

NEW PLAYS AND ARRIVAL OF OPERA STARS INTEREST ALL NEW YORK

Mary Garden's "Salome" Costume Topic of Interest—Metropolitan Artists Are Foregathering Rapidly.



SOME OF THE MEMBERS OF THE LING-SKIRTED CHORUS IN "THE BOYS AND BETTY" NEW SHOW WALLACK'S



BY EMILIE FRANCES BAUER
NEW YORK, Nov. 8.—(Special correspondence)—Three new plays in election week is doing well, to say the least. Between these and the arrival of the operatic stars, to say nothing of the election itself, that poor fraternity known as the "pop-pushers" look wan and sleepless.

Everyone wants to be interviewed at the same time as the singers die off the big liners. Indeed, they take it much as they take the Custom-House investigations, which, by the way, are very severe this year. A great hardship is put upon the artists and the impresarios by a new ruling as to duties on costumes, and it is not quite clear why all of a sudden, after all these years artists' wardrobes should be held as dutiable, especially as most of them are foreigners who unquestionably live abroad.

Garden's "Salome" Costume.
Mary Garden's most discussed costume is the one which she will wear in "Salome." It consists of a marvelous network of gems over which she wears a gorgeously embroidered crepe mantle. It would be a breach of confidence to give away more state secrets, as everyone is on the qui vive to see the divine Mary in this role. Up to the present time there have been no objections raised in New York, but Philadelphia wishes it distinctly understood that its morals should not be contaminated with the Strauss-Wilde music dramas.

However in point of the fact that there have been exhibitions of the "Salome" dance in a number of the variety theaters of Philadelphia, as well as in most of the cities of America, it is hardly likely that Mr. Hammerstein's plans will suffer from any interference, as his offering is the highest type of art, while the others are merely pandering to sensational tastes. The Manhattan will open Monday night with the first performance of "Tosca" at this house, as the Puccini opera have always been exclusively property at the Metropolitan, but the success with which Hammerstein has met has induced the publishers of the great Italian works to consider the protection as detrimental to their interests.

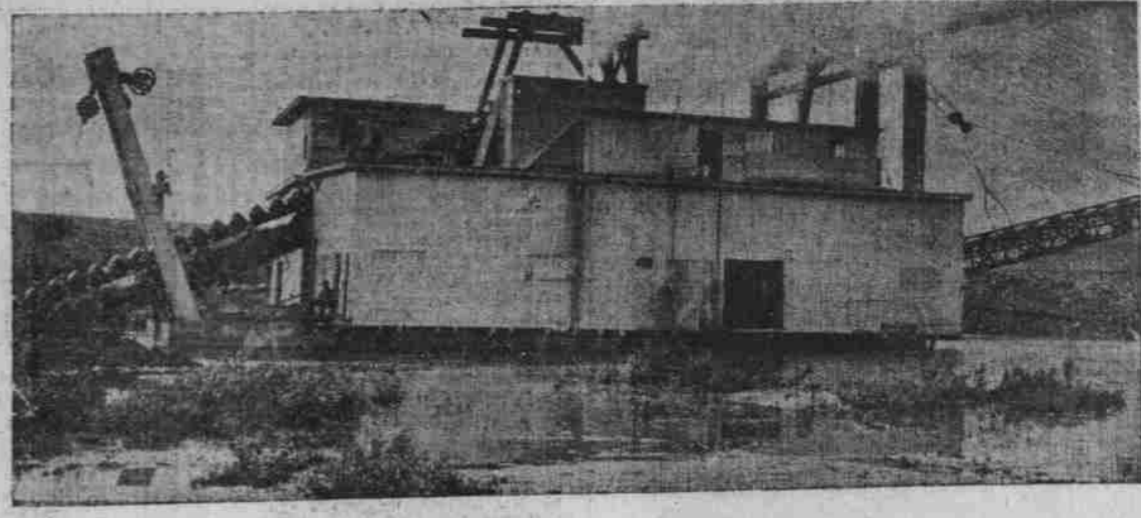


JOHN E. FARRAR IN "THE BOYS AND BETTY" AT WALLACK'S

performances, and the opening attraction will be no less than Mme Tetrazzini as Rosina in "The Barber of Seville." She has never sung this role in America, but it was one of her greatest successes in London last season, in fact, it has never been heard do anything as well.

Metropolitan Artists Gather.
The Metropolitan artists are arriving with every steamer. The latest to land were Bonci, Caruso, Geraldine Farrar and Scotti.

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that form of amusement. Paul Armstrong and Winchell Smith has provided several thrillers and Frederic Thompson in staging it at the Liberty has done the rest.

It is very American and very up to date, and from the standpoint of staging it is simply wonderful. The plot is one of remarkable construction, and you do not realize at first that the tense interest is centering upon people not at all within range of vision or of hearing. They are in a yacht, at the mercy of the waves and the storm is very apparent to the audience, as the stage is a great ship with the office of the Marconi signals, and here are received the wireless messages from the sinking yacht.

Of course, this is not half the story, indeed, it is only an incident, but it is a good one. The rest of it involves an invention of a new gun, and the inventor has been defrauded of his rights by the manager of the steel works, who has destroyed the invention because both men love the same girl. The destruction had it happened in such a manner that its test proves a failure, which means the loss of enormous Government contracts. The occupant of the yacht are the inventor, the object of his affection, the steel manager, a man from the Secret Service and those on the stage are the telegraph operator and the ship's officers, where another love story is enacted and even with all the sensations that have gone ahead, the final thunderbolt falls when the last message comes to save the occupants of the boat, but not to mind about the one who stays with the dynamite to keep the messages going, and when all are counted, it is discovered that it is a woman, which discovery is made in time to save both hero and heroine. Oh, there are no doubt thrills enough for the most blasé, and for those who enjoy sensations—well, there is wild ecstasy in "Via Wireless."

In itself would be enough to mark a play for success, but in addition to the charm of the two principals, the play is one of unusual interest, and it makes demands upon each member of the company. "The World and His Wife" has been adapted by Charles Frederick Nirdlinger into English from a Spanish play called "El Gran Galathea," which had a presentation in New York about 10 years ago. The coloring and the costuming, in fact, the plot, are all Spanish, and Mr. Nirdlinger has introduced a new character in the person of an English diplomat. The play is tragic in its outcome, but the action is simple. Don Ernesto (Mr. Faversham) and Don Julian are close friends, and the latter, who in affection for his friend's father, uses every effort to accomplish certain things for his friend in a dramatic post. Gossip fastens itself upon the names of Don Ernesto and Teodora, Don Julian's wife. The latter is firm in his belief in his friend and in his wife, and while both are absolutely innocent, the gossip is fanned by every one, including Don Severo, Julian's brother, who holds an inflated idea of the family importance and who is jealously careful of its reputation.

Don Ernesto has a rival in politics, and he, of course, bushes himself in spreading stories which result in a planned duel between the two men. When Julian hears of it he holds that it is his place to fight for his wife's name and plans to face the challenger instead of Ernesto. The duel is to take place in a studio adjoining Ernesto's apartments. When he comes forth badly wounded, he discovers his wife in Ernesto's room, where she went misled by the belief that the two friends had had a violent quarrel. This makes Don Julian lose faith in both, and while Don Ernesto has killed the man who created all the trouble, when Don Julian comes upon him with his hands holding those of Teodora in a most innocent manner, he again gives vent to all his fury, and believes beyond any possible doubt that there is guilt between them and denounces them bitterly. A moment later Don Severo enters and orders Don Ernesto from the house. The wife demands that he stay, since it is her home and he has no right to presume. Don Severo points to the next room, where the husband lies dead, and again orders Ernesto to leave. Ernesto in one last impassioned outburst, denies that there has been anything between them, but now they go out together and the curtain falls. The cast follows:

Faversham Together Again.
William Faversham, always one of the matinee idols, and his beautiful wife, Julia Opp, are again cast together. This

Don Pepito..... Harry Redding
Captain Beaulieu..... Morton Seiten
Don Ernesto..... Mr. Faversham
General..... Lionel Belmont

Marie Cahill's New Hit.
As against melodrama and tragedy, Marie Cahill comes along at the right moment, and in "The Boys and Betty," which opened at Wallack's on Monday night, Miss Cahill has another vehicle for all the fun and merriment there is in her. Every one knows what she can do in the way of making people laugh at her and wish her whether they will or no. "The Boys and Betty" is a musical comedy, but of an offensive type. That is, the music is not too commonplace and the book is full of fun. Betty Barbeau is a Southern girl married to a good-for-nothing leader of an orchestra, as the name would imply—a Frenchman. She leaves him and goes to a fashionable resort, where she makes a success as a flirt who gains all the trade and the affections of many. But her husband finds out how successful she is, and comes to

live upon the fruits of her labor, but afterwards finds it more profitable or more to his taste to marry a danseuse from the Folies Bergere, leaving Betty free to follow her choice. There are dances and songs galore, and many of them are "catchy" in the extreme. The cast is as follows:

Tony Arditt..... Mr. E. J. DeVany
Rudolph Gruber..... Mr. James E. Carson
Algonon Graham..... Mr. Edgar Norris
Rafaela Leveque..... Mr. Massey Hartman
Nanon Duval..... Miss Clara Palmer
Julia Perrell..... Miss Anabelle Gordon
Inora Deschamps..... Miss Marie Cahill
Minnie Bacheler..... Miss Anna Ford
Clem Marotte..... Miss Blanche Wilmot
Betty Barbeau..... Miss Marie Cahill
Marie Antonette..... Miss Bernice Mason
Casimer Barbaud..... Mr. John E. Gold
Paul Gerard..... Mr. Edgar Atchison-Ely
Major Gordon, U. S. A..... Mr. Eugene Cowley
Grace Gordon..... Miss Anna Mooney
Ella Rochet..... Miss Camille Beuhler
Valerie Pannier..... Miss Phoebe Loubet
Laure Moreau..... Miss Florence Holmes
Virginia Guillaume..... Miss Mary Mooney
Porter..... Mr. Harry Mooney
Mrs. Francis..... Miss Margarette Blinford
Serrant..... Mr. George Deau
Phillippe Pouchet..... Mr. A. E. Lux



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