

New York in Quandary Over Passing From Operatic Stage of Emma Eames

Noted Diva's Voice Goes Back on Her Suddenly, and She Flits to Concert Platform—Gotham Letter Reviews All That Is Best in Musical and Dramatic Circles.



EMMA EAMES
WHO IS PLANNING A CONCERT TOUR
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JULIA MARLOWE,
Who is appearing in
"THE GODDESS OF REASON"

JAMES T. POWERS,
Who is starting in the
new Musical Comedy "Havana"



JEROME K. JEROME,
Author of the new Comedy
"LADY BANTOCK"

standing the fact that she loves him and later passes through the usual repentance and the useless efforts to save his life. In the final scene, the lovers go to the guillotine together after Yvette, "The Goddess of Reason," has experienced a revelation of feeling and has denounced her friends of the revolution and has proclaimed her sympathies for the aristocrats. There is her republican lover who creates and increases the hatred for her aristocratic protector and there is also the aristocratic woman Lachet, who contributes her share of villainy to arouse Yvette's fatal jealousy. Miss Marlowe has never seemed more beautiful or more winsome than in this role, and if the play accomplishes nothing else it furnishes the admirers of her art a chance to feast eyes and ears. The play is handsomely mounted and enlists the services of a number of talented people. The cast is as follows:

Rene Amaury de Vardes... White Whitley
Redmond Lalain... Wilson Melrose
The Abbe Jean de Barbois... Vincent Sternoy
Count Louis de Chateau... Theodore Hamilton
Captain Fauchement de B... Alexander Calvert
Mellipara de l'Orion... Sydney Greenstreet
Inguebrand La Fort... Hubert Osborn
The Englishman... Hubert Osborn
The Vidame de Saint Amour... Milton
Greig... Frederick A. Thompson
A Sergeant of the Guard... Miss Edith Lemmer
Mme. de Chateau-Gui... Miss Edith Lemmer
Mme. la Marquise de Blanchfort... Miss Edith Lemmer
Seraphine... Miss Payson Graham
Angele... Miss Margaret McElroy
Nanon... Miss Bernadine Hesse
Mme. de Pont d'Arche... Miss Louise Wolf
Convent girls... Miss Alice Warren
Mlle. Jean Roberts... Miss Marlowe
Yvette... Miss Marlowe

Another Westerner whose play has been accepted by one of the large managerial firms of New York is Maurice V. Samuels, formerly of San Francisco, but who has spent much time in New York for the past few years. The play which will be produced by Paul Lehman, is called "The Magic Skin," although the French novel is not followed closely by Mr. Samuels. Indeed he has taken several more than the suggestion. An excellent company has been put into rehearsal and the managers feel reasonably certain of its success.

Paul M. Potter tells an interesting story of how "The Honor of the Family" came onto the American stage. The career of the comedy is a matter of public record. It is a dramatization of Balzac's novel "Le Menage de Garcon," which for one year has offered Otis Skinner one of the most effective and impressive roles he has ever played. Apropos of the turn of this drama to New York, Paul Potter, who made the American version tells the story as follows:

"I shall never forget a night in the Summer of 1903, when Mr. Frohman, Mr. Gillette and I climbed the broad marble stairs of the Oden Theater, Paris, intent on seeing 'La Rabouilleuse,' a drama by Emile Fabre, which had made some stir. The Oden Theater, a famous playhouse of the Latin Quarter had fallen on evil days. The students proclaimed it dull and the Half pay officers, who had been driven from the Half pay officers, had refused to visit it. Failure succeeded failure. Paul Gillette, the manager, was on the point of resigning. On his side he had Firmin Gémier, now director of the Theater Antoine, and Andre Megeard, the Oden Theater's wife. The Gémiers had an alliance with Emile Fabre, a Southern writer, who had written the play. The Gémiers had called it 'La Rabouilleuse' or 'The Shrinker'."

"The gods smiled it otherwise. Gillette found something else—a trifle, I believe, known as 'Sherlock Holmes.' Actor after actor had some reason for refusing the play. I lent the manuscript to Berthold Tree, who thought it 'too small for his theater.' I told the story to a Turkish bath, by St. S. Willard, who was blind to its qualities. But Mr. Frohman, by the merest accident, Otis Skinner heard of it; grew enthusiastic over it; and at last, by the merest accident, it was produced. It was the first of most 'chevaliers d'industrie' of the modern drama; and with that rakishly cocked over his eye, and his shabby military coat buttoned tight over his chest, he came swaggering out on the New Rochelle stage in September, 1907, and everybody knows how he has dominated the French War Office."

"Philippe Bridau," says Paine in his celebrated essay on Balzac, "is one of the most defeated and complete monsters of the human comedy." I do not hesitate to compare him with the greatest of Shakespeare's monomaniacs. "In drawing Philippe Bridau," says Brunetiere, "Balzac is charged with immortality. Its story, I admit, isn't made for little girls whose bread is cut in slices small; but none of the stands in the first rank of Balzac's masterpieces, and no moralist would dare propose to cut anything away from it."

Monday night a new comedy held the boards at Wallack's Theater, Jerome K. Jerome, the author, who is too well known as a writer to need more of an introduction than his name as playwright of "The New Lady Bantock," has provided Miss Fannie Ward with a delightful little comedy, which, while not overburdened with problems or with serious situations, is full of original ideas, of playful fancy and that charming satire which established his reputation as author of "Three Men in a Boat" and "On the Stage and Off." "Idle Thoughts of an Idle Fellow" and other works equally well known. "The New Lady Bantock," who had arisen to the dignity of a musical singer before she married, forgot to inform her husband that her uncle was a butler and that all her relatives occupied equally lowly positions. Her new husband also forgot to inform her that he was a nobleman and rich.

It was equally surprising to Lady Bantock to find herself installed in a household where downstairs the establishment had been in the hands of her uncles, aunts and cousins, who had maintained the family traditions for many years. These traditions were of more importance to the servants than was the social success of their relative, "The New Lady Bantock." Thus, from Uncle Bennett down they all agreed to teach "Fannie" her proper place. It is not easy for the poor woman to disclose to her husband

that the 23 servants are her relatives, but it is equally difficult to keep them at bay and within the bounds which her dignity and position call for. However, she discharges the 23 in a moment of the French Revolution. The last act has a serio-comic scene, in which his lordship acknowledges love for his wife, with or without relatives, and after Uncle Bennett, the butler, calls himself "Lord Bantock's uncle" for the first and last time, he decides for the good of all concerned to change his attitude and return to the post from which he gravely announces, as he lifts the cover from the muffins, "Breakfast is served."

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