

THEATRES AND ENTERTAINMENTS

AT THE CITY THEATRES.

I HAD not the pleasure of seeing *The Musketeers* at its initial performance here last winter, and therefore am unable to say whether the changes in the personnel of Mr. O'Neill's company have detracted from the performance, as stated by some. All I can affirm is that *The Musketeers*, as given by the present company at Her Majesty's, was to me an unqualified delight—perhaps, the most excellent dramatic production so far this season in Montreal. The company is a strong one indeed—I could not detect a single weak spot in the cast. After the play on Monday night, I heard a lady in a street car criticizing Mr. Arthur Garrells' interpretation of the part of the king, but Mr. Garrells, far from being weak, gave an admirable characterization of Louis XIII., as all who are familiar with French history must admit. Mr. James O'Neill, as D'Artagnan, is perfection. The character is one of the breeziest, most manly, and, altogether, most lovable ever depicted, and in Mr. O'Neill's hands the most is made of it. The three musketeers, the Duke of Buckingham, Cardinal Richelieu, and all the female roles, are charmingly and strongly portrayed, and in the minor parts there is nothing to criticize. As most of my readers are aware, Liebler & Co. have spared no expense to have the scenery and costumes used in the production of the very best. The combined excellence of the company and elaborateness of the staging make *The Musketeers* a performance that should not be missed upon any consideration. Those who have not yet seen it, should embrace the opportunity still remaining to do so.

Delmonico's at Six, that really clever farce-comedy, is ably presented by the Theatre Francais stock company. Mr. Thos. J. McGrane again displays his versatility, leaping from one of the most sombre parts in a sombre play—*A Social Highwayman*—to one of the most humorous in a play that is all humor. Miss Byron's performance is also very satisfactory—the dashing style of *Trixie* being particularly suited to her talents. Miss Eugenie Hayden, the new member of the company, created a good impression in the small part assigned to her, and she will doubtless be found a capable actress when she gets an opportunity to exercise her full powers. There are two good vaudeville turns.

Lovers of "the manly art" have a rare opportunity of witnessing a good exhibition of a famous ring performance, at the Academy, where the Jeffries-Sharkey contest is repeated in a most life-like manner by means of the vitascope. The exhibition is also interesting as a scientific achievement. The men's movements are faithfully reproduced by 216,000 photographs, obtained as the fight progressed, by four cameras, fed by electric storage batteries, and under the intense light of 400 arc-lamps. The performance is not in any sense demoralizing, and should be seen, out of curiosity if for nothing else.

C E L L O

COMING ATTRACTIONS.

SINCE Prosper Mérimée first wrote his novel, "*Carmen*," it has been on the stage over and over again in various forms—operatic, dramatic, and burlesque—treated musically, seriously and lightly, and the leading roll has occupied the attention of many of the most prominent prima donnas and actresses. Undoubtedly, the character of *Carmen* is full of great possibilities, and it requires very careful handling to avoid making the role repulsive. It is, however, altogether probable that Miss Lillian Buckingham will give a splendid portrayal of the part at the Theatre Francais next week. Mr. Lucius Henderson will play the part of Don Jose, a role which should suit him admirably, and Mr. Thos. McGrane will be seen as Escamillo. Miss Hayden, the new member of the company, is to play the part of Mercedes, and Mr. Morton, Mr. Webster and the others of the company will be seen in roles suited to their ability. The scenery which is being prepared will be picturesque and thoroughly in keeping with the Spanish atmosphere of the play, as will also be the costumes.

THE company presenting George Edwardes' comic opera, *A Greek Slave*, which will be presented at the Academy, week of January 15, is one of the largest on the road, numbering 150 people. To transport all these artists, and carry the mass of scenery, etc., a special train of seven cars is required. The scenery and baggage is carried in three cars—two 60 feet in length and one 50 feet. For the accommodation of the company there are two sleepers and two regular coaches. *A Greek Slave*

is, undoubtedly, one of the best paying pieces of property that has been sent from London to America in many years. Before the death of Augustin Daly, who held all rights of the production in the United States, that well-known manager had nearly completed all arrangements to have the opera sung at his theatre in New York City. After the death of Mr. Daly, a host of prominent managers endeavored to secure from the Daly estate the right to produce the opera. Mr. Edward Bloom, a very successful manager, offered the highest cash price, and, after much difficulty, secured control of the property. Miss Dorothy Morton is the prima donna of the company. Little Minnie Ashley, petite, dainty and magnetic, has made a great hit as the dancing girl. Richard Carle and Herbert Sparling, representing two distinct types of comedians, are both exceptionally clever in their work. Hugh Chulvers, Kate Michelena, Albert Parr, and Marion Singer are others of the principals.

THE STAGE IN GENERAL.

LIFE proposes to print short sketches of the members of the Theatre Francais stock company, selecting one each week. A few facts from the careers of these talented artists will be interesting reading. The first one is, naturally, the leading man of the company, Mr. Lucius Henderson. Mr. Henderson has become a decided favorite in Montreal, and his work from the beginning of the season has proved the wisdom of Manager Phillips' choice in selecting him.

Previous to coming to Montreal in connection with the Francais, Mr. Henderson aroused the enthusiasm of our theatre-goers here, to a considerable extent, by his excellent work as Karge, in Milton Roy's production of *Friends*, a few years ago. He was at different times the leading support of W. H. Crane, Stuart Robson and other actors of note. Of stock experience, he has had a great deal, having been



MR. LUCIUS HENDERSON.

connected with a number of companies, including that of the Grand Opera House, Indianapolis. Mr. Henderson is, in many respects, a matinee idol in appearance. He dresses all his roles to perfection, and gives one the impression that it takes a well-read and learned man to be a good actor. He is also a musician of some note, his piano playing being regarded as the best done by any stage artist, outside of the professional pianists. Mr. Henderson has made himself a popular favorite in Montreal, and more cannot be said.

The latest phase of play-writing has recently come to the surface. An American theatrical manager has engaged a novelist to write a novel, and hired a playwright to make a play out of it. The book will be published by the manager, and widely circulated. Its plot is particularly suited for the stage, and it is expected that the adapter will make one of next season's successes out of his work. The novelist is F. Marion Crawford, and the adapter is Lorrimer Stoddard, who adapted *Tess*, for Mrs. Fiske.

That horses, as well as human beings, are possessed of professional jealousy, was proved during James O'Neill's engagement in Brooklyn. In the second tableau of *The Musketeers*, Mr. O'Neill, as D'Artagnan, made his entrance on a little pony, which was formerly used in *The Crystal Slipper*. It being the desire of the management to purchase a horse that could be carried along with the organization all the time, it was arranged, at the Wednesday matinee, to try a new pony which had just been secured. This pony was brought to the theatre, and taken on the stage, to familiarize it with its surroundings. When *The Crystal Slipper* pony saw the new arrival it became jealous, kicked up its hind legs, and refused to go on. Mr. O'Neill tried to coax it into playing its part once more, but it absolutely refused. Finally, it became necessary to remove the other pony from the theatre in order that the afternoon performance might proceed.