



SCENE IN ISRAEL ZANGWILL'S DRAMA, "THE MELTING POT."  
As presented at the Comedy Theatre, New York.—Left to right, Chrystal Herne, Grant Stewart, Walker Whiteside, Sheridan Block.

# THE DRAMA IN NEW YORK

*Stage-Talk Story from the Home of American Drama; which in this case Involves the Success of a Young Canadian Tenor, Mr. Craig Campbell, from Winnipeg.*

THE season of drama is now at the height—both in Canadian and United States cities. Canadian playgoers are interested in the offerings on both sides of the line, because many of the plays seen this year in New York may be on tour in Canada in a year or two from now. Canadian cities are coming more and more to be recognised as the natural successors to the very best of the good things produced in New York. In some cases celebrated plays have been produced and rehearsed in Canada. Montreal and Toronto—especially the latter—are recognised as among the very best theatre towns on the continent. Winnipeg is coming to the fore. All are interested in New York, which is the home of the drama in America.

The drama in New York has started off this season in a much more effective manner than it assumed last year, when failures were frequent and successes rare. In fact, there is every prospect for a most prosperous season of drama. The plays, as a whole, are better than those of the immediate past, and the hints of those to come are promising. New Yorkers demand variety in their theatrical pabulum. There are, for instance, the gentlemen of respectable intelligence who patronise vaudeville and shows in which ladies in abbreviated attire play prominent parts. These gentlemen, when they wish to offer any explanation for their preferences, use that over-worked excuse about the busy business man who works so hard during the day that he finds he must, for the sake of his health, seek diversion of a light nature. There is the "first-nighter" who will go to anything that savours of a show provided he gets there on the first night. These people are habits; part of the machinery. But fortunately there is always a high-class, intelligent audience ready to attend plays of a serious and edifying nature.

Plays and operas of all varieties to be seen along Broadway just now, and many of them promise to stay indefinitely. One of the chief among those of a more robust nature is a new play by the well-known Jewish novelist, Israel Zangwill. If Mr. Zangwill has not achieved a great play he has come dangerously near it. Of course the story deals with the Jew. A young Jewish musician—a violinist, and budding genius in composition—comes to America after having passed through a massacre of his race in Russia in which his mother, father, sister and brother were slaughtered by the troops. He is happy in his new home. In America he sees a land of liberty and freedom from oppression. He has come of a good family, and though poor and unknown, a strong affection springs up between him and a young girl who devotes her time to settlement work in New York. He learns that she, too, is a Russian, and of noble birth—one who has left her parents and her country to seek after liberty and a new life in a new world. The young Jew is perpetually haunted by the memory of the massacre, and a wound in his shoulder is another reminder of the horrible slaughter.

Baron Revendal, the father of Vera, to whom David is engaged, comes to America, and, despite his hatred for Jews, Vera persuades him to meet

By SYDNEY DALTON

David and hear him play. As soon as David sees the Baron he recognises "the butcher." When he realises that Vera is the daughter of the murderer of his family, David turns from her in disgust, but before the last curtain the inevitable occurs.

Mr. Zangwill has written a strong, original play which grips one from beginning to end. The entire cast of nine players have a chance to show their ability, and the two leading roles of David Quixano and Vera Revendal are full of strong situations which call for more than usual ability to achieve success.

The play served to give Mr. Walker Whiteside, as David Quixano, his first substantial foothold on Broadway. This young actor—who, I believe, is a Canadian, though I am not positive—well known in Canada and the Western States, has long de-

No manager has done more for light opera in America than Henry W. Savage. During the past few seasons he has shown a disposition to raise the standard, and the result has been that such excellent examples of this type of operatic work as "The Merry Widow" and the latest offering, "The Love Cure," have won enthusiastic support from the public, and praise from the critics. There are composers in America who can do just as good work as "The Merry Widow" or "The Love Cure." Reginald De Koven did it in "Robin Hood," for instance, but unfortunately they don't keep up to their high-water mark; the temptation to make a fortune by trading on a reputation being too strong to be resisted.

"The Love Cure" is a first class example of high type comic opera. It has an interesting story running through it; a story of the "David Garrick" variety.

In the cast of "The Love Cure" there is a young Canadian singer, Mr. Craig Campbell—a former Winnipegger who has made a good reputation as a tenor in New York. He was soloist for some time at "the Little Church around the Corner," and this is his first venture in opera. In theatrical parlance Mr. Campbell has "made good." He has a voice of excellent quality and sufficient power, and uses it with much skill. In fact he is much superior to the usual comic opera tenor. In his role of *Alfred Blake*, the admirer of the actress lady, he wins much deserved applause, both with his singing and acting. With a little more experience he should improve his acting and take his place as a permanent Broadwayite.

"Is Matrimony a Failure?" That is a question calculated to interest all people, whether they be experienced in the matter or merely observers—and givers of advice. And many of those who linger in the region of the bright light along Broadway have paused to inquire into the question and lend their aid in solving it by passing in their price of admission at the box office of the Belasco Theatre. It looks from the title as though it might be a very serious drama—something in the nature of a learned dissertation upon conjugal felicity and infelicity—but it isn't; it is just a howling comedy—one perpetual laugh from beginning to end.

The play turns upon a number of developments from the discovery that many of the marriages in the small town in which the scenes are laid have been performed by the justice's clerk, and are, for that reason, found subsequently to be illegal and invalid. Some humorous situations occur and are well worked out. Ten husbands and ten wives go on strike at various times. Arbitration proves unavailing, but the husbands' strike is settled by such small but significant matters as meals and the prevalence of undarned socks—they conclude it is advisable to surrender unconditionally—in the way of husbands.

Margaret Anglin, the famous Canadian actress, is playing in "The Awakening of Helena Richie." It has proved to be one of the greatest successes of her career. More of this later.



WINNIPEG TENOR ON NEW YORK STAGE  
Elgie Bowen as Nelly Vaughn, and Craig Campbell as Alfred Blake, in Henry W. Savage's production of "The Love Cure," at the New Amsterdam Theatre

served a place among the best actors in America. He is an artist to his finger-tips; he has virility and intellect; his diction is flawless, and his voice is of such beauty that his words flow like music. Mr. Whiteside has been given many fine lines to speak in "The Melting Pot" and he delivers them with consummate finish, never exaggerating his effects, and never growing "stagy."