

AFFAIRS OF THE STAGE

If Maestro Mascagni was somewhat roughly handled in America he is thoroughly making up for it now in Paris. His reception there has been flattering and cordial in the extreme, not a really untoward incident marring his felicity. He has had all kinds of festivities offered in his honor, which he has accepted with his usual bonhomie, making friends everywhere. One day, it having come to his ears that Victorien Sardou wished to meet him, he went to the great dramatist's house, to be received with open arms, Sardou declaring that he was the first to applaud "Cavalleria Rusticana" in France. At a certain point the dramatist said: "How would it be if you, young, and I, old, should work together? If to the ardor of your youth I should unite my long experience of the theatre? What do you say?"

"I shall be only too honored and happy," was the prompt reply.

"Then," said the other, "cheese! With the exception of 'Hatred,' which I dream of having acted in France just as I wish, choose from all my works, they are at your disposal!"

Maestro Mascagni named one, a favorite of his, one of the older of Sardou's works and not the best known, but which is so potent dramatic, and which might inspire a modern composer to great things. And so the compact was made which will, sooner or later, give the world of music and the drama a sensation.

"L'Arlesienne," with Bizet's music, was given lately for the 500th time in Paris. The first performance was Oct. 1, 1852, at the Vaudeville. The orchestra was a small one, Bizet's music was first made famous by his arrangement of a concert suite for Colonne's orchestra, and this version has been given at the Odeon since the addition of Daudet's play in the repertory of that theatre in May, 1885. The second suite was arranged by Guiraud from Bizet's music after the composer's death. Daudet's play was produced with great success as "The Woman of Arles" at the Broadway Theatre, New York, March 22, 1897, with Agnes Booth as Rose Marni, and Seidl led the orchestra. An opera, "L'Arlesiana," founded on Daudet's play, music by Cilea, was produced at Milan in 1897, with Caruso as the tenor and Minnie Tracey was one of the singers.

In the point of scenic investment and magnitude of cast, the two biggest attractions of the dramatic season will be William A. Brady's stupendous revival of Bartley Campbell's great play "Siberia," and "The Pit." The former will have its first presentation in Boston on March 27, and the latter on April 10.

Sir Wadleigh Griggs of Richmond Hill, Eng., has presented Lillian Russell an old theatrical treasure—the original prompter's book used during the first performance of "The School for Scandal" in London. The curio is in manuscript form, and has marginal notes in Sheridan's own hand, and two color sketches of Lady Teazle.

Bertha Galland is booked for a return tour of the principal Canadian cities, beginning in Montreal the week of March 28.

Olga Nethersole will return to the United States next fall and will present a new play in addition to her well-known successes.

"Zira," the third play of the season to be launched by Margaret Anglin, had its first performance at the Star Theatre, Buffalo, Monday night.

It has been settled that the name of next year's team will be West and Vokes. A long tour of "A Pair of Finks" is being planned under the direction of James Fenimore Lee.

One of the quaint characters in "The Cingalee" is a native of Ceylon, who has passed some time in England and returned home to set up as a lawyer. His knowledge of law and of the English language is of the slightest, but he is past master of the art of bunco.

Mrs. Patrick Campbell has entirely recovered from the effects of her recent accident in Philadelphia, and there is no question but what she will continue the remainder of her American tour just as originally planned.

While Miss Eleanor Robson was playing "Merely Mary Ann" in London last autumn she lived in one of the queer little maids' houses in King's Street, Kensington, owned by Miss Constance Fletcher, the novelist and playwright.

E. S. Willard made his first American tour 15 years ago, and there have been few seasons since when he has not visited Canada. The famous actor says he doesn't like the London climate in winter.

"The Raven," a play founded on the life of Edgar Allan Poe, by George C. Hazelton, Jr., will have an early fall production at the Garrick Theatre, New York. Poe will be played by Frederick Lewis.

E. S. Willard, who will be here in May, had bumper audiences in Boston. The Herald of that city says: "Mr. Willard makes a stronger place for himself every time he comes to Boston, and if

he keeps on looking as young, virile and alert as he does now there is no knowing how many years he will keep up his reputation for one of the most versatile, entertaining and altogether clever actors of his time. It makes less difference perhaps with Mr. Willard than almost any other artist what play he brings, for it is so much the man himself that dominates his personality is so overwhelming and vital, his intellect so keen and his voice so melodious. Even of "The Middleman," which has been done here and in New York over and over again, Alan Dale said the other day, after having just seen it, that "by sheer force of his own art, Mr. Willard lifted the play to veritable heights and gave to it an amount of humor and pathos that has been irresistible. He forces one utterly to forget the old wheels that make the melodrama go round, and everything, in fact, but the splendid strength of the portrayal. Mr. Willard will do "The Middleman" this week, and in the meantime there was much interest in "The Brighter Side," in which he opened Monday night, for it gives him a part which fits him perfectly, but does not furnish anything like the scope his old plays do. Miss Alice Lonnen, Mr. Willard's leading lady, is a distinctly pretty young woman, very tall, perhaps looking even more so than she really is, she is so extremely erect, very blonde, with a graceful, slender figure and a sweet voice. She is young, but we are sure she has a future before her, and it is everything for that future that she is under Mr. Willard's training. "The Brighter Side," especially the white embroidered ruffled muslin, which was so stylish and fresh, with the large straw hat with pink roses which set well on her blonde head. Mr. Willard had a tremendous reception Monday night.

Cecilia Loftus is a talented writer of short stories.

George A. Blumenthal, manager of the West End Theatre, New York, has sent Miss Eugenie Blair on tour with a big company in a revival of "Sapho."

Maxine Elliott's fine Boston buldog, "Sport," has exactly 43 passes issued in the United States and Canada, or on any passenger steamer on the same territory.

Henrietta Crossman will make a spring tour in "Mistress Nell" in the cities where her first great success has never been seen.

Augustus Pitou, who for years has successfully managed Chaucey Olcott, is the writer of all of Olcott's plays.

Sir Henry Irving's condition is reported to be quite satisfactory. Queen Alexandra sent him a message of sympathy and inquiry on March 3.

A son of Gabriele d'Annunzio, the writer, has been engaged by a dramatic company which next April will play at Milan a new drama by the older d'Annunzio called "The Light Under a Bushel." This will be the son's first appearance on the stage.

"The Rollicking Girl" is the name of the new musical piece in which Charles Frohman is to present Sam Bernard and Hattie Williams. Elsa Ryan has been engaged as a member of the company.

The engagement of Blanche Walsh in "The Woman in the Case" at the Herald Square Theatre, New York, has been extended indefinitely and will undoubtedly continue well into May.

Lillian Russell has a kennel of 15 dogs. One, a Japanese spaniel, is so small that it can comfortably repose in her muff. This tiny pet is named "Lady Teazle," and is said to be the smallest full-grown thorough specimen of the canine race in America.

Frank L. Perley has engaged Hall McAllister for Margaret Anglin's company.

Charles Hawtreys has played "A Message from Mars" more than 1400 times.

Lillian Russell's complete outfit of Gainsborough hats for use in "Lady Teazle" would cover a floor space measuring 29 feet by 18, if they were placed down side by side.

Cecilia Loftus intends to spend her summer in Spain, a country she has never visited.

James K. Hackett announced in Chicago that the American production of Alfred Sutro's "The Walls of Jericho" will be made by him in New York next autumn.

The title of F. C. Whitney's new musical review, which is to be produced at a Broadway house, New York, early in May, is "High, Low, Jack and the Game."

Clyde Fitch's play, "The Climbers," was given its first presentation in London by H. Reeves-Smith, Cecilia Loftus's leading man, who played the part created by Fitch.

Clyde Fitch announces that he had been in America by Robert Edeson, practically finished his new play for after "Her Own Way" has filled all engagements.

The special correspondent of The London Daily News writing of the production of Massenet's new opera "Cherubin" at Monte Carlo on Feb. 15, says: "It is particularly gratifying to find in 'Cherubin' the elements of success which have been wanting in several of Massenet's recent operas. In all probability, 'Cherubin' will be added to the Opera Comique list at an early date, when it is as certain to please 'tout Paris' as it has charmed a Riviera audience—providing the unsatisfactory third act is reconstructed."

The plot is so slight that it is hardly worth more than a passing reference. Briefly, it is as follows: "Cherubin is an idle youth whose time is spent in laying siege to the affections of his lady friends—a form of entertainment which gets him into trouble with other. At last, Le Philosophe gains an influence over him, and persuades him to mend the error of his ways. Cherubin promises to do so, but before he keeps his word he jilts Nina for L'Ensoleillad, whose admirer (Le Capitaine Ricardo) challenges him to a duel. The combat, however, is prevented by Le Philosophe, who points out to the outraged captain that a grown man cannot fight a livesick youth of 17. Eventually Nina seeks out her faithless Cherubin, and informs him that she is about to enter a convent. Enter at this moment Le Capitaine Ricardo and Le Philosophe. Says the former: 'C'est Dou Juan!' But Le Philosophe simply looks pensively at Nina and remarks, 'C'est Elvire!'

"Ever alive to the fitness of things, Massenet has fitted to this slight story light and graceful music—music which is always sympathetic as it is appropriate. Perhaps the gem of the opera is the charming 'Chanson de Cherubin'—'Lorsque vous n'aurez rien d'autre, en which Nina reminds Cherubin that he has said to her: 'Le Paradis que je préfère, c'est un cousin à vous genoux... while the duet for Cherubin and Le Philosophe, 'Philosophe, dis-moi, 'Battu, battu,' is none the less a delightful piece of music, fascinating, too, is Nina's air in which she sings the praises of Cherubin, while the scene for Le Philosophe and Le Capitaine Ricardo is wonderfully effective. The opera is very simply orchestrated, a single instrument often accompanying the voice, but Massenet is a past master in getting exquisite effects by writing in this manner. I also is noteworthy that he has, in great measure, avoided the tiresome, primitive habit of writing the accompaniment in unison with the voice.

The principal singers were Miss Maury Garden of the Opera Comique, Paris, who is well known to Covent Garden audiences; M. Renaud, who is also appreciated by those English operagoers who possess discrimination; Mme. Lina Cavallera and Mme. Marguerite Carre. Miss Garden was well suited in the part of Cherubin. Mme. Cavallera did not sing very well, Mme. Carre interpreted with great charm the delightful role of Nina, and M. Renaud's Le Philosophe may be accounted a triumph for this distinguished singer."

There is hardly a playgoer in America who does not recall the series of successes scored by the comedian, James T. Powers during his long association with the Hoyt plays, and later as the principal comedian in several of the big operatic productions made at the New York Casino. It was in the last named line of work that Mr. Powers' fun-making ability was thoroughly developed and he became such a favorite that his services were secured by a London manager, with whom he remained for several years. At the present time Mr. Powers is under contract with John C. Fisher and is this season appearing in the role of "Li" in "San Toy," a role which he created at Daly's Theatre, New York City.

Raymond Hitchcock, to be seen here for the second time this season in Henry W. Savage's production of "The Yankee Consul," was formerly a shoe clerk in Auburn, N.Y., but that was some few years ago. The editor of the daily paper at one time needed an amateur for a production he gave and he selected Mr. Hitchcock. A year or two later the shoe clerk had been abandoned for a small part in a traveling company and since that time Mr. Hitchcock has risen rapidly until now he is among the foremost comedians and most popular stars in America.

Raymond Hitchcock in Henry W. Savage's comic opera success, "The Yankee Consul," has a line or two which is a clever return at that species of the human race which is ever claiming the authorship of epigrams, sayings and saws of some else. In the Hitchcock instance it comes after he has proposed a toast.

"Clever," says the company, "is that your own?"

"Ever hear it before?" guardedly asks the comedian.

"No," is the answer.

"Yes, it is a little thing of mine, clever, isn't it?"

Among the many new melodramas offered the public this season, none, it is claimed, have embodied in them more sensational features than "After Midnight," which will be the attraction at the Majestic Theatre this week, with a matinee every day.

The pathetic side of metropolitan life is shown in a truthful and lifelike manner in Spencer & Aborn's latest melodramatic production, "After Midnight." Two of the most sensational scenes are unique in showing phases of criminal existence never before introduced to the stage. One of these is the "school for crooks," an ingenious institution by which a gang of desperate criminals makes a living without exposing themselves to the law. This school is shown in full operation in a secluded rookery in one of New York's numerous side alleys. A number of crooks are shown under the tutelage of expert crooks, learning the art of picking pockets, housebreaking and other forms of robbery.

When the police enter the place, the entire aspect of the "school" is changed instantly, pictures on the walls changing to religious mottoes, suspicious looking implements being hidden, and the children singing gospel hymns and charge call their place a "mission." Another scene, equally novel in stage representations, shows the interior of an exclusive "Gaiety," typical of New York's famous, or rather, infamous Tenderloin. All the tinsel and paint affected by the creatures who inhabit these places is shown in this scene, but with such delicate handling by the playwright as not to offend the most fastidious. These two scenes are important in the plot of the drama, and form the focal for most thrilling incidents. "After Midnight" tells a charming story of absorbing heart interest, fetching comedy and exciting complications and developments, according to reports from other cities where it has been pronounced the big melodramatic hit of the season.

"McFadden's Row of Flats," brightly new, and furnished with a glittering outfit of scenery, costumes, music, jokes and pretty girls, will be the attraction at the Majestic Theatre at an early date. This clever, farce comedy, written by E. W. Townsend and Glen MacDonough, as is well known, was suggested by the famous pictures and sketches known as the "Yellow Kids." It has been one of the most successful entertainments ever staged and has made a fortune for its management, who has, therefore, not hesitated at a lavish expenditure on this season's production. No farce ever written has enjoyed such a wonderful career of popularity. Unique in its conception and clever in its execution, it has made millions laugh and is one of the standard attractions that never grow old or stale. In the company are such well-known and clever artists as the celebrated Speck Brothers (the original Yellow Kids), Billy Barry, Jr., Joseph F. Willard, Otto Brothers, Harry Featell, Lillie Conway and Gussie Nelson.

B. C. Whitney's Popular Musical Extravaganza Coming to the Grand

B. C. Whitney's production of "The Show Girl," or "The Magic Cap," which will be the attraction at the Grand Theatre of March 23, is a revival of R. A. Burnett's Boston Gaiety musical extravaganza, transformed to a regular attraction by that veteran musical extravaganza producer, Edward E. Rice. It is described as "a jolly bit of tomfoolery" in two acts. The book is by the author of those former great successes such as "1492," "Excelsior, Jr.," "The Girl from Paris," "Little Christopher," etc. B. E. Hearst, co-author of "The Tenderfoot," and E. W. Corlies, have contributed most of the music, the usefulness of which is largely responsible for the cordial reception accorded the piece in New York City and all the other large eastern cities where it has been played.

A stranded touring theatrical company, some British nobility and a "Magic Cap," the possession of which enables the owner to realize the gratification of any wish he makes, supplies the material and character of the piece. Dionysius Fly, manager, leading man, and second nighter of the Dramatic Sophocles Company, which is stranded on the Island of Cyprus, purchases the cap from a native dealer in curios. The acquisition of the cap brings about many amusing complications and situations. At his will, scenes are changed, castles conjured, individualities are mixed up, or got rid of, etc., causing no end of laughter and amusement.

The action of the play centres about

Capt. E. Ross Armor, an English officer of the Northumberland Guards, on leave, and Cecilia Gay, "The Show Girl" of the stranded troupe. The natives of the island are full of superstition and believe in the old legend that Psyche, Goddess of Love, will appear in a shrine near the sea during the month. Lord Cadwallader Dyce, High Commissioner of Cyprus, wagers a hundred guineas with Captain Armor that if he (Armor) will wait by the shrine at dusk, he will see Psyche and fall a victim to her charms. To win the wager, Dyce seeks the aid of Manager Fly, the stranded theatrical manager, who by the agency of his wishing cap, causes Cecilia Gay, the leading lady of the troupe, to appear much against her inclination, in the shrine. Armor sees her and becomes enamored of her. Psyche disappears so suddenly that Armor is led to believe that she is a delusion. In his efforts to again find her, the aid of many characters in the play is solicited, the three comedians and the wishing cap mixing things up into apparently a hopeless tangle, the simple enough to be caught by the audience. Especially is this so of "Over the Plumber's Foam," "Psyche," "Somebody's Somebody," "The Sunbeam and the Rose," "Champagne and Terrapin," "In Zanzibar," "Come Down Mister Mangan the Moon," the latest New York novelty and sung by Miss Hilda Thomas and a chorus of thirty pretty girls.

At the head of this company of metropolitan favorites is Hilda Thomas, and in it are Sam Hylie, Lou Hall, Estella Bird, Sid Forrester, Josephine Floyd, Bert Walnwright, May Sweeney, Charles E. Farcor, Blanche Bertram, Louis Langford, Edna Glover, Thomas Shea, In Scott, M. B. Streeter, Edna Sweeney, Herbert Mustard, Nellie Wilson, Raymond Belmont, Nellie Dowdall, The Apollo Quartet, The Rainbow Sisters, The Dancing Dandies, and 30 pretty singing and dancing girls. Twenty new musical numbers have been written for this production.



CHEST SO.
Doctor: But surely you can locate the pain?
Patient: That's just it, doctor, I can't. I'm so thin that I can't tell whether it's in my chest or in my back.

Where Ever Prospect Pleases.
"Mamma, I don't believe in early marriages; for after you're married, there's nothing left to look forward to but death."

CHEST SO.
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Raymond Hitchcock in "The Yankee Consul" at the Princess This Week.