whose previous appearance here in "Soldiers of Fortune" makes his visit one of the welcome events of the dramatic season, will be the New Year's attraction at the Boyd's, his engagement opening with a special matinee on Monday afternoon, presenting "Strongheart," a comedy drama by Wm. C. DeMille, in which this popular star has won a very flattering success artistically to say nothing of the lucrative gains which are said to have amounted to a small fortune since the premiere of "The Sign of the Cross." Mr. Edeson, who has been identified with plays of an American character, has this time selected a type never before utilized for stage purposes—that of an educated Indian. The romances of the Indian, who under the influence of a close contact with civilization, has desired to marry the woman he loves, has figured largely in the news of the day, but up to the present time the stage has not pictured it. Harry B. Harris has selected a company well calculated to handle effectively the roles entrusted to them. It includes Mary Boland, who has won much success as Mr. Edeson's leading actress in "The Sign of the Cross," and Sydney Ainsworth, Jr. Haris, Louise Drew, Frank Green, Francis Bonn, Frank J. McIntire, Marjorie Wood, Richard Sterling, H. David Todd, Harrison Ford, Madison Smith, Lucille Stanford, F. A. Turner, Katharine Riordan, Lawrence Sheehan and a number of other well-known players.

On Friday and Saturday evenings and a matinee Saturday, at the Boyd the attraction will be Pauline Hall and her big opera company in "Dorcas," by Harry and Edwina Paulson, authors of "Erminie," in the West End theater. The production is a new and elaborate one, with a metropolitan music lovers during the memorable run of that opera at the Casino in New York. Although written along wholly different lines and widely differing in theme and treatment, "Dorcas" possesses all of the subtle charm of the former play, and the interest and the continuity of action of a great drama; its humor is quaintly mirth-provoking and its music dashing, tuneful and catchy.

Kluge & Erlanger's wonderful spectacular production of "General Wallace's Ben Hur" continues the foremost offering in the amusement world, notwithstanding that new plays crop up from week to week. "Ben Hur" is unquestionably the biggest production ever put together in the history of the amusement world—big in the amount of scenery displayed, big in the number of people employed to represent the revels and sing the sacred music, and big in mechanical effects, such as the feeting glances of the chariot race, in which eight horses fight for supremacy at breakneck speed. In the course of the six years that "Ben Hur" has been before the public the interpreting cast has undergone many changes, as is to be expected, but the present one is said to compare in every way to the best that has ever been identified with it, enlisting as it does the services of Alphonso Etiler, Julius McGee, Robert McWade, Jr., Charles Burt, Mabel Mortimer, Daisy Robinson, Stella Boniface Weaver and Josephine Moore. "Ben Hur" is scheduled to be staged at the Boyd on January 22, 23 and 24, with a Wednesday matinee.

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interest and create laughter. The scenery is especially elaborate and a first class company is assured.

The Happy New Year bill at the Orpheum, beginning with matinee today and a special matinee Monday, is calculated to fit the mood of the holiday season. The Okabe Japanese family, which it will be remembered, on their one visit here scored heavily, will return to demonstrate their adaptability to entertain us with their graceful agility as acrobats, jugglers and all-around acrobats. There are five adults and three children in the family, each attired in richly embroidered native costumes, to which the addition of gorgeous draperies and rugs adds the thoroughly fascinating atmosphere of the orient. The merry madcap minstrel, Edwin Latelle, besides his ability to create tuneful harmony, is said to happily turn his words into a running fire of nondescript absurdities that are decidedly funny. Among the initial bidders from abroad are Les Elgions, who promise something in the comedy acrobatic line. For his admirers and friends James H. Cullen will sing his latest parodies and unravel some humorous stories. Dixon and Auger, styled "The Baron and His Friend," will forward the comedy element with a German dialect and straight character cross-dresser. The distinctive vocal specialties will be Miral von Wendi, said to be an unusually fine Tyrolean yodler. "The Barnstormer," a skit, as the name implies, that has to do with comedy peculiar to the player folk, will be the vehicle for Mathews and Manning, while the kindred pictures will be entirely new.

At the New York Theaters.
 NEW YORK, Dec. 30.—Holiday week has been a bonanza for theater owners and managers. Gotham seems to have gone mad. Every playhouse in town was packed to its capacity at all the performances. Several new productions were presented. On Tuesday, Colonel Flaherty of the Majestic theater presented one of the clean, dainty and laughable musical shows for which his house is famous. "Marie-Claire" gave her clever portrayal of "Mollie Moonshine," which scored a decided hit with the children and the first theatergoers who were incidentally, it may be mentioned that smiling Colonel Flaherty is one of the most popular managers in the city. Noteworthy by reason of the fact that it marked this distinguished actor's farewell to a character he has played for several thousands of performances was the "Erminie" engagement at the Grand. O'Neill, who revived "Monte Cristo" in the West End theater. The production is a new and elaborate one, with a metropolitan music lovers during the memorable run of that opera at the Casino in New York. Although written along wholly different lines and widely differing in theme and treatment, "Dorcas" possesses all of the subtle charm of the former play, and the interest and the continuity of action of a great drama; its humor is quaintly mirth-provoking and its music dashing, tuneful and catchy.

Music and Musical Notes
 ANOTHER year has rolled around, and the white, clean page of 1906 stretches out before us. The usual resolutions and doubts of the year have been made upon the subject of keeping it spotless, and also a few preliminary smirches were probably attached to its purity along about 12 or 1 of the 31st or 30th of the year out and the year in. It is a strenuous proposition that demands reality. It is of an up-to-date begin 1906 in a pious spirit had better go home early and get to bed. (Dolorous advice! I wouldn't even take it myself.)

I have visions of a New Year's eve dinner last year at Faust's in St. Louis. I can see the room lighted with Christmas, the red shades, lights, the holly and mistletoe, each table with a great vase of fresh hot house flowers in the center; the whole place ablaze with Christmas cheer. Large parties, small parties, pretty women in pretty clothes, good-looking men in expensive shirt bosoms, waiters flying around with steaming coffee and bottles, mostly reposing in silver buckets; then I guess I forgot a little; anyway, this is a far ramble from the subject of music. It's time to get back. Before doing so, however, here's wishing you a Happy New Year, filled to the brim with happiness and good cheer.

"Madame Schumann Heink-Rapp has bought an estate in New Jersey, a beautiful place on a mountain top, with a view. She will seek relief from her artistic temperament in butter making." Now, ye dwellers on the heights, come off your rarified positions, and give each one a chance to behold Ortrud, with her sable mantle, stalk into the milk cellar, and bid the dasher be put into her fateful hand. Whew! what butter.

There's to be a little Rapp! It makes nine.

To those musicians who have been following the excitement in the east over D'Indy and the ultra modern French school of composers, and who doubtless play much of their music, the following criticisms will be of vast interest. They give in an interesting way the characteristics of this extreme music and embody the opinion of the best critics in the country. It remains for time to show whether Cesar Franck and his followers have really founded a school which will survive. They have departed absolutely from the old lines, have out-Wagnered Wagner, and put to shame even the penitentials of Richard Strauss. The question is, aren't they neurotic freaks, who are torturing the chromatic scale to death? But then, think what crazy stuff the world thought Wagner's music at first. It offended the ear, and seemed entirely impossible in its construction. To go back to the beginning, what is the very maddest seventh created when it first came into being. Men's ears have become educated. When will they cease to respond to tonal combinations? The music of these young Frenchmen has left people rather dazed.

From the New York Tribune.

Why have these young men melodiously plastic enough to be developed interestingly and logically? What is the matter with the good old scale? Are there new thoughts and feelings in the world now to which the diatonic series cannot give expression? Or is it a matter of a new essence of beauty lies hidden in whole tone progressions? Can cerebralism of which we hear much in connection with this latter day music find utterance in the diatonic scale? It is a question, the unexpected? Must nature sequence be forever after tabooed?

From the New York Evening Post.

After hearing these two French concertos the thought uppermost in one's mind is: "Why did not these young Frenchmen follow Saint-Saens as a model instead of the absurdly overrated Cesar Franck?" Saint-

in generous impulses, though occasionally departing from her conventional style, working out her own purposes. The comedy itself is an adaptation from Baroda's "A Scry of Paris" and is modernized. Her scenes and persons of the present time, and met the full expectations of Miss Crossman's friends and admirers. Miss Crossman in the character of Miss Mary (and in the comedy she has no other names) is a girl who knows the best people here and abroad. She styles herself a spinster, and fancies she mildly scorned a view place upon her maid, the maid of the many suitors who have paid court to her in vain. She is a guest in a New England country house, her cousin, Mrs. Horace Heimrod, when at a neighboring house arrives Heimrod's daughter, an Englishman, who has spent three years in the tropics and collecting curiosities. Mrs. Heimrod, a half flirtation with Danvers, whose presence now causes her some uneasiness, and her husband's jealousy of the former admirer. As a solution of all possible difficulty on this score she plans to interest Miss Danvers in each other. At the outset she finds a woman who scoffs at men and a man who scoffs at women. Danvers expresses a perfect willingness to go away, but not without a letter from her sister with Mrs. Heimrod. He finds a letter the girl had written to him, but had not delivered. She plots the aid of Mary. This is an adventure to her, and she takes the leadership in the conspiracy and, womanlike, resorts to some unseemly means to establish an intimacy with everybody in a series of complications.

Mr. Parrie's propensity to jest at the expense of popular fads and follies was emphasized this week when Charles Frohman's "The Mountaineer" was presented at the Criterion theater—assisted by her brothers Lionel and Jack—in two new plays, "The Mountaineer" and "The Mountaineer." Both have been successfully given in the Duke of York's theater in London, and the latter is a most interesting comedy. The latter is already so well exemplified in "Peter Pan" and "The Mountaineer" is a comedy of the same kind.

In the three-act comedy, "Alice Sibby," Miss Danvers suddenly has acquired a new life from seeing her mother of her father's death. She has the opportunity she required for the display of her exceptionally charming abilities as a comedienne. Her mother played the title role. This is a fifty-minute play, in which certain episodes in the private and domestic life of the family are utilized for delightfully novel treatment. It precedes the longer play in each evening's program. "The Mountaineer" is a comedy adapted from the French, which is now being presented in a most interesting manner at the London presentation Mr. Wilson's one-act play, "The Little Father of the Whirlwind," is a comedy of the same kind. The American production will be made about Easter time.

M. B. Raymond's show failure for \$200.00 last season created a stir in theatrical circles, has again blossomed forth as a comedy in Raymond's latest production, "The Virginian," which is now being presented at the Grand theater. The production will be made about Easter time.

James O'Neill is approaching his 5,000th performance of Edmund Dantes in the Grand. O'Neill is one of the richest actors in the country. He has managed to add a new lowest to his list of successes by playing "Monte Cristo." In this connection it is interesting to note that the two really wealthy actors on the American stage of their time consisted of Joseph O'Neill, "Rip Van Winkle," "Kerry God," "Shaun Rhee," and "Monte Cristo" are the only ones that have assisted in piling up fortunes.

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AMUSEMENTS.

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