



NEWS OF THE THEATERS

"PEGGY FROM PARIS"



Miss Georgia Caine is making a hit as Peggy in George Ade's new opera, "Peggy from Paris." Miss Caine has a new French dance which won for her eight encores on her first night. "Peggy from Paris" is now playing in Chicago and after a run in Boston and New York will be seen in many cities.

NEW YORK, March 28.—It is difficult to find, even in the heart of Lent, where in its observance can affect the seating capacity of a New York playhouse to a perceptible extent. The fact is that we have none too many theatres and even with the new ones building will not be overdone.

The novelty of the week is the appearance of Grace George in "Pretty Peggy" at the Herald Square theatre, succeeding De Wolff Hopper in "Mr. Pickwick." Bookings in Louisville, St. Louis and other western cities were cancelled to admit of this metropolitan engagement. Miss George's supporting company includes Robert Lorraine, Annie Ward Tiffany and Nora Lamison. The play was very favorably received here after its prolonged success on the road. The scenery and costumes are far above the average, whilst Miss George's acting upholds its usual high standard—in fact she has never been seen in a play to greater advantage than in "Pretty Peggy."

On Monday, March 23d, an organization known as the Royal Lilliputians began a three weeks' engagement at the Fourteenth Street theatre in a new musical comedy called "In Posterland," which includes all the characters known to poster work. The company contains several miniature comedians, including Major James Doyle, Louis Merkel, James Rosen, George Liable, Howard Knowles, Inez Lewis, Annie Nelson and the "colossal" giants, Kelly and Church. "In Posterland" is a spectacular musical extravaganza.

Everything is in a hustle at the Madison Square garden, and why should it not be—is not the "greatest show on earth" back to its native land after a five-year march of triumph through foreign lands? The old folks and the young folks—all Americans, are pushing and jamming themselves almost into a pulp, to secure their places in line to the box-office in order to get tickets for admission to that one and only one show on earth—the Barnum-Bailey—for it is here, with all its splendor, larger and grander than ever. To tell of all that it contains would fill a book, and one of the most interesting books ever written.

"The Prince of Pilsen" at the Broadway has proved once again that New York can take to its heart something that neither had its premiere here nor in

Europe. Miss Helen Bertram, who has the prima donna part, has not sung in New York since the original production of "Foxy Quiller." Since then the prima donna has spent two years in study abroad, devoting her time both to dramatic art and voice culture. Miss Bertram has developed into a charming singing comedienne and has an excellent opportunity to display her versatile talent in the Pixley & Luder's opera. Composer Gustave Luder acts as orchestra director and will lead his own opera during its metropolitan run.

The leading comedy role in "The Prince of Pilsen" is taken by John Ransome, who was formerly a well-known delineator of character on the vaudeville stage. Mr. Ransome was the originator of the Richard Croker vaudeville sketch that attracted no little attention in New York when the Tammany boss took charge of democratic politics in Gotham.

Miss Annie Russell is proving to be a strong attraction to a new feature in social life known as "Lenten Theatre Parties." Numerous large blocks of seats have been taken by these parties to see Miss Russell in "Mice and Men" which is undoubtedly the best play in which she has appeared since becoming a star. The big business at the Garrick continues uninterrupted at both matinee and night performances.

The Empire Theatre company is approaching its one-hundredth performance at the Empire theatre, where "The Unforeseen" still holds all records for business for this organization. Robert Marshall has written numerous plays that are well-known to theatre-goers but he has never done anything better than the piece in which the Empire company is making such an all-season triumph.

The old fifteenth century morality play, "Everyman," which Charles Frohman

presented at Mendelssohn Hall early in the season, is to return to New York. Its engagement will open at the Garden theatre March 30th. Since leaving New York the play has been most successful on tour and in addition to performances in all the larger cities it has attracted much attention by its special presentations at leading universities and schools.

At the Madison Square theatre we have Elsie de Wolfe back to town in "Cynthia," succeeding "The Earl of Pawtucket," which after a rest of two weeks will succeed "The Bishop's Move" at the Manhattan.

"Nancy Brown" at the Bijou still remains one of the standing and strongest attractions among the musical comedies. So great has been its popularity that Mr. D. V. Arthur has received an offer from the management of the Shaftesbury in London to take Miss Cahill across the water for the summer season, the offer including the risk of all expenses on the venture. Since that Mr. Arthur has had a cable from Williamson, the Australian Frohman, for the Antipodean rights of the play. Mr. Williamson desires to star his wife Flora Moore, formerly an American actress, in the play.

"Mr. Blue Beard" still fills the Knickerbocker nightly. Up to this time 104,800 people, in round numbers, have seen the piece and every one of them has proved an ardent advertiser of its great merit, commending it to his or her neighbors as an entertainment that no one should fail to see. Klaw & Erlanger, through their enterprise and vast resources, have come to be among the most important factors in theatrical life in America. Their New Amsterdam theatre, now being built on Forty-second street near Broadway, will be the finest theatre in America and will cost, exclusive of the land, \$1,200,000.

MARY SHAW IN IBSEN'S "GHOSTS"



One of the most weird productions that ever went on tour is "Ghosts," by Ibsen, in which Mary Shaw has been making such a big hit in New York under the management of the Fawcett-Brennan combination. The clever actress will accompany the show on the road. Her interpretation is remarkably powerful.

ELSIE DE WOLFE IN LATEST COMEDY



Elsie De Wolfe, always pleasing, is pronounced eminently so in her latest comedy, "Cynthia," now being produced at New York. The play is clean cut and full of bright epigram and although it has the handicap of Lent to contend with is already a great success.

"The Billionaire" is the most popular and successful comic musical attraction presented in New York this season and will continue at Daly's for several weeks longer. In May Klaw & Erlanger will present another notable attraction at this house—Dan Daly in George V. Hobart and Edward E. Rose's dramatic version of the former's comic stories, "John Henry."

At the close of Williams & Walker's engagement at the New York theatre, the house will be completely remodeled at a cost of \$150,000 and will re-open in September with a great revival of "Ben Hur," in which four chariots and sixteen horses will be seen in the chariot race scene.

"Ghosts" leaves Mrs. Osborne's playhouse, where it made a decided hit, for a tour on the road under the management of George H. Brennan and George Fawcett, extending as far as Portland east and St. Paul west. It is one of the most weird productions ever staged and before it was put on at Mrs. Osborne's was never staged in daylight on this side. Of course Mary Shaw will have the stellar role. The piece will undoubtedly make a big hit, for it is very clever.

At the Princess, Miss Bingham is still playing to one of the most appreciate audiences she has yet had, as "The Frisky Mrs. Johnson." When she leaves New York Miss Bingham's tour will extend through the east and later California.

"The School for Scandal" was cleverly played by the stock company at the Columbia theatre, Brooklyn, last week.

Miss Wainwright will remain four weeks and during that time she will produce "Shall We Forgive Her?" "More Than Queen" and "Camille." Her special engagement promises to be one of the events of the season. Special scenery, effects and gorgeous costuming will be attractive features of her engagement.

At Keith's theatre there is a strong bill this week, Tom Nawn & Co. head the list of fun makers in their laughable come-ly sketch, "One Touch of Nature."

HERBERT E. CLAMP.