

NEW YORK POPULACE IS FAITHFUL TO FOUR PLAYS

"The Witching Hour," "Paid in Full," "The Honor of the Family" and "The Thief" are the Season's Hits



FRANCES STARR
Appearing in
DAVID BELASCO'S
"THE PRIDE OF
THE RANCHO"



BY EMILIO FRANCIS BAKER.
NEW YORK, April 12.—(Special Cor-
respondence.)—Things are quieting
down in the theatrical world. It is
rather too early for summer produc-
tions and it is late to stage new plays,
although there are still a number of
important ones to be tried out this
spring. The popular attractions which
include "The Witching Hour," "Paid in
Full," "The Honor of the Family" and
"The Thief" abide not in the slightest
degree.

This Skinner is not a new figure on
the American stage, but the hold which
he has gained on the New York public
in this play makes even the warmest
adherents of Richard Mansfield say
that there has been no such remark-
able characterization as Mr. Skinner's
Colonel Beldan since Mansfield's best
days. Balzac's "Bachelor's Household"
has made an admirable vehicle for the
interesting American actor and one
wonders why more of the wonderful
French novelist's works are not made
to serve the same purpose. No writer
of modern times has left a larger
legacy to the world; no writer has
drawn more telling characters, and as
long as a Balzac novel has been left
undramatized there should be no lack
of interesting material. Alas! too many
of the plays are deadly dull and have not
the slightest reason for existing ex-
cept for one or two "situations" for
some footlight favorite. This sort of
thing, however, is far too ephemeral
to stand for anything in the world of
things which are worth while and
which count.

Perhaps the most remarkable story
is that of "Paid in Full," which over-
night made the author famous. No
one thought next morning when
it was announced, and it is doubtful
that Wagenhals and Kemper realized
what they had, although they were
clever enough to produce it where al-
most every manager in New York had
—to use a colloquialism—"turned it
down." It turned up at the Astor
and the next morning there was
not a dissenting voice as to its merits.
There is no possibility to get seats
within several weeks and the more im-
portant that Mr. Walter had to be
another play ready for presentation has
stirred the managerial world as well
as the audience.

The new plays of the week are "The
Royal Mounted," with Cyril Scott in
the principal role and "Don Quixote," with
E. H. Sothern as the leading spirit.
"The Royal Mounted" was presented
on Monday night and proved a fine
vehicle for Cyril Scott who won instant
favor as Victor O'Byrne in a stirring
and ambitious little horse woman and
with Cecil R. and William C. De Mille.
The Garrick Theater was filled with an au-
dience whose enthusiasm grew as the acts
passed on, and the melodrama of new
melodrama still holds its own will not
be questioned by any one who was
present. The story deals with a man who
has been murdered by one who is un-
known for the greater part of the play
and who must be unearthed by Victor
O'Byrne, Lieutenant in the Royal
Mounted. For this he is to be made
Captain and to be reinstated in his
father's affections, but through his re-
fusal to marry according to the dictates
of his father's heart.

At the moment of uncovering the murder-
er he finds that it is the lumberman
brother of the girl with whom he has
fallen in love, and after being in the
audience the man makes clear to
O'Byrne the reason of the act, which was
to protect his sister from the hands of a
man who was better out of the world
than in it. Not for sentimental reasons,
but because he believed the murder justifi-
able, O'Byrne allows the man, Sam Larabee,
to make his escape and surrenders
himself. It is his duty to be made
hang for his swerving from duty and at
the crucial moment he proves that the
murdered man was a notorious criminal
for whom capture a reward had been
offered. The happy ending suits the pub-
lic as well as do the harrowing ex-
periences through which the very affable
and amiable stage hero, Mr. Scott passes.
He plays the role with great charm and
his love making is fairly irresistible. This
cast is as follows:

- Major Buckstone..... Charles R. Wall
- Cecily..... Arthur Kenneth
- John Hickey..... Charles Lamb
- Victor O'Byrne..... Cyril Scott
- Rosa Larabee..... Clara Hoadley
- Rebecca Bannister..... Duane Wagner
- Long Jack..... Harry Powell
- Major Trueman..... Ethel Wright
- Patricia..... Edith Wright
- Joe Hammer..... Brigham Royce
- Sergeant Haddock..... Edward Beechew
- Leslie Trueman..... George Archibald
- Sam Larabee..... Charles Lamb

E. H. Sothern presented this week
a dramatization of Don Quixote, made
by Paul Kester from the Spanish of
Cervantes. Mr. Sothern is the only
member of the cast who has a role, and

he has so much of one that the bal-
ance of the play is sadly disturbed.
There is much charm in the work as
there must of necessity be in a pictur-
esque thing of this sort, but it is live-
some in the extreme, with its long
speeches and steady attempt at sportiveness
in the presence of a figure for
whom one would rather shed tears than



E. H. SOTHERN,
"DON QUIXOTE"

treating with laughter. Of the play there
is indeed little to be said, but of Mr.
Sothern's impersonations, as in all of
this actor's impersonations, there is
every element of refinement and of in-
terest, which makes this role the more
appealing. Mr. Buckstone as Sancho
Panza provided much merriment and
furnished all the laughs in the play.
But there was much more in his repre-
sentation than buffoonery. There was
much that was deeply pathetic in his
constant devotion to his master and in
his humor there was frequently as much
to elicit tears as laughter. Miss Florence
Reed as Lucinda de la Llana, through
out a love interest is attempted, was
sympathetic and dainty, but nothing will
be sufficiently powerful to make a last-
ing success of the play, charming as
much of it is.

"The Wolf," by the same author as
"Paid in Full," will be put on at the
Bijou Theater next Saturday night. The
scene is said to be laid in the Canadian
Hudson Bay country, and will have Ida
Conquest and William Courtenay in a
cast which only contains five people.

Some astonishment was experienced
when Josephine Jacoby, who has been for
five years at the Metropolitan, an-
nounced that she would not be with that

organization next season but would
probably accept one of several flattering
offers which she has had to go into light
opera. Mme. Jacoby, who has sung six
times this year in New York and who
is now on tour with the company, will
make a concert tour in the Fall, but be-
fore that she will decide whether or
not to allow one of two composers to
write an opera for her, or whether
she will go back into concert and or-
atorio work. It is a strange coincidence
that the work in which she will sever
her connection with the organization is
the same one in which she made her
debut. This is "Die Walkure," in which
she sang one of the Walkure maidens
with Termini and Fremstad in the cast.
This time the cast will include Frem-
stad and Morena, the dramatic soprano
of Munich, who has sung a few times
in the Wagnerian works and in Fidelio.
Mme. Jacoby has had a remarkable
career for hard work, in fact, few
women have ever been able to endure
such steady singing and to retain the
beauty of a voice. Mme. Jacoby was
compelled to do many parts because she
was what is known as a "quick study,"
and in a few hours and without re-
hearsals she could do what few women
on the operatic stage would dare to do.
Mme. Jacoby told of an amusing incident
last season in Boston, which shows how
opera singers never know when they
stand within a few moments of the un-
expected. Her maid was packing the
trunk for the road and Mme. Jacoby
was to do Siebel in Faust and a couple
of parts outside of the scene. The suit-
for Siebel took up so little room that
she had to fill up and just as ballast
she told the maid to put in her America
and the dress in a moment. After this
she sang one of the principal parts in

played it, but "Mr. Cortis gave me the
hope that some day I might sing it and
therefore I had the costumes made," said
Mme. Jacoby. During that trip Mrs.
Homer took sick and she sang not only
Amneris but also Suzuki in "Madam
Butterfly," Nancy in "Martina," and the
witch in "Hassel and Gretel," and with-
out orchestral rehearsal, and the per-
formances following each other almost
daily.

In the same manner Rita Le Fornia,
otherwise known as Rita Newman, of
San Francisco, jumped into her oppor-
tunity at the Metropolitan just before the
season closed. It must not be believed
that a girl's hopes are realized the in-
stant that she is engaged, even in lead-
ing parts. Miss Fornia was engaged, but
week after week went by without giving
her the long-awaited opportunity. At
the rehearsal of Fidelio, two weeks be-
fore the close of the season, the writer
was leaving the opera house when Miss
Fornia called to pass the time of day.
I asked the young Californian how things
were going, and she replied that she had
simply resigned herself to the fact that
she would have no opportunities this
year and that her season was completely
lost, as she had had some excellent offers
on the other side. I said, "Oh, nonsense,
you never can tell what moment your
time will come and when it comes, you
will make good, of that I am certain."
Within three hours of that conversation
Emma Eames became too ill to go on as
Leonora in "Il Trovatore" with Caruso,
and Miss Fornia was called to do it
without rehearsal and without a mo-
ment's preparation. Her success was re-
markable, and she won both the public
and the press in a moment. After this
she sang one of the principal parts in

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LILLIAN ALBERTSON
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