EDDIE FOY and Chorus in Over the River" At the FLORENCE ROBERTS and STONE Thurlow Bergen in Jim the Penman At the Boyd THEODORE ROBERTS SCHROEDER Al Be Gayety Frug Town" At the Brandeis GERTRUDEFRED STONE At the Brandeis

t the Theaters

nothing is presented to distract the attention of the audience, and the imagination, once aroused, is permitted to uninterruptedly pursue the thread of the argument. Be this one way or the other, it will be admitted that the companies presenting the plays referred to showed unusual histrionic strength.

The "short cast" play has another aspect, the one that endears it to the producing manager. It is the least exensive of all forms of drama. While the original cost for the company, per capita, may be higher-for each of the actors must be of the first rank-not so many are required, and thus the pay roll is kept down. The railroad makes no difher, that's hell for them little too thick. Ample evidence that Kate to their ability. It is not so great a feat both." wrote Kipling in had taken her ducks to a poor market for a novelist to hold his readers, for he ference in fare to a high priced or a low priced actor, and the saving in transportation is considerable, and another item is permitted to surround his personages of considerable proportion is saved in the transportation of scenery and baggage. in their progress through his narrative (Although Menry Miller used quite as much scenery as do not a few companies carrying a big cast.) While the public pays the same \$3 a seat for the privilege three-act drama. He reaches the same tection, yet the whole is so frankly melo- ters are visualized, if the presentment be of hearing the play, and this is a most potent argument in its favor. But the managers have not gone to any great exorder that something of a panorama of not at all offensive. One really fine bit So it requires personality of the utmost tent in sending out the plays of this sort yet. Maybe the day will come when they will be more numerous, but just now the Bitter hard, without a ray of light or cure the guilty pair with no chance for own efforts to achieve the purpose. Or, great American public likes to see the

costumeric effect aids the actor, in that

# Promises of the Play Bills

onclusion by a slightly more circuitous dramatic that an occasional glimpse of in any way worthy, and the springs on route; perhaps he purposely strays in the god in the machine is permissible and which they move are always in evidence. the way may be furnished those who of theatricism, however, is the manner are curious to know, "The Havoc" is adopted by the wronged husband to setinge of softness, unless it may be the them to escape. This situation is admir-clamor of the erring wife that she be ably worked up. The expedient of leaving the house with banging doors and the Band's defalcation in order that her baby like is patent enough, but the re-entry is may not be shamed in his life. The not so hackneyed. To re-enter the room, thought of those innocent blue eyes is bestow traveling bag, hat and coat where brought home to every hearer, and af-they would escape notice, and then take a position behind the door of the bed room to walt, seems the most natural thing to do, and was done. It was what followed not a detective to effacement in self. that showed the mastery of Miller over the situation, and saved it from the commonplace. Instead of coming from his concealment directly the couple had emerged from the bed room, the husband waited until by their conversation they had irretrievably committed themselves, and then he confronted them. This was extremely clever in its management, one of the best bits in the whole play.

Chicago elaborates the thesis into a deftly applied, but none are beyond de- atist must disclose all, for his charac-

ELIDA

TIORRIS At the Orphenm

Mr. Miller uses many little tricks of his by much discursive digression, piquing

craft for the purpose of accelerating the the interest rather by what is suggested

action of the drama; most of them are than by what is disclosed; but the dram-

KUBY RAYMOND At the Orpheum

giving his advice to

Zectively. To illustrate the accuracy of

the Kipling diagnosis, H. S. Sheldon of

permitted to pay her worthless hus-

fords the only excuse for the leniency

that is shown the miserable rag of a

nan who slinks away under the escort

exile. Aside from 'the baby's eyes, the

play is devoid of tenderness; all the rest

One or two incidentals might be pointed

est as not ringing true. For example,

bmit to such a wooing as was pre-

It is not probable that any woman would

of Kate Craig's wifely virtue. Perhaps

or the inexcusable weakness of her giv-

s rugged, unvarnished truth.

young-British soldier, and he

put the case tersely and of-

ARE him take her and keep this is laying it onto Hessert just a

the is otherwise afforded.

ented when Hessert stormed the citadel We have had recently two very excelthe fact that she had already confessed her love for him, and was more than half lent examples of a new type of drama, willing to yield, will serve as excuse the "small cast" variety that has made some progress toward popularity of late. ing over her happiness to one who had If for no other reason, the fact that the actors in these dramas are expected by hat would warn the least sophisticated shear force of ability to hold the attention of the audience during an entire maiden, not already purblind, of the inger ahead. This is a detail, though, evening under conditions that are not especially favorable, gives an interest that is not altogether essential to the aside from the intrinsic merit of the action of the drama. Hessert did storm plays. Plays that require a multitude of and Kate did surrender, else the story had ended right there. It was neces- the usual number, and from that the speaking parts are not novel; ten is about sary she should. In the second act the count ranges up to fifty or even more. sees of wondering at the little shirt But here were plays with only four charas all right for Craig, who was not acters; "The Havoc" really having but the confidence of the Hennerts, but three, for the fourth was a mere nutoor Hemert to roughly demand of his maton. "The Molluse" had no change rife what she was sewing on, strikes of scene, almost no change of costume, to false note. If a woman would ever challenge the mind. In both plays the all her husband anything it would be attention was fixed on the progress of been spending thirty days in Mexico. Surin connection with preparations for the the persons involved through the procoming of the stork. So it seems that comes of the drama. That the actors cluding Maude Lambert, Melville Stewart,

of that a large number of Harvard success during the meeting of the over 1 mer, more man, in

under the management of Charles | Eight Berlin Madcaps.

DAVID MONTGOMERY

could so hold them is a powerful tribute

quality in the actor to get the attention

and then hold it, with nothing but his

At the Brandeis

Dillingham and F. Ziegfeld, jr., who have combined in this instance to produce a great big musical comedy with Mr. Foy gomery and Fred A. Stone, who come to as the star. The new piece is by George the Brandels for Thursday and Friday V. Hobart and H. A. du Souchet, with evenings in a return presentation here a musical setting by John L. Golden. The of "The Old Town." To those who have story relates to the predicament a man not seen "The Old Town," a lot of joy about town finds himself in after a night ful surprises are in store in the indeof jollity. He wakes in his own home to fatigable Mr. Stone's novelties of imfind that while oblivious of his surroundings, he had been arrested and sentenced His lariat dance, Mr. Montgomery's Japto thirty days in the pentientiary. The sness ballet, the cowboy ensemble and scene takes place in New York, where the suffragists' chorus are four of the the penitentiary on Blackwell's Island is numbers which found exceptional favor referred to politely as "over the river." The scene in the second act, showing the run of "The Old Town." The company interior of the prison, with Poy in stripes, s one of the most amusing and hilarlously funny acts ever designed for publie entertainment. The large chorus of original "Old Town" pony ballet in sevpretty girls is introduced into the prison eral exceptionally well executed dancing by dressing them as Salvation Army girls bringing flowers to the convicts. The third act shows a garden party, with everyone in Spanish costume to welcome the return of the hero, who has written

ounding Mr. Foy is a large company, in-

DDIE FOY in a new musical, David Andrada, Burrell, Sarbaretto, Wilcomedy offering. "Over the liam Sellery, the Reed sisters, Beatrice River," will be the attraction Liddell, the three Methyen sisters and a at the Brandels for four chorus of fifty of the prettiest girls that nights, beginning Sunday, with ever left New York. A feature of the matinee Wednesday. Mr. Foy performance is a novel dance by the

Thrice welcome will be David Montpersonation, dancing and acrobatic work. with the public during the New York supporting Montgomery and Stone has been carefully chosen and capably drilled under the direction of Fred Latham. The numbers is one of the features of the performance, which is remarkable, indeed for high class incidental numbers. Among the well known principals in support of Montgomery and Stone are Clara Palthe return of the hero, who has written home to his trusting wife that he has McCarthy, Helen Falconer, Edna Bates,

(Continued on Page Eleven.)

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